



# Melody Maker

February 24, 1968

1s weekly

## 20 FREE SUNSHINE HOLIDAYS

SEE PAGE FIVE



At the Antibes Jazz Festival

# FRANK INTEREST



SINATRA

## IN

# TOM JONES

FRANK SINATRA is taking an interest in Tom Jones' career.

In America last week, Tom had a half-hour telephone conversation with Sinatra followed by a 10 minute conversation between Sinatra and Jones' manager Gordon Mills.

Mills told the MM on Monday after his return to England: "Sinatra's taking an interest in Tom's career. He may even adopt the boy the way he does with some artists."

Mills denied, however, that there would be any business tie-up between Sinatra and Jones. Sinatra has invited Mills and Tom Jones to meet him next month in Los Angeles.

Tom told MM: "Sinatra sounded like a guy and a half — he certainly didn't sound like a man just out of a serious illness. He asked about my opening at the Copa and how people had received me."

Tom Jones follows Engelbert Humperdinck into the London Palladium at the end of April. He opens on April 25 for four and a half weeks. His new single "Delilah" is released tomorrow (Friday). The B side is "Smile."



## BEATLE AT THE BACK



By the man who's kept silent for five years—page 15

## ENGELBERT

### Frankest ever interview



page 8

## ORNETTE COLEMAN LONDON CONCERT—PAGE 2

JAZZ POLL SPECIAL INSIDE

# MELODY MAKER POP 30

- 1 (1) MIGHTY QUINN ..... Manfred Mann, Fontana
- 2 (3) BEND ME, SHAPE ME ..... Amen Corner, Decca
- 3 (4) SHE WEARS MY RING ..... Solomon King, Columbia
- 4 (22) CINDERELLA ROCKEFELLA ... Esther and Abi Ofarim, Philips
- 5 (12) EVERLASTING LOVE ..... Love Affair, CBS
- 6 (13) FIRE BRIGADE ..... Move, Regal Zonophone
- 7 (5) AS YOU ARE/SUDDENLY YOU LOVE ME ..... Tremeloes, CBS
- 8 (11) PICTURES OF MATCHSTICK MEN ..... Status Quo, Pye
- 9 (8) GIMME LITTLE SATCH ..... Brenton Wood, Liberty
- 10 (6) AM I THAT EASY TO FORGET ..... Engelbert Humperdinck, Decca
- 11 (7) JUDY IN DISGUISE ... John Fred and his Playboy Band, Pye
- 12 (10) DARLIN' ..... Beach Boys, Capitol
- 13 (12) WORDS ..... Bee Gees, Polydor
- 14 (14) DON'T STOP THE CARNIVAL ..... Alan Price, Decca
- 15 (9) I CAN TAKE OR LEAVE YOUR LOVING ..... Herman's Hermits, Columbia
- 16 (—) THE LEGEND OF XANADU ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 17 (20) BACK ON MY FEET AGAIN ..... Foundations, Pye
- 18 (24) ROSIE ..... Don Partridge, Columbia
- 19 (29) GREEN TAMBOURINE ..... Lemon Pipers, Pye
- 20 (17) BALLAD OF BONNIE AND CLYDE ..... Georgie Fame, CBS
- 21 (15) DAYDREAM BELIEVER ..... Monkees, RCA
- 22 (16) EVERYTHING I AM ..... Plastic Penny, Page One
- 23 (27) TODAY ..... Sandie Shaw, Pye
- 24 (25) ANNIVERSARY WALTZ ..... Anita Harris, CBS
- 25 (21) MAGICAL MYSTERY TOUR (EP) ..... Beatles, Parlophone
- 26 (28) BEST PART OF BREAKING UP ..... Symbols, President
- 27 (—) WONDERFUL WORLD ..... Louis Armstrong, HMV
- 28 (18) I'M COMING HOME ..... Tom Jones, Decca
- 29 (18) TIN SOLDIER ..... Small Faces, Immediate
- 30 (30) BEND ME, SHAPE ME ..... American Breed, Stateside

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## POP 30 PUBLISHERS

1 Feldman; 2 Carlin; 3 Acuff-Rose; 4 Rondor; 5 Peter Maurice; 6 Essex Int; 7 Skidmore/Shapiro Bernstein; 8 Valley; 9 Metric; 10 Palace; 11 Jewel; 12 Immediate; 13 Abigail; 14 Carlin; 15 Active; 16 Lynn; 17 Welbeck/Schroeder; 18 Essex; 19 Kama Sutra; 20 Clan; 21 Screen Gems; 22 Essex; 23 Cornaby; 24 Morris; 25 Northern Songs; 26 Carlin; 27 Valando; 28 Avokak/Immediate; 29 Donna; 30 Helils.



## ENGELBERT

Still managing to hold on to a top ten position despite dropping four places in this week's chart.

## TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) DIANA ROSS and the SUPREMES GREATEST HITS ..... Diana Ross and the Supremes, Tamla Motown
- 3 (3) FOUR TOPS GREATEST HITS ..... Four Tops, Tamla Motown
- 4 (4) SGT PEPPER'S LONELY HEARTS CLUB BAND ..... Beatles, Parlophone
- 5 (6) 13 SMASH HITS ..... Tom Jones, Decca
- 6 (5) VAL DOONICAN ROCKS, BUT GENTLY ..... Val Doonican, Pye
- 7 (8) BRITISH CHARTBUSTERS ..... Various Artists, Tamla Motown
- 8 (9) PISCES, AQUARIUS, CAPRICORN AND JONES LTD ..... Monkees, RCA
- 9 (10) BREAKTHROUGH ..... Various Artists, Studio Two
- 10 (7) REACH OUT ..... Four Tops, Tamla Motown

## US TOP TEN

- As listed by "Billboard"
- 1 (1) LOVE IS BLUE ..... Paul Mauriat, Philips
  - 2 (5) VALLEY OF THE DOLLS ..... Dionne Warwick, Scepter
  - 3 (3) SPOOKY ..... Classics IV, Imperial
  - 4 (4) I WISH IT WOULD RAIN ..... Temptations, Gordy
  - 5 (6) THE DOCK OF THE BAY ..... Otis Redding, Volt
  - 6 (—) SIMON SAYS 1910 Fruitgum Co., Buddah
  - 7 (2) GREEN TAMBOURINE ..... Lemon Pipers, Buddah
  - 8 (10) I WONDER WHAT SHE'S DOING TONIGHT ..... Tommy Boyce and Bobby Hart, A & M
  - 9 (7) GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU ..... Lettermen, Capitol
  - 10 (8) NOBODY BUT ME ..... Human Beinz, Capitol

# ORNETTE COLEMAN IN LONDON CONCERT

**MELODY MAKER**  
Pollwinner Ornette Coleman will give the world premiere of a new two - and - a - half hour work, "Emotion Modulations," at London's Royal Albert Hall on February 29.



ORNETTE: world premiere

He will be leading his current group which features two bass players. The line-up will be Coleman (alto, tpt, vln), David Izenzon and Charlie Haden (basses), Edward Blackwell (drs). The group will be joined, on vocals, by Japanese singer, composer and film producer Yoko Ono.

The concert is being presented by Phrasatex Productions. Coleman's current record release, the double album "An Evening With Ornette Coleman," recorded during his concert at Croydon in 1965, was the Melody Maker's February Jazz LP Of The Month.

"The History Of Pop" expected to be screened in April. Several groups are taking part including the Who filmed performing at the Railway Tavern, Acton, one of their early venues, plus an interview with Townshend. The Who left on Wednesday this week for another tour of America.

## INDEPENDENCE DAY

INDEPENDENCE day for United Artists Records will be March 1. The present licensing agreement with EMI comes to an end at the end of this month.

## WHO IN COLOUR

PETE TOWNSHEND and the Who are featured in a BBC-2 colour TV production

although EMI will provide manufacturing and distribution services for the label. Noel Rogers, as Managing Director, will direct United Artists' European operations with General Manager Martin Davis responsible for day to day operations and direction of sales and marketing operations.

## SAGA RECORDS DEAL

SAGA RECORDS announced this week that the deal they recently signed with America's Roulette label only involves 20 titles from the Roulette LP catalogue. These 20 will be released on Saga's 12s 6d Eros label.

## STATUS QUO'S NEXT

STATUS QUO, whose British hit "Pictures Of Matchstick Men" was released last week in America on the Chess label, record their follow-up on March 5 and 6. They are recording several songs by Status Quo the member Mike Rossi and the second single will be released either on March 29 or April 5.

Tomorrow (Friday) the group are at Glasgow University; Dundee University on Saturday (24); Dunfermline Kinema on Sunday (25) and Olympia ballroom, Kilbride (26).

## PETERSON TRIO

THE Oscar Peterson Trio, which tours Britain in the autumn, will open on September 28 at London's Queen Elizabeth Hall. The rest of its itinerary is Wolverhampton (29), Manchester (30), Bristol (October 1), Portsmouth (2), Leicester (6) and Croydon (7). Other dates are being negotiated.

## ENGELBERT CONCERTS

ENGELBERT HUMPERDINCK is to appear at Portsmouth Guildhall on March 24 — the venue which he had to miss during his British tour last autumn due to illness.

He will play two concerts at the venue. He also missed appearances at Bournemouth Winter Gardens, but appeared there later.

## DONOVAN FOR PALMA

DONOVAN, Eric Burdon and the Animals, the Byrds, the Peddlars and Selena Jones have been added to the list of international stars appearing at the Musica '68 World Festival Of Jazz and Popular Music to be held in Palma, Majorca, from July 22 to 27. Other possible performers include Grapefruit, Julie Felix and Lulu.

Gene Pitney, Scott Mackenzie, Georgie Fame, Jimi Hendrix Experience, Blossom Dearie, Peret, Los Pekenikes and Ronnie Scott, who is organising a 16-piece band, have already been booked.

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## FIFTH COLUMN PLUS TWO

FONTANA have a nice lot of goodies available now and some very interesting goodies coming in the near future. Take for instance your actual FOLK. Last year HEDY WEST was in the studio recording her first LP for FONTANA and near the end of a session she did a title called SERVES 'EM FINE and everyone said "What a great title for the album" and that's how it happened folks. The catalogue number is STL 5432 stereo (also played mono). It's a number to remember when you visit your dealer, because this is an album you simply must get — apart from the fact it has quality too. HEDY sings a fantastic range of material from traditional right through to contemporary. On a track titled THE NEW RESTAURANT (written by the "Little Boxes" woman, Malvina Reynolds) she has created something of a stir, and you'll be seeing a single of it on the 8th March.

Then there's your "SYDNEY CARTER AND JEREMY TAYLOR AT ETON" (STL 5418 stereo, TL 5418 mono) recorded "live" (how else) at Eton College itself. So I have been to Eton. It's a recording of an end of term concert, and jolly good it is too. Once again our lovely men from FONTANA were there to record the goings on, and great goings on they are. SYDNEY starts things off with zany songs MIXED UP OLD MAN and follows it with one of my particular favourites "SAY WHO YOU ARE LOVE" — it's a great telephone song. And on it goes with plenty of listening time including JEREMY'S NASTY SPIDER and DEAR AUNTIE VERA, etc, etc. I'm sorry about the etc, but there's so much to listen to on this album that it's not fair to single out a few particular tracks, it's all good and it's something of a riot.

Then on the JAZZ side there's JOHN DANKWORTH'S "MILLION DOLLAR COLLECTION" (STL 5445 stereo, TL 5445 mono) I did see it somewhere (slightly de-valued) as the 1,000 dollar collection! Just one track will convince you that this is a MILLION DOLLAR COLLECTION. This is JOHN DANKWORTH at his best, it is a completely fabulous album. In the "MM" 20.1.68 on the jazz review page the headlines were "A British Masterwork by Dankworth" and that just about describes it. JOHN'S writing is superb, he is surely now one of the greatest in the world. This is an album you really must buy if it's only to listen to ten of JOHN'S wonderful compositions — which would sound good played on a zither! And MR DANKWORTH did very well in the "MM" poll thank you very much.

Talking about doing well in the poll, TUBBY HAYES walked off with a few "100% PROOF" being record of the year then? I told you it was a great album the other week. You've just got time to go out and get STL 5410 stereo or TL 5410 mono and be one of the ones who KNOW.

Another beautiful LP. you must hear is "MORTON SIXES AND SEVENS" (TL 5415 mono only). This is a collection of Commodore tracks recorded in New York in 1940 and features some of the finest RED ALLEN trumpet you've ever heard. The personnel looks pretty good too. Apart from JELLY ROLL and RED there's JOE BRITTON and CLAUDE JONES trombones, ALBERT NICHOLAS clarinet, EDDIE WILLIAMS alto, ZUTTY MAN BRAND bass and ZUTTY SINGLETON drums — that's a pretty good line-up in anybody's book. There's some of your actual FONTANA catalogue — oh, by the way, did you get a listen to "FOLK IN FOCUS" (FIL 505)? — it's very good — remember what I said about TUBBY HAYES? Have you heard the new SPINNERS radio show, Sundays Radio 2 at 4.30?

As we seem to have come round to JIL's again I think you should know about the FONTANA VANGUARD SERIES — at the moment there are five vol. 1 & 2" (FJL 401) SWING vol. 1 & 2" (FJL 402) (FJL 402) "TWO BY TWO" (FJL 402) and ELLIS LARKINS Ruby Bruff "VIC DICKINSON (FJL 403) "VIC DICKINSON AND SHOWCASE" (FJL 404) and "LISTEN TO THE BLUES" (FJL 405). I Jimmy Rushing (FJL 405). I think these deserve more space, think these deserve more space, so in the very near future there will be a column with a lot more detail than just record numbers — still — if you get these before the album comes check out you will be able to check the details and see if I'm telling the truth.

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JAZZ POLL SPECIAL BEGINS ON PAGE 19

# AMEN CORNER FOR EASTERN EUROPE

**T**HE Amen Corner are to make a full-scale Eastern European tour visiting Hungary, Yugoslavia, Poland and, possibly, Czechoslovakia.

They start with three days in Hungary from July 3 and then play four days in Yugoslavia, five in Poland and, if negotiations are completed, three in Czechoslovakia.

With "Shape Me, Bend Me," currently number two in the Pop 30, the group plans to have a new single released on March 29. The title is being kept secret, but it will be an up-tempo number written by three of the group — Andy Fairweather-Low, Alan Jones and Blue Weaver.

## SIMON DUPREE SINGLE

**S**IMON DUPREE and the Big Sound release their follow up to "Kites" on March 8. It's "For Whom The Bell Tolls," written by Simon's sister Eve King. The B-side is "Sleep."

The group play the 400 Ball-



## LOU RAWLS BOOKED FOR CONCERTS

● RAWLS

**A**MERICAN soul star Lou Rawls is to do two British concerts for promoter Mervynn Conn.

They are the Royal Albert Hall (May 16) and Manchester's Free Trade Hall (17). Other dates may be added later.

Also on the bill are the Peddlers and the Ted Heath Orchestra conducted by Ralph Dollimore.

## CZECHOSLOVAKIAN CONCERT POSSIBLE

room, Torquay tomorrow (Friday); the Drill Hall, Melton Mowbray and the Britannia Rowing Club, Nottingham on Saturday (24) and Belfry Hotel, Sutton Coldfield, on Monday (26).

Their next LP, currently in production, will now be titled "Part Of My Past" and not "Once More Unto The Breach, Dear Friends."

## SYMBOLS FOR TOURS

**T**HE Symbols, who are at 26 in the Pop 30 with "Best Part Of Breaking Up," have signed for their second and third American tours.

Currently in the States, they played at a Convention of College Bookers in Charlotte, South Carolina, last week. As a result they have signed to return to America on May 10 for college, concert, TV and radio dates.

Then, on September 15, they fly to the States again for a minimum of three weeks.

The group's next single, which was set for release on

March 8, has now been postponed because of the success of "Best Part Of Breaking Up."

## DUSTY BACK FROM US

**D**USTY SPRINGFIELD flew home from America on Saturday after a 12-day trip to the Pat Boone and Jonathon Winters TV shows.

She starts recording sessions this week and, on March 6, goes to Holland for the Grand Gala Du Disques in Amsterdam. She flies back to star in the Palladium TV show on March 10.

On March 15 she flies to Canada for her Canadian cabaret debut, opening in Vancouver on March 21. She will then go to Los Angeles for a three-week cabaret season and appearances on the Bob Hope and Dean Martin TV shows.

## FRESHMEN TO TOUR

**T**HE Four Freshmen arrive in London tomorrow (Friday) to commence a four-week tour of Britain and Europe.

They open in the Rolf Harris BBC-TV show on Saturday (24) and on Sunday record "International Cabaret." They appear in "Roundabout" on Monday (26); in "Be My Guest" (27); in "Late Night Extra" (28); Dee Time (March 2).

After a week playing US bases and TV in Germany, they will play a further week from March 11 at the Chevalier Restaurant, Glasgow, followed by Guildhall, Portsmouth (17).

## BONFA STARS

**S**OUTH AMERICAN composer Luis Bonfa, who wrote

the music for Cocteau's film *Black Orpheus*, will appear in a film which sends up the pop scene.

With his wife, Maria Toleda, he will be singing three bossanova style songs. Says producer-director Fred Marshall, "We heard they were in town and asked them to appear as a direct contrast to the guitar-bashing pop-singers."

The film, *Pop Down*, also features British singers Zoot Money and Julie Driscoll and organist Brian Auger.



## BAN ON 'GHOST' RECORDINGS DISCUSSED BY MUSICIANS' UNION

**A** BAN on "ghost" pop recordings by sessionmen or a claim for extra money are in-the-news topics likely to be discussed by the Musicians' Union during its four-day Executive Committee meeting next week.

Meeting takes place in London from Tuesday to Friday.

Harry Francis, assistant secretary of the MU, told *Melody Maker* on Monday: "It's not just a question of extra payment for sessionmen. There's a general feeling—and I've been saying the same thing for years—that this thing should be stopped where people who can't play their instruments have to call on real musicians."

Mr Francis would not confirm rumours that the MU would impose a ban on session musicians acting as "ghosts" for pop groups. "I can't say anything at this stage," he said. "It is up to the EC to take any decisions."

● (See page 13.)



MANFRED MANN

## MANFREDS TO WRITE

**M**ANFRED MANN, holding on to the top spot of the *MM Pop 30* with "Mighty Quinn" for a second week, is to form an agency, management and record production company with Manfred's Mike Hugg and Tom McGuinness.

Manfred and Mike Hugg have been signed to write music for a BBC-TV Wednesday play called "The Gorge," and following the success of their score for "Up The Junc-

tion" have received offers to write more film music.

The group are due to play at Manchester University (February 27) and Sussex University (March 2).

## MATT FOR BERMUDA

**M**ATT MONRO returns to Bermuda's Forty Thieves Club on April 29 for a two-week cabaret season. He opens for a week at Batley's Variety Club on March 2.

Matt will be recording a new single within the next two weeks.

Agent Vic Lewis is currently negotiating an autumn tour of America with the Henry Mancini orchestra backing Matt.

## NANCY WILSON DUE

**A**MERICA'S Nancy Wilson arrives in Britain next week for an appearance on the Rolf Harris Show (March 2) and to record a show for International Cabaret on Sunday (3).

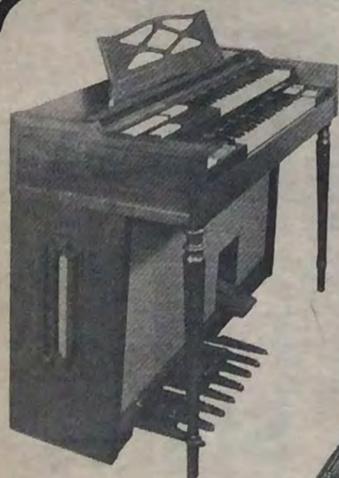
## Cream freak out in Denmark

Eric Clapton, Ginger Baker and Jack Bruce freaked-out in a Copenhagen street during their four day trip to Denmark last week. The Cream were being filmed for a "hippy" sequence in a new Danish film "On A Saturday Night," and were reportedly paid

£1,000 for a three minute spot. The film may be shown in Britain next year. During their trip they played two concerts with 3,500 at each show. Their album "Disraeli Gears" is currently high in the Danish charts. No wonder Eric looks so happy!

# SELMER

## USERS SCOOP THE POLLS



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# JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

THE Beatles aren't the only ones with a Guru. Sonny Rollins, MM Pollwinning tenorist, took time out from his current Japanese tour to spend a day in meditation with his yoga teacher, Oki Masahiro, at Hakone. He also learned some new — and to judge by the picture, painful yoga positions.



## HARROGATE JAZZ CLUB AIM FOR MUSIC SEVEN NIGHTS A WEEK

A GROUP of dedicated jazz fans are trying to turn Harrogate into the Jazz Mecca of the North. After 18 months' hard work they've opened Harrogate Jazz Club, complete with two bars, in Beulah Street, and hope eventually, to present music seven nights a week.

Joint organiser Bob Simpson told the MM that after endless struggles to raise money the club is now open four nights a week and is already drawing big crowds.

### PIANO

Coming attractions at the club include: Manchester's Smokey City group (March 2), Monty Sunshine (9), the Saints (16), Red River Jazzmen (23), Keith Smith (30) and Max Collie (April 6).

Lucky Roberts, one of the great Harlem stride pianists, has died in New York aged 80. He published a number of piano rags between 1913 and 1923 and wrote the scores for 14 Broadway shows. During the 1940s he wrote his most famous piece, "Moonlight Cocktail." Roberts appeared at Carnegie Hall in 1939 and recorded with Willie "The Lion" Smith for Good Time Jazz in 1958.

### SUITE

Stan Tracey's Quartet, with Tony Coe on tenor, will perform Stan's "Under Milk Wood" suite, with actor Michael Griffiths, at a series of concerts in March, opening at Colston Hall, Bristol (3).

Highlight of the 1968 Newport Festival, to be held from July 4 to 7, will be a "Battle Of The Big Bands" featuring Duke Ellington, Count Basie, Woody Herman and Dizzy Gillespie. Ray Charles will make his first Newport appearance since 1960.

### CONTRACT

Pollwinning baritone saxist John Surman has formed a trio with Dave Holland (bass) and Alan Jackson (drums). It debuts at the Old Place on February 26.

Archie Shepp has renewed his long-term contract with Impulse Records and is currently recording a new album entitled "The Magic of Ju Ju" . . . Pianist Don Ewell is recovering from a mild stroke in Toronto.

Ken Colyer's Jazzmen open a Monday jazz club at the Swan, Maldon, Essex, on February 26. Monty Sunshine kicks off Tuesday evening at

the George, Slough, on February 27.

Duke Ellington has signed to appear at the Las Vegas Flamingo for 16 weeks over the next two years. He plays a concert with Tony Bennett at New York's Philharmonic Hall on March 3.

Trumpeter Sonny Morris, founder-member of the Crane River Jazz Band, now leads the Turner-Rowles Jazzmen and has begun a Wednesday residency at the Crown, Twickenham . . . altoist Ray Warleigh takes over from Tommy Whittle as star guest at the Olde Gatehouse Jazz Club, Highgate, tomorrow (Friday).

Hull's Bluebell Jazz Club has changed its name to Hull Jazz Club and moved to bigger premises for Tuesday and Thursday sessions at the Haworth Arms, Beverley Road.

### TRACKS

The Humphrey Lyttelton Band are recording a Late Night Extra show with Elkie Brooks for airing in April. The band returns to the Six Bells, Chelsea, on Saturday (24).

The Ray Russell Quartet will play tracks from its forthcoming CBS album on Radio One's Jazz Club on April 3. Ron Mathewson has joined the Quartet on bass. Ray guests with the Dave Morse Sextet at Southall's Club Octave on March 3.

Cannonball Adderley's Quintet headlines the first Festival of Afro-American Arts, currently being held at Dillard University, New Orleans.

### RETURN

Among those who turned up to blow at the Pete Blanning Benefit Night at the Old Place were Tubby Hayes, Marian Montgomery, Laurie Holloway, Mike Pyne, Tony Oxley, Tony Levin, Ron Mathewson, Dave Holland, Gordon Beck, Kenny Baldoock, Johnny Spurling, Danny Thompson, Terry Cox, John Marsh, Alan Skidmore, Les Condon, Peter King and the Tony Kinsey Group.

The Red Onion Jazz Band left Southampton on Sunday to sail home to Australia after their British tour. Agent Don Aldridge plans to bring them back later this year.

### STINT

Gene Krupa's Quartet opens a three-week engagement at Chicago's London House on March 12 . . . singer Jimmy Witherspoon has opened a ten-day stint at the Penthouse, Seattle.

THE Beatles' new single "Lady Madonna," a Lennon-McCartney composition, will be released on March 15. The B side will be "The Inner Light," written and sung by George Harrison.

George's song has Indian instrumental accompaniment recorded under his supervision in Bombay last month when he was recording music for the film "Wonder Wall." John and Paul contribute vocal harmony but are not instrumentally involved in this track.

Both recordings were made within the last three weeks but the group have not recorded any tracks for a new album. The group have recorded two film clips for promotional TV spots.

Paul McCartney and Ringo Starr, with Maureen, Ringo's wife, and Jane Asher flew from London to India on Monday to join John Lennon and George Harrison and their wives at the Himalayan retreat of the Maharishi Mahesh Yogi. John and George are expected to study with the Maharishi for about three months, but Paul and Ringo will return before that.

Former Beatles press officer and independent publicist in America Derek Taylor is to take charge of the Beatles Apple Records, it was confirmed this week. But no date has been set for his take-over.

### LULU ILL AGAIN

THROAT troubles flared up again and hit Lulu over the weekend. She was forced to cancel the "Eamonn Andrews Show on ABC TV on Sunday and a recording for BBC's Saturday Club on Monday.

Julie Rogers appeared on the Eamonn Andrews Show in place of Lulu.

Lulu is currently starring at London's Talk Of The Town. Her opening was delayed a week owing to 'flu.

### SUPREMES ALBUM

AN album recorded while the Supremes were starring at London's Talk Of The Town restaurant is out on April 1.

Titled "Diana Ross And The Supremes Live At The Talk Of The Town," it features songs like "With A Song In My Heart," "Stranger In Paradise," "Wonderful, Wonderful," "Without A Song," "Stop, In The Name Of Love" and "Come See About Me."

### MUSIC BY BACH

BASSIST Johnny Hawkesworth has formed a new group to record a jazz album of music by Bach.

Hawkesworth told the MM: "The group is called John Hawkesworth's Nobility, and includes Tony Coe (clarinet), Jim Lawless (vibes), Terry Cox (drums) and myself on bass. We are recording Bach's "The Inventions," adapted to the jazz idiom in a way that Jacques Loussier could not succeed."

John hopes to be able to take the group into Ronnie Scott's Club for a "live" performance, but no dates have been set yet.



BEATLES: George Harrison B side

### TEDDY ON DEE TIME

US PIANIST Teddy Wilson will appear on Dee Time on March 2 before playing his Queen Elizabeth Hall concert in London the same evening.

Wilson, who is accompanied by the Dave Shepherd Quintet, is at the Coach House Club, Carlisle tonight (Thursday). They continue at the Manchester Sports Guild (24 and 25), Cambridge University (28), Dolphin Hotel, Botley (March 1), Queen Elizabeth Hall (2) and Bull's Head, Barnes (3). Wilson and the Shepherd group will be at the Bull's Head both at lunchtime and in the evening.

### DAVE DEE IN CHART

DAVE DEE, Dozy, Beaky, Mick and Tich are to feature in a colour film of their latest hit "The Legend of Xanadu" currently at number 16 in the MM Pop 30.

It is to be produced by Southern TV's Mike Mansfield and shooting starts at the end of April. Composers Ken Howard and Alan Blaikley are to write songs and incidental music for the film, which may be shown as a second feature

# JOHNNY CASH OPENS TOUR IN MANCHESTER

JOHNNY CASH'S proposed May tour of Britain has now been finalised. It opens on May 4 at Manchester's Free Trade Hall and lasts until May 19.

Also on the bill are Carl Perkins, the Statler Brothers, the Carter Family, June Carter and the Tennessee Four.

The rest of the dates are: Portsmouth Guildhall (May 5); USAF Mildenhall (6);

Cardiff Capitol (7); Bristol Colston Hall (8); London's Royal Albert Hall (9); Kingston Granada (10); Walthamstow Granada (11); Liverpool Empire (12); Birmingham Town Hall (13); Bedford Granada (14); USAF Bentwaters (15); Glasgow Odeon (16); Edinburgh Usher Hall (17); Carlisle ABC (18); Newcastle Odeon (19). TV dates are also being lined up for Johnny Cash.

### YARDBIRDS GUEST

THE Yardbirds, whose new single, "Goodnight Sweet Josephine" is released on March 1, guest in Saturday Club (9) and Top Gear (10).

The group has college dates at Southampton (March 2), Aston, Birmingham (8), Luton (16), Retford (23) and Wolverhampton (30).

### BERRY FOR BELGIUM

DAVE BERRY goes to Belgium for three days of concerts at the Bruges Festival, starting on May 2. There are current negotiations for him to follow this with a cabaret season at the Estorial Sol Casino, Portugal.

Dave's new single, "Just As Much As Ever," was released last week and his new LP, "Dave Berry In Flight," will be released in mid-March.

He goes to Tokyo in July for a guest spot in a Japanese film.

### LOVE AFFAIR DISC

LOVE AFFAIR will record their follow-up to "Everlasting Love" within the next four weeks — with a studio full of pressmen. They are inviting any journalist who wants to be there to be in the studio after the bad publicity when it was revealed that they did not play on their hit.

They have already recorded the B-side to their next single, which is titled "Someone Like Me."

### NICE U.S. SUCCESS

FOLLOWING the success of their first visit to America, Britain's The Nice have been asked to stay there an extra two weeks to play the Electric Circus in New York and they are to tour the States again in June.

They are also due to make a second tour of Sweden in April. Their first album "The Thoughts Of Emerlist Darzack" is to be released on March 1 on Immediate.

### PITNEY DUE HERE

SINGER Gene Pitney was due to fly into London on Tuesday for discussions on his forthcoming tour.

The tour, which also features Simon Dupree and the Big Sound, Paul Jones and the Bonzo Dog Doo Dah Band, opens at Lewisham Odeon on April 5 and lasts until April 28.

### FOUNDATIONS EP

AN EP is to be released by the Foundations on March 1 featuring "I Can Take Or Leave Your Loving," "It's All Right," "Back On My Feet Again," and "Baby, Now That I've Found You."

The group are to appear on tour with the Bee Gees at Hull (21), Lincoln (22), Salisbury (24), Romford (25), Exeter (26) and Cardiff (27).

### KIKI DUE FOR CABARET

KIKI DEE has signed for a cabaret season in France and Italy.

She goes to France on August 12 to play dates in Paris, Grenoble, Lyons, Toulon, Dijon and Rennes. While in Paris she will star in her own 30-minute TV show.

On September 16 she opens in Rome for two weeks and then travels to Milan for TV.

# BEATLES

## SINGLE DUE MARCH 15

### Melody Maker

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### MAX COLLIE STOPPED

MAX COLLIE and his Rhythm Aces were stopped by the Dutch police just as they were going on stage to play before more than two thousand people at a Tilburg, Holland, jazz concert last Friday. The reason was cancellation of work permits at the last minute.

In place of the Rhythm Aces, a band was formed from the many Dutch musicians in the audience to complete the show.

### JIMMY POWELL ON TV

JIMMY POWELL and the Dimensions, whose next single is released on March 8, are to be featured in the



REED

## Jimmy Reed on Blues Festival bill

JIMMY REED, John Lee Hooker, T-Bone Walker, Big Joe Williams, St Louis Jimmy Oden and the Eddie Taylor American Folk Blues Festival.

The Festival will visit Britain for the last ten days of October and will take part in Jazz Expo '68 as well as playing other dates.

### TIM ROSE FOR TV

TIM ROSE, currently in Britain promoting his CBS single, "I Got A Loneliness," guests in Dee Time (24), Radio One O'Clock (26) and Saturday Club (March 2).

His one-nighters include London's Marquee, tomorrow (Friday), Middle Earth (24), Speakeasy (25), Scotch Of St James (27), Exeter College (29), Grimsby (March 1), Chester (4), Nottingham (5 and 10), Barnstaple (7), London's Westfield College (8) and Boston.

After his British tour he visits France, Germany and Yugoslavia.

## Cliff off to States

CLIFF RICHARD plans a "part-private, part business" trip to America in August, but no further details were available at presstime.

Meanwhile, Cliff is rehearsing his role as a jewel thief with Hollywood film star Evelyn Keyes—who appeared in "The Jolson Story"—in the TV play, "A Matter Of Diamonds." Shown in the ATV "Playhouse" series,



CLIFF

it will be screened at 8.30 pm on Monday, April 11.

Cliff will sing the six British entries for the 1968 Eurovision Song Contest on

Cilla Black's "Cilla" show on BBC-1 on March 5. Viewers will vote, and the following week, he will sing the winner.

Songs include a composition by last year's contest winners Bill Martin and Phil Coulter, who wrote "Puppet On A String."

The actual Eurovision Song Contest is held on Saturday, April 6, at London's Royal Albert Hall.

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Enter the contest and you could be aboard the coach which leaves London on Wednesday, July 17, and arrives back on Sunday evening, July 28.

In between, you could be lying in the sun during the day and listening, each evening, to stars of the calibre of Count Basie, Ray Charles, Benny Goodman and Mahalia Jackson.

This is all you have to do: You now have 20 photographs to identify. Under each picture, fill in the name of the artist you think it is.

Then, pick your favourite star of the 20 and, in not more than 20 words, give your reason for

choosing that star.

Post your entry, with the coupon below, to Melody Maker Contest, 1-3 Pemberton Row, Fleet Street, London, EC4. All entries must reach the MM by the first post on Monday, March 4.

So don't delay.

Send off your entry today and maybe you will be one of those 20 lucky readers who will enjoy the best holiday of their lives.



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20

**RULES**

THE 20 prizes will be awarded to competitors who correctly identify the 20 famous faces reprinted on the competition pages and who, in the opinion of a panel of expert judges appointed by the Editor give the most apt and original summary in not more than 20 words stating the reasons for the choice of a single artist from the 20 pictures.

Competitors are restricted to one entry only.

No competitor can win more than one prize.

All entry forms must be clearly written in ink or ball-point and signed by the competitor. Entry forms and coupons must not be altered or mutilated.

Entries must be posted in a sealed envelope bearing correct postage to arrive at the address given not later than March 18, 1968.

No responsibility can be accepted for entries lost or delayed in transit or after delivery. Proof of posting will not be accepted as proof of delivery.

Employees of the proprietors of MELODY MAKER and members of their families are not eligible to compete.

This competition is only open to readers in the United Kingdom.

The Editor's decision is final in all matters and no correspondence can be entered into. The results will be published in MELODY MAKER.

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# Don won't do 'Rosie' for the queues . . .

**DON PARTRIDGE**, who busked a queue specially for the MM on Sunday, admits that he has never sung his hit song, "Rosie," in the streets.

Says Don: "I've never had the nerve." Why not? He's about the only busker who isn't doing it. Don has bought a new snakeskin jacket to celebrate his hit—but he's hanging on to the old one just in case.

The Herd swear the world's largest spider crawled out of a bunch of bananas held by drummer **Andrew Steele** on stage at the Sherwood Rooms, Nottingham, last week. And they reckon it's still lurking there!

Who was looking after Broadcasting House last Wednesday? Just about every producer seemed to be at the Six Bells for **Humph's** anniversary broadcast, headed by Radio One boss **Robin Scott**.

The Rock-'n'-Roll Revival Show single I mentioned last week is to be put over by Decca, not MGM. . . Beatles think **Tony Barrow** too kind to them in his MM series.

Trade papers loved **Lulu** at the Talk Of The Town—Nationals knocked

Radio One deejays get more narcissistic every week. . . Luxembourg's **Eggy Ley** flew over the Grand Duchy for a day—to straighten the aerial?

**Wally Fawkes**, to a late **Tony Coe** at the Humph airing rehearsal: "It's all right, Tony, we're only up to 1954." . . . MM cartoonist **Jimmy Thomson** blowing clarinet in London's **Tattie Bogle** club this week.

Card from **Disley** who seems to be in North Carolina. He says: "They pay lots of money here. See you in ten years."

all five **Rolling Stones** back in London rehearsing prior to new disc sessions.

"What's all this about rock 'n' roll coming back?" asks Midlands promoter **John Singer**. "It never left West Bromwich." . . . **Matt Monro's** wife **Mickie**



The RAVER'S weekly tonic

hopping mad at our **Blind Date** cartoon of **Matt**. "Grotesque" and "obscene" were the words she used.

**Jimi Hendrix** took away £10,000 from one concert in Texas on his American tour. He was guaranteed £5,000 or 50 per cent of the gate. He came away with 25,000 dollars.

After buskers and singing postmen in the chart, what next? Musicians? . . . Police cleared a thousand fans out of **Herd** show at **Narberth**, South Wales, on Saturday, after somebody phoned to say there was a bomb under the stage.

**Jimmy Young** has a new single out on March 15. . . 59th birthday greetings to **Ben Webster** who'll be celebrating at home, in Amsterdam, next Tuesday (27). Seen by **Max Collie's** band on a Dutch juke-box:

"Tom Johns—'Green, Green Grease' . . . just a chance that **Stan Tracey's** 'Under Milk Wood' will be featured on the fringe at the Edinburgh Festival.

**Chappell's Peter Perry** has formed a record pluggers' football team that includes **Bob Grace**, **Ron Mathewson** and **Tommy Steele's** brother **Colin Hicks**. . . **Dubliner Ciaran Bourke** has bought a donkey—from **Delaney**?

**Reader I. Dove**, now in New York, bumped into **Les Perrin**, **Alan Price** and **Tony Garland**. Says **The Reader**: "Three thousand miles to get the same rotten remarks I got in London."

**John Mayall's** drummer **Keef Hartley** met **Buddy Rich** in the States. **Rich** told him he's making an album with **Ravi Shankar**. . . **Duncan Johnson's** "Architect In The Sky" is a joke. We hope!

Last MM Beat Contest winners **Eyes Of Blue** performing magnificently at the **Speakeasy**. . . **Andy Fairweather-Low** lost 11lb slimming in four days. And he wasn't even fat to start with.

How about **Patrick Campbell** as compere of **Top Of The Pops**? Or **Vivian Stanshall**? Or anybody? What will meditation do for **Don Short**?

Publicist **Mick Gill** not exactly delighted when flashed on cinema screen because **Amen Corner** wanted him. The film was **Seventeen** and they'd just got to the sexy bits. . . **Pete Brady** has resprayed his silver **Honda** sports car blue—"because silver Hondas are too common."

**Singer Dorris Henderson's** husband **Ron** has an exhibition of paintings at the **Woodstock Gallery**. How does he get the time off from doing the light shows at the **Middle Earth**? . . . Should be plenty of jokes about—**Rex Berry** to do the publicity for **United Artists**.

Hard luck story of the week from **Doctor K's Blues Band**. Bottleneck player **Roger Rolt** banned from driving after they found 250 milligrams in his blood; singer **Mick Hayes** wrote off his car swerving to

avoid a black cat; guitarist **Geoff Krivit** collapsed at the **Speakeasy**; and thieves stole the door takings when they played **Ascot**.

**Long John Baldry** asked **Tim Rose** for songs to record. . . **Freedom's Steve Shirley** had his guitar and amplifier stolen from the bandwagon in **Tottenham Court Road** on Saturday.

**Rupert's People** not delighted when asked to change in their wagon before appearing at **Scotch of St James** and to wait outside between sets because the place was crowded. They quit!

**Hen house** wanted—**Chicken Shack** kicked out of their flat last week. . . guitarist **John Renbourn** slowed down by a burned hand. . . According to **John Rowlands'** handout, **Long John Baldry** is American.

**Writes Reader I. Dove**, now of New York: "Grooving with **Les Perrin** at **Carlyle Hotel** where **Bobby Short** trended with "Bojangles Of Harlem" and other hippy numbers. He did NOT ask to be remembered to **Max Jones**."

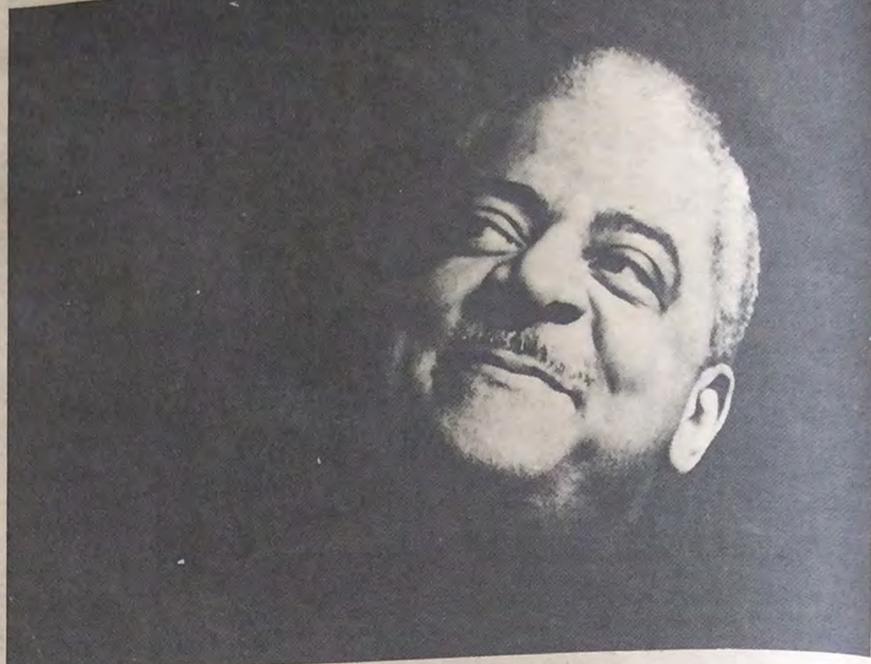
**The People** surpassed itself with this week's front page. Do they really care if the **Bachelors** don't play guitars on their records? And what's so shameful about forming a group like the **Flowerpot Men** after a hit record?

Was that really **Dicky Bishop** at the **Humph** broadcast? . . . Why wasn't "Would You Believe" by **Billy Nichols** a hit? It's great. . . **Peter Brown**, **Neil Aspinall** and **entourage** in New York for ten days on **Apple Music** business.

**Allen Klein - Chappell Music** deal now looks highly unlikely. . . **Ornette Coleman** investing his own money in his February 29 **Royal Albert Hall** concert. . . **Paul McCartney** got **NEMS** to ask who took the photo on **MM's** front page. He wanted a copy.

Whatever happened to **EMI's** plans to issue **Impulse**? . . . How about a **Music For Pleasure** album of the old **Humph Parlophones**? . . . **Denis Preston** plans to record the new **Rendell-Carr** album before a live audience. Rumours that he might be putting up the drink have not been confirmed.

Even after a month in his new pad **Alan Walsh** still thinks **East Finchley** is **Central London**. . . **Max Jones** knows **Muswell Hill** isn't! . . . Will the real **Burton Taylor** please stand up! People we'd most like to have the kiss of life from—**Mary Wilson**, **Mary Wilson**, **Mary Wilson**, **Mary Wilson**, **Mary Wilson**, **Mary Wilson**, **Mary Wilson**, **Mary Wilson**.



WILSON: thrilling in perfection of style

IT MAY not have been **Carnegie Hall**, New York, 1958. It was **Battersea Town Hall** 1968 but the spirit was the same when pianist **Teddy Wilson** joined Britain's **Dave Shepherd Quintet** in concert on Sunday night.

And it proved a marvellous evening of nostalgia and swing. The sheer joy and excitement of the original **Benny Goodman Quartet**, which included **Wilson**, was recreated with amazing effect. As **Ronnie Greaves'** vibes, and **Shepherd's** clarinet joined **Wilson** on "Avalon" and "Flying Home," I almost felt like crying. Only **Goodman** fans will know the feeling.

**Teddy's** playing is never flashy or pretentious, but thrilling in its perfection of style and execution. The group, including **Brian Lemon** (pno), **Peter Chapman** (bass), and **Johnny Richardson** (drs), jumped away on "Seven Come Eleven" and "Limehouse Blues," while **Teddy** soloed "Stompin' At The Savoy," "Satin Doll," a great blues medley and many more favourites.

Thunderous applause and demands for an encore followed the jam session and the response was "Air Mail Special." **Greaves** threatened to steal the show with his **Hampton-inspired** vibes work, while **drummer Marshall** contributed superb brushwork throughout. It was too damn bad somebody didn't record the whole thing. — **CHRIS WELCH**.

## JUBILEE SINGERS

**ALBERT MCNEIL's** Los Angeles **Jubilee Singers** are a 14 strong Negro choir presenting the sacred and secular songs of their race. At London's **Queen Elizabeth Hall** last Thursday, they illustrated superbly that there isn't a musical instrument to match the human voice in subtlety of expression, tonal range or richness of sound. There was none of the fervour and excitement of the **Clara Ward Singers** or the **Starks of Faith**. The Los Angeles **Jubilee Singers** are more dignified, far less exuberant but musically rather better for that.

For the most part they sing unaccompanied, with no announcements or introductions; they let their music speak for them. The audience was sparse, but appreciative. — **ALAN WALSH**.

## LYTTELTON

A FLOCK of middle-aged ravers left their 78s to cheer on **Humphrey Lyttelton** at the **Six Bells**, Chelsea, when **Radio One's Jazz Club** celebrated **Humph's** 20th anniversary as a bandleader.

Starting with a recreation of the halcyon days—**Humph** (tpt and clt), **Wally Fawkes** (clt), **Keith Christie** (tmb), **Ian Armit** (pno), **Dave Green** (bass) and **Mike Scott** (drs)—**Humph** took us up to the current Octet which features **Ray Warleigh**, **Tony Coe** and **John Surman** (saxes) and **Chris Payne** (bari). **Johnny Parker** was there for "Bad Penny Blues"; **Graeme Bell** sounded exactly as though it was still 1947; **Elkie Brooks** sounded nice on two numbers.

For me the highspots were **Faykes'** evergreen clarinet showing why it influenced so many British jazzers; **Coe's** fine tenor behind **Elkie**; and some exciting **Warleigh** alto in the Octet.

Not the least remarkable thing about **Humph** is that 20 years after he is still surrounded by excellent young musicians and sounds as though he enjoys every second of it. — **BOB DAWBARN**.

## FOLK FESTIVAL

THE English Folk Dance and Song Society's **Folk Festival** at the **Royal Albert Hall** last weekend was once again a colourful and spectacular show. The first half featured, besides the mass dancers, the **Chipping Camden Morris Men**, and an energetic display by the

# GOODMAN FANS WILL KNOW THE FEELING . . .

## CAUGHT IN THE ACT

**Royal Earsden Sword Dancers**. Foreign dances were performed by the **Sumadija Jugoslav folklore group** and **Le Sabotee Sancerroise** from France, who performed traditional dances to a band made up of hurdy-gurdy player and pipers.

The **Spinners** provided folk-songs as a balance and were featured in a nautical flavoured finish to the first half.

The second half was titled "A Masque Of May" and the theme was ceremonies and ritual songs and dances from all over England. This involved the cast of several hundred strong in a panorama of **May Day** festivities from places such as **Paddington**, **Helston**, **Minehead**, **Headington** and **Bedfordshire**.

It is to the **EPDSS's** credit that this show with its huge cast, and numerous entrances and exits all around the arena, was managed without a hitch. There was tremendous enthusiasm from all concerned which helped to make this a highly enjoyable evening. — **TONY WILSON**.

cult task with good time and intonation, but despite the presence of such notables as **Johnny Scott**, **Tony Roberts**, **Chris Smith**, **Gordon Rose**, **Philip Lee**, **Laurie Holloway** and **Trevor Tomkins**, this hardly added up to a jazz experience as I understand it and I am afraid did not even possess the emotional depth of similar music by **Richard Peaslee** and **Bill Russo**.

**W. H. Auden's** "Stop All The Clocks," was the high point in **Belle Gonzalez's** attractive programme of **Wallace Southam's** settings of poem's by, among others, **Byron**, **Shakespeare** and **Dorrell**. This is, of course, **Cleo Laine** territory and very demanding it was too and whilst I would not suggest that **Miss Gonzalez** is in the same league I am astonished that such a talent is so little known. — **CHRISTOPHER BIRD**.

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## GOWERS ORK

FULL marks to **Patrick Gowers** for heroism. Whether one likes his music or not, and on the strength of only two items on a long bill of new jazz, poetry, experimental music and strange hybrids at the **Wigmore Hall**, London, last Thursday it would be absurd to form any hard and fast conclusions about its worth.

He is certainly moving right against the stream of present developments with his tight, formal concepts and his stress on the part of the composer (in the classical, not the jazz sense) as being the most important element in the creative process.

On the positive side, his marshalling of orchestral textures utilising woodwind, French horn and tuba was both ingenious and enjoyable, particularly during **Ray Swinfield's** flute feature of an extended version of **Gil Evans'** "St Louis Blues" chart. Bassist **Peter Chapman** fulfilled a most diffi-

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# BOTTLING WITH DON

and Tony Wilson collects all of 3s 10d

"HAVE you ever done any bottling?" they asked. I began to tell them about the punch-up a week ago at my local but this wasn't what they meant.

"We want you to go and collect the money while Don Partridge busks," they said. Well, having read all about the big money he was making and that the "bottler" traditionally gets a third of the takings, I said OK.

After all, wasn't the current catch-phrase "If you're seeking your fortune, go up West, young man"?

Don was a bit dubious when I put it to him that we should work together. "Have you ever done any bottling before?" he asked. "Well, no," I replied. "But you tell me what to do and we'll see how it goes."

I was obviously more confident than he was.

Don explained carefully that I was to go to the head of the queue and work towards the back, trying to keep behind him all the time. He would give me the nod when to start collecting.

With Eamonn Andrews, he'd made £1 3s in twenty minutes—over a shilling a minute, not a bad average and I could see it finishing up with me tucking into a T-bone steak and getting a taxi home.

Don chose the queue outside the London Pavilion, and strapping on his bass



drum, tambourine, mouth organ, kazoo and banjo began to thump out a song.

After a couple of verses Don gave the sign to start collecting. And I got it all wrong, first I went to the back of the queue and then

found I was miles in front of him.

The reaction was varied. Some people just stared, glassy-eyed, into the void working in the assumption that if they were quiet I would go away. I did.

Others smiled sweetly and said "No." One young lady in a Bonnie outfit dropped some money into the bag (bless her) and a man at the end of the queue wanted to know if Don had been on the Eamonn Andrews' show.

The take hadn't been too good and I returned to Don.

"Do the others," he hissed between verses of "When I'm 64." He gestured to a crowd that had gathered around us.

"Can you spare a copper



"Move on before I nick you," is the policeman's message to the MM's Tony Wilson as he "bottles" for Don Partridge this week. (Left) Wilson tries out his 'bottling' technique on the queues as Don Partridge plays. But the take was only 3s 10d.

for the..." The words died in my throat. It was a copper. A skycraper of a London policeman.

He wouldn't give us any money but he had a request. Bending, he whispered in my shell-like, "Tell him to move to Leicester Square before I nick him."

The only cinema with what was left of a queue was being worked by busker Dave Helling and his pretty Geordie girl-friend, an essential asset for bottling.

The queue began to dis-

appear into the cinema and Don decided to call it a day. The bag didn't feel very heavy, in fact I was thinking of slipping a few shillingsworth of change in to make it look better.

We went to a cafe and counted, as Don laughingly put it, the take. All thoughts of T-bone steaks and taxis vanished entirely at the sight of the 3s 10d that lay on the table.

It was all down to bacon sandwiches and the bus home.



PAUL & BARRY  
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# BLIND DATE

## ANDY FAIRWEATHER-LOW OF THE AMEN CORNER

**TRAFFIC:** "No Face, No Name And No Number" (Island).

Stevie Winwood? Yeah, very good, but the number is a bit too introverted for the public. He's obviously giving all he's got. It's funny, because he's been deliberately holding himself back with Traffic. This isn't the old Stevie Winwood, it's a new one — vocally. I'm trying to figure out what he's trying to do, because at the moment slow records are dying. I don't think this is what the public wants to hear from Traffic. Before, he used to be Ray Charles-ish, now he's got his own style completely. Not really a hit, I've become terribly commercial minded. I used to rave about good records like this, but they never make it.

**FAIRPORT CONVENTION:** "If I Had A Ribbon Bow" (Track).

Pleasant. (Laughs.) Yeah, it's a hit. I don't like that mumbly bit. This'll bring back memories for the mums and dads of their courting days and the swing era. It's got to be a hit. That ending was terrific. What a funny record.

**ORANGE BICYCLE:** "Early Pearly Morning" (Columbia).

(Pulls a face.) Oh God, it's a joke. I didn't think much of the recording or the production. Perhaps it's supposed to be a mess, I don't know. It never seems to end. Very monotonous. Who is it? The Orange Bicycle. Yeah, the name rings a bell. No, I didn't say that deliberately! I wish I had. That was indescribable. An attempt at a hippy record. Yes, very freaky. Might go down a bomb at Middle Earth.

**LULU:** "Me, The Peaceful Heart" (Columbia).

Donovan? Lulu! I thought it was Donovan from that flute and guitar intro. Very ticky-ticky hi-hat. I like to hear a swishing cymbal sound. Yeah — I love bongos. It's a hit, she always makes good singles. I think she's changing her style a bit.

**HUMAN INSTINCT:** "Renaissance Fair" (Deram).

Very reminiscent of the Byrds. It wouldn't surprise me if it was a Byrds number. Oh, yes, it is (sings along). When we first came to London we had a residency as the Speak-easy, and they had the Byrds LP this is from before anybody else. They played it to death. The Byrds' version is better. It makes me feel uncomfortable. Ah, this brings back memories of three half-hour spots a night.

**ASSOCIATION:** "Everything That Touches You" (Warner Brothers).

Good arrangement and production, and a pleasant song but I don't know if it's a hit. Sounds very Beach Boy-ish. Cowbills? There is a Beatle influence, but everybody is influenced by somebody.

**DAVE MASON:** "Little Woman" (Island).

Oh yes, ha ha! I don't know who it is — great! Luton Girls Choir? Ha ha! We gave a



recorder recital like that at school. I thought it was going to be all Scruggs and Flatt at first, but it's changed into a . . . yeah, well. It's finished — good. Who was that? Oh God, no it can't be. I'm sorry but that's the reason Traffic broke down. I'm not looking at this commercially, not that there is anything commercial about it anyway, but I'm looking for a good record and that's not. I can't believe it's Dave Mason. Well, well, well. That is a strange record — really. It appears I have just had a wicked go. Well, I'm glad nobody gave me "Bend Me, Shape Me" to review! And I mean our version.

**TOM JONES:** "Delilah" (Decca).

I know who it is — oh, beautiful production. It's Tom. Huge hit. What a powerful voice he's got. It's haunting with those cellos. He was recording this when we were in number two studio at Decca and he was in number one. He was belting it out! Song is very commercial, but in the same vein as all the others. He's a brilliant singer. I like to hear him singing rock 'n' roll but this is what appeals to mums and dads. If I had half as much power as him, I'd be well satisfied.

**CAT STEVENS:** "Lovely Cities" (Deram).

I know that voice. Cat Stevens. Not one of his best. I loved his last one that never made it. Beautiful production and arrangement. Don't like that fuzz guitar. No idea why he's faded out. It's a shame. Not a hit.

**HOBBITS:** "Daffodil Days (The Affection Song)" (MCA).

I'm waiting for a record I can go "yeah" to. I can't take another flower power song. Ugh. Take it off. For one thing, that talking bit should have been killed. It's a bit sick, and the lyrics are a joke. Most songs have joke lyrics, even ours. But I'm going to pick on this one. I don't know what they are doing. A big miss.

**SHORTY LONG:** "Night Fo' Last" (Tamla Motown).

Drums and bass are working so much together. Those rhythm sections are amazing. Nice backing voices. It's a must for any club. I don't know what it is about this kind of music. It instantly makes you want to move. Half of it comes from thinking about production. You can hear that bass player and drummer working together, even on the intricate figures, and it swings so much. Not a hit though, which is a shame.

**MITCH RYDER:** "Personality & Chantilly Lace" (Stateside).

"Personality" — it is on Tamla? I'm not keen on the singer whoever he is. This could have been done so much cleaner and tighter. The song is just not happening. Mitch Ryder "Devil With A Blue Dress On" was great. Is this a double song? I think all the cheering is a jigg. Oh, you had better take it off. The original "Chantilly Lace" was so much better!

**E**NGELBERT the singer and star has been the subject of a massive barrage of publicity over the past year. Yet Engelbert the person remains an enigma. He is in fact something of an introvert, with the occasional extrovert outbursts. His private thoughts on his life, his career and his attitudes to success and failure are probed in this exclusive third part of the Story of Engelbert. The questions were asked by Alan Walsh.

● Assuming the factor of talent, what other reason can you give for your present success?

Luck, I'd say. Success is really the luck of the draw. Secondly, good handling and the right songs. But it's not only these things, luck and good management — you have to be able to carry it through.

There have been many people who have had one hit, gone on to the professional stage and failed to hold an audience. You have to be able to do that side of it, too.

● Do you feel you have any responsibility to your fans?

Yes, I do. A great responsibility. People are easily hurt and if you don't sign their autographs, for example, when you're in a dire hurry, they feel it. They feel they helped you to where you are and now you don't care.

The main responsibility of a successful artist is to give of his best at all times.

● You insist that your private life is private. Why?

I feel that a man who goes out to work, say a company director or an engineer, doesn't involve his wife in his working life.

When you're in show business a lot of people want to know about your private life, but I want my wife and my kids to lead a normal life. I don't want my kids to grow up to be precocious. I want them to lead normal lives and be normal people.

If my wife was photographed with me, at a premiere or something, it wouldn't matter, but she doesn't like the limelight. She's a remarkable girl.

I ask her opinions and she gives them. If I do something that's not right, she tells me.

● What are your views on bringing up children?

My kids already have a reputation for being well-mannered and lovable and I think they are.

As a father I'm strict, but loving, I can tell them off one minute and love them the next.

● Do you believe in corporal punishment?

Yes, when they deserve a spanking they get it.

● Now you have become successful, will you give your children an expensive education?

I don't know. It depends where we are living. If there is a good school nearby why shouldn't they go to it.

If it's a good school, good enough for other children, why not? If there wasn't a decent school nearby, perhaps then we might consider it.

# engelbert IN DEPTH



● Has money played a big part in your life over the past year?

No. I'm waiting for the one thing that'll make success concrete for me — my house. It's so difficult to find.

I thought that once I got the money, the right house would be easy to find, but it's not. I want a colonial type of house with a couple of acres.

If I find the house, the land isn't there. I want land so that my kids can grow up in the same kind of surroundings I did when I was a kid — plenty of space to play in. I miss that even now.

● Do you believe in material possessions?

In my position now, I'd

be silly not to. I feel sure that anyone who has been broke and then acquires money would be the same. If they don't there's something wrong with them.

● Do you need money to be happy?

Yes, I think I do if I'm honest. I'm happier with money. But that doesn't mean I couldn't possibly ever be happy on say £20 a week. A lot of people are very happy on less than that. You have to adjust to your circumstances.

● Do you believe that success and money can spoil people?

Oh, yes. That's the one thing I do worry about more than anything.

Money can bring that bit of power that can affect a person mentally. It goes to their head. They become literally big headed.

I think that's the fastest way down. I've seen it in my own experiences in the business. The attitudes of some stars to supporting acts. I've felt for them, too, thinking "be careful" and I've met them again . . . on the way down. It's happened many times.

● What are your views on sex, morality and immorality?

I was brought up a certain way, the way I think at the moment. It was pretty strict; too strict perhaps. I wasn't even



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allowed to say the word "sex" in front of elder people.

I was pretty naive really, right up to the time I left school. I didn't know much about sex or the functions of sex. I think that too severe an upbringing can lead to things like promiscuity.

Not knowing about it is worse than knowing about it. If you know about these things, you can perhaps curb yourself and be careful. If you don't, it's rather more dangerous.

I feel young people should learn about sex at an early age, before they leave school—what sex means, what happens, etc. etc.

● Are you a religious person?

I believe, but I'm not a regular churchgoer. Religion is a personal thing and should be kept out of publicity.

● Do you have any strong views on drugs? Or their effect on the music business?

For me, drugs are something I read about. To this day I don't know whether LSD is an injection or a pill. Maybe I'll find out one day—but not by taking it.

I think it's a damn shame that some people need drugs to stimulate them to new life. It's a shame they can't achieve the same situation through natural functions.



# Drugs are something I read about. I don't know whether LSD is a pill or an injection

● Are you an easy-going person?

I am fairly easy going. I like being correct and proper in the things I do. I like things done systematically. It all adds up to one thing really. I like things to be right. If they're not, I feel insecure. I feel that I'm in a deep hole struggling to get out when things aren't going smoothly.

● Do you feel insecure all the time?

I'm not naturally self-confident, but I do have confidence about my job—entertaining.

But other things . . . I suppose I am fairly confident of late, now that I've had some success.

● What makes you angry?

Very little actually. The only thing that really annoys me is incompetence.

● What are your own musical tastes?

At the moment I've got this thing going for a singer called Charlie Rich who is great, sounds as good as Elvis.

I like a lot of different types of music and I also

like comedy records. My favourite at the moment is Bill Cosby.

I like beat music and some Tamla—such as the Supremes, who are absolutely marvellous.

● Having spent some time in hospital, are you particularly concerned about your health?

Yes I am. I'm more

hope it never happens again.

● Away from show business, what do you like to do?

That's very hard. I wouldn't know what to do with myself. In this business, you are always involved.

If I have any spare time now, I usually spend it writing songs. I suppose if I went out on safari or something, I could forget the business and realise there are other sights in life than just show business.

● Do criticisms that your songs are corny ever worry you?

No, they don't. Public opinion matters to me and that's favourable. Everyone's in for criticism, so if people feel that way it's up to them. It doesn't bother me.

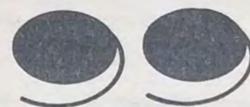
● You seem to get depressed occasionally. Is this true?

Yes, I do get depressed. I don't know why, it just happens.

● What is the most important thing in the world to you?

I think whenever I look back, I think of my parents. I think that's natural.

I look at them and wish that time could stand still.



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# Gary and his new group ALL play on new disc



Gary and the Rain — Paul Crane, Joey Molland, John Lawbon.

## LAST OF THE WALKER BROTHERS TURNS ON THE RAIN

GARY LEEDS does not sing on his latest record "Spooky." But before emergency meetings of any unions are called, and the national press unleashes a campaign to clean up pop — it should be known that everything is cool.

Mr Leeds is a drummer, and the lead singer of his new group Rain, is Mr Paul Crane, who also plays rhythm guitar. Mr Crane sings entirely unaided by ventriloquists, mirrors, or machinery of any kind.

Gary, as millions know, is one third of the now defunct Walker Brothers group. The three Americans came to Britain, conquered, rode the crest of a wave of hysteria, then collapsed.

Scott, whom Gary calls a genius, set about using his vocal gift in a more worthy manner.

John tried a solo career, had a couple of records, then vanished.

Now comes Gary, the cheerful, uncomplicated one, not overburdened with talent, but determined to make a good, successful pop group.

### COVER VERSION

"I think I've got a good group," said Gary this week. "Wait 'till you hear the lead guitarist Joey Molland."

"Spooky" is a cover version of the American hit by the Classics IV and says Gary: "We tried to get the same atmosphere on the Classics version with more of a back beat."

"I formed the group and any failures will be mine. I just want to be part of the team and I hate the name Walker — call me Leeds. We probably won't be doing any gigs for a while, until he have created a demand."

"Oh, yes, we all play on the record! We're going to play everything from now on. The only time groups don't play on records anyway, is when they have a limited amount of time."

### SIMPLEST TUNE

"We did 'Spooky' straight off. It's the simplest tune you can get — lyrics and everything. It's very cool and sedate, and that's the whole point. If you did it any other way, it would mean nothing."

"I thought about forming the group months ago, but I waited for the flower scene to go through. It had to pass, and now we are in a boring state with no images and faces around except the Herd, and it seems a good time to start something new."

### NO ANSWER

"There's no answer I can give to what sort of music we want to play. Just good stuff. You could say our musical policy is to please the fans. Too many guys are playing to please themselves."

"We're starting from the bottom, and we're not going to try anything too far out like all these guys trying to copy the Beatles. And the Beatles are ten years

ahead of everybody. "We don't think it's important to try and outdo the top boys. That all takes time. The Rain all have talent and look good and that is something yet to be exploited."

How does Gary see himself as a drummer?

"I wanted to be a jazz player but you have to be so dedicated and I'd hate to be a bad jazz player — there's nothing worse!"

### NOT DEDICATED

"Players like guitarist Terry Smith are fantastic. He came to Japan with us on the Walker Brothers tour. One night he sat in at a club in Tokyo and all the crowd stood up and applauded."

"I love big bands like Woody Herman and Buddy Rich and I'd love to see somebody like Maynard Ferguson playing at the Speakeasy. That would be an own up. He'd blow them all out because he's so good."

"I consider myself okay as a drummer. I'm not dedicated, but I'm very loud! And I'm good on time. It doesn't worry me anyway, because I want to be part of a team — like Ringo. He's a wonderful drummer for the Beatles."

How did Gary view the careers of his Walker brothers?

### COMPARED HIM

"Don't underestimate John. In the group he was up against a genius. They all seem to have the needle in for John, but I don't know why. He's gone off to America, but he'll come back and knock everybody out."

"They all compared him with Scott which was a drag. His voice is not as good as Scott's but he's as good as everybody else."

"Scott is now completely 100 per cent okay, and he's happy. I love all his stuff and really appreciate it. He's a kind of star at Ronnie Scott's now, isn't he? They all say he's fantastic."

"It's easier for me. I'm one of the millions. They knock me I know, I'm not as good as Scott or John, but I'm not interested in impressing people. I just want to play the beat with my group and be part of a team." — CHRIS WELCH.



## EDDIE BOYD NAMES EUROPE'S BEST BLUES GUITAR

WHEN Eddie Boyd, American blues pianist and singer, first came to Britain with the Folk Blues Festival in 1965 he was surprised to find such a flourishing blues scene. When he returned last year to record here he was enthusiastic about the improvement, and this month he has had evidence that the climate for blues music is even more favourable than before.

"I always knew there were people over here who liked it," he said at Klooks Kleek last week, before making his final appearance of the present tour. "But I didn't know there was such an active scene. The pie crust has been broken and now we're really getting into the meat and gravy."

### EXPERIENCE

"From my own experience, touring with Peter Green's Fleetwood Mac and some other of your groups, I can say that we've been to quite a few clubs and places, including universities, and we've had packed houses most of the time."

"Last time I toured here was with John Mayall's

Blues Breakers and I liked that. That was when I got to know Peter Green's guitar work. So I really loved these dates with Peter because his group plays the blues like we really play the blues."

"He is the best blues guitarist I've heard in Europe. Yes, I heard Eric Clapton but he wasn't playing blues then; he was playing something else."

### PERMANENT

"But I heard him on record with John Mayall, on that 'Telephone Blues,' and dug him very much. And John . . . he writes some very good numbers. But as I said, Peter Green has the best blues group I've heard on this side of the Atlantic. Yes, Peter, he's a mellow stud."

Eddie Boyd, born Edward Riley Boyd in 1914 in Clarksdale, Mississippi (rich blues territory), has been playing and singing for the best part of 30 years. Recent years have been spent in Europe, where Eddie is considering setting up a permanent home.

Before he left Britain last week, Boyd said: "I'm going

direct to Rotterdam where I have a few dates. Then I'm going to Belgium and Switzerland in March. Well, I'll be on the Continent until I come back here in June, and I'll make Rotterdam my centre."

"I was over here for two years before, you know. I spent six months in Paris, then a year in Belgium and about eight months in Holland. I went back to the States on May 14 last year and returned to Rotterdam on December 14."

### FEELING

"After I'd been to Europe I didn't have the feeling to live back there no more. Maybe I will one day. I went with the intention of staying but I soon wanted to come back to Europe."

"Chicago? Well, I have a plot of land, about five acres, in Illinois, 60 miles south of Chicago, where I raise chickens and vegetables for the market."

"It wasn't because I didn't make a living. I was working all the time while I was back, and even if I didn't play music I have a made way to live. Because everybody's got to eat and I have some rich land."

What is happening to the rich land now?

### WASHING

"Oh, I left it in the hands of Willie Dixon and he's raising soya beans on it. I give him half the profits."

"The way I got this land was with my first royalty cheque. Where most of the blues guys who had a hit went out and bought a Cadillac, I bought me a tract of land. Some of them laughed, I remember, and said: 'You can get a guy out of the country but not the country out of a guy.'"

"Now I see some of them when they've lost the Cadillac and got nothing. A few have ended up washing dishes and I'm sorry for them. I mean, in this business you never know what's going to happen. But I'll never end up washing dishes; I won't have to do that."

"I'm hoping for another hit with this new record I made over here, 'Blue Monday Blues.' I'm perfectly satisfied with the recording of it, and I believe it's going to be a big seller." — MAX JONES.

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# PERSONAL OPINION

TODAY even "serious" newspapers like to take pop music seriously. After nearly twenty years of growing pains and teething troubles beat music has come of age.

This despite the fact musicians have long abused and maligned pop since its embryonic days, sometimes admittedly with good cause. Now, like it or not, pop is in an impregnable position as representative of the Music Of Now, reflecting public tastes and social issues.

So what is happening to jazz? You know, that music so much better than pop? The cold truth is jazz is dying.

This is not said in a spirit of vengeful glee, but with sorrow. A number of factors

RAY TOLLIDAY, aged 22, is a pop publicist. Has worked for Who manager Kit Lambert, and Andrew Oldham. Worked as a clerk with Keith Moon in pre-Who days. Loves classical music and pop with equal fervour. Stopped publicising to spend a year painting, drinking and talking. Lives with wife and baby daughter in East End of London.

are contributing to its demise, added together are choking the life out of the music.

Past generations have always had an affinity with jazz in some form, either as dance music or the representative of rebellion that all young people need.

Today, they rightly turn to the Beatles or Bob Dylan for

Trad Boom? Perhaps this situation pleases jazz stalwarts? "We can do without teenage twits," one can almost hear the cry.

Believe me, as one who has tried, it is hard for a young person with jazz leanings but no great knowledge of the subject to get beyond first base, when the aficionados look down their noses at you if you do not immediately swear allegiance to either Jelly Roll Morton or Albert Ayler.

Your faltering remarks that you quite like Dave Brubeck or the MJQ are greeted with contempt. You wind up confused and convinced jazz isn't for the layman.

This snobbishness I find appalling and something that

rarely greets the thirster after knowledge in the fields of pop and classic music.

Helping to cut off jazz from the new generation is the depressing sight of the artistic cul-de-sac. The greats of jazz are either dead or have exhausted their talent, while newcomers chase each other into a shallow grave of unintelligibility.

Think back Ye Olde Jazz Fans. Who first turned you on to jazz? Was it the Swing Era men like Benny Goodman and Gene Krupa? Boppers like Dizzy Gillespie and Charlie Parker. Or Ray Charles and Jimmiv Smith? They were thrilling sounds indeed. So who in the name of jazz is going to thrill to day's teenagers?

both. They don't want the tired "take it or leave it" attitude of so many jazzmen. They don't want smugness. They want music they can identify with.

There are exceptions to the rule, but surely today's generation of teenagers are less aware of jazz than at anytime since the end of the

**ESTHER** and Abi Ofarim have broken through. Their single, "Cinderella Rockefeller," has breached what seemed to them to be an impregnable British scene. Although they are well known in Britain, their standing over here has never reached the proportions of their Continent adulation—and in particular Germany. It shows, too, how insular the British music market can be.

"We were afraid because of the competition over here," says Abi, "and because we were always LP artists." As LP recording artists they have already won three gold discs for album sales since 1966 and will receive a further two when they return to Germany where they live.

Esther and Abi, originally from Haifa, Israel, first attracted attention when they won a singing contest in Tel Aviv in 1961. The following year they won more awards and in 1963 Esther won second prize in the Eurovision contest. In 1964 they won the Silver Rose award at Montreux for a television show.

In 1965 they made their first German tour, playing to an estimated 100,000 people and won a major Dutch award. Esther received the Grande Prix Du Disque in 1966, and together they received two gold discs for their "Songs Of The World" and "New Songs Of The World" albums. Esther was named "Outstanding Singer Of The Year" and they played a second German tour with the audience estimates rising by 20,000.

### CHART

1967 saw them with three LPs in the continental charts simultaneously, winners of the Italian Golden Rocket television prize, bill-toppers in the inaugural colour show on German television, and a third even more successful German tour. To cap it all they earned another gold disc.

It can be seen from this formidable list of achievements that Esther and Abi don't do things by halves, and with "Cinderella Rockefeller" in the British chart, they also have "Morning Of My Life" high in the Continental charts.

"Cinderella" comes from their latest album, produced by Esther and Abi in London, Paris and Munich, and titled "2 In 3."

The song was written by Smothers Brothers' musical director, Mason Williams. "Morning" was written by Robin and Barry Gibb of the Bee Gees.

### BETTER

"We think the Bee Gees are marvellous, but for us it doesn't matter whether a song is three or four hundred years old or three days old," says Abi. "We bring out whatever is good for us in it."

"We thought 'Cinderella' was a clever song, and the melody simple and beautiful. People have said it is not typical Ofarim. But we don't like to be classified."

Now, with the single showing well, the Ofarims are being showered with songs for consideration for both recording and use in their act. "It's a good reason to make the charts to get good, new material," says Abi.

As yet no follow-up has been decided, but Abi thinks it will be "different and even better."

"I never saw us in this group of hitmakers," says Esther. "It means a different approach, a different audience. We sell more LPs than singles. If you sell LPs, it means that people want to hear more than one song."

Abi thinks record buyers

are fed up with hearing the same things all the time and are looking for something new. "And now we have a new singles market because of 'Cinderella' and 'Morning Of My Life.'"

### CONCERT

The Ofarims have been steadily building their British following with appearances on television shows such as Dee Time, the Rolf Harris Show, All Systems Freeman and are due to make two appearances on Top Of The Pops.

"But our biggest challenge will be our solo concert at the Royal Albert Hall on March 30," says Abi. "We have played in bigger halls, but this is very important to us. It will be packed" he adds confidently.

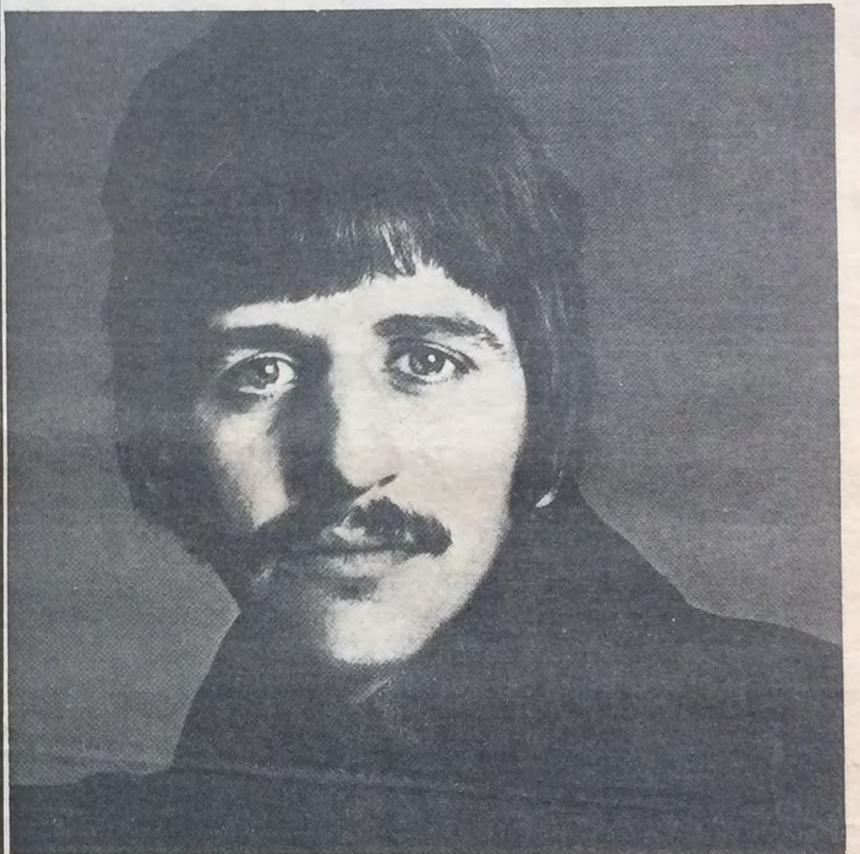
The name Cinderella has figured in the Ofarims' life before. Abi met Esther while she was playing the role at a Haifa theatre.

Now it turns up again. Cinderella, it seems, is really a fairy godmother as far as Esther and Abi Ofarim are concerned. — TONY WILSON.

# CINDERELLA STORY OF ESTHER AND ABI

## THE OFARIMS

Very popular on the Continent and big album sellers round the world, 'Cinderella' is their first hit single in Britain.



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## Last-minute hitmakers



**KEN HOWARD** and Alan Blaikley write the songs, Dave Dee, Dozy, Beaky, Mick and Tich record them. It's a winning combination to judge by the trail of hits left by the group and their songwriting managers.

Last week they got their first gold disc for "Bend It." In Germany, where they have had a string of number ones, they received a Golden Otto award for being the most popular group in that country, ahead of the Beatles and the Rolling Stones.

Now the Dave Dee-Howard Blaikley team look all set for another hit with "The Legend Of Xanadu," a song based on Samuel Taylor Coleridge's poem about the mysterious location designated as a pleasure dome by Kubla Khan.

"A week before we recorded 'Xanadu,' Ken and Alan said they hadn't anything for us to record. Then three days before we went in-

to the studio they wrote 'Legend Of Xanadu,'" said Beaky after he had been levered out of the melee of Press men, publicity people, record company executives and sundry other faces at the presentation of the gold disc for "Bend It."

"They don't write three or four songs at a time, they just wait to the last minute but it seems to work out all the time. "All the discs we have from Ken are just him singing to a couple of guitars and you can't really get an idea about the song. You have to use your imagination. I didn't like 'Xanadu' when I first heard it."

The group are currently recording an album and are about halfway through it. "Time is our biggest enemy," said Beaky. "We can't experiment with just a day here and a day there. We're doing a new version of 'If I Were A Carpenter.' We played it on the radio and kept getting letters saying 'Why don't you re-

cord it?' — so we are."

The album will probably be called "If Nobody Sang." It opens with a poem performed to just a guitar accompaniment "and it finishes the record but with trumpets and harps and a full orchestra," added Beaky.

The group are quite happy about recording other people's songs although they often write the B-sides of their records. "Though we do write ourselves, we don't necessarily want to record the songs," Beaky explained. "We're fussy. The singles are written for us and they turn out right for us. We'd rather record somebody else's song if it is right for us."

The Howard-Blaikley last-minute songwriting technique at first worried the group: "We never worry now, though. When we record a number now we know it's going to get in the chart because of the other records. 'Touch Me' was terrible—I didn't like it but it got in."

BEAKY: 'imagination'

# POP LP EXTRA

**PETER GREEN'S FLEETWOOD MAC:** "Fleetwood Mac" (Blue Horizon). One of the group events of last year for blues fans was the formation of the ex-Mayall guitarist Peter Green's own group. They blow committed blues and aren't afraid to rock. From the first bars of "My Heart Beat Like A Hammer" the music is kept at white heat intensity, or a warm, red glow for the medium-paced outings like "Merry Go Round." Jeremy Spencer contributes nice slide-guitar, piano and vocals; John McVie, also ex-Mayall, is on bass, and Mick Fleetwood, drums. Producer Mike Vernon and engineer Mike Ross get a good sound on the rhythm section, which is usually the weak point of British blues recordings.

**OTIS REDDING:** "Here Comes Soul From Otis Redding And Little Joe Curtis" (Marble Arch). Four old Redding Alshire U.S.A. recordings are included while the rest of the album is padded out with songs by Little Joe Curtis. Redding sounds strongly like Little Richard on "Gettin' Hip," "She's Alright," "Tuff Enuff," and "Gama Lama." Curtis is fair, without being distinctive on "Have Mercy On Me," and "Don't Bother My Baby" etc.

**PAUL BUTTERFIELD BLUES BAND:** "The Resurrection Of Pigboy Crabshaw" (Elektra). Time marches on and the Butterfield band moves on to new sounds. Still earthy, still exciting, and still the blues, but now there is more sophistication with the addition of tenor and alto saxes, and trumpet. They are arriving at the sort of music the original Graham Bond Organisation was aiming at about three years ago, without their spontaneity but with the advantage of better recording techniques and more polished arrangements. Groups like John Mayall's Bluesbreakers and the Bond Organisation deserved the kind of sound Elektra instil in all their productions. Elvin Bishop is still on guitar, although Bloomfield has gone, and Butterfield's harmonica is much to the fore, perhaps too much, when more use could be made of the horns. Vocals are by Butterfield and bassist Buggy Maugh. Phil Wilson contributes some very precise, all-action drumming. Titles include "One More Heartache," "Driftin' And Driftin'," "Double Trouble" — a great slow blues by Otis Rush — and the moody "Tollin' Bells."

**PATTI LABELLE AND THE BLUEBELLES:** "Dreamer" (Atlantic). An exciting set with

side one consisting of studio recordings and side two a live concert. Patti and the girls—new Supreme Cindy Birdsong, Sarah Dash and Nona Hendrix — inject soul into a well-chosen selection of ballads and ravers. They sound equally good on "Dreamer," "Danny Boy," "Always Something There To Remind Me," "Where Are You," or "Tender Words."

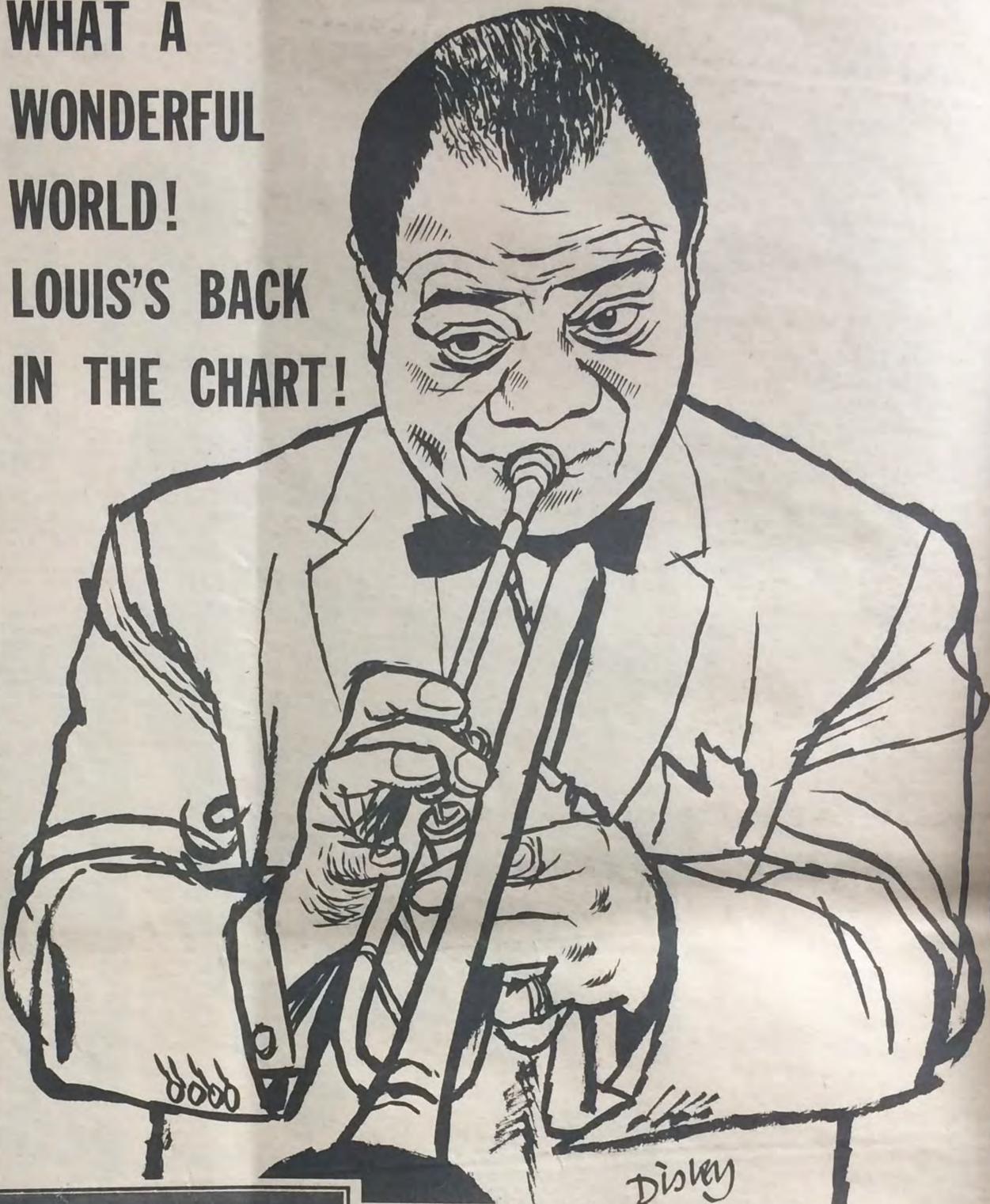
**CAPTAIN BEEFHEART:** "Safe As Milk" (Pye). There's an oddly old-fashioned rock-'n'-roll air about most of this — though it's not unattractive. The brave Captain sounds like a cross between Tommy Bruce and Lord Sutch. The band has a nice bluesy guitar player. It rocks along with a mighty beat, but why it should appeal so heavily to London's "in" clubs is a major mystery. Tracks include: "Dropout Boogie," "Electricity," "Plastic Factory," "Yellow Brick Road" and "Where There's A Woman."

**TOMORROW:** "Tomorrow Featuring Keith West" (Parlophone). Somehow "My White Bicycle," the opening track, completely sums up the long, dead days of the hippy summer of '67. It brings back a whiff of burning incense, the jingle of bells, and the sights and sounds of UFO, the Saville Theatre, Primrose Hill, Chaik Farm, and various scenes around Marylebone, Earls Court and Paddington. The madness may have faded but the music lingers on, and these Keith West compositions have a charm of their own. Songs like "Shy Boy," recorded as a single by Kippington Lodge, should have been a hit. Well produced and performed above average mater-

**BLOSSOM DEARIE:** "Soon It's Gonna Rain" (Fontana). Blossom's unique little-girl-lost delivery is matched with a superb collection of songs and very apt Reg Guest arrangements. "Sunny," "Meditation," "Dindi," "Alfie" are all fine vehicles for Blossom, and Bacharach's "Trains And Boats And Planes" and Michel Legrand's "Watch What Happens" are beautifully handled. The best Blossom for a long time.

**JOHNNY MATHIS:** "Up, Up And Away" (CBS). The Mathis magic still holds for many, and they won't be disappointed with this. Sleek versions of the title track, "The More I See You," "The Morningside Of The Mountain" and a timely revival of "I Thought Of You Last Night" are the pick.

## WHAT A WONDERFUL WORLD! LOUIS'S BACK IN THE CHART!



WHO SAID it's a young man's world in the Pop 30? Louis Armstrong is back in the chart with his latest single, "Wonderful World," which came in at 27 this week. And he will be 68 come next July 4. Louis, who was named the world's number one Male Jazz Singer in the 1968 Melody Maker Critics' Poll, is no stranger to pop success — his last big hit was "Hello Dolly" and before that he had the tills jingling with "Mack The Knife." Recently, Louis drew his usual good reviews when he and his All-Stars played Italy's San Remo Festival.

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# THE LOVE AFFAIR AFFAIR

## Sessionmen say— it's all in a day's work

**NATIONAL** Press has had a field-day over the candid admission by the chart-riding Love Affair that the only member of the group to appear on their hit, "Everlasting Love," is singer Steve Ellis.

TV took up the cry, and, on Twenty-four Hours, confronted the pro and con on the matter in the old and young generation shape of MU General Secretary Hardie Ratcliffe and record producer Mickie Most.

Most referred to records as saleable pieces of "plastic." Ratcliffe took the stand that record billing should mean what it implied.

He was reported as saying: "Records should not be based on deception. For too long groups with a minimum of talent have climbed to prominence on the backs of really talented musicians. We feel bound to do something."

Fighting words. But what do those "really talented musicians" themselves feel about the subject? The musicians who can earn £150 a week or more for providing the uncredited "ghost work" as

**STEVE ELLIS:** the only member of the Love Affair on the record



**VERRELL:** it could work both ways



**SULLIVAN:** a 'thank you' now and again?

sessionmen on the hit-parade discs.

One such sessionman with a full date book who can afford to refuse work ("I turn down more than I can take") is 23-year-old guitarist Alan Parker.

But Alan is rather special in this case. For he actually played lead guitar on that controversial "Everlasting Love" session. And he has previously backed such top artists as Cilla Black, Sandie Shaw, Petula Clark, Tom Jones and Scott Walker.

### Quibble

Says Alan: "To be perfectly honest, I don't think musicians can quibble about these sessions. It's all in a day's work."

"But there is a bit of a difference between, say, backing artists like Tom Jones or Petula Clark, and standing in for a group.

"I feel something should be worked out by the Musicians' Union so that we would get a scale payment above the £9 or £9 10s for the session if the record becomes a hit.

"I don't think it would hurt a hit-making group to show a bit of gratitude in this way. They can afford it if they make thousands from a record.

"I believe that in the States, sessionmen do get extra payment if they stand in for groups. And the musicians deserve it. But I can't see it happening here."

Guitarist Joe Moretti (30) also has some pretty firm views on the subject. "I can't see anybody standing in for me on my job," he says pointedly.

He, too, thinks we could take a leaf from the American practice of paying royalties on hits.

### Solos

"They get a small percentage of the royalties. It's paid into the Musicians Union and distributed among the musicians."

"But this principle should apply to those musicians who actually play solos on the hit record—not if they are merely booked in a backing role."

Joe, who's played "with every major artist" has worked on sessions with Tom Jones, Lulu, Engelbert and Petula Clark.

Big Jim Sullivan (27) comments: "There must be a reason why they use session musicians and not the group!

"I don't know about getting a percentage of a hit record, but they could give you a 'thank you' now and again!"

Guitarist Ike Isaacs has backed such top names as Cilla Black, Nancy Sinatra, Vince Hill, Engelbert Humperdinck, Anita Harris and Sandie Shaw.

Says Ike: "In many cases, sessionmen only form a part of a group in the sense that they provide an accompaniment for the solo singer or singers."

"The music is not often very exacting, and many groups would be quite capable of playing it themselves. And they do when they appear before the public."

"But to achieve an ideal balance in the recording studio, it is often more satisfactory for the group to forget about playing and just concentrate on singing. To do the two might prove distracting and be too difficult for many groups."

"So only the singer actually appeared on the Love Affair's record? There seems to have been an awful lot of fuss about this. The singer himself sang—the musicians were there to establish the mood on the finished record. "I see no deception in this. But it would be a deception if, say, a sessionman were to play a solo on his instrument—produce a real work of art in a musical sense—and then see it passed off on the public in somebody else's name."

### Flops

"But this is coming into the realms of great music. Merely accompanying a singer is something different. Sessionmen regard it as a job of work. And from our point of view, the more we can do, the better living we make."

Ronnie Verrell, top drummer for 22 years and a session man for ten, adopts a philosophical attitude: "I do these sessions week after week," he says. "I can't remember half the ones I have been on."

"It wouldn't be a bad idea to get a part of the royalties on hits. But supposing the record is a flop? Does the group then turn around and say we should pay a percentage of our money back? It could work both ways."

"But there is a case for raising the basic session fee. I think we should take home more than £9 or so."

So, though several sessionmen think they should share in the plums that follow a hit record, they aren't exactly marching in a massed rally on Trafalgar Square to demand their rights.

Doubtless record man Mickie Most hit the nail on the head when he said on the telly that studio musicians would rather be paid their flat fee than take a chance on royalties from a possible hit.

And it is very "possible" with only about four out of every 100 records issued ever making the chart.

## DAWBARN'S EYE VIEW



## £100 a week in a nice, warm recording studio

As a Session Man what do you think of all this Love Affair controversy.

I never touched her, man.

No, no, I mean the group who didn't play on their number one hit.

Which one are they then?

You know, they made "Everlasting Love." It goes dum-de-dum-dum.

Oh, yeah, I remember. I was on that. It made the chart then?

That's what I'm asking you about. Do you resent not having your name on it?

It would kill my old mother if she knew how I was earning a living.

### BIG TOURS

But don't you believe that the session men who make the records should get the rewards—the big tours and the rest?

You must be joking, man! I should schlapp round the country getting thrown out of hotels and sitting in filthy dressing rooms when I can average £100 a week by staying in town in nice warm recording and TV studios. And I can watch the telly with the wife and kids in the evening. What you trying to do, man, make my life a misery?

But don't you think you should get a share of the profits when you have helped to make a big hit?

### POISON

As long as nobody suggests I don't get paid for all the ones that don't make it, man. Mind you, I did once get the idea of having Big Jim, Kenny and the rest of the boys form a regular recording group. We'd make the records and find four or five pretty looking young guys to do the tours for us—maybe mime to our tapes or something.

Surely you think these groups should study and learn to read and play their instruments well, like you did?

What, and steal my gigs man? It took me five years hard work poisoning the top guy's beer to get in on the session scene.

### FILTHY

But Hardie Ratcliffe, Secretary General of the Musicians' Union, says recordings shouldn't be based on deception.

When did he last have a hit record, man? Doesn't anything bother you?

Yeah, What happens if the guitar goes out of fashion. I might have to learn to tap dance and go back to all those hotel and filthy dressing rooms. Sometimes I have such nightmares I fall off my mattress stuffed with banknotes.

But... Look, man, I'm sorry but I've got to go. I'm going to India as a dep for Paul McCartney.

*Bob Dawbarn*

## WHAT DO THE CHART TOPPERS THINK?

**THE** Love Affair affair, about the use of sessionmen on pop records, has reached a peak of hysterical nonsense.

To bring a note of sanity into a symphony of discordant stupidity comes Manfred Mann. Manfred is a classically trained musician, a jazz pianist and writer, as well as leader of one of Britain's most successful and established pop groups, currently at number one with "Mighty Quinn."

At his South London home on Monday, Manfred was rehearsing a TV jingle session with a collection of first-class young musicians, all whom are equally at home in the pop or jazz idiom. They included drummer Jon Hiseman, vibist Mike Hugg and Lyn Dobson on tenor.

In a break between rehearsing, Manfred talked about the use of sessionmen in pop and the MU's attitude.

"I think it's perfectly reasonable to use sessionmen. Think how many records come out each week and how many are hits.



**MANFRED:** 'absolutely stupid'

## 'Session boys do better than groups'

Most sessionmen are doing better than people in groups. They earn much more money.

"I know one guy who earns £150 a week. He can live at home and work in town, whereas the guy in a group shares the money and has to go on the road. I feel session musicians are on a very good scene, but that their rates could go up."

"Established groups like ours don't use sessionmen. In the case of the Love Affair, I really don't have a big moral feeling about it being dishonest, although Tom McGuinness does. You make a record and people buy it for the sound."

"I'm sure the people who bought the Walker Brothers records weren't so stupid as to think the Walkers were playing guitars

and drums on them, when they could hear an enormous orchestra playing."

"It's absolutely stupid to make remarks like pop has no more relation to music than bingo has to mathematics."

"It's such a ridiculous thing to say when you consider trying to get a group of sessionmen together to play something like a Beatles track, and get the same creativity and feeling."

"Pop is not rubbish any more, and I don't know that it ever was. The whole attitude towards pop appears to be punitive."

"Instead of being punitive the Union should be trying to make more money for their members."

"Why not higher rates for sessionmen, why not a fee for miming on TV?"

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# Julie emerges as one of '68's brightest hopes

SHE has a Dylan Hendrix hairstyle, a classically beautiful face, and one of the most soulful voices in England.

She is Julie Driscoll (20), singer with Brian Auger's Trinity and centre piece of a whirlpool of friendly creative people convinced she is destined to be one of our most important artists.

The whirlpool is led by Giorgio Gomelski, her manager, boss of Paragon Publicity and Marmalade Records, and one time guiding spirit behind the Yardbirds.

Once Julie worked as an office girl for Giorgio. He believed in her vocal talent.

Now his faith and hard work are paying off. Julie is already widely popular in France, and since the release of her first album with Brian is being talked about as the brightest hope for 1968.

"France is really happening for us," said Julie this week. "We have done a lot of TV there, which of course we can't get here without a hit. Not enough TV producers are interested here, although our last record 'Save Me' was played quite a lot on the radio."

"Our first LP on Marmalade has sold a few thousand. It was so rushed—we did it all in four hours! It was done like a live performance in the studio and it captured the atmosphere of a club, but it could have been improved."

"I think my singing on it is absolutely diabolical. At the time we thought the album was a complete dead loss—absolute rubbish," laughed Julie. "We didn't believe people would dig it because of all the goofs, and there were a lot."

"But nobody has said it wasn't a good album, so I suppose the public don't listen as critically as we do. Then we realise some of it is quite good."

"We're not trying to get a specific thing going, especially not what is called a 'soul sound.' 'Soul' is like 'R&B'—a phrase which means nothing. I think we are getting an individual sound. We don't use guitar now, and we are listening to a lot of African music. There is an amazing feeling in the group, both musically and socially."

"Clive Thacker on drums is fantastic, and so is our bass player Dave Ambrose."

"The thing is Brian makes you work hard. He doesn't actually say anything outright, but if you ask for his advice on a performance, he'll give it to you."

Had Julie noticed much more recognition since the release of the album?

"We're working better than ever and there are very few places we don't go down well. It's tremendous to work for a good audience. It makes you work harder."

Is it harder for girl singers to succeed on a tough beat scene dominated by men?

"Quite honestly I don't think of performers as male or female. In this business you know you've all got to work, and accept the conditions. I don't think being a girl makes any difference."

"I can take being on the road. In fact I'm stronger than most men. I make sure I eat proper food. People laugh when I say that, but I know how easy it is to get into a state, and eating properly helps."

"Lots of guys finish a gig and go on the loo, so no wonder they are always ill."

Julie has had plenty of ex-



JULIE: "everybody cares"

perience of life on the road. She started singing when she was 12 and made her first record when she was fifteen. Her father is a trumpet player and she sang with his band for a while, then she met the Yardbirds, and Giorgio in the days of the Crawdaddy Club.

"We've all grown up together, and we all love each other, and it's great to know in our set-up that everybody cares and wants to see you get on. Giorgio is a complete gas. I worked for him answering Yardbirds fan mail, then I started singing with the Steam Packet with Rod Stewart, John Baldry and Brian. I'm so pleased it happened for John, and I wish it would for Rod. He's so talented that guy."

When I started singing with them I was unbelievably green, but being on the road brought something out of me. I know I've got a bit of attack and feeling and I work on an audience, especially on people I see are digging what we're doing. A lot of people put down audiences. It's a thing you should never do. They're not morons. If I'm singing badly, I'd never blame the audience, I'd say it was down to me."

## STATUS QUO are worried men. Their problem: a follow-up to their first chart hit "Pictures Of Matchstick Men."

"One hit doesn't make a group," said Mike Rossi—known as Ross—over a cuppa and toast in a Mayfair cafe last week. "We've made an impression, but the thing that's worrying us is ending up as one-hit-wonders."

"We'd hate that. We couldn't stand people saying 'Status Quo? Didn't they have a hit once?'" It's so nerve-wracking says Mike that they are hoping "Matchstick Men" doesn't make number one. "It would be too much to live up to. A group like the Tremeloes are well established; they can have a flop and bounce back. We're not. If the next one flops, we'll probably have had it."

### CAREFUL

The next one, says Mike, is under careful consideration. He wrote their hit—"in the loo, it was the only place that was quiet"—and has written several more numbers. "We've got to go into the studios and try them out yet. We've also got to do an album because the record is out on Chess in the States and seems to be selling. They are going mad for an album at the moment."

The group at present are a group without a concrete image. Not for them the anti-social, couldn't-care-less attitude of some of the groups. In fact, they consider that statements like the one made by Move member Carl Wayne in last week's MM are ill-advised and verging on the ridiculous. "It's stupid to say things like you don't care for fans. Fans make or break you. Without the fans, you're nothing."

"We are knocked out when a few kids go mad at us. Why not? They are the ones who matter."

Any image they acquire they maintain will grow naturally from the group. "We're just ourselves. We aren't trying to create any sort of image. We just go on as Status Quo. We're not bigtime, that's for sure. We haven't actually sat down and said 'right this is the image we're going to have.' You



STATUS QUO: 'We are knocked out when a few kids go mad at us.'

# Status Quo—in search of a concrete image

can't do things that way. Images, whatever they are, are things that develop from the personalities of the group. It's what other people think the group are."

### BACKING

The group played their first gig as a star attraction last

Sunday at Ruislip, Middlesex. They could have left Madeline Bell, whom they were backing, as soon as their record made the charts but decided to complete all their dates. "It cost us money, but we didn't mind," said Mike. They could have played at least four solo dates at about six times the

money, but honoured all their commitments. But, I asked, did they have to rehearse a new act when they played their first solo gig? "Not really, because Madeline had been doing a lot of our numbers when we were backing her. That was because when we started, we didn't have time to learn all her numbers and she

started doing ours, most of which she knew anyway." The Status Quo—formerly the Spectres, the Traffic and the Traffic Jam—are in the unenviable position of trying to establish themselves as an attraction with one hit record behind them. Only time will tell whether they'll succeed. — ALAN WALSH

## SEEKER ATHOL GUY REPORTS ON THE GROUPS RETURN TO AUSTRALIA

# 'Every night was like New Year's Eve'

NEW ZEALAND. Tuesday. —What a trip! Never in our wildest dreams have the Seekers visualised the sort of flag-waving, tub-thumping homecoming that greeted us on our return to Australia.

It started out simply enough—a concert and TV tour in our home country, followed by a similar itinerary across New Zealand. But

things started to happen right from the off.

We arrived to the news that our season at the St Kilda Palais Theatre, Melbourne, was a complete sell-out. And those wild audiences—real, happy, demonstrative Australians having themselves a ball from start to finish. Every night was like New Year's Eve.

It was the same in all the other Australian cities we played. Our final show at Sydney Town Hall was another memorable evening, made doubly so by the almost unbearable humidity. Even our knees were perspiring and we practically ruined our newest stage suits.

### AWARDS

Undoubtedly, the big highlight of the tour came when we were voted Australians Of The Year by the Australia Day Council. The awards were presented on Australia Day (January 26) at Melbourne Town Hall. I first found out about the award a couple of weeks before which meant I had to keep it a secret from Judith, Bruce and Keith.

The new Australian Prime Minister, Senator John Gorton, presented our commemorative medals and said so many marvellous things about us that we openly blushed. Things like: "The Seekers are a shining example to Australia. An example of a talent that began as a potential and was turned by hard work and discipline, effort and perseverance into a finished and shining product."



SEEKERS: Voted Australians Of The Year

There were quite a lot of speeches and Sir Robert Menzies told us that the Seekers were the only singing group he had ever encountered who sang musical tunes and whom he thoroughly understood. Which was a nice sort of compliment.

Meeting the Prime Minister was a big thrill and a few days after the presentations we were invited to lunch with him at The Lodge in Canberra. Another big kick! Right now we're in New Zealand and the scene here is just as sensational. We're

told that every possible seat for our concert tour was sold without the box office ever opening—by advance mail order. Bookers out here tell us that they've never known anything like it in the history of the theatre in New Zealand.

Elated? Of course we are. Who wouldn't be.

We'll be arriving back in Britain around March 8 or 9 and, right off, we'll start what we're certain will be a happy and productive association with our new recording manager, Mickie Most. See you all soon.

### THIS WEEK

JAZZ POLL SPECIAL BEGINS ON PAGE 19

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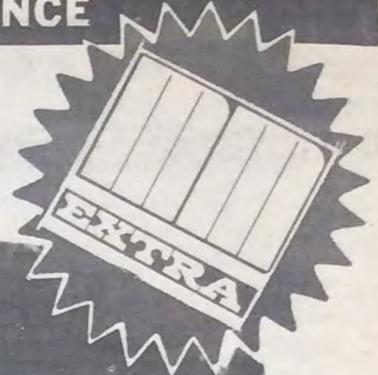
This excellent 12-string instrument is similar in size and finish to the EKO 6-string models. Natural colour pine-faced ply top; dark brown body with matching reinforced and adjustable spliced neck. High gloss polyester finish throughout. Multi-coloured inlaid soundhole and white pearlloid edges to body. Rosewood fingerboard and bridge; good quality machine heads. Black finger-plate with white bevelled edges. Sug. retail PRICE 33½ gns.

ELECTRIC MODEL 1893  
As above but fitted with sensitive pick-up unit and built-in volume and tone controls. Sug. retail PRICE 41 gns.

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BEATLES BARED—THEIR OWN PRESS MAN BREAKS A FIVE YEAR SILENCE

# BEATLE AT THE BACK



OVER a period of five busy but fascinating years I have become used to dealing with press enquiries about the Beatles on a round-the clock basis. There's no question of letting the job begin at ten in the morning and knocking it off at six. When there is a Beatles story in the air my home telephone jangles away well into the night until the last editions of the London papers have been put to bed a couple of hours after midnight. Then, if international interest is involved, the calls from across the Atlantic starting coming in!

You may remember the publication not too long ago in the Times of an unprecedented full-page advertisement via which a lot of celebrated names went on public record as pro-pot petitioners. Weeks before its appearance in print the rest of the press got wind of the project and reporters called me to discuss the Beatles' participation.

"Our information is that John, Paul and George are signing the ad but Ringo's name is missing. Does this mean he disagrees with the other three? Is there a split in the group on the pot-smoking question?"

I said I would do some checking and get back to them.

By co-incidence all the Beatles were gathered together that weekend at Brian's splendid country house in Sussex. The points were put to Ringo who stared back blankly.

## WILLING

"What advert?" he exclaimed "Nobody told me anything about it!"

So there had been no rift, no disagreement. Ringo was perfectly willing to be on the list. He would have done something about it earlier if he'd known what was going on.

Although Ringo is not in any degree an outsider, often he is the last to learn about things. He contrives to leave organisation to the others and is content to have them do the planning. This is a situation which evolved from the beginning when Ringo became a Beatle in 1962, joining a pre-constructed unit which had been functioning for over three years.

A series of lengthy childhood hospitalisation spells stunted and delayed Ringo's educational progress. During his first days in the



TONY BARROW, the Beatles press representative, writes about the Beatles for the first time in five years. Naturally, he chose Melody Maker. Barrow has been associated with the Beatles since their earliest days. This is the Beatles as only Barrow knows them. It's the most talked about Beatles series in years.

company of three sharp-witted Beatles he was unduly aware of what he considered to be a background deficiency and put up an old classroom defence of silence.

For a short time there was the extra embarrassment of knowing that his predecessor had enjoyed substantial local popularity and more than a few fans actively resented the departure of Pete Best.

Before long Ringo had integrated himself and become the epitome of all things Beatle. Yet the structure of his contribution to the group's whole activities meant that he was less involved than John, Paul and George in various preliminaries.

When a new song was being added to the repertoire Ringo's drum beat could be discussed after everything else had been sorted out. As lead guitar man, George was as necessary as the two composers when arrangements were being worked out.

Similarly today Ringo remains a spectator rather than an essential performer during creative or initial rehearsal sessions in the recording studio. At that stage his involvement is greater

only when he is to be the singer as well as percussionist and, at his own request, such occasions are rare.

In concert Ringo's seat was always well clear of the main stage spotlights. In an artificial twilight he perched alone upon his high drummer's rostrum behind the three stand-up front-men. But if in the eyes of the general public Ringo seemed to possess the least extrovert personality, that impression added to rather than taking from the strength of his popularity.

## UNHAPPY

By tradition which is without practical justification Beatle People tend to feel a bit sorry for Ringo—partly because his face is moulded into a deceptively unhappy expression until he makes the muscles move into a deliberate smile, partly because he is The Beatle At The Back. So they have gone out of their way to balance things up by special displays of personal affection.

When Ringo had his tonsils removed in December 1964, the Covent Garden

telephone exchange nearly gave up the ghost beneath the pressure of excited calls from anxious well-wishers.

A couple of months later Ringo and Maureen were married and there was hope that they might hide away in privacy in a secluded crescent at Hove, just outside Brighton. I remember winning a bet to the effect that the press would locate the pair within half a day. They did so within three hours—it took the fans little more than sixty minutes longer!

And there was that much-chanted "Ringo For President" ditty which was taken up with equal fervour by the Beatle People of Britain and America. No, Ringo has received at least his full share of attention from fans of The Beatles!

## SKIFFLE

Ringo is the only Beatle to have adopted a separate professional name. He is very fond of Westerns and names like Ringo and Zak are straight from the saddle.

To close friends he is Richie or Rich, to Eric Morecambe he is Bingo or Bongo and to his bank manager he is Richard Starkey, MBE. The first-born Beatle, he will be 28 in July.

Ringo's entry into music-making was via a hometown semi-pro skiffle group. Unlike the others, he still listens to a great deal of Country & Western. He has no desire to expand into song-writing although he was a minor collaborator in the composition of "What Goes On" and "Flying."



**NEXT WEEK:  
THE OUTRAGEOUS BEATLE**

He started to learn guitar chords but did not choose to pursue the occupation. He prefers to stay with his drums.

He is a keen film fan and the owner of a comprehensive home movie outfit of professional standard. He is a natural comedy mime expert, enjoys acting and will be pleased to find a suitable follow-up script now that he has completed his first cameo screen role without The Beatles in the film "Candy."

He has an acute sense of humour, less obscure than John's, plus the knack of coming out with surprise punch lines which are difficult to follow let alone better.

His wordless antics and splendid selection of facial expressions in "A Hard Day's Night," "Help!" and the critic-battered "Magical Mystery Tour" were extensions of his own off-duty approach to comedy which has an element of silent-film hilarity about it.

Yet he is equally at home with scripted laugh lines in a pre-conceived comedy situation. The success of his zany ventriloquist sketch (when Ringo guested on Cilla Black's TV show a few weeks ago) proved this.

Ringo devises his own curious proverbs and spur-of-the-moment sayings. A

track for the "Revolver" album had been known as "The Void" until a chance conversational remark from Ringo led the others to agree that "Tomorrow Never Knows" sounded like a much more intriguing title!

Today Ringo has lost all hint of his early self-consciousness. He developed a placid immunity to the disturbing aspects of Beatlemania and always found it easy to move from the wildness of his working environment to the neatness and security of his family life.

Both his wife and two small sons enjoy his devoted attention and company to an extent which is comparatively rare amongst show business marriages.

## GRATEFUL

On the other hand Ringo assumes a deep responsibility where the group's fans are concerned. He is impressed and grateful when they turn out in vast numbers at airports.

He and his parents act as an unofficial but entirely effective liaison between the Beatles and the Liverpool HQ of The Beatles Fan Club, secretary Freda Kelly being a close friend of the family. Ringo's basic needs,

pleasures and fundamental dislikes are uncomplicated. The most aggressive hatred I have seen him express has been for something of no greater significance than the faintest flavour of onion in dishes placed before him.

His spacious home is heavily stocked with luxury fittings and valuable gadgets which range from light machines to a miniature pub-style bar—yet his hobbies include simple pastimes like playing billiards or chess, taking snaps and making tape recordings on an inexpensive cassette machine.

He began to paint a mural on one huge white wall of his Games Room extension and guests were invited to add to it whenever they wished.

Ringo is even-tempered and avoids quarrels. By nature he is undemanding, kind and friendly. There is not a trace of pretentiousness in him. His general philosophy and outlook remain refreshingly mundane despite the fantastic fortune and freak fame which being a Beatle has brought upon him.

Next week in the last of this series my subject will be John Lennon, The Outrageous Beatle.

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Ringo in Liverpool days. Right — clowning with the Prime Minister.

**FOURTEEN FABULOUS YEARS—BEATLE ERA—SEE NEXT PAGE**



# en Fabulous Years!

## PART THREE: COMES THE REVOLUTION

# tops' head art invasion

Andrew Oldham and Eric Easton who got them a recording contract and started them on the road as the first real rivals to the Beatles.

This they achieved long before they had their first number one.

The Stones were the very antithesis of the Beatles. Where the Beatles spread an aura of good-natured intelligence and general lovability which endeared them to parents, the Stones, with their long hair and general air of rebellion frightened the life out of the over 25s.

Their apparent contempt for all convention was allied to a music of rough power.

Neither appealed to parents. Both struck a strong response in the young.

The Beatles gave the older generation a warm, if spurious, belief that they could share the musical tastes of their children. The Stones made it quite

clear they could not. The Beatles based their music on a familiar beat and simple melody. The Stones based theirs on the harder-to-accept protests of the American Negro.

The Stones had to wait until July, 1964, for their first chart-topper, "It's All Over Now," but by then they were firmly established—in the 1964 MM Pop Poll they were voted Britain's top group, although the Beatles were named the World's Best.

But despite the success of the Stones, and other basically R&B groups like the Animals, Manfred Mann, the Yardbirds, Kinks and Georgie Fame, 1964 brought further adulation for the Beatles, Searchers, Swinging Blue Jeans, Hollies and Northern groups in general.

And Liverpool even produced the new solo singing sensation of the year in Cilla Black whose main rival was Dusty

Springfield, who left the Springfields vocal group to start a meteoric solo career.

Britain, however, wasn't having everything its own way. America was fighting back.

First there was the unusual recording sound devised by Phil Spector who backed groups like the Crystals and Ronettes with enormous, blurred sounds with line-ups that included four pianos and three basses.

Then there was Tamla Motown, the Detroit stable of recording artists who had been consistently publicised by the Beatles and Dusty Springfield.

British fans began to get well acquainted with names like Mary Wells, the Supremes, Martha

and the Vandellas, the Miracles, Stevie Wonder, the Contours.

There was also the Surfing sound—a peculiarly American music which produced one group of lasting influence, the Beach Boys.

Proof that the older, more sentimental brand of pop was far from finished came with the tragic death of Jim Reeves in a plane crash near Nashville on July 31, 1964.

Like the Buddy Holly story of a few years earlier, his death saw an immediate boom in his record sales.

"I Love You Because," which sold some 10,000 copies in the week before his death, sold over 40,000 in the following seven days.

Like Holly and Eddie Cochran he has continued to have posthumous hits. Among the new stars of 1964 were the Applejacks, Four Pennies, Honeycombs, Peter and Gordon, Marianne Faithfull, P. J. Proby, the Kinks, Herman's Hermits, Lulu, Sandie Shaw and Georgie Fame.

Cliff Richard's popularity seemed little dented by the group mania and other established solo stars, like Roy Orbison, Gene Pitney and, of course, Presley, were doing very nicely thank you.

Perhaps the two most important developments of the year were not fully appreciated at the time.

One was the emergence from the folk world of a new American influence called Bob Dylan. The other was the launching of Britain's first pirate radio ship.

● I will deal with both in the final instalment of Fourteen Fabulous Years next week.

With the arrival of the Beatles, pop fans brought home records and found their parents approving their choice for the first time since Bing Crosby.



Black and Gerry Marsden were three of the stars in stable who came up in the Liverpool boom.

## '68 ur-bar phrase

### IE HENSHAW

touch of mickey-taking. This is the first time I recorded with the Beatles, a bit of fun. I played 'Lady Madonna', and Bill Jackman's parts. Paul was very even had some tea sent

"It was very much a call from Laurie

eight. I live in Chelsea, the long for me to get to St John's Wood. But I to dry myself.

easy session. But we do type of work. We just bar phrase over and over ed as though we did it mes, but we were out of about 10.20 pm—and we started until nine. a sounds like a 'Twen-

ties type thing. It seems Paul wanted to add more weight to the guitar phrase already recorded, and had the idea of adding the four-sax section.

"He went through it with us until we got it how he wanted. Ronnie takes a nice solo.

"Paul was very friendly. Most of these chaps are when you meet them. But I suppose you can afford to be if you're a millionaire. I saw George, and John and Ringo were giggling about, but I didn't get a chance to speak to them.

"It seemed a lot of trouble for such a short bit of work. I got £9 basic for the session. But when you're the Beatles, you can afford to spend £36 to get the sound you want."

Well—they say variety is the spice of life . . .



SCOTT: call me Sir

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Friday Kind Of Monday  
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  - LOU RAWLS**  
My Ancestors  
Capitol CL15533
  - ELLA FITZGERALD**  
I Taught Him Everything  
He Knows  
Capitol CL15532
  - MITCH RYDER**  
(You've Got) Personality  
Chantilly Lace  
Stateside SS2096
  - THE FIVE AMERICANS**  
7:30 Guided Tour  
Stateside SS2097
  - SHORTY LONG**  
Night Fo' Last  
Tamla Motown TMG644
  - PAUL BONAO**  
Stay in My Arms  
Columbia DB8356

# Melody Maker



## JAZZ POLL '68

# Ten new names at the top

**T**HERE are ten new names at the top of categories in the World Section of the MM Readers Poll when compared with last year. They are: Miles Davis (Combo), Mel Torme (Male Singer), Roswell Rudd (tmb), Jimmy Giuffre (clt), Sonny Rollins (tnr), Jimmy Garrison (bass), Buddy Rich (drs), Duke Ellington (arranger) and Gary Burton (New Star). They have displaced the Modern Jazz Quartet (Combo), Frank Sinatra (Male Singer), J. J. Johnson (tmb), Pee Wee Russell (clt), the late John Coltrane (tnr), Ray Brown (bass), Elvin Jones (drs), Gil Evans (arranger) and Archie Shepp



MILES DAVIS / MEL TORME / ROSWELL RUDD / JIMMY GIUFFRE / SONNY ROLLINS / JIMMY GARRISON / BUDDY RICH / GARY BURTON

(New Star). For the second year running, Ornette Coleman has come up with the LP Of The Year. Last year it was "At The Golden Circle Stockholm, Volume 1." This year it is his "Chappaqua Suite." Ellington's Arranger crown brings his titles up to four as he retained his top positions among the Big Bands, Composers and Musician Of The Year. Miles Davis added the Combo to his Trumpet title and another double winner who retained both titles was Roland Kirk (Flute and Miscellaneous Instruments). Coleman, in addition to his Top LP success, retained his lead at the head of the altos. Others who repeated their successes were: Ella Fitzgerald (Female Singer), Jimmy Witherspoon (Blues Artist), Gerry Mulligan (bari), Earl Hines (pno), Jimmy Smith (organ), Wes Montgomery (gtr) and Milt Jackson (vibes). The jazz avant garde was far better represented in the World section than in the British section—no doubt due to the greater opportunity to hear them on record—with such names in the top fives as Ornette Coleman, Archie Shepp, Sun Ra, Charles Lloyd, Don Cherry, Grachan Moncur, Jimmy Giuffre, Cecil Taylor, David Izenzon, Gary Burton. British stars, however, did not do so well as in the Critics' Poll — could it be that the Critics are both less conservative and more pro-British than the paying customers? John Surman and Alan Haven did, however, make the top three of their categories.

## READERS POLL: WORLD SECTION

- TOP MUSICIAN**
1. DUKE ELLINGTON
  2. MILES DAVIS
  3. ORNETTE COLEMAN
  4. John Coltrane
  5. Roland Kirk
  6. Archie Shepp

- BIG BAND**
1. DUKE ELLINGTON
  2. COUNT BASIE
  3. BUDDY RICH
  4. Don Ellis
  5. Sun Ra
  6. Woody Herman

- SMALL GROUP**
1. MILES DAVIS
  2. ARCHIE SHEPP
  3. MODERN JAZZ QUARTET
  4. Charles Lloyd

- MALE SINGER**
1. MEL TORME
  2. MARK MURPHY
  3. FRANK SINATRA
  4. Jimmy Witherspoon
  5. Louis Armstrong
  6. Ray Charles
  7. Joe Turner
  8. Joe Williams
  9. Tony Bennett

- FEMALE SINGER**
1. ELLA FITZGERALD
  2. SARAH VAUGHAN
  3. NINA SIMONE
  4. Blossom Dearie
  5. Nancy Wilson

- BLUES ARTIST**
1. JIMMY WITHERSPOON
  2. RAY CHARLES

- TRUMPET**
1. MILES DAVIS
  2. CLARK TERRY
  3. FREDDIE HUBBARD
  4. Dizzy Gillespie
  5. Don Cherry
  6. Buck Clayton

- TROMBONE**
1. ROSWELL RUDD
  2. J. J. JOHNSON
  3. BOB BROOKMEYER
  4. Vic Dickenson
  5. Grachan Moncur III
  6. Lawrence Brown

- CLARINET**
1. JIMMY GIUFFRE
  2. PEE WEE RUSSELL
  3. JIMMY HAMILTON

- ALTO**
1. ORNETTE COLEMAN
  2. JOHNNY HODGES
  3. PAUL DESMOND
  4. John Handy
  5. Julian "Cannonball" Adderley
  6. Phil Woods

- TENOR**
1. SONNY ROLLINS
  2. ARCHIE SHEPP
  3. JOHN COLTRANE
  4. Stan Getz
  5. Coleman Hawkins
  6. Ben Webster
  7. Charles Lloyd

- BARITONE**
1. GERRY MULLIGAN
  2. HARRY CARNEY

- FLUTE**
1. ROLAND KIRK
  2. CHARLES LLOYD
  3. HERBIE MANN
  4. Yusef Lateef
  5. James Moody
  6. Frank Wess

- PIANO**
1. EARL HINES
  2. THELONIOUS MONK
  3. OSCAR PETERSON
  4. Bill Evans
  5. Cecil Taylor
  6. Herbie Hancock
  7. Keith Jarrett
  8. Erroll Garner
  9. McCoy Tyner

- ORGAN**
1. JIMMY SMITH
  2. ALAN HAVEN
  3. JIMMY McGRUFF

- GUITAR**
1. WES MONTGOMERY
  2. JIM HALL
  3. KENNY BURRELL
  4. Barney Kessell
  5. Gabor Szabo
  6. Larry Coryell
  7. George Benson

- BASS**
1. JIMMY GARRISON
  2. RAY BROWN
  3. DAVID IZENZON
  4. Charles Mingus
  5. Richard Davis
  6. Ron Carter

- DRUMS**
1. BUDDY RICH
  2. ELVIN JONES
  3. MAX ROACH
  4. Tony Williams
  5. Joe Morello

- VIBES**
1. MILT JACKSON
  2. GARY BURTON
  3. BOBBY HUTCHERSON
  4. Lionel Hampton

- MISCELLANEOUS INST.**
1. ROLAND KIRK (Manzello/Stritch)
  2. CLARK TERRY (Flugelhorn)
  3. YUSEF LATEEF (Oboe)



DAVID IZENZON: third in bass category

- ARRANGER**
1. DUKE ELLINGTON
  2. GIL EVANS
  3. CHARLES MINGUS
  4. Oliver Nelson
  5. Quincy Jones

- COMPOSER**
1. DUKE ELLINGTON
  2. ORNETTE COLEMAN
  3. CHARLES MINGUS
  4. John Coltrane
  5. Herbie Hancock

- NEW STAR**
1. GARY BURTON
  2. CHARLES LLOYD
  3. KEITH JARRETT

- LP OF THE YEAR**
1. CHAPPAQUA SUITE Ornette Coleman
  2. MILES SMILES Miles Davis
  3. UNIT STRUCTURES Cecil Taylor
  4. FAR EAST SUITE Duke Ellington

# CONGRATULATIONS ON YOUR MM JAZZ POLL SUCCESSES

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# JOHN MAYALL

No.2 British new star  
No.3 British arranger  
No.3 British big band  
No.3 British LP of the year  
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# Tubbs scoops up five firsts

**TERRY SMITH** (gtr), **Jeff Clyne** (bass), **John Mayall** (Blues Artist) and **John Surman** (New Star), are the first-time winners in the British Section of the 1968 Melody Maker Readers Poll.

And, in addition, **Johnny Dankworth** has won back the two categories he lost to **Harry South** last year—**Big Band** and **Arranger**.

But once again **Tubby Hayes** dominates the British scene with no less than five firsts. This year he has added the LP Of The Year award with his big band album, "100% Proof," to the four titles he retained — **Musician Of The**



TERRY SMITH/JEFF CLYNE/JOHN SURMAN/JOHNNY DANKWORTH/TUBBY HAYES/DON RENDELL/GEORGIE FAME/JOHN MAYALL

Year, **Top Tenorist**, **Flautist** and **Vibist**.

The **Don Rendell-Ian Carr** group again tops the **Combo** section with Carr retaining his **Trumpet** title and Rendell remaining at the top of the **Miscellaneous Instruments** for his work on **soprano**.

Another double winner is **Stan Tracey** who again took the sections for **Planists** and **Composers**. **Georgie Fame** was

again voted **Britain's top Male Singer** but lost his **Blues Artist** crown to **Mayall**.

The other ousted winners from last year were **Dave Goldberg** (gtr), **Harry South** (Big Band and Arranger) and **Kenny Napper** (bass).

**Cleo Laine** (Female Singer), **George Chisholm** (tmb), **Sandy Brown** (clt), **Joe Harriott** (alto), **Ronnie Ross** (bari), **Alan Haven** (organ) and **Phil**

**Seamen** (drs) all retained their crowns.

In general, the **MM** readers have supported long-time favourites, though a number of the up-and-coming and more experimental jazzmen gained reasonably high places.

How healthy the current scene is — musically if not economically—is shown by the five LPs which followed **Tubby Hayes'** "100% Proof." These

were all highly original albums by the **Joe Harriott-John Mayer Indo Jazz Fusions**, **Mike Westbrook**, **Rendell-Carr**, **Graham Collier** and **Mike Taylor**.

Traditional jazz made a fair showing with **Alex Welsh** (2nd Combo), **Roy Williams** (2nd tmb), **Acker Bilk** (3rd clt), **Bruce Turner** (2nd alto), **Johnny Barnes** (3rd bari) and **Jim Douglas** (3rd gtr).

## Melody Maker



JAZZ POLL

# '68

## READERS POLL: BRITISH SECTION

### TOP MUSICIAN

1. TUBBY HAYES
2. JOHNNY DANKWORTH
3. JOE HARRIOTT
4. Don Rendell
5. John Surman

### BIG BAND

1. JOHNNY DANKWORTH
2. TUBBY HAYES
3. MIKE WESTBROOK
4. Harry South
5. Chris MacGregor
6. Ted Heath

### SMALL GROUP

1. DON RENDELL/IAN CARR
2. ALEX WELSH
3. TUBBY HAYES

4. Dick Morrissey
5. Spontaneous Music Ensemble
6. Chris MacGregor
7. Joe Harriott

### MALE SINGER

1. GEORGIE FAME

### FEMALE SINGER

1. CLEO LAINE

### BLUES ARTIST

1. JOHN MAYALL
2. GEORGIE FAME
3. ALEXIS KORNER
4. Long John Baldry
5. Eric Clapton

### TRUMPET

1. IAN CARR
2. KENNY WHEELER



ALEX WELSH: second small group

### 3. HUMPHREY LYTTTELTON

4. Shake Keane
5. Ian Hamer
6. Alex Welsh
7. Kenny Baker

### TROMBONE

1. GEORGE CHISHOLM
2. ROY WILLIAMS
3. KEITH CHRISTIE
4. Chris Pyne
5. Paul Rutherford
6. Chris Barber

### CLARINET

1. SANDY BROWN
2. TONY COE
3. ACKER BILK
4. Don Rendell

### ALTO

1. JOE HARRIOTT
2. BRUCE TURNER
3. JOHNNY DANKWORTH
4. Trevor Watts
5. Ray Warleigh
6. Tony Coe
7. Mike Osbourne

### TENOR

1. TUBBY HAYES
2. DON RENDELL
3. DICK MORRISSEY
4. Tony Coe
5. Ronnie Scott
6. Danny Moss
7. Evan Parker
8. Pete King

### BARITONE

1. RONNIE ROSS
2. JOHN SURMAN
3. JOHNNY BARNES

### FLUTE

1. TUBBY HAYES
2. HAROLD McNAIR
3. JOHNNY SCOTT
4. Don Rendell

### PIANO

1. STAN TRACEY

### GUITAR

1. TERRY SMITH
2. DAVE GOLDBERG
3. JIM DOUGLAS

### BASS

1. JEFF CLYNE
2. RON MATTHEWSON
3. DAVE GREEN
4. Spike Heatley
5. Kenny Napper

### DRUMS

1. PHIL SEAMEN
2. JOHN STEVENS
3. RONNIE STEPHENSON
4. Jon Hiseman
5. Kenny Clare
6. Tony Oxley
7. Tony Crombie
8. Lennie Hastings
9. Alan Ganley
10. Trevor Tomkins

### VIBES

1. TUBBY HAYES
2. BILL LE SAGE
3. FRANK RICCOTTI
4. Lennie Best

### MISCELLANEOUS INST.

1. DON RENDELL (Soprano)
2. DAVID SNELL (Harp)
3. IAN CARR (Flugelhorn)
4. Evan Parker (Soprano)

### ARRANGER

1. JOHNNY DANKWORTH
2. HARRY SOUTH
3. MIKE WESTBROOK
4. Graham Collier
5. Stan Tracey
6. Michael Garrick

### COMPOSER

1. STAN TRACEY
2. JOHNNY DANKWORTH
3. MICHAEL GARRICK

### NEW STAR

1. JOHN SURMAN
2. MIKE WESTBROOK
3. TERRY SMITH
4. Trevor Watts

### LP OF THE YEAR

1. 100% PROOF (Tubby Hayes)
2. FUSIONS (Joe Harriott and John Mayer)
3. CELEBRATION (Mike Westbrook)
4. Dusk Fire (Don Rendell/Ian Carr)
5. Deep Dark Blue Centre (Graham Collier)
6. Trio (Mike Taylor)

## MELODY MAKER READERS

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## DON RENDELL

IAN CARR  
MICHAEL GARRICK  
DAVE GREEN  
TREVOR TOMKINS



DON RENDELL/IAN CARR QUINTET  
Dusk Fire  
Columbia SX6084 (Lansdowne Series)  
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## MIKE TAYLOR



MIKE TAYLOR TRIO  
Trio  
Columbia SX6137 (Lansdowne Series)

## STAN TRACEY



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# Melody Maker



JAZZ POLL

# '68

# Surman beats the world

**S**WEEPING changes in the 1968 Critics' Poll see Miles Davis winning three sections—Musician Of The Year, Combo and Trumpet—after failing to take a single top spot last year.

But perhaps the most noteworthy achievement was that of Britain's John Surman who beat such famous baritone stars as Harry Carney and Gerry Mulligan to be voted the world's best. Roland Kirk bounced back to retake the Flute and Miscellaneous Instrument section which he lost last year, while the 1968 New Star is Gary Burton,



LOUIS ARMSTRONG/SARAH VAUGHAN/JIMMY WITHERSPOON/EARL HINES/RICHARD DAVIS/JIMMY HAMILTON/MAX ROACH/ORNETTE VAUGHAN (Female Singer), Jimmy Witherspoon (Blues Artist), Sonny Rollins (tr), Earl Hines (pno), Kenny Burrell (gtr), Richard Davis (bass) and Jimmy Smith (organ). 1967 winners who fell out of favour were: the Clark Terry-Bob Brookmeyer group (Combo), Dizzy Gillespie (tpt), Bob Brookmeyer (tmb), Pee Wee Russell (clt), Johnny Hodges (alto), Harry Carney (bari), James Moody (flute), Elvin Jones (drs), Lionel Hampton (vibes) and Yusef Lateef (Miscellaneous Instrument). Surman's triumph was not the only British success. Mike Gibbs was second among the Composers. And, among the Big Bands, Chris MacGregor was placed second to Duke Ellington, with Mike Westbrook joint fourth with Count Basie. Others who did well were: Alex Welsh (6th Combo), Cleo Laine (equal 3rd Female Singer), Roy Williams (6th Trombone), Sandy Brown (3rd Clarinet), Alan Haven (4th Organ), Mike Carr (5th Organ) and Trevor Watts (3rd New Star). Never has British jazz been so well represented in the choices of Britain's critics. The critics, incidentally, were asked to vote on 1967 performances.

## CRITICS POLL

### TRUMPET

- |                    |        |
|--------------------|--------|
| 1. MILES DAVIS     | Pts 31 |
| 2. CLARK TERRY     | 18     |
| 3. RUBY BRAFF      | 11     |
| 4. DON CHERRY      |        |
| 5. Buck Clayton    | 10     |
| 6. Dizzy Gillespie | 7      |
| 7. Art Farmer      | 6      |
| Freddie Hubbard    |        |

### TROMBONE

- |                   |    |
|-------------------|----|
| 1. ROSWELL RUDD   | 19 |
| 2. BOB BROOKMEYER | 17 |

### LAWRENCE BROWN

- |                  |    |
|------------------|----|
| 4. Vic Dickenson | 16 |
| 5. J. J. Johnson | 10 |
| 6. Roy Williams  | 8  |
| 7. Al Grey       | 4  |

### CLARINET

- |                    |        |
|--------------------|--------|
| 1. JIMMY HAMILTON  | Pts 21 |
| 2. PEE WEE RUSSELL | 14     |

### SANDY BROWN 8

- |                  |   |
|------------------|---|
| ALBERT NICHOLAS  |   |
| 5. Jimmy Giuffre | 5 |
| 6. Ed Hall       | 4 |

### ALTO

- |                    |        |
|--------------------|--------|
| 1. ORNETTE COLEMAN | Pts 30 |
| 2. JOHNNY HODGES   | 18     |
| 3. PHIL WOODS      | 17     |
| 4. John Handy      | 7      |
| 5. Benny Carter    | 5      |
| Jackie McLean      |        |

### TENOR

- |                    |        |
|--------------------|--------|
| 1. SONNY ROLLINS   | Pts 28 |
| 2. COLEMAN HAWKINS | 17     |
| 3. STAN GETZ       | 16     |
| 4. Archie Shepp    | 13     |
| 5. Ben Webster     | 8      |
| 6. Paul Gonsalves  | 5      |

### BARITONE

- |                |        |
|----------------|--------|
| 1. JOHN SURMAN | Pts 29 |
|----------------|--------|

### HARRY CARNEY 26

- |                   |    |
|-------------------|----|
| 3. GERRY MULLIGAN | 20 |
| 4. Pepper Adams   | 14 |

### PIANO

- |                    |        |
|--------------------|--------|
| 1. EARL HINES      | Pts 25 |
| 2. BILL EVANS      | 19     |
| 3. CECIL TAYOR     | 14     |
| 4. Thelonious Monk | 11     |
| 5. Erroll Garner   | 10     |
| 6. Oscar Peterson  | 5      |
| 7. Herbie Hancock  | 4      |

### GUITAR

- |                   |        |
|-------------------|--------|
| 1. KENNY BURRELL  | Pts 22 |
| 2. WES MONTGOMERY | 21     |
| 3. JIM HALL       | 15     |
| 4. Larry Coryell  | 8      |
| 5. Gabor Szabo    | 6      |
| 6. George Benson  | 5      |
| 7. Grant Green    | 4      |

### BASS

- |                  |        |
|------------------|--------|
| 1. RICHARD DAVIS | Pts 18 |
|------------------|--------|

### JIMMY GARRISON 13

- |                   |    |
|-------------------|----|
| 3. CHARLIE HADEN  | 12 |
| STEVE SWALLOW     |    |
| 5. Ray Brown      | 10 |
| 6. Eddie Gomez    | 8  |
| 7. Charles Mingus | 7  |
| 8. Henry Grimes   | 4  |
| Milt Hinton       |    |

### DRUMS

- |                     |        |
|---------------------|--------|
| 1. MAX ROACH        | Pts 20 |
| 2. TONY WILLIAMS    | 19     |
| 3. BUDDY RICH       | 10     |
| 4. Roy Haynes       | 6      |
| 5. Sonny Murray     | 5      |
| 6. Ed Blackwell     | 5      |
| 7. Beaver Harris    | 5      |
| 8. Oliver Jackson   | 5      |
| 9. Philly Joe Jones | 4      |
| 10 Art Blakey       | 4      |

### VIBES

- |                     |        |
|---------------------|--------|
| 1. GARY BURTON      | Pts 30 |
| 2. MILT JACKSON     | 24     |
| 3. BOBBY HUTCHERSON | 23     |
| 4. Lionel Hampton   | 21     |

### FLUTE

- |                   |        |
|-------------------|--------|
| 1. ROLAND KIRK    | Pts 32 |
| 2. YUSEF LATEEF   | 21     |
| 3. JAMES MOODY    | 15     |
| 4. Charles Lloyd  | 9      |
| 5. Herbie Mann    | 4      |
| Jerome Richardson |        |
| Frank Wess        |        |

### ORGAN

- |                |        |
|----------------|--------|
| 1. JIMMY SMITH | Pts 17 |
| 2. JACK McDUFF | 12     |
| 3. LARRY YOUNG | 9      |
| 4. Alan Haven  | 7      |
| 5. Mike Carr   | 4      |
| Shirley Scott  |        |
| Lonnie Smith   |        |

### MISCELLANEOUS INST.

- |                                    |        |
|------------------------------------|--------|
| 1. ROLAND KIRK (Manzello, Stritch) | Pts 32 |
| 2. CLARK TERRY (Flugelhorn)        | 11     |
| 3. YUSEF LATEEF (Oboe)             | 9      |
| 4. Steve Lacy (Soprano)            | 6      |
| 5. John Surman (Soprano)           | 4      |

### BIG BAND

- |                               |        |
|-------------------------------|--------|
| 1. DUKE ELLINGTON             | Pts 40 |
| 2. CHRIS MacGREGOR            | 14     |
| 3. THAD JONES-MEL LEWIS       | 13     |
| 4. Count Basie                | 7      |
| 5. Mike Westbrook             |        |
| 6. Sun Ra                     |        |
| 7. Kenny Clarke-Francy Boland |        |
| Buddy Rich                    |        |

### SMALL GROUP

- |                               |        |
|-------------------------------|--------|
| 1. MILES DAVIS                | Pts 22 |
| 2. CLARK-TERRY-BOB BROOKMEYER | 15     |
| 3. GARY BURTON                | 10     |
| 4. ORNETTE COLEMAN            |        |
| 5. Archie Shepp               | 8      |
| 6. Bill Evans                 | 5      |
| Muddy Waters                  |        |
| Alex Welsh                    |        |
| 9. Don Rendell-Ian Carr       | 4      |

### ARRANGER

- |                   |        |
|-------------------|--------|
| 1. DUKE ELLINGTON | Pts 33 |
| 2. GIL EVANS      | 13     |
| 3. OLIVER NELSON  | 5      |
| 4. Bob Brookmeyer | 4      |
| Benny Carter      |        |

### COMPOSER

- |                    |        |
|--------------------|--------|
| 1. DUKE ELLINGTON  | Pts 33 |
| 2. ORNETTE COLEMAN | 8      |

### FEMALE SINGER

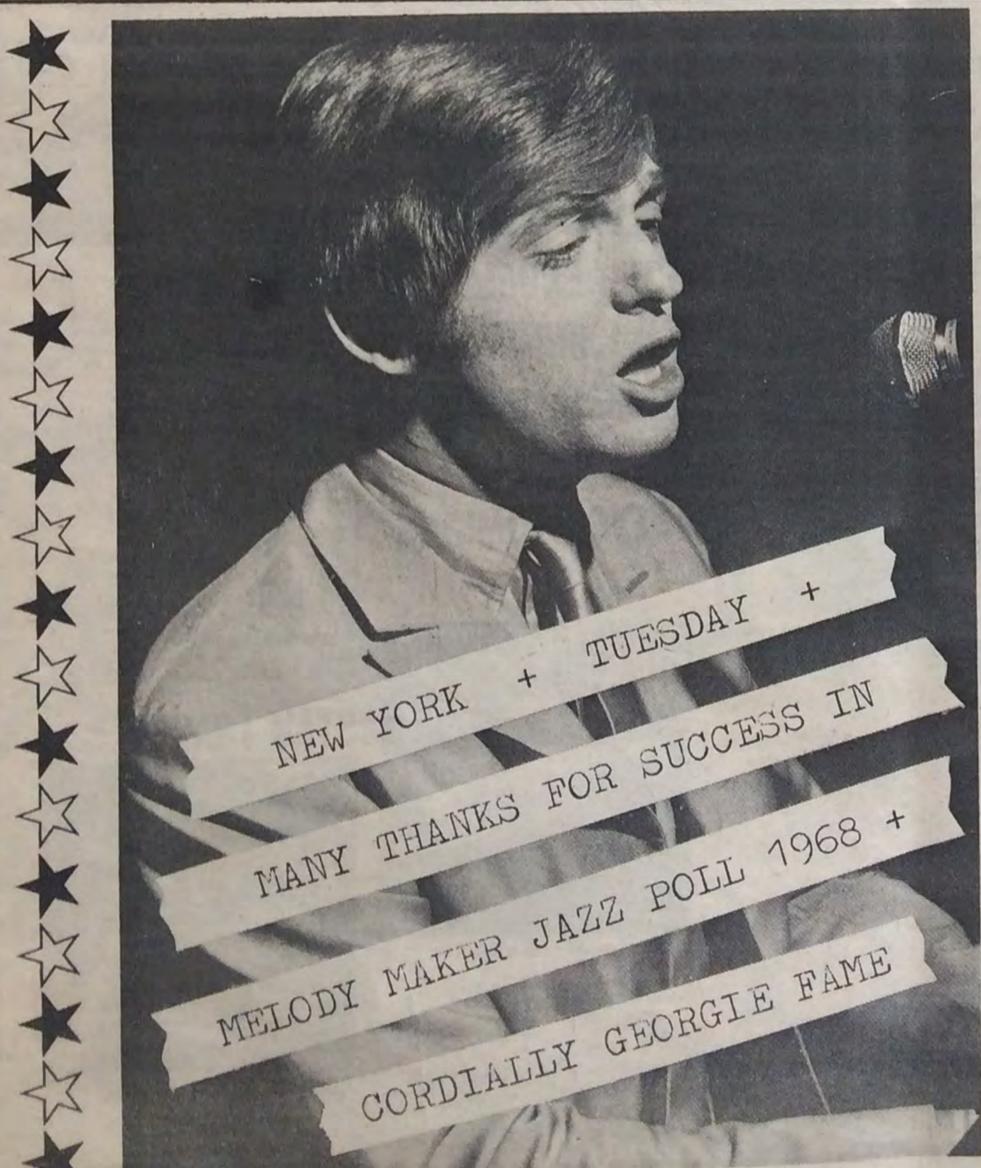
- |                    |        |
|--------------------|--------|
| 1. SARAH VAUGHAN   | Pts 17 |
| 2. ELLA FITZGERALD | 15     |
| 3. SHEILA JORDAN   | 10     |
| 4. CLEO LAINE      |        |
| 5. Aretha Franklin | 5      |
| 6. Blossom Dearie  | 4      |

### TOP MUSICIAN

- |                   |        |
|-------------------|--------|
| 1. MILES DAVIS    | Pts 19 |
| 2. DUKE ELLINGTON | 11     |
| 3. ARCHIE SHEPP   | 9      |
| 4. Clark Terry    | 8      |
| Ornette Coleman   |        |
| 6. Buck Clayton   | 4      |

### NEW STAR

- |                |        |
|----------------|--------|
| 1. GARY BURTON | Pts 19 |
| 2. JOHN SURMAN | 7      |
| 3. EDDIE GOMEZ | 4      |
| Trevor Watts   |        |



NEW YORK + TUESDAY +  
 MANY THANKS FOR SUCCESS IN  
 MELODY MAKER JAZZ POLL 1968 +  
 CORDIALLY GEORGIE FAME

## THANKS

to all my beautiful fans  
 in Gt. Britain and Europe

Sincerely

CLARK TERRY

Many thanks

from  
**BILL LE SAGE**  
 "See you all at the Bull!"

A sincere  
 THANK YOU  
 from

# TUBBY HAYES

# HOW THE CRITICS VOTED



**DEREK JEWELL, Sunday Times**  
 Tpt: Davis, Terry, Gillespie, Tmb: Brookmeyer, L. Brown, Chisholm. CIt: Hamilton, Giuffre. De Franco. Alto: Hodges, Coleman, Desmond. Tnr: Hawkins, Webster, Getz. Bari: Surman, Mulligan, J. Barnes. Pno: Hines, B. Evans, Tracey. Gtr: Montgomery, Hall, Coryell. Bass: Swallow, J. Clyne, Gomez. Drs: Rich, L. Hayes, Bellson. Vibes: Burton, Hampton, Jackson. Flt: Mann, Lateef, Thielmann. Big Band: Ellington, Rich, Westbrook. Combo: Burton, Westbrook, A. Welsh. Arranger: G. Evans, Ellington, Dankworth, Garlick. Blues/Gospel: Witherspoon, J. Williams, Turner. Male Singer: Torme, Murphy, Witherspoon. Female Singer: Fitzgerald, O'Day, Laine. Mus of Year: Ellington, Burton, Westbrook. New Star: Burton, Westbrook, G. Collier.

**BARRY MCRAE, Jazz Journal**  
 Tpt: Cherry, Hubbard, Davis. Tmb: Rudd. CIt: None. Alto: Coleman, Technical. R. Mitchell. Tnr: Rollins, Shepp, Hawkins. Bari: Surman, Carney. Pno: C. Taylor, Don Pullen. Gtr: Montgomery, Benson, C. Newborn. Bass: Mingus, Haden, Grimes. Drs: S. Murray, E. Jones, M. Graves. Vibes: Hutcherson, Hampton. Flt: Kirk, Lateef, Moody. Organ: J. Smith, P. Saunders, Lacy. Big Band: Sun Ra, Ellington, Westbrook, Combo: Coleman, Shepp, Cherry. Arranger: Sun Ra, Cherry, Shepp. Composer: Coleman, M. Waters, S. James. Male Singer: Armstrong. Female Singer: S. Jordan, Vi Redd. Mus of Year: O. Coleman. New Star: Beaver Harris, Gato Barbieri, Surman.

**MICHAEL SHERA, Jazz Journal**  
 Tpt: Eldridge, Terry, Braff. Tmb: Johnson, Dickenson, Brookmeyer. CIt: Russell, Procope. Alto: P. Woods, C. McPherson, Carter. Tnr: Getz, Webster, Griffin. Bari: Carney, Surman, Barnes. Pno: B. Evans, T. Wilson, B. Harris. Gtr: Burrell, Hall, Benson. Bass: Davis, Garrison, Duvivier. Drs: Haynes, Roach, Dawson. Vibes: Hutcherson, Dickerson, Ayers. Flt: Lateef, Moody. Organ: J. Smith, J. Smith, Roach, L. Smith. Misc: Kirk. Big Band: Ellington, Jones-Lewis, Westbrook, Combo: Terry, Brookmeyer, B. Evans, A. Welsh. Arranger: Ellington, Thad Jones, Brookmeyer. Composer: Ellington, Brookmeyer. Blues/Gospel: Witherspoon, J. Williams, J. Turner, Witherspoon. Male Singer: Armstrong, C. Terry. Female Singer: Vaughan, M. Montgomery, Dearly. Mus of Year: Jaki Byard, Barry Harris, Roy Havin, New Star: Byard, B. Ervin, J. Henderson.

**SINCLAIR TRAILL, Jazz Journal**  
 Tpt: Terry, Clayton, C. Williams. Tmb: Dickenson, L. Brown, Wells. CIt: Hamilton, Russell, Procope. Alto: Hodges, H. Jefferson, Carter. Tnr: Webster, Budd Johnson, Lockjaw Davis, Bari: Carney, Adams, H. Henry. Pno: Hines, Garner, H. Jones, Gtr: Burrell, G. Green, Casey. Bass: R. Brown, Hinton, Duvivier. Drs: O. Jackson, Woodyard, Bellson. Vibes: Hampton, Glenn, Jackson. Flt: Moody, Kirk, Wess. Organ: Wild Bill Davis, McDuff, Holmes. Misc: Nance, Kirk, Lateef. Big Band: Ellington, Basie, Herman. Combo: Muddy Waters, Terry, Brookmeyer, Gillespie. Arranger: Ellington, Carter, N. Pierce. Blues/Gospel: Waters, Rushing, Turner. Male Singer: Armstrong, Witherspoon, L. Hopkins. Female Singer: Fitzgerald, Vaughan, McRae, Mus of Year: Budd Johnson, Clayton, Terry. New Star: Budd Johnson, R. Williams, B. Cooper.

**VALERIE WILMER, Down Beat and Jazz Monthly**  
 Tpt: Davis, Farmer, Clayton. Tmb: Dickenson, Rudd, Grey. CIt: Russell, Hamilton, A. Themens. Alto: McLean, P. Woods, Pukwana. Tnr: Rollins, Gonsalves, Shorter. Bari: Surman, Adams, Mulligan. Pno: H. Jones, Ellington, Solal. Gtr: Rollins, Getz, Budd Johnson.

**ALUN MORGAN, Gramophone**  
 Tpt: Davis, Terry, Farmer. Tmb: L. Brown, Brookmeyer, R. Green. CIt: Hamilton, S. Brown. Alto: Getz, Hawkins, Rollins. Bari: Carney, Adams, Mulligan. Pno: B. Evans, Hines, Peterson. Gtr: Kessel, Burrell, Hall. Bass: Davis, Gomez, Carter. Drs: Roach, Philly J. Jones, Williams. Vibes: Burton, Hampton, Jackson. Flt: Moody, Richardson, Spaulding. Organ: J. Smith, McDuff, D. Patterson. Misc: Kirk, Rendell. Big Band: Ellington, Herman, Jones-Lewis. Combo: Davis, Getz, Silver. Arranger: Brookmeyer, Holman, Shorter. Composer: M. Davis, O. Coleman, Shorter. Blues/Gospel: Witherspoon, Rushing, C. Terry. Male Singer: Sinatra, J. Williams, Torme. Female Singer: Vaughan, Fitzgerald, Laine. Mus of Year: M. Davis, Ellington, Getz. New Star: R. Davis, O. Coleman, Shorter.

**MIKE NEVARD, Sun**  
 Tpt: Terry, Braff. Tmb: L. Brown, Brookmeyer, Dickenson. CIt: Birk. Alto: Hodges, Handy, Desmond. Tnr: Hawkins, Getz, Kirk. Bari: Mulligan. Pno: Garner, Peterson, Hines. Gtr: Montgomery, Szabo. Bass: R. Brown, S. Jones, Drs: Rich, Durham, Morello. Vibes: Burton, Jackson, Hutcherson. Flt: Kirk, Lloyd, Mann. Organ: M. Carr, Haven, J. Smith. Misc: Kirk. Big Band: Ellington, Rich, Basie. Combo: Peterson, Burrell, J. Handy. Arranger: Nelson, Ellington, Composer: Ellington, Blues/Gospel: Rushing, Witherspoon. Male Singer: Rushing, Torme, J. Williams. Female Singer: Laine, Franklin. Mus of Year: C. Terry. New Star: John Handy.

**MAX JONES, Melody Maker**  
 Tpt: Clayton, Braff, Gillespie. Tmb: Grey, Dickenson, Brookmeyer. CIt: Hamilton, Russell, Huckle. Alto: Hodges, P. Woods, Carter. Tnr: Gonsalves, Hawkins, Webster, Bari: Mulligan, Carney, Adams. Pno: Hines, Garner, Peterson. Gtr: Burrell, Montgomery, G. Green. Bass: R. Brown, Hinton, Davis. Drs: Persip, O. Jackson, Rich. Vibes: Hampton, Jackson, Burton. Flt: Wess, Richardson, Moody. Organ: None. Misc: Terry, B. Coleman, Grappelly. Big Band: Ellington, Basie, Jones-Lewis. Combo: Terry, Brookmeyer, Sims, Cohn, Gtz. Arranger: Ellington, Composer: Ellington, Blues/Gospel: Witherspoon, L. Hopkins, S. James. Male Singer: Armstrong, J. Williams, Rushing. Female Singer: Vaughan, Fitzgerald, A. Franklin. Mus of Year: Ellington. New Star: Kellaway, Coe, M. Gibbs.

**JAMES ASMAN, Records & Recording**  
 Tpt: Braff, Davis, Hubbard. Tmb: Higginbotham, Moncur, Dickenson. CIt: G. Lewis, Nicholas, Russell. Alto: Hodges, O. Coleman, Capt John Handy. Tnr: Tate, Rollins, Kirk. Bari: Carney, Mulligan, Surman. Pno: Hines, Monk, C. Taylor. Gtr: F. Greene, Montgomery, G. Green. Bass: Vinnygar, Garrison, Mingus. Drs: Philly J. Jones, K. Clarke, Rich. Vibes: Hampton, Jackson, Burton. Flt: Lloyd, Lateef, Kirk. Organ: None. Misc: Ravi Shankar, Lateef. Big Band: Ellington, Basie, Jones-Lewis. Combo: O. Coleman, Terry-Brookmeyer, M. Davis. Arranger: Ellington, Carter, Thad Jones. Composer: Ellington, Monk, G. Evans. Blues/Gospel: Egan, S. James, Hurt. Male Singer: Rushing, J. Williams, Armstrong. Female Singer: Fitzgerald, P. Lee, Vaughan. Mus of Year: Shepp. New Star: Sun Ra.

**RONALD ATKINS, Jazz Monthly**  
 Tpt: Davis, Cherry, Clayton. Tmb: Rudd. CIt: None. Alto: O. Coleman, McLean, Roscoe Mitchell. Tnr: Shepp, Bari: Surman, Adams. Pno: C. Taylor, Monk, B. Evans, Gtr: Budimir. Bass: Haden, W. Ware, Swallow. Drs: Blackwell, Roach, Harris. Vibes: Burton, Karl Berger, Hutcherson. Flt: Lateef. Organ: Young. Misc: Lacy, Michael Sampson (vln). Big Band: Macgregor, Westbrook, G. Collier. Combo: A. Ayler, Burton, M. Davis. Arranger: G. Evans, G. Collier. Composer: Cherry, C. Taylor, Sun Ra. Blues/Gospel: Son House. Male Singer: R. Charles, Joe Carroll. Female Singer: Simone. Mus of Year: John Stevens, Cherry Westbrook. New Star: Don Pullen, T. Watts, Roy Williams.

**BRIAN BLAIN, Morning Star**  
 Tpt: Gillespie, Hubbard, Davis. Tmb: Brookmeyer, C. Pym, P. Rutherford. CIt: Hamilton, A. Themens. Alto: McLean, P. Woods, Pukwana. Tnr: Rollins, Gonsalves, Shorter. Bari: Surman, Adams, Mulligan. Pno: H. Jones, Ellington, Solal. Gtr: Rollins, Getz, Budd Johnson.

**BOB DAWBARN, Melody Maker**  
 Tpt: M. Davis, Terry, Braff. Tmb: Johnson, R. Williams, L. Brown. CIt: Russell, S. Brown, Hamilton. Alto: P. Woods, O. Coleman, J. Handy. Tnr: Rollins, Getz, Hawkins. Bari: Mulligan, Surman, J. Barnes. Pno: Monk, H. Hawes, H. Hancock. Gtr: Montgomery, Burrell, Hall. Bass: Mingus, Garrison, R. Carter. Drs: Roach, Blakey, Williams. Vibes: Jackson, Hutcherson, Burton. Flt: Kirk, Lateef, Spaulding. Organ: J. Smith, Young, McDuff. Misc: Kirk, Lateef, D. Snell (harp). Big Band: Ellington, Jones-Lewis, Clarke-Boland. Combo: Terry, Brookmeyer, M. Davis, Burton. Arranger: Ellington, Composer: Ellington, Blues/Gospel: None. Male Singer: Vaughan, Fitzgerald, S. Jordan. Mus of Year: Ellington, M. Davis, C. Terry. New Star: Burton, E. Gomez, Mike Taylor.

**JACK FLORIN, Manchester Evening News**  
 Tpt: Ferguson, Gillespie, Carmell Jones. Tmb: Dickenson, Chisholm, R. Williams. CIt: Goodman, Hucko, S. Brown. Alto: Handy. P. Woods, E. Warren. Tnr: Sims, Cohn, Griffin. Bari: Shihab, Surman, Mulligan. Pno: Hines, C. Fischer, Peterson. Gtr: Burrell, Montgomery, Terry Smith. Bass: Davis, Garrison, W. Booker. Drs: M. Lewis, Rich, Roach. Vibes: Burton, Jackson, Dickerson. Flt: Kirk, Shihab, J. Steig. Organ: Haven, Joe Buechl, Harry

**CHARLES FOX, New Statesman & Gramophone**  
 Tpt: Davis, Cherry, Bill Coleman. Tmb: Rudd, R. Williams, C. Pym. CIt: Hamilton. Alto: Coleman, Carter, Warleigh. Tnr: Shepp, Hawkins, Rollins. Bari: Surman, Carney, Adams. Pno: Hancock, Evans, P. Bley. Gtr: Szabo, Coryell. Bass: Swallow, Gomez, Barre Phillips. Drs: Williams, Roach, Beaver Harris. Vibes: Burton, Hutcherson, Bosko Petrovic. Flt: Lateef, Kirk, McNair. Organ: L. Young. Misc: Kirk, Surman, H. Lowther. Big Bands: Ellington, Macgregor, Westbrook. Combo: Davis, Shepp, Rendell-Carr. Arranger: Ellington, G. Collier, Macgregor. Composer: Cecil Taylor, M. Gibbs, M. Taylor. Blues/Gospel: Skip James, Son House, H. Goins. Male Singer: None. Female Singer: S. Jordan, C. Laine, Diana Ross. Mus of Year: M. Davis, Shepp, Surman. New Star: John Stevens, T. Watts, K. Jarrett.

**MILES KINGTON, The Times**  
 Tpt: Davis, Cherry, Clayton. Tmb: L. Brown, R. Williams, Brookmeyer. CIt: S. Brown, Hall. Alto: Coleman. Tnr: Coltrane, Shepp, Getz. Bari: Surman, Carney, Mulligan. Pno: Hines, Evans, Tracey. Gtr: Hall, Coryell. Bass: Gomez, Swallow, Garrison. Drs: Williams, Roach, B. Harris. Vibes: Burton, Hampton, Hutcherson. Flt: Kirk, Organ: None. Misc: Kirk, Surman, Little Walter. Big Band: Ellington, Macgregor, Westbrook. Combo: Shepp, Burton, Rendell-Carr. Arranger: Ellington, G. Evans, Strayhorn. Composer: Ellington, M. Gibbs, Garlick. Blues/Gospel: None. Male Singer: None. Female Singer: None. Mus of Year: Shepp, Davis, Burton. New Star: Burton, Gomez, Garlick.

**DAVID ILLINGWORTH, Jazz Journal**  
 Tpt: Davis, Clayton, Hubbard. Tmb: Brookmeyer, Rudd, R. Williams. CIt: Nicholas. Alto: O. Coleman, P. Woods, Carter. Tnr: Rollins, Shorter, Shepp. Bari: Payne, Adams, Surman. Pno: Hines, C. Taylor, O. Spann. Gtr: Burrell, B. Guy, Coryell. Bass: Haden, Davis, Carter. Drs: Williams, Moffett, B. Harris. Vibes: Hampton, Hutcherson, Jackson. Flt: Kirk, Lloyd, Lateef. Organ: L. Smith, Doggett, L. Young. Misc: Junior Wells, Little Walter, Paul Butterfield. Big Band: Macgregor, Ellington, Jones-Lewis. Combo: Davis, Muddy Waters, Shepp. Arranger: None. Composer: Shorter. Blues/Gospel: M. Waters, P. King, Son House. Male Singer: Waters, King, House. Female Singer: A. Franklin, Mama Thornton, Mavis Staples. Mus of Year: Davis, Clayton, Macgregor. New Star: H. Beckett, D. Pukwana, Louis Moholo.

**BOB HOUSTON, Melody Maker**  
 Tpt: Davis, Cherry, Braff. Tmb: Rudd, Johnson, Brookmeyer. CIt: None. Alto: Coleman, Marion Brown, McLean. Tnr: Rollins, Getz, Hawkins. Bari: Surman, Adams, Mulligan. Pno: B. Evans, C. Taylor, Solal. Gtr: Burrell, Pass,

**MAX HARRISON, Jazz Monthly**  
 Tpt: Ellis, Cherry, Alan Shorter. Tmb: Rudd, Teddy Nance, Virgil Jones. CIt: Giuffre, Perry Robinson, Ted Nugent. Alto: Coleman, Byard Lancaster, Noah Howard. Tnr: Rollins, Shepp, Ed Summerlin. Bari: Charles Davis, Pete McShay, Danny Davis. Pno: C. Taylor, P. Bley, Byard. Gtr: None. Bass: H. Grimes, Ronnie Boykins, Cameron Brown. Drs: S. Murray, M. Graves, Beaver Harris. Vibes: Hutcherson. Flt: None. Organ: None. Misc: Joe Friedman (cello), Lacy. Big Band: Sun Ra. Combo: B. Evans, Solal, O. Coleman. Arranger: G. Russell, G. Evans, A. Hill. Composer: C. Bley, Jaromir Hnilicka, Pavel Blatny. Blues/Gospel: None. Male Singer: None. Female Singer: Lisa Zanda. Mus of Year: None. New Star: A. Ayler.

## CONGRATULATIONS TO MELODY MAKER JAZZ INTERNATIONAL POLL WINNERS

**Top Composer/Arranger/Musician/Big Band**  
 Duke Ellington



**Top Guitar**  
 Wes Montgomery



**Top Flute/Miscellaneous Instrument**  
 Roland Kirk



**Top Drums**  
 Buddy Rich



**Also highly placed**

**Guitar**  
 Kenny Burrell  
 "Blue Bash"  
 with Jimmy Smith  
 VLP 9058

**Alto**  
 Johnny Hodges  
 "Don't Sleep in the Subway"  
 S/VLP9196

**Big Band**  
 Count Basie  
 "Basie's Beat"  
 S/VLP 9173

**Piano and small group**  
 Oscar Peterson  
 "Night Train"  
 VLP 9052

**Piano**  
 Bill Evans  
 "Bill Evans at Town Hall"  
 S/VLP 9172

**Tenor**  
 Stan Getz  
 "Sweet Rain"  
 S/VLP 9178

**Top Female Singer**  
 Ella Fitzgerald



**Top Blues Singer**  
 Jimmy Witherspoon



**Top Organ**  
 Jimmy Smith



**Top Piano**  
 Earl Hines



There IS Jazz



# Jazz Scene



## MAYALL NICE HOMECOMING



JOHN MAYALL, the uncompromising bluesman who has been travelling the fringe of success in Britain for longer than he should have, has finally made it. He has topped the Blues Section of the MM poll, beating George Fame and Alexis Korner.

And John's reaction this week, just hours after his return from his successful American tour, was: "It's rather amazing really. But it's a very nice homecoming. Last year

—nowhere; this year... number one." Mayall leads the Bluesbreakers, which has for some time been reckoned as Britain's best blues group, and his hard, unflinching line with his music is finally paying results.

He has just had his best ever year which included his trip to take blues back to the States. And in fact, he's booked to go back to America in September for another six weeks.

Manchester-born John led one of Britain's earliest blues groups, John Mayall's Powerhouse Four in 1956. And star names who have passed through his group include Eric Clapton, Jack Bruce, Peter Green and Aynsley Dunbar.

"Winning this poll must be the culmination of all our work," said John. "I think the music of the band warrants it now. We were in embryo before—though it was a very long embryonic stage."



## SURMAN WORLD CLASS

JOHN SURMAN is a cheerful 23-year-old from Plymouth, hardly the most likely breeding ground for jazz talent and certainly one of the last places you'd expect to throw up a musician who has beaten the world's best and, according to Britain's jazz critics, is the finest baritone in jazz today.

But to those who've heard him—and he can be heard currently in a multifarious variety of settings from Mike Westbrook's big band, Humphrey's band, his own trio or the jazz-calypto combo he shares with Russ Henderson at the Old Place regularly—there is no doubt that, critical whims aside, Surman is another to add to the growing list of world-class British jazzmen.

His tastes are as wide as the circumstances in which he plays—he loves Harry Carney, Mulligan and all the accepted baritone heroes, but plumbs for Cecil Payne as "my man."

He started on baritone in Plymouth because "it was the cheapest horn in the shop." He played there with Westbrook, a fruitful association which thankfully survives to this day, and had some coaching from the American, Howard Johnson, who was in town serving with the U.S. Navy. He was the first top-class player that Surman heard in the flesh.

"The sound," John remembers, "was so great, and it was important for me at that time just to find out what a good sound was on the horn."

Like the rest of the hard core of the Westbrook band, Surman filtered into London in a non-jazz capacity. He went there to study music, and reckons that if this hadn't brought him to London, he might still well be playing away in Plymouth.

"There are fine players

all up and down the country," John says. "There's a drummer in Plymouth who's so beautiful; but lots of them never get to London."

When "Westy" and Surman arrived in London, there was no scene whatsoever at their level. But they persevered, and by the time Ronnie Scott opened the Old Place, they were ready to move in and stake a claim to a platform. Since then, they're both been mainstays there.

Although his jazz activities won't land him in the surtax bracket, he has no inclination to even tamper with the lucrative session scene which keeps many British jazzmen afloat financially. "I don't think you do that and still give of your best for your own thing," is his philosophy.

Surman is a wonderful example of the younger generation of British jazzmen who have come up, clear of the prejudices and stylistic hang-ups which rent their predecessors. For example, he doesn't feel out of place in Humphrey's mainstream group; he enjoys his jazz-calypto romps with Russ Henderson because it offers another setting, another challenge to his playing; but he's really at home in the Westbrook band and the various off-shoots it has produced.

And his reaction to being told that Britain's critics had voted him the world's top baritone saxist of the year was: "The world's gone mad." Mad it may be, but even if it comes to its senses, John Surman's reputation as one of the most exciting jazz voices Britain has produced will be beyond doubt.

## TRACEY THE RELUCTANT WINNER



Stan Tracey isn't an unwilling victor at the MM polls. But there can be no doubt that as year follows year—and he has just time—he faces the prospect with a kind of reluctance. He's glad that the fans ("what jazz fans there are left") like his playing and composing, but he is convinced that after you win polls people forget to offer you work. And there's something else that worries him.

## DANKWORTH STRONG INTEREST



"IT'S NICE to be back again!" said John Dankworth, when told of his success in the MM Jazz Poll, British big band and arranger sections. "I didn't win last year, but this year's win must have been due to the season at Ronnie Scott's we did with the big band, which was the first time and with a new band. I'm absolutely delighted at the recognition we have been given."

"I hope to take the band back to Ronnie's in May and we hope to make a 'live' album there. I really want to keep a big band going. I've been playing very little myself. My saxophone is going rusty!"

Did John see any significance in his poll win? "It proves there is still strong interest in bands. When we play at Ronnie's we'll be doing things from our last LP which was so well received. I'm also doing an LP with Ken Wheeler with the band in three weeks time featuring Ken's material."

"Incidentally I think we have the best crop of young musicians coming up in Britain for years. I try as much as I can to use younger musicians on sessions. I wish other MDs would do the same."

"This applies to pianists, and therefore to me," he explains. "I've noticed that British pianists who win polls either diminish in stature as jazz musicians or stop playing jazz or disappear somewhere."

A friend of Stan's suggested that when a musician won the jazz poll the MM should send him a ticket to America as a prize.

It sometimes appears that Tracey is a grumbler, but he doesn't wish to be. "I won't want this to read like a moan," he told me when I called to interview him. "Actually, I'm not pessimistic about the scene here and I'm not optimistic. It may seem selfish, but what I worry about is how it affects me."

"The other week, when you did a piece about the British jazz scene, I said it was virtually finished. Most of the other people argued that the scene was healthy because of all the new talent coming up."

"If you look at it that way, well, I agree it's healthy. But I took it to mean: Can a musician make a living out of jazz? And I say No."

## BURTON SEEING EYE-TO-EYE



CRITICS and Jazz Poll voters are as often in step as Ho Chi Minh and the Daughters of the American Revolution. But it's nice to know that many see eye-to-eye in the case of Gary Burton—vibes player extraordinary. For the Critics and Melody Maker readers have both voted Gary 1968 New Star. But the critics went one better than the readers, by putting Gary at the top of the Vibes Section, a position that will be heartily endorsed by, many who saw and heard him when he visited Britain.

When Gary first came here with Stan Getz some 15 months ago, he was a soberly-attired young man who might have walked out of an advertisers' convention at the Waldorf Astoria. When he recently played London's Ronnie Scott Club with his own Quartet, the change was indeed startling. This time, he looked like an inmate of San Francisco's Haight Ashbury. Long hair, beads—the gear.

But the music has not changed.

## SMITH TRUE TO FIRST LOVE

GUITARIST Terry Smith, the winner of the Guitar Section in the British Poll, is a dedicated jazzman. He doesn't turn up his nose at pop; he's much too understanding a fellow for that. But he does prefer to leave the pop scene to those who like it.

Terry readily admits he could make "four or five times as much money" if he accepted gigs in the pop field. "I don't mind the odd one or two," he says, "but if I had to play with a pop group all the time, I think it would drive me mad."

Terry's predilec-

tion for jazz revealed itself soon after he started lessons on guitar on leaving school at 16 (he is now only 24). "I had lessons from a local chap," he says. "He showed me the basic chord patterns. He wanted me to learn to read, but he was very lenient, and usually the lesson wound up with a jam session."

"I found I could improvise as soon as I found my way around the guitar. I suppose it came naturally. Then we got a few local gigs—weddings and things like that. My first professional job was with a palais band."

"Thank you"

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Many thanks for voting me into the Poll this year on organ

### MIKE CARR



### TUBBY STILL A FORCE

EDWARD BRIAN ("TUBBY") HAYES has lost a lot of weight since he once cast an anxious eye at the bathroom scales. But though he may have diminished in girth, he certainly hasn't shrunk in stature—musically.

For Tubbs has once again snatched top honours in the British Section of the Melody Maker Jazz Poll. Tubbs, in fact, has been a major force on the British jazz scene for the past 10 years. And has topped the Tenor category for the same period. An impressive record.

What does Tubbs have to say about this year's five-star achievement? "Well, it's always very nice to know people are so appreciative," he says. "It's also very gratifying to see that '100% Proof' has been voted LP Of The Year. I can only think that MM readers are more discerning than the jazz public at large. I've just had my royalty statement in—and it shows the album has sold about 142 copies! But this doesn't worry me."

Though Tubby may have given up vibes, he's quite certain he'll never do the same with tenor. "I'll carry on as long as I can blow," he says.

And he blows pretty hard where any opposition is concerned. For there doesn't seem to be much around in the way of young talent to challenge Tubby's Top Tenor slot. "I can't say I've heard any young kids coming up, but I believe there are some around," says Tubby.

Very many thanks

### DAVID SNELL

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### NINA SIMONE

# Byard—an old and new piano mixture

**J**AKI BYARD is one of the most versatile pianists in jazz — one of my most cherished jazz memories is of the extraordinary duets which developed into a cutting session between Byard and Earl Hines at the Berlin Festival three years ago.

Anyone who can not only live on the same stage as Hines but also get away with imitating him must have something special.

On this set, Byard roves over a wide range of the jazz piano spectrum showing, in passing, that there isn't anybody who can generate a more fierce swing. In the course of one solo he can range from Fats Waller to Cecil Taylor and back without any hint of trickery.

He can also play with subtlety and finesse on a ballad like "Denise" which, with "Twelve," gives him composer credits.

Farrell at last gets a chance to stretch out on record and he, too, impresses. He occasionally falls into Coltrane-ish clichés — but then who doesn't today. Nevertheless he has a lot of his own things to say and even makes a reasonable stab at drumming when Dawson takes over vibes on "Thing." Dawson's vibes sound, tonally, like the ones Milt Jackson threw away ten years ago, but he plays with charm and swing. With the late George Tucker he makes up an excellent rhythm team on the remaining tracks.

It all adds up to a really worthwhile and thoroughly enjoyable album. — B.D.

**JAKI BYARD:** "Live, Volume 1." Twelve; Denise; Thing What Is; Broadway. (Transatlantic PR7419.)  
Byard (pno), Joe Farrell (tr, sop, drs), George Tucker (bass), Alan Dawson (drs, tpnts).

## JIMMY SMITH

**JIMMY SMITH:** "Open House." Open House; Old Folks; Sister Rebecca; Embraceable You. (Blue Note BST 84269.)  
Smith (organ), Blue Mitchell (tp), Jackie McLean (alto), Ike Quebec (tr), Quentin Warren (gtr), Donald Bailey (drs). 1968.

**T**HIS eight-year-old set, never before issued, takes you back to a bygone jazz era. The musicians assembled almost casually in the studio (Smith remembered he'd promised McLean a spot on his next session) and had a blow without fuss — or arrangements. The results of these sessions invariably led to an overspill in jamming with too many choruses spent in warming up or cooling off.

But they had their moments. The informality — and the rocking rhythm section — was a friendly basis on which men like Blue Mitchell and Ike Quebec could build and fly. Mitchell was never one of the truly greats, his style being too derivative, but as Feather says on his sleeve note, he places notes with unerring



**JIMMY SMITH:** excellent head-nodding music

judgment, his simplicity can be charming and his hard tone satisfying.

Ike Quebec's traditional tenor tone sounds poignant with organ on "Old Folks," a beautiful song used by soloists of differing styles for 30 years.

Jackie McLean's spiky alto drives hard on the opener but his best moments come on "Embraceable You." The Gershwin standard has long been a soloists favourite and McLean's economic lines expose the pristine beauty of the song.

Smith, heard mostly in accompanying role, lays down beats, comfortable patterns for all the musicians. His solos are two-handed exciting affairs with his best moments, all wild and wailing, coming on the opening blues. The soloists here are not in the front echelon of jazz but, on a jam session they are satisfying and solid. Excellent head-nodding music. — J.H.



**GORDON BECK QUARTET:** "Experiments With Pop."

These Boots Are Made For Walking; Norwegian Wood; Sunny; Up, Up And Away; Michelle; I Can See For Miles; Good Vibrations; Monday Morning (Major Minor MMLP21).  
Beck (pno), Johnny McLoughlin (gtr), Jeff Clyne (bass), Tony Oxley (drs).

**GORDON BECK + 2:** "Half A Jazz Sixpence." Half A Sixpence; Money To Burn; I Know What I Am; The Race Is On; This Is My World; If The Rain's Got To Fall; Long Ago; She's Too Far Above Me; Flash, Bang, Wallop (Major Minor MMLP22).  
Beck (pno), Kenny Baldock (bass), Jackie Dougan (drs).

**W**HATEVER the paucity of recording opportunities for British jazzmen, pianist Gordon Beck has made good use of two further opportunities from Major Minor with these two LPs.

"Half A Jazz Sixpence" follows the pattern set in Beck's first Major Minor release, a jazz version of tunes from the "Dr Dolittle" score, and once again shows his skill as a pianist able to adapt unusual raw material into an extremely acceptable jazz product.

If anything, the "Sixpence" score presents more problems, but Beck is not content just to swing the songs on hand and leave it at that; the remoulding which is necessary to make themes like "Flash, Bang, Wallop!" and the title

track, for example, suitable jazz vehicles has been done with taste and astuteness. This is becoming familiar territory for jazzmen, certainly ever since the famous Shelly Manne-Andre Previn "My Fair Lady" album, and Beck, Baldock and Dougan prove that it can be rewarding.

The "Experiments With Pops" album presents similar problems, and although the reworking of these pop hits is not as uniformly successful as it is on "Sixpence," it is on balance probably the better set. The addition of guitarist Johnny McLoughlin to Beck's regular trio is a happy one, for this young musician is the most exciting voice on his instrument that Britain has produced in years.

Occasionally, the material is too stubborn to take too much reworking—Pete Townshend's "I Can See For Miles," and the Beach Boys' "Good Vibrations" are two examples — but on the other hand the most unlikely "These Boots Are Made For Walkin'" turns into a breakneck romp, and "Sunny" features Beck in a ruminative piano solo.

As an experiment with pop songs in a jazz idiom, it's patchy. But when they do come off, the music is excellent. And it's good to have musicians like McLoughlin on record. — B.H.

## NEW JAZZ RECORDS

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

■ The Sleeve note for **SONNY STITT** (Marble Arch MAL753) must be in line for the Golden Raspberry — awarded for the least informative sleeve of the year. Unless somebody comes up with a completely blank sleeve I don't see how it can lose. It just says Sonny Stitt and lists the tunes. I can tell you that he plays Parkerish alto on "Propagand," "There Is Always," "Cool Blues" and "Everyone Does;" bouncing tenor on "Jack Spratt," "Just You, Just Me," "Dancing On The Ceiling" and "Mister Sun." I wouldn't care to guess who the accompanying trio are except to say that the pianist is vaguely Tommy Flanagan and the drummer has heard Roy Haynes. To issue an album with a sleeve like this shows a monumental ignorance of the needs of the jazz market which is staggering. — B.D.

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## Mississippi master in concert

■ Milestone Records, handled here by Continental Record Distributors, not only release new and classic jazz recordings but also blues and spirituals. The first blues set to reach me for review is **LONG WAY FROM HOME** (MSP93003), the blues of Fred McDowell, a real master of the Mississippi country style of singing and bottleneck playing. McDowell has already impressed British blues lovers with his LPs (Bounty, Fontana and / or Arhoolie) and live concert performances, and his lazily expressive voice and equally eloquent guitar technique are vividly captured in stereo on this album, made by Pete Welding and David Evans at the University of California in November '66. I mention their names because the record is a first-rate example of McDowell's exciting folk art, traditional yet contemporary in sound, and record men who

offer us the real thing, pure and beautiful, still deserve credit. Naturally, McDowell is presented solo. Some of the patterns he creates are richly interesting, and although several of the songs "belong" to other bluesmen, included are "Milk Cow," "John Henry," "Big Fat Mama," "Sail On," "You Drove Me From Your Door" and the title song. — M.J.

■ Recently we bemoaned the fact that Ahmad Jamal has been poorly represented here recordwise. This week he's available on **AHMAD JAMAL WITH VOICES** (Chess CRLS 4532) and he's still poorly represented. The cocktail lounge pianist in him has gained the upper hand, aided and abetted by a cooling chorus of silky voices. The resultant sounds on numbers like "Nature Boy," "Call Me Irresponsible," "Tropical Breeze" and "Cry

Young" make fair backgrounds sounds. — J.H.

■ It's difficult to find anything to say about **STEVE LANE'S FAMOUS SOUTHERN STOMPERS / BIG CITY BLUES** (VJM LC 9) that won't be taken as a mortal insult by the musicians. The band has been going for years. The records here cover about five years. The playing is amateurish and at times excruciatingly out of tune. The various girl singers are sad, but even they are eclipsed by Bob Dwyer's vocal on "Hello Dolly." It is simply unbelievable. The only touch of talent discernible on the album is in some of the arrangements by cornettist-leader Steve Lane. But his bands lack authority, inspiration, technique and most of all, swing. — J.H.

■ **HERBIE MANN / IMPRESSIONS OF THE MIDDLE EAST**

(Atlantic 1475) is crammed with esoteric instruments (like oud, zither and strange percussion) and well-known musicians (like Roy Ayers, Reggie Workman and Richard Davis). Yet it sounds like TV theme music trying to bring some authentic background feel to studio recreations of the cabaret with the Men From Auntie leaping about under the arc lights. It must be the ersatz quality of the writing that's at fault and Herbie Mann must shoulder most of the responsibility for that. — J.H.

■ There's much to be said against recording concerts and festivals. Sound and balance are likely to be below par and the programme is often a problem since what is right for the big occasion may be dead wrong for a new album. Duke Ellington's **SOUL CALL** (Verve VLP9197), made at the '66 Antibes Festival, follows up "Ellington At The Cote d'Azur" and the Ella-with-Duke set. It is poorer than either, I'd say, though made interesting by the inclusion of a superior work, "La Plus Belle Africaine." Norman Granz's note, somewhat damning considering he produced the LP, calls it the one number that makes the album worthwhile, and "Ellington at his best." The performance sounds less impressive than on many occasions in concert here, but of course memory could be at fault. Certainly the balance is at fault, Carney's baritone being almost drowned. The rest of the items are "West Indian Pancake" and the title tune (both featuring Gonsalves' tenor), "Jam With Sam" and "Skin Deep" (starring Woodyard's drums). To my mind, this is the least satisfying LP to come from the band in years. — M.J.

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# advice ★ dealers ★ bargains

WHICH guitar, strings and amplifier are used by Johnny Smith on concerts and on his Verve LP, "Johnny Smith," notably the track "Yesterday." — J. B. TUCKLEY (Chesterfield) and G. WILSON (Wallsend).

His guitar is a Gibson designed by him and bearing his name. It is strung conventionally, except for D tuning on E 6th string. He chiefly uses Black Diamond 100 strings, but these are subject to change. His amplifier is also a Gibson of his own design and not in production. It has one cabinet, with one 15 inch speaker, and just a volume and tone control. He was using this equipment on his Verve LP, "Johnny Smith," which included "Yesterday." — SANDY SMITH, Johnny Smith Music Inc, 1713 South Eighth Street, Colorado Springs, USA.

PLEASE recommend a good all-round jazz guitar tutor which includes extemporisation. — H. G. HOWELL, Brixton.

For a modest outlay, get the Mickey Baker Jazz Guitar Method, Books 1 and 2, price 12s 6d each. If you can afford it, The Guitar, by Barney Kessel, covers everything from buying and tuning your instrument to professional technique, and costs £6 6s. These and other admirable tutors are available from Ashley Fields, 63 Frith Street, London W1.

## Johnny Smith used a Gibson on 'Yesterday'

WAS Pete Townshend, of the Who, the first guitarist to put feed-back on records? — ANDREW HARKNESS, Hatfield.

We introduced feed-back on our recording of "Anyways, Anyhow, Anywhere," in 1965, so we were certainly among the pioneers, but I wouldn't like to claim that we were first, because the Kinks and the Yardbirds were experimenting with it at the same time and I believe the Beatles used it to some extent on "I Feel Fine." — PETE TOWNSEND.

WHERE can I obtain a portable discotheque which enables me to cue-in on headphones one record while the other is playing? — BILL METCALFE, Wandsworth.

### EXPERT ADVICE BY CHRIS HAYES

Electronics engineer Pepe Rush has produced such a discotheque for use at home, at parties, or in clubs and ballrooms. Called the Rush DJ, it is a suitcase size twin-turntable record playing console, complete with its own 30-watt solid state amplifier and control unit, including facilities comparable to those used by professional disc-jockeys in broadcasting studios, etc. These include a pre-fade listen switch for left and right hand channels feeding headphones for cueing each disc, separate volume controls for left and right hand gramophones, separate bass and treble controls for gramophone channels,

mike input with its own volume, bass and treble controls, and foot-operated mike on/off switch with music level reduction. Details of the Rush DJ can be obtained from Keith Pittman Ltd, 42-44 Hanway Street, London W1.

WHO is the guitarist on Billy Cotton's broadcasts and what kind of instrument does he play? — JACK HARRISON, Dundee.

I do all Bill's broadcasts and I use a well-worn Aristone guitar, which was made in Britain, and is about 20 years old. — ARCHIE SLAVIN.

I PLAY a Fender Stratocaster guitar and I have it strung low, ie, 5th for a 6th, 4th for a 5th, etc. Although I find this method convenient, the G is very loose, resulting in slightly distorted tone. What is the remedy? — DAVID MACNAMARA, Middlesbrough.

I would suggest that you use Fender Rock 'n' Roll strings, which are specially designed for light stringing. They are a set of light-gauge strings with a plain third. The 3rd strings are available in singles, if desired. — BRIAN GILBOY, Sound City, 124 Shaftesbury Avenue, London, W1.

HOW many guitars does Jimi Hendrix possess? (ALAN BOWKER, Reigate). How does Jimi get his remarkable sounds? (CECIL HARRINGTON, Walsall).



SMITH: amplifier is also a Gibson

Jimi has about eight guitars, including (1) Fender Stratocaster, (2) Gibson Flying Angel, one of only two existing in this country, the other being owned by Dave Davies, of the Kinks (3) double-neck six and 12-string Gibsons, which were made to order and have a waiting list of two years, (4) Rickenbacker bass, which he shares with Noel Redding, who will be playing some 12-string guitar on future recording sessions, (5) two 8-string bass guitars, sometimes played by Noel on sessions. Apart from his fantastic technique, Jimi has unique equipment built to his personal requirements by a brilliant young electronics engineer known to the boys as "Roger the Valve." Jimi describes the sound he wants and Roger always manages to produce it, aided by electronic gadgets, including a special fuzz-box and a doctored wah-wah pedal.

I HAVE a fair knowledge of basic chord shapes on guitar and I can play accompaniments to quite a number of folk tunes. I began strumming with a plectrum and can now manage picking with the right hand fingers. I would like to learn full chord melody style. One difficulty is finding the notes on the guitar when I try to play finger-style arrangements. — ANGUS MACDONALD, Dumfries.

Tutors which would help you with the fingerboard are "Darewski Diagram Method" (4s) and "Folk Guitar, Finger Style" (5s), both published by Feldman. In addition to guitar music, they have a six-stave "string diagram" which shows where the notes fall on the frets. Both books contain traditional melodies, and if you want a change to popular songs, there is a new album called "The Progressive Guitarist" (Robbins/FDH, 5s) containing six pop tunes with music and string diagrams. All three books were arranged by guitarist, teacher and writer Dick Sadleir.

HOW did Duane Eddy begin his career and what tips would he offer a novice? — STEPHEN DUPLAIR, Reading.

I started playing guitar when I was five, with just a couple of chords! I really got interested when I was about 15 and I began doing jam sessions with other kids. I played in a few groups, but soon went solo, and when I was 19, I began recording. My first success was "Movin' and Groovin'," which got half way up the American charts and encouraged me to try again. I came up with "Rebel Rouser" and the rest is history! I learnt by watching and listening to other guitarists, chiefly on records. Basically, I'm self-taught, and I didn't use any books, although there are some good ones on the market. I listened mostly to C&W music and was greatly inspired by Chet Atkins. I felt I'd like to play that way, but in the end I decided to try for a style of my own and that's what I'd recommend for every keen guitarist — study others, but don't copy them. — DUANE EDDY.

ALLAN BILLINGTON OF BEXLEYHEATH, KENT, Conn Victor Trumpet, £95. Premier Marine Pearl Drumkit, £80.

SAVILLE BROS. OF SUNDERLAND, Imperial Trumpet, excellent condition, listed at £65, £25.

C. JEAVONS OF NEWCASTLE UPON TYNE, Olympic Drumkit, £35 complete. Tenor Saxophone (Regent Boosey & Hawkes), complete in case, £35.

BIGGARS OF GLASGOW C.2, New Selmer Sterling Valve Trumpet with case, £39, listed at £54.12.0 before devaluation, S/H two only Gold Sealed Boehm Piccolos, 10 gns. each.

GAMLIN PIANOS OF CARDIFF, Two only Vox A.C. 30 Bass Amps, listed at £140, offered at £95. MANY MORE BARGAINS AT PRE-DEVALUATION PRICES.

I HAVE just acquired a six-string acoustic steel guitar called a National Duolian, which I am told was made in 1936. Is this true, can you give me any details of the makers, and are these guitars still available? — MARK MAKIN, Coventry.

National plectrum and Hawaiian steel guitars reached Britain in the mid-1930s and

were made by the National Company of America, which went out of existence shortly before the second World War. They cost around £30-£40 and there are still a few of them knocking about second-hand at between £30-£60, according to the condition. A guitar specialist in this country is at present making a brand new replica of the National for approximately £130.

WHAT is the gadget fixed to the machine head on the Gretsch White Falcon depicted on the sleeve of Cedric West's LP, "West Meets East" (Columbia 33SX 1617)? Did Cedric play this guitar on the album and who backs him? — P. HARRISON, Stevenage.

Yes, I did play the Gretsch White Falcon on "West Meets East" and my more-recent LP, "Bach Goes West" (World Record Club T 641). The gadget fixed to the machine head is a George Van Epps spring damper, available from most music shops, including London's Sound City. My amplifier is a 10-watt Gibson. The musicians backing me on records and broadcasts are Dick Able, Laurie Wise, Len Argent (gtrs), Eric Dawson (bass) and Ronnie Lord (drs). — CEDRIC WEST

MY next-door neighbour complains when I practise on my uitar, although never do so amplified. Are there any laws preventing a musician from practising in his own home, and if not, can he do so whenever he wishes? — G. P., Slough, Bucks.

I am told by a legal expert that you are entitled to play your instrument when you like, and the only course open to a complainant is to take you to court with a view to obtaining an injunction, which is unlikely to be granted provided that your practise is within reasonable limits of time and volume. There may, of course, be a local by-law affecting the issue, and if you live in a block of flats, or a council house, there could be restrictions on playing a musical instrument. So it would be as well to ask the police and the borough council for their advice, and if you live in a flat, check with the owners.

I NEVER seem to find a really comfortable way to hold my plectrum guitar and this is badly affecting my playing. Can you please describe the correct professional method of holding the instrument? — ANDREW BLACKWELL, Leeds.

Guitarist, teacher and dealer Ivor Mairants devotes a whole chapter to this vital subject in his concise pocket tutor, Play Plectrum Guitar (Foyle, 6s). To be in the most balanced position, he advises, sit on an ordinary hard chair. Cross your left leg over the right and set the waist of the guitar on your left thigh. Wrap the right arm round the wide lower bout so that your right hand is in the correct playing position. Press the arm muscle above the elbow down on the upper side, so that it presses the body down on to the thigh, so making the guitar sit firmly and leaving the arm from the shoulder down free to move as required. Or rest the guitar on the left thigh. If this hold is preferred, it is best to place the left foot on a footstool of about eight inches high. This position also allows the guitar to be placed in a balanced position. Many players hold the guitar on the right thigh and play very well despite this slightly unbalanced position.

### For expert advice on purchasing and playing—see your local dealer

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POP SINGLES/CHRIS WELCH

Peculiar things from the Buffalo Springfield

**BUFFALO SPRINGFIELD:** "Buffalo Springfield Again" (Atlantic). Peculiar happen on the American group's collection of original compositions and treatments. Heartbeats, jazz piano and rock 'n' roll beats are mixed into a programme that demands intensive listening to gain maximum understanding and musical rewards. Joining the trend towards "dedications," as indulged in by Eric Burdon on his last album, the sleeve notes list as influences and inspirations among others, Hank B. Marvin, Eric Clapton, Peter Noone, John Coltrane, Tim Hardin, Pete Seeger and Chuck Berry. Most of the tracks are straightforward enough ballads or rockers like "Hung Upside Down," and "Sad Memory," "Broken Arrow" lasting six minutes, is the main freakout, to use a somewhat dated expression.

**STRAWBERRY ALARM CLOCK:** "Incense And Peppermints" (Pye). Those who tend to doubt the musical ability of all pop musicians and their dedication to creating a musical form of their own should study the work of modern American groups. Here is a good example of increasing sophistication in lyrics and arrangements. Leader Mark Wetz plays organ, harpsichord as well as joining the rest in vocals. It's not particularly exciting music, but satisfying to those looking for progression.

**VAN MORRISON:** "Blowin' Your Mind" (London). Irishman Van, who came to England and made a name with Them a couple of years ago is now working in America where he has had considerable success. This set of blues and thoughtful Morrison compositions tends to sound like early Eric Burdon and the Animals. Guitar, piano, harp and rhythm section backing is quite soulful, especially on numbers like "Midnight Special." Van's own songs include "T.B. Sheets," "Brown Eyed Girl," and "Who Drove The Red Sports Car."

**KING CURTIS AND THE KINGPINS:** "King Size Soul" (Atlantic). Curtis is a very hip pop tenor blower, who can play funky jazz when he feels inclined, or add excitement to a vast number of R&B hits. Much in demand for sessions he comes up with the occasional solo hit like his instrumentals "Ode To Billie Joe" and the fantastic "Memphis Soul Stew," which deserved to be a hit here, as well as America. He lends his vibrant tones to an interesting selection of recent hits like "To Sir, With Love," and "A Whiter Shade Of Pale," while the above-mentioned '67 Curtis best sellers are included. Tremendous.

**JAMES BROWN:** "Mr. Dynamite" (Polydor). "James Brown's Greatest Hits" (Polydor International). The king of instant excitement on two new stereo albums of which the collection of his hits is the one to go for. The other suffers from a few corny arrangements and doesn't generate half the excitement of "Papa's Got A Brand New Bag" or "I Got You (I Feel Good)." But both will be snapped up with glee by Brown devotees and loathed by those irritated by his histrionic vocals.

**TOPOL:** "Topol '68" (CBS). Topol didn't follow-up his hit "If I Were A Rich Man" with an album, preferring to wait until he could present a selection of music from Israel. Here he does just that — top Israeli songs with English lyrics by Norman Newell. It's a collection of original material though Topol's audience must be select.

**TRAFFIC:** "No Face, No Name And No Number" (Island). At last — the return of Stevie Winwood. After hiding his light under a Traffic jam for a year, Steve's voice re-emerges on a beautiful ballad originally released on Traffic's first album.

Steve was happy to be part of a team after his period of star status with the original Spencer Davis Group. Now is the time to come to the forefront again, and it's probably his best ever performance on record.

He meanders over gentle guitar backing, combined with what sounds like a mellotron giving a rich orchestral effect. When talking of ballads, here is one sung with depth, meaning and sincerity, without stagey histrionics. Congratulations to Steve, co-composer Jim Capaldi and producer Jimmy Miller.

**PAUL & BARRY RYAN:** "Pictures Of Today" (MGM). Here's a surprise. A convincing comeback that can't escape being a hit, and one of their most original pop conceptions.

The Peter Morris song is excellent, with interesting progressions and backing ideas involving a sitar and orchestra.

The twins are on top form, and the inclusion of a "heavy breathing" break, will break things up when they perform their hit on Top Of The Pops.

**TOM JONES:** "Delilah" (Decca). How can he fail? Drama, atmosphere, the invincible voice and a great song total a mammoth hit.

It rides along with a swaggering gait while Tom informs Delilah he just "can't take anymore."

Britain's housewives will take as much as they can get.

**FAIRPORT CONVENTION:** "If I Had A Ribbon Bow" (Track). A quaint, sweet sound by quaint, sweet Judy Dyble and the lads of the Convention, one of London's more popular club groups. They made a great impres-

Stevie comes out from under the Traffic jam...

sion on me one night at the Speakeasy Club, when the drummer, wearing an alarm clock round his neck, informed me I was fat.

Apart from that being a palpable falsehood, it should be known they are deserving of great success, and as they swing along like Benny Goodman (1935 band) meets Music And Movement. Could easily communicate with mothers and fathers as well as we hippies of the cool four million.

**CAT STEVENS:** "Lovely Cities" (Deram). Cat has a distinctive voice, and a happy knack for writing unusual songs.

These are all facts well known to the public at large. What is not so well known is the reason for his continued lack of success.

Originality is much in evidence here, but somewhere along the line hit potential is missing.

**FRANKIE VAUGHAN:** "Nevertheless" (Columbia). Simplicity of theme, straightforward vocalising in the Vaughan tradition, and one of those beats which 16-stone mums love to rock and groove to a few minutes before closing time.

Tailor-made for the chart.

**DAVE MASON:** "Little Woman" (Island). Oh, arr, m'dears, 'ere be young Master Mason on a 14th Century English folk dance, with Eastern influences of course. Two members of the Family play cello, violin and percussion, while Indian S. D. Badish grooves on Dillrooba, a cross between a violin and sitar.

Not one single electrical instrument is employed and the weirdest sound on earth is achieved, rather like the Dubliners freaking out with the Maharishi and a Lincolnshire poacher.



It's a maddening, lunatic, brilliant noise, and we'll leave Dave to explain what it's all about when it staggers into the chart.

And if it doesn't stagger into the chart I shall buy Dave a glass of mead and a dish of curry. P.S. it's also Britain's first compatible stereo single.

**FIVE AMERICANS:** "7.30 Guided Tour" (Stateside). Muck, muck, muck. I'm only saying that because they are American and can't come over here and thump me.

Actually, this is not too appalling, somewhat derivative, i.e. they sound like the Beatles, and destined to be played wherever idiots gather. If you are sensible play "A Day In The Life" instead.

**WHISTLING JACK SMITH:** "Ja Da" (Deram). If you want to upset a trumpet player, just suck a lemon in his face, and he loses all concentration.

I imagine the same might work with Whistling Jack, or you might have to experi-

ment with sucking eggs, slaverling over bowls of rice pudding or eating a salad — noisily. Either way, let me know the result.

The only sort of whistling I want to hear is by Cripple Clarence Lofton. But this is purely an esoteric view of the art of expelling air between the lips in a musical fashion and all Britain will soon ring to the sound of the old favourite, given a sparkling treatment.

**DUNCAN JOHNSON:** "The Big Architect" (Spark). Great heavens — can it be? Yes — no — yes, it's Duncan Johnson, disc jockey, looner and hero of Tin Pan Alley. He of the magic tonsils utilises his rich, powerful voice, to talk his way through a comic monologue on a religious kick.

Actually, it's all done in deadly seriousness, complete with heavenly choir and church organ and might easily insinuate into the hearts of Duncan's housewife fans everywhere.

Thank God I'm not a housewife.

STEVIE

Now is the time to come to the forefront again, and it's probably his best ever performance.

NEW POP ALBUMS

**SAM & DAVE:** "Soul Men" (Stax). A superb set of solid gold soul "Double Dynamite." Every track is a winner, while "May I Baby" with its use of vibraphone added to the Stax brass sound is outstanding. Whether joyous or sad, Sam & Dave lift the listener up by the bootstraps. Other titles are "Broke Down Piece Of Man," "Don't Knock It," and "I've Seen What Loneliness Can Do."

**BUDDY GRECO** (World Record Club). Mr Greco's sophisticated but rather mannered vocal style is backed here by his own swinging piano and some nice brassy big band sounds. The vocal tricks can become a little irritating but the piano is nice and there are some good old songs like "This Could Be The Start Of Something," "You're The Top," "I Could Write A Book" and "One For My Baby."

**RITA TUSHINGHAM-LYNN REDGRAVE:** "Smashing Time" (Stateside). Though obviously not professional singers, both stars convey a good deal of charm on "Smashing Time," much of it very catchy like the title song. The girls duet and solo and it makes a nice souvenir of the film.

**SOUL VENDORS:** "On Tour" (Coxsone). An odd, but not unattractive, combination of Ska and Soul utilising four singers and six musicians. They whip up a fair excitement on tracks like "Pressure And Slide," "The Lector," "The Whip," "Ain't Nobody Home" and "You Trouble Me."

**ANITA HARRIS** (Marble Arch), some pre-Pop 30 recordings from Anita which make nice listening. If she occasionally tends to over-act, she has the basic necessity — an excellent and flexible voice. Tracks include: "Trains And Boats And Planes," "Moody Soul," "Men" and "Funny Kind Of Feeling." And if you don't like the music you can always pin up the cover, lads.

**SHIRLEY BASSEY:** "Some Of Those Songs" (Columbia). Although Shirley Bassey's penchant for over-emoting often mars some of her work, her fans will revel in this new selection of songs. The tunes are well-chosen and beautifully arranged and orchestrated. They include "Something's Coming," Tony Hatch's "Call Me" and "Moon River," all delivered in Miss Bassey's well-known, explosive style.

**"Sous Le Ciel De Paris"** (Phillips). A whiff of musical Paris for Francophiles, featuring a wide range of French (and other) artists. They include Juliette Greco, Jacques Brel, Barbara, Zizi Jeanmaire, Patachou, Michel Legrand's orchestra and even Greece's Nana Mouskouri, singing in French. Enjoyable, but not for people irritated by Le President.

**FRANCK POURCEL:** "Pourcel Today" (Columbia). Pourcel has the master musician's ability to take a hit melody and, with an orchestral arrangement, add another magic ingredient. This new album includes a number of examples — "The Last Waltz," and "Somethin' Stupid" are examples. A musically superb selection.

**"STARS OF '68"** (Marble Arch). Stars of '67 actually, including such hit tracks as the Foundations' "Baby, Now That I've Found You," the Kinks' "Waterloo Sunset," Dave Davies' "Death Of A Clown," Long John Baldry's "Let The Heartaches Begin," Donovan's "Colours" and Davy Jones' "It Ain't Me Babe," plus contributions from Kenny Ball, Geno Washington, David Garrick and Anita Harris.

**DAVID FROST:** "The Frost Report On Everything" (Pye). Selections from Frost's BBC series which, despite its topicality at the time, retains a great deal of real humour. Frost is assisted by Ronnie Barker, John Cleese, Ronnie Corbett and Sheila Steafel.

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**radio jazz**  
BY CHRIS HAYES

British Standard Time  
**FRIDAY (23)**  
4.5 pm J: 1605 To Nashville (Fri, Mon-Thurs). 5.15 H1: Pim Jacobs Trio, Rita Reys. 7.0 H2: Jazz Rondo. 9.10 U: Nancy and Frank Sinatra, Dean Martin, Lee Hazelwood. 10.0 H1: Jazz-A-Go-Go. 11.5 E: Newport JF 1967. 11.15 O: Jazz. 11.30 T: Legend, Ed Ames, Getz, Ella, Artie Shaw. 12.0 T: Johnny Hodges (Triple Play). 12.5 am: E1 and 2: Jazz At Night. 12.15 E: Pop and Jazz. 12.35 J: All That Jazz (Fri, Mon-Thurs).

**SATURDAY (24)**  
12.0 noon B3: Jazz Record Requests (Steve Race). 2.40 pm H2: Radio Jazz Magazine. 10.35 H2: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Ed Ames. 12.0 T: Getz, Willie Ruff, Jimmy Smith, Wes Montgomery, Kenton, Hampton. 12.30 J: Bobby Troup's Jazztime.

**SUNDAY (25)**  
7.0 pm B1: Mike Raven's R. and B. Show. 7.35 B1: Jazz Scene (Humph, Peter Clayton, Hank Shaw, Charles Fox). 9.5 T: Finch Bandwagon. 11.3: All French Jazz Groups.

**MONDAY (26)**  
4.35 pm U: Pop and Jazz. 10.30 U: Buck Clayton. 10.55 H2: Jazz. 11.30 T: Vikki Carr, Kostelanetz, Herman, Anita Kerr Singers, Wes Montgomery. 12.0 T: Fats Waller, Paul Bley, Lateef, Joe Henderson.

**TUESDAY (27)**  
5.15 pm H2: New Orleans Syncopators. 9.20 H2: Jazz. 11.30 T: Garner, Gilberto, Hodges, Getz, Nancy Wilson. 12.0 T: NDR's Jazz Workshop 1967, with international stars.

**WEDNESDAY (28)**  
7.30 pm B3: The Blues As An Art Form (Paul Oliver). 8.15 B1: Jazz Club (Monty Sunshine's JB, Alan Eisdson's JB, Alex Welsh Jazzmen). 10.35 Q: Jazz Club. 11.20 H2: Radio Jazz Magazine. 11.30 T: George Olsen and his Music 1920s and 1930s (RCA LPV 549). 12.0 T: Tenor-saxist Joe Henderson (The Kicker). 12.15 am E: Blues.

**THURSDAY (29)**  
4.35 pm U: Duke Ellington. 11.30 T: Bushkin, Anita Bryant, Damone, Conniff, etc. 12.0 T: Fats Waller sings and plays piano (Smashing Thirds). Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221.

IN NEXT WEEK'S **Melody Maker**



**DON PARTRIDGE**  
reviews the new pop singles in **BLIND DATE**

**PLUS! BEE GEES! Esther and Abi! FOURTEEN FABULOUS YEARS! LP supplement!**

**NEWS EXTRA**

**SOLOMON KING** spends next week recording tracks for a new single and his first album. He opens in cabaret at Birmingham Castaways Club on March 3. Grapefruit have been added to the Bee Gees tour opening at the Royal Albert Hall on March 27. The Spinners are at Birmingham Town Hall on March 2. They are at Durham University today (Thursday) and Leeds University to-

morrow (Friday) . . . the Los Angeles Jubilee Singers wind up their first British tour at Manchester's Free Trade Hall tomorrow (Friday) . . . Cliff Bennett's new single is "You're Breaking Me Up (And I'm Wasting Away)". . . Bolton's Geoff Moore Trio are recording a series of inserts here. They are also backing for BBC's Roundabout this week. They are also backing singer Carol Deene on some

inserts for the programme. Blossom Dearie is at Birmingham's Opposite Lock Club from February 27-29. Irish folk group the Johnstons have been signed to Transatlantic label. . . British group the Bigs held by Italian police last weekend after raids on a local drug ring. . . Ten Years After return to Scandinavia in April for TV, radio and concerts in Norway, Sweden and Denmark. . . Peter Green's

Fleetwood Mac record their next single "Black Magic Woman" today (Thursday) for the Blue Horizon label. Fairport Convention make their single debut on March 23 with "If I Had A Ribbon Bow" on the Track label. . . London's Cromwellian has dropped its Monday night jazz policy and switched to blues. . . Long John Baldry begins a week of cabaret at Batley Variety club on March 24. . . Mark Murphy appears at Birmingham's Elbow Room on February 28. . . Kenny Ball's Jazzmen play a charity fancy dress ball at Erdington Round Table at the Mayfair Suite, Birmingham on March 8. . . Anita Harris is back in Cinderella at the Coventry theatre after a week of influenza. . . Captain John Handy's Quartet with Kid Martyn and the Second City Jazzmen are at Midland Jazz Club's Roebuck Inn, Erdington on March 4.

**FINLAND**

The Attack play dates in Helsinki, Finland on July 17 and 18. Traffic appear on All Systems Freeman tomorrow (Friday), Jonathan King's Good Evening on Saturday (24) and Top Of The Pops (29). . . Rog Whittaker opens at London's Quaglinos for two weeks from March 11. . . Esther and Abi Ofarim are on Top Of The Pops tonight (Thursday) and Dee Time (March 2). George Chisholm and Robin Hall and Jimmy McGregor star in White Heather Club at Wolverhampton's Grand Theatre from Monday (26) for one week. . . Birmingham's Idle Race have their second single released on March 1. Title is "The Skeleton And The Roundabout". Foundations play the Adelphi ballroom West Bromwich on Saturday (24).

**TONY TAKES OVER TV SLOT**

RADIO ONE deejay Tony Blackburn and his Southern TV New Release show—take over Jonathan King's Good Evening! networked slot on Saturdays from this weekend. Retitled Time For Blackburn! the show will be seen in London for the first time on Saturday, February 24, at 5.50 pm, Jonathan King's programme has been moved to 11.20 pm and will continue, as scheduled, until the end of March.

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# FOLK FORUM

## Music for the heart and mind

LATE last year, a group of eight musicians and singers slipped quietly into Britain and did a week of concerts.

Their tour (if you can call it a tour) was not organised by any of the big agencies and the group did not get a spot on the Simon Dee or Eamonn Andrews programmes—though they might have set those shows alight, if they had appeared.

Instead, they played in places such as London's Conway Hall and the students' bar at the London School of Economics. That's where I heard the Mikis Theodorakis Ensemble—and an exciting electrifying sound they made.

Electrifying in more senses than one. The musicians played amplified instruments and, since they were playing folk music, that fact alone caused a bit of a stir.

The Ensemble which is performing at the Scala Theatre, London, every night next week (February 26-March 2), has been together since 1959-60, and it was initially under the direction of its founder Mikis Theodorakis. His chief instrument is the bouzouki, a mandolin-like affair with a rather harsh but very appealing sound. Up to the 1950s, the bouzouki was regarded in Greece as a rather vulgar instrument except among the people who made cafe music.

Theodorakis, writer of the music for Zorba The Greek among others, was the main-spring of a group of young Greek composers who saw the instrument's possibilities. With his friend Manos Hadjidakis, and others he realised that it would provide a pathway into the hearts and minds of ordinary people. They liked bouzouki music, he would write bouzouki music—that way he would get across his musical and poetic ideas to a really wide audience.

The story of how the music of Mikis Theodorakis got a grip on Greek life is enough to make media men and managers in more "sophisticated" countries resign from frustration. By 1966, two in every three records sold in Greece were of Theodorakis' music—the sort of success that Denmark Street and Tin Pan Alley only dream about.

Abroad, hundreds of thousands of people who had never heard the name Theodorakis, had hummed or sung two of his best-known tunes, the theme music from the films Never On Sunday and Zorba The Greek.

In Greece, Theodorakis and his friends were producing a great deal of music, much of it serious in expression and intention. Among Theodorakis' most important compositions were "Epitaphios" an elegiac song cycle (based on a poem by Yannis Ritsos) symbolising the agony of Greek families for their sons killed in the civil war.

Theodorakis was twice jailed, continued to write his music on staves drawn up by his fellow prisoners on any scraps of paper that came to hand.

The Ensemble, now under the direction of Yannis Didielis, became persona non grata at home and found a new success in touring. Cyprus, Holland, the USSR, West Germany—where they played in thirteen major towns.

Bringing the group to London for a series of concerts in a proper theatrical setting is a feather in the caps of Roy Guest and James Lloyd.—ERIC WINTER



The Watsonsons seen at Topic Records' recording studio — a scene from the Derrick Knight film, Singing For A Living, which was seen on BBC television.

ON the evening of Sunday, February 11, the Watsonsons made their final farewell to the folk world from the stage of the Newcastle City Hall. And with their final goodbye a short but brilliant chapter in the folk revival story came to an end.

There have been few groups or artists on the traditional scene to match the popularity of this group—or their influence and inspiration.

The two sisters, Norma and Elaine, brother Mike and cousin John Harrison, emerged as one of the most exciting and unique products of the modern folk music revival in Britain. Their music was genuine and they never lost their faith in it, treating it with respect and integrity yet managing to infuse into it much of themselves, which was basically a joy in the fine singing of good songs; songs that were enriched by their own harmonies and musical ability.

Their background was music hall songs that they learnt from their grandmother, mother and aunt. It was also skiffle and other songs that they sung in a Hull dance hall to an audience of 40, but it finished traditional folk songs sung all over Britain in folk clubs and concert halls.

Unless you knew them well, the Watsonsons appeared to be withdrawn, somewhat insular people, and this came through when they were performing for the effect was always to draw their audience rather than project; nevertheless the end result was communication.

Of the four, Norma was perhaps the most outward-going. It was she who saw that they got to gigs and who dealt with bookings early on. This came over on the Singing For A Living film made by Derrick Knight seen on BBC television. Norma's voice was prominent on the soundtrack and it was she who was spokesman, more often than not, for the group.

"We've been working in full-time jobs since June," she told me at the Royal Albert Hall last week, before they made their London farewell appearance. "Although we had decided to break up, we had various commitments to fulfil and these turned into farewell things."

Would the group miss the professional singing way of life? "Not particularly," Norma said with native Northern bluntness. "The only thing we will miss are people because we made a lot of friends. But we won't miss the travelling and the constant colds and coughs," she added.

Following quickly to their achievement of national recognition they made their recording debut for Topic on "New Voices," which they shared with Manchester singer Harry Boardman and Maureen Craik from Newcastle. Then followed their own albums, "Frost And Fire," a collection of ritual and ceremonial songs, "The Watsonsons," which were songs of their own particular choice, and "A Yorkshire Garland," songs from their native Yorkshire.

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## THE FOLK WORLD LOSES ONE OF ITS GREATEST GROUPS

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Some people have been unfair to the Watsonsons about their retirement and have obviously not taken into account

the wear, tear and privation caused by a life of constant travelling and singing. "People have come up and been mad at us for stopping," Norma said. "But I think we achieved what we set out to do. We couldn't develop any more, we just stayed completely still. We were what we were."

Their club at the "Bluebell" public house in Hull will still function although Norma thinks "the atmosphere of us is still there. But there is bound to be somebody to take the music a little further — or a little back."

"There are two or three groups of people who are fantastic, like the Yetties, the Grehan Sisters and the Valley Folk, who I think are very good. The peculiar thing is that people who have stayed the longest are the people who are doing the same thing as us when we started — like the Rakes."

One thing that Norma regretted was that the group never had much chance to expand into folk music as opposed to folk song. "John began playing the fiddle and Mike got a fiddle and Melodean but they didn't get a chance to do much when we were singing because we were so busy."

"If we had continued we may have gone into straight pop. But unless you are the Dubliners, or someone like that, you do pop-folk and the folk fans won't accept, and nor do the pop fans," Norma concluded.

The Watsonsons have left their mark on the folk revival and will be remembered both by record and memorable live performances. Bill Leader, who recorded all their Topic albums, said of them: "They were unique because they came so near to bridging the gap between tradition and the revival. When they sang they generated the same feeling of extemporary music as an old-time New Orleans band. On a session I used to call them 'One Take' Watsonsons because once they had settled in they could record a string of songs without having to repeat any of them."

Gerdy Sharp, head of Topic Records: "The Watsonsons are one of the finest groups of folk singers to emerge from the Revival movement. Their contribution to the body of folk-song has won the support of an audience whose tastes range over many musical fields."

Roy Guest, their agent and manager for over two years: "It was a privilege working with them. They always put their lives first and the idea of a professional career second, in contrast to the usual show business attitudes."

So the Watsonsons have taken their final bows and each go off on their separate paths. Norma goes to the Leeward Islands to work for a radio station, John Harrison to look after his partnership in a photographic shop, Elaine carries on working in Leeds and Mike, working as a painter and decorator, stays in Hull.

Mike is the only one to carry on singing, with a friend, and is doing part-time gigs although he hopes that Elaine may join him later. An era of traditional revival singing has come to a close and the folk world has lost one of its greatest groups.—TONY WILSON,

### FOLK NEWS

FOLLOWING the continuing increase in listening figures for Radio One's Saturday afternoon Country Meets Folk, Robin Scott has decided to extend coverage of folk and country music on the station.

Country Meets Folk will continue, with Wally Whytton as compere, though the existence of two specialist shows for country and folk music respectively means that the Saturday show will veer even more towards the sort of less demanding music of which high listening figures are made. Yes, I did say two extra

shows. Country Meets Folk producer Ian Grant will also be responsible for a Monday night Country Style show from 9.15 pm to 10 pm, starting on March 4. Ex-390 deejay David Allan will be the host, and the show will cover British as well as genuine American music, with 15 minutes of records, reviews, and a regular disc request spot.

Two days later, Frances Line will produce the first of a regular Wednesday evening series, My Kind Of Folk, from 7.45 pm to 8.15 pm in which one artists or group will appear informally with guests of their own choice.

No details yet of who is slated to appear, but one good thing is that the show will make occasional forays out of London to cover the livelier scene there.

JOHN RENBOURN'S new LP for Transatlantic will be released in April. Apart from two classical pieces by William Byrd, the record will be entirely original. Backing on the record will be fellow-Pentangler Terry Cox on drums and Ray Warleigh on flute. On a ten-minute "Elizabethan Blues" sort of thing, John is backed by three recorders.

By the way, the Pentangle were beautiful, as John Peel would say, on Top Gear last Sunday. Come to think of it, I think he did say it.

LEON ROSSELSON is doing two concerts with poet Adrian Mitchell at Bradford University on March 1 and at Lancaster on March 2. The two shows will be recorded and edited into a live LP.

Leon's songbook for Essex Music is almost sold out, and a new enlarged edition of 50 songs is being prepared. An animated cartoon film is being made of his "Hangover" song.—KARL DALLAS

### THURSDAY

AT LES COUSINS, 8-10.30, Anglo-American satire  
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**DAVE AND TONI ARTHUR!!**  
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Your host, Rod Hamilton, with Don Shepherd, The Tippen's, The London Apprentices, Prince of Wales, Dalling Road, two mins. Ravenscourt Park Tube.

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**MIKE COOPER**, Freedomfo'k, Hull.

**MOONLIGHTERS FOLK CLUB** (see Tuesday) **SINGER'S NIGHT, MOONLIGHTERS**, singers welcome.

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### FRIDAY

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AT LES COUSINS, 7.30-11.00, 49 Greek Street

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**CLIFF AUNGIER**

AT THE POTTERS BAR HOTEL (outside railway station), **JOHNNY SILVO**, resident MARK.

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**RALPH MCTELL**  
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### TUESDAY

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\*\*\*\*\*  
★ ALL-NIGHT SOUL SESSION  
★ SOUL CARAVAN  
★ THE TRIAD PLUS  
★ THE TONI ROCKET SOUL SHOW  
\*\*\*\*\*  
SAT., FEB. 24th (7.30-6.00 a.m.)  
ALL-NIGHT SOUL SESSION  
★ KATCH 22  
★ THE GOOD TIME BAND  
★ THE TONI ROCKET SOUL SHOW  
\*\*\*\*\*  
SUNDAY, FEB. 25th (7.30-11 p.m.)  
★ SUNDAY SKA SESSION  
★ MINOR PORTION ROLL BAND PLUS THE  
★ TONI ROCKET DISC-TET  
\*\*\*\*\*  
WED., FEB. 28th (7.30-11 p.m.)  
THE MIDWEEK BIG NITE OUT  
★ JAZZ 'N' SOUL SESSION  
★ GUY HAMILTON SOUND  
★ TONI ROCKET DISC-TET  
REDUCED RATES FOR STUDENTS AND MEMBERS OF YOUTH CLUBS  
\*\*\*\*\*

### THURSDAY

**BOND TRIO / Julia Doig, (Dive Bar) Bickley Arms, Chislehurst.**  
**BROCKLEY JACK, S.E.4.** Bird Curtis Quintet. Free.  
**FIRST NIGHT AT INTOXICATING LIZ'S BLUES CLUB SKYE-WINE**  
Merlin's Cave, Margery St, W.C.1 Enquiries (790-3229)  
**JOHN KEEN JAZZBAND, JOLLY GARDENERS, Putney.**  
**THAMES CITY JAZZMEN,** Metropolitan Tavern, Farringdon Road, E.C.1.  
**THE WOODEN** Bridge Jazz Club, Guildford, Alex Welsh.  
**THREE TUNS, BECKENHAM. DON RENDELL-IAN CARR QUIN-TET.** Next week, Bob Stuckey.  
"WHITTINGTON," PINNER: MONTY SUNSHINE.  
**WOOLWICH St Mary's CRYPT CALDONIA JAZZBAND.** Manning, Murphy, Shillito, Mayes, Macdonald, Webster.

### FRIDAY

**BILL GREENOW — Jolly Gardeners, Putney.**  
**DIG DOCTOR K'S BLUES BAND**  
Cricketers, Southend  
**ELMER CRUMBLY'S JAZZ BABES,** Red Lion, Brentford.  
**FROGISLAND JAZZBAND,** Essex Arms, Brentwood.  
**HIGHGATE JAZZ CLUB**  
The Olde Gatehouse  
**RAY WARLEIGH COLIN PETERS QUINTET MARTIN HART TRIO**  
**JAZZ AT THE BOLEYN** Upton Park E.  
Fri: IAN HENRY  
Sat: COLIN PURBROOK, JOE STHAL  
Sun: BRIAN DEE.  
Resident vocalist Jimmy Hayden and Brian Peudence, Bass, Joe Pawsey, Drums.  
**JOHNNY GOODING** Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.  
**M.J.S. CLUB,** Royal Oak, Tooley Street, S.E.1. Stan Jones Trio.  
**OSTERLEY JAZZ CLUB MR. ACKER BILK**  
**RAILWAY! WEALDSTONE!** Tonight! (also Sunday). Soon—Joey Young!  
**STARTING GATE, WOOD GREEN,** Mel Davis, Free Music Group.  
**THE BORO JAZZ CLUB,** every Friday at Romford Football Club, Brooklands Road, Romford. To-night, NEW IBERIA STOMPERS.  
**THE PIMPERNEL BREED**  
Every Friday and Saturday  
The New Crown  
100 St. Paul's Road, N.1.  
**URBAN GIN HOUSE RAGTIME BAND,** Brockley Jack, S.E.4.

### SATURDAY

**BILL GREENOW — Jolly Gardeners, Putney.**  
**BLACK CAT BONES**  
THE SHEVELLES  
Westminster Technical College, Vincent Sq., 7.30-11.30 p.m.  
**DOCTOR K's**  
Town Hall, Tower Hamlets  
**JAZZ** at the Richmond Community Centre, weekly at 8 p.m.  
**M.J.S. CLUB,** Royal Oak, Tooley Street, S.E.1. Tony Lee, Tony Archer, Phil Seamen, with Johnny Garfield (vocals) and special guest artist  
**PETE KING**  
**SHAKEY VICK**  
"BLUES THING," 21 Winchester Road, N.W.3.  
**THE ORIGINAL EAST SIDE STOMPERS,** Ware.  
**URBAN GIN HOUSE RAGTIME BAND,** Brockley Jack, S.E.4.

### SUNDAY

**AL FLOYD Trio, JOLLY GARDENERS, Putney.**  
**BILL GREENOW**  
STRONG JAZZ  
12-2 pm  
Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).  
**AT THE Clerkenwell Tavern,** New Jazz Club featuring Ken Gibson Big Band, opening March 3.  
**BEXLEY, KENT,** Black Prince Hotel, Lucas and the Mike Cotton Sound.  
**BILL BRUNSKILL'S** Jazzmen, Fighting Cocks, Kingston.  
**BLACKBOTTOM STOMPERS,** Green Man, Blackheath.  
**CLUB OCTAVE PRESENTS**  
**TONY LEE TRIO**  
FEATURING PHIL SEAMEN, Hambrough Tavern, South-hall.  
**COOKS, CHINGFORD**  
Royal Forest Hotel  
**BILL NILE'S DELTA JAZZMEN**

### DOCTOR K'S AGAIN!!

Railway Tavern, Stratford  
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**ERIC SILK (550-2686)** Thames Hotel, Hampton Court.  
"GEORGE," MORDEN: LOUNGE LIZARDS.  
**GOTHIC JAZZBAND,** Camberley.  
**GOTHIC JAZZBAND,** Lord Ranelagh, S.W.5. Lunchtime.  
**GUN, CROYDON.**—Phil Brown.  
**SUNDAY MATINEE** 12-2 p.m. at Pied Bull, 1 Liverpool Road, Angel Islington, featuring the dynamic Graham Bond Organisation and guests. Waiters welcome. Admittance 4s.  
**THE ORIGINAL EAST SIDE STOMPERS,** Stanmore.  
**THREE TUNS, BECKENHAM.** BOBBY BREEN with Henry Lowther.  
**TROPICANA,** 18 George Street, Croydon, London Jazz 4, Bird Curtis Quintet. 8 pm-12 pm. 5/-  
**URBAN GIN HOUSE RAGTIME BAND,** Brockley Jack, S.E.4.  
**WEALDSTONE! RAILWAY!** Tonight! Soon—Tonicks!

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**JOHN HENDRICKS with RONNIE SCOTT**  
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Sunday, February 25th  
Final appearance of  
**MISS BLOSSOM DEARIE**  
**at the OLD PLACE**  
39 Gerrard St., W.1 GER 0217  
Wednesday, February 21st  
**HOWARD RILEY/JOHN HISEMAN TRIO** with Johnny McLoughlan  
Thursday, February 22nd  
**CHRIS MCGREGOR GROUP** with DUDU PUKWANA  
Friday, February 23rd  
**STAN TRACEY TRIO** MICK HAMER QUARTET  
Saturday, February 24th  
**MIKE WESTBROOK BAND** FRANK RICOTTI QUARTET  
Monday, February 26th  
**JOHN SURMAN, DAVE HOLLAND ALAN JACKSON, JAZZ WORKSHOP**  
Tuesday, February 27th  
**JOHNNY PARKER GOODTIME BAND**  
Wednesday, February 28th  
**ALEXIS KORNER'S MANY SHADES OF BLUE**

### MONDAY

**BEXLEY, KENT,** Back Prince Hotel, Alexander's Jazzband.  
**COOKS FERRY INN**  
Angel Road, Edmonton  
**FLEETWOOD MAC**  
**DOCTOR K's**  
Blue Horizon Club  
**HATFIELD, Red Lion, CAP-TAIN JOHN HANDY** with Barry Martyn.  
**KEITH SMITH Band,** Reading.  
**READING, KEITH SMITH, SHIP**  
**THE BLUE HORIZON**  
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Nag's Head, 205 York Rd., S.W.11  
Buses 44 and 170  
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### TUESDAY

At the Plough, Ilford  
**BRIAN EVERINGTON QUINTET**  
**MONTY BOWMAN TRIO** with SANDRA KING  
New jazz singing discovery!!  
**BERKHAMSTED, King's Hall, MR. ACKER BILK.**  
**DOCTOR K's AGAIN!!!**  
Wood Green Jazz Club  
**FRED STEAD'S SUNFLOWER JAZZ BAND,** Holloway Castle, Camden Road, N.7 (opposite Holloway Prison).  
"GEORGE," MORDEN: ALEX WELSH.  
**HIGHWAYMAN,** Camberley, **JOHNNY SCOTT QUINTET.**  
**KEITH SMITH Band,** Brighton.

### WEDNESDAY

**BILL GREENOW**  
STRONG JAZZ  
Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).  
**BLACKBOTTOM STOMPERS,** Green Man, Blackheath — with Stringbuster.  
**BLUES AT THE ROEBUCK**  
Tottenham Court Road, Wednesday February 28, 8-11  
**SUGAR MOMMA BLUES BAND**  
**FELTHAM, MAX COLLIE, CRICKETERS, HIGH STREET.**  
**HITCHIN, Hermitage Ballroom, The Lounge Lizards.**  
**JEFF YOUNG Jazzband, THE ROSE,** Rosehill, Morden.  
**KEITH SMITH Band,** Amer-sham.  
**NEW SEDALIA JAZZ BAND,** Holloway Castle, Camden Road, N.7.  
**URBAN GIN HOUSE RAGTIME BAND,** Metropolitan, E.C.1.

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**BOB STUCKEY**  
with  
**Alan Stewart**  
Sunday, February 25th  
**JOE HARRIOTT QUARTET**  
Licensed Bar  
8 p.m. - 11.15 p.m. Free Membership

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62904  
Friday, Feb. 23rd, 8 p.m. - Midnight  
**TONY RIVERS AND THE CASTAWAYS**  
Saturday, Feb. 24th  
**GRAPEFRUIT**  
Car park Supporting Groups Bar extr.

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**HAROLD McNAIR and DICK MORRISSEY**  
Saturday, February 24th  
**ART ELLEFSON**  
Sunday, February 25th  
**FRANK RICOTTI**  
Guest Drummer Brian Spring

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Friday, February 23rd  
**RONNIE ROSS**  
Saturday, February 24th  
**TUBBY HAYES**  
Sunday, February 25th  
Lunchtime **TERRY SMITH**  
Evening **DICK MORRISSEY**  
Monday, February 26th  
**MARK MURPHY**  
Tuesday, February 27th  
**THE TRIO**  
Wednesday, February 28th  
**TUBBY HAYES QUARTET**  
Thursday, February 29th  
**PETE KING**

# marquee

**90 Wardour Street London W.1**  
Thursday, February 22nd (7.30-11.00)  
★ **SKIP BIFFERTY**  
★ **THE PLAGUE**  
Friday, February 23rd (7.30-11.00)  
★ **BLUES NIGHT**  
★ **TIM ROSE**  
★ **AYNSLEY DUNBAR**  
**RETALIATION**  
★ **ROBERT PLANT and the BAND OF JOY**  
Saturday, February 24th (8.00-11.30)  
★ **THE GODS**  
★ **LEGAY**  
Sunday, February 25th (7.30-10.30)  
★ **WHOLE LOTTA SOUL**  
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★ **WELCOME BACK from the US**  
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★ **LONDON**  
Tuesday, February 27th (7.30-11.00)  
★ **THE MOVE**  
RECORD AT THE MARQUEE!  
★ **THE ATTACK**  
Wednesday, February 28th (7.30-11.0)  
★ **STUDENTS' NIGHT**  
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FRIDAY, FEBRUARY 23rd  
**THE CHANTERS**  
SUNDAY, FEBRUARY 25th  
**MR. MO'S MESSENGERS**  
TUESDAY, FEBRUARY 27th  
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WEDNESDAY, FEB. 28th **ORGAN NIGHT** Adm. 7/6  
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**MUSICIANS WANTED (continued)**

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**DRUMMER / SINGER** required summer season. — Tel. 01-580 4228.

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**FREDDY MACK** show requires two tenors and baritone, guaranteed wages. — Phone 836-3831.

**GIRL BASS** guitarist for all-girl group, Rehearsals, N.E. London. — 874 7211 Ext. 29.

**GOLDEN OPPORTUNITY**. Keen organist required for summer season in Italy. Must start rehearsals very soon. — Richard Martin 670 6815 (evenings).

**GUITARIST, LEAD** and bass to join rhythm and drummer in forming new group. Box 6913.

**KEEN MUSICIANS** wanted to form jazz band in Ireland. — Trev Bowden, Omagh 3194 ext 53, 6 to 7.30 p.m.

**LEAD ALTO** wanted. Summer season with winters work to follow. — Write Box 6934.

**LEAD / VOCALS** or bass/vocals, preferably with transport and P.A. for three-piece group. Good musicians, no blues ravers please. — KNI 1954, 6.9 p.m. only.

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**MUSICIANS WANTED 1/- per word**

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**MUSICIANS WANTED (continued)**

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**PIANIST REQUIRED** with the Russ Conway touch for the new Waterloo Bar at the Wellington, 513 Archway Road, N.6, for Friday, Saturday and Sunday evenings. 8 until 10 p.m. Will be required to wear Tavern Bar costume. — Telephone Mr. Winter 839-1312.

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**MUSICIANS WANTED (continued)**

**TENOR SAX** to complete brass section of blues influenced group — willing to work, good prospects. Phone: Dave 6.30/7.0 pm BEC 6675.

**"THE ARMY"** 8 piece Tamla/Soul band, urgently require bass guitar/vocals. No rubbish please. West London area. — 573 6648 after 7 p.m.

**THE BAND** of the Royal Corps of Transport has a vacancy for a trombonist. Vacancies also exist for young musicians, aged 15-17 years. Excellent musical training and career prospects. — Applicants should write to the Director of Music, Queen Elizabeth Barracks, Crookham, Hants.

**THE BAND** of 17th/21st LANCERS has vacancies for bandsmen and junior bandsmen. ALL instruments considered. — Apply Bandmaster, 17th/21st Lancers, B.F.P.O. 16.

**THREE GIRLS** require folk guitarist London / Essex area. — 01-592 3752.

**TRUMPET player required**

Twenty type band

Must read, Contact:

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**TWO INEXPERIENCED** youths very keen to form group, those with a lot of patience need only apply. — Phone evenings after 7, Byfleet 41401.

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**WANTED FOR ITALY.** Young organist, trumpet or trombone, tenor doubling baritone, or baritone only for long contract with recording group based in Italy. — Tel. after 2.30, Derwent 9721.

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**FEMALE FOLK** singers wish to join folk group, Manchester or north — Box 6932.

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**POP SINGER** requires work with group — Michael Byrne, 9 New Court, New Road, Selhurst, S.E.25.

**YOUNG MALE VOCALIST** requires experience with pop group, good voice, good image. — Box 6857.

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**BRITISH MADE.** Fantastic new group, requires management and bookings. — Ring ORP 30876.

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**TRAINER BOOKER** required. — Box 6915.

**YOUNG D.J. WANTED.** — Tel BIS 8415/8697 days. LAT 2117 evenings.

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**DUOS** Organ and Drums

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**AUTHENTIC ROCK 'N' ROLL** band required for management/recording. — Clayman's 247 5531.

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**FIRST-CLASS TRIO** required, must be able to entertain, do vocals and accompany cabaret. 18-20 week summer season, Jersey. Good money. Particulars and photo to Box 6936.

**FOUR OR FIVE PIECE** group required Saturday evenings only. 8 pm, at Harrow. — Payne, Walton-on-Thames 20215.

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## WHY PICK ON PEEL?

IF Martin Brooks (MM, February 10) thinks deejays are repetitious, why pick on John Peel when Jimmy Young says nothing but "Hello, who's that I'm speaking to?" Peel must be the most original deejay and if it wasn't for him we would hear very few nice records by Fleetwood Mac and Chicken Shack. —PAT LEE, London N7.

# You're not the only one who cares, Eric

FROM : JUDITH HASKINS, Hornsey, London

## mailbag

**H**EARING Eric Burdon's "Sky Pilot" I have never been moved to such anger in my life.

My father was a chaplain during World War II. He is a pacifist. He never told a man that killing was right. He felt his duty was to bring what comfort he could to the maimed, the dying and the bereaved.

He did not "stay behind as the lines moved forward." He was decorated for rescuing wounded under heavy fire, something I discovered by chance as he never mentioned it and never wears the medals to which he is entitled.

I cannot defend every service chaplain who has ever lived. I can only defend

one good, gentle man who sacrificed his health and peace of mind because he had compassion for the sufferings of human beings.

Mr Burdon is not the only man in the world who cares.

**I**M sick of hearing John Peel and other deejays making derogatory remarks about pop and the musical taste of the British public.

It's time they realised their opinions are in the minority, and they shouldn't resort to downright rudeness to try and prove otherwise. Pop fans prefer discs with a good rock 'n' roll beat or the sentimental appeal of big ballads. There's not such a thing as "progressive" music — it's just a term used by inverted snobs who want to think themselves way ahead of the "common herd."

So long live Amen Corner, Dave Dee, Tremeloes, Engelbert and all unpretentious

artists who give the public what they want.—MISS LIN SHOREY, St John's, Worcester.

**I** WAS absolutely delighted to see a column of Jazz News in the MM after years of having to search through a load of pop nothingness.

The jazz enthusiast will once again be able to find out at a glance what is happening on the jazz scene.

I was also very interested in "The State Of British Jazz." As far as work for solo female jazz singers is concerned it's been a vacuum for several years, so I have been forced to seek other countries, where jazz is regarded in the same light as classical music—as culture.—BERYL BRYDEN, London, W9.

**B**LUEGRASS music is my favourite folk, but I tried some "home brew" by at-

tending the Watsons farewell concert at the Albert Hall, London.

What an evening of boredom. Dorris Henderson's fine voice obscured by an all-electric string backing group forty minutes of rubbish from Roy Harper, no Incredible String Band, and the Watsons fine singing spoilt by two false starts on the first song, and compering by Roy Guest that would disgrace most folk clubs.

The stars of the evening were surely Al Stewart and Chapter Three, who played and sang to the audience — surely the most important people there. — GRAHAM PLATER, Southsea, Hants.

**I** WAS left with some unfavourable impressions of Roy Guest and James Lloyd's "Folk Festival 1968."

Mr Guest attempted to justify the classification of his concert as "folk" by stating none of the music could be categorised as "pop." Yet after listening to a smooth but ineffective half hour of Chapter Three, what should I see but Miss Dorris Henderson accompanied by Tintagel, comprising electric guitar, sitar, drums and flute, displaying dubious musical merits, especially in relation to folk.

The concert presented a distasteful picture and it would be in Mr Guest and Lloyd's long term interests to promote interest in folk, instead of killing it. — N. P. JONES, Billericay, Essex.

**N**EWs that the Love Affair didn't play on their current hit makes many of the remarks by the group about "improving original versions" etc, look very sick.

Their incredible presumptuousness makes the mind boggle. — BOB BRUNNING, London, SW11.

**T**HIS letter is not in the form of advice to the public to become aware of the sounds of Doors, Love and Clear Light, nor is it a continuation of Hendrix versus



BURDON: 'not the only man who cares'

Clapton. Nor will I complain of the Love Affair, nor compare the virtues of Radio One and Radio London, and I am afraid I cannot find it within me to condemn the worst of all four letter words—"nice." I just enjoy reading Melody Maker, in spite of what appears on the back page. — MICK BARNES, Billingborough, Lincs. ● LP WINNER

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## What has R & B got to do with Bill Haley?

**B**OB DAWBARN'S "14 Fabulous Years Of Pop" was biased against rock 'n' roll (MM February 10).

For instance, Elvis Presley's quote about not knowing anything about music was taken out of context. Why weren't there any appreciative quotes given?

He also described Haley's brand of rock as "watered down version of Negro R&B." In fact, it was a form of rock-a-billy music, originating from country. R&B had little influence. — TERRY RUNDLE, The Waldrons, Croydon.

**M**AY I endorse the plea of the Federation Of British Jazz Musicians for the inclusion of more British groups on Jazz Expo '68?

I should like to suggest the native scene is developing its own distinctive style as acceptable to our public as the exciting developments from America.

A blended programme would by no means reduce the attendance figures and American artists would get a chance of hearing the best of British jazz.—W. BLEYBERG, Sevenoaks, Kent. ● LP WINNER

**I** WAS annoyed by Tony Wilson's review of Jimmy McGriff's appearance at London's Speakeasy Club (MM, February 10), as I consider it misleading.

McGriff himself was playing well, although he was not loud enough to be heard comfortably, but the set was still an embarrassing shambles. The tenor player was constantly drowning both organ and guitar.

In the second set, according to Mr Wilson, the group "really opened up on 'Walk On The Wild Side' and 'I Gotta Woman.'" The latter was not performed particularly well and "Walk On The Wild Side" was a bad choice for an encore which the embarrassed Mr McGriff had to choose from a variety of Jimmy Smith numbers being shouted at him from all sides.

It was a sad evening for me as I had seen the quartet twice already when they had been



ELVIS: 'quote taken out of context'

absolutely superb, I now await, with excited anticipation, the arrival of Richard "Groove" Holmes. — ANDY BOWN, organist with the Herd, London W1.

**A**S a pop singles buyer I am sick and tired of defective records. Is it too much to expect after paying 7s 5½d, one can obtain a record that plays properly?—James PERCIVAL, Park Road, Peterborough.

**A**S an enthusiast of electronic music, I feel that for a medium of such scope, only a meagre amount has been achieved by pop exponents.

A few tentative groupings have been made by the

Beatles, Pink Floyd and Jimi Hendrix, but nothing positive has been produced. There is room in pop for the ideas of John Cage and Stockhausen. — NICK CONDRON, Old Coulsdon, Surrey.

**I** FAIL to see anything new or exciting about the music of Captain Beefheart and his Magic Band.

They should be stamped out, along with their aider and abetter, the gaseous John Peel.

The bulk of Mr Peel's Sunday afternoon radio show consists of the most unmusical releases of the week. The whole programme leaves me with a feeling of nausea in the pit of my stomach.—D. G. WINDRAM, Gilmore Place, Edinburgh.

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