

CRAZY ARTHUR SETS FIRE TO CHART

BEACH BOYS BRITISH TOUR FIXED



'new ideas'

THE Beach Boys next trip to Britain for concert appearances will not be until December.

This news was revealed by promoter Arthur Howes on Monday when he told MM that the group would start their tour on December 1. And the tour will probably open at the London Palladium.

Other British dates are to be fixed in venues throughout Britain and the group will also fly to the Continent for a series of European dates in major capitals.

HOME

But they will be in Europe for three weeks only. Howes told the MM: "The boys want to be home in the States by Christmas."

The group originally planned to visit Britain this month but were dissuaded by Howes who thought it was the wrong time of year for them to tour here.

Last month, Beach Boy Carl Wilson told MM from Los Angeles that the group wanted to do something more than just an ordinary tour on their next trip. "We are working on ideas to make the next trip different," he said at that time.

The group last toured Britain in May, 1967.



Doctor tells him to rest

ARTHUR BROWN, the "Underground" singer with the head of fire, and voice of a demon, has burst to the surface and is roaring up the chart with "Fire," jumping from 20 to 13.

Arthur has been ordered to rest by his doctor, due to injuries to his foot and knee. Says Brown: "My doctor just told me: 'Your condition is serious beyond belief. It's a wonder you are still with us. You must be a superman.' Then he refused to give me an injection."

Arthur has two broken toes and a damaged knee due to accidents while dancing with his group the Crazy World.

He is currently rehearsing with his new group, Bill Davy on organ, and 17-year-old Carl Palmer on drums, who have replaced Vincent Crane and Drachen Theaker.

They are due to appear on BBC TV's Top Of The Pops tonight (Thursday) and on Radio One's Joe Loss Pop Show tomorrow (Friday).

They are working on their next LP and return for a tour of America in September, following their recent successes there.

Arthur, told of his chart jump told the MM: "I can't believe it—that's great. There doesn't seem to be many enterprising new records in the chart. I'd like to set fire to the chart—it would be interesting to see it burn."



HENDRIX
NEW
SINGLE
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WHY THE
OHIO
LAUGHED
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WELSH
AT
NEWPORT
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Brown
exclusive
— see
page 11

MELODY **POP 30** MAKER

- 1 (1) **BABY COME BACK** Equals, President
- 2 (2) **THE SON OF HICKORY HOLLER'S TRAMP** ... O. C. Smith, CBS
- 3 (3) **I PRETEND** Des O'Connor, Columbia
- 4 (6) **YUMMY YUMMY YUMMY** Ohio Express, Pye
- 5 (13) **MONY MONY** ... Tommy James and the Shondells, Major Minor
- 6 (5) **YESTERDAY HAS GONE** Cupid's Inspiration, Nems
- 7 (12) **MACARTHUR PARK** Richard Harris, RCA
- 8 (10) **MY NAME IS JACK** Manfred Mann, Fontana
- 9 (8) **BLUE EYES** Don Partridge, Columbia
- 10 (4) **JUMPIN' JACK FLASH** Rolling Stones, Decca
- 11 (7) **HURDY GURDY MAN** Donovan, Pye
- (11) **LOVIN' THINGS** Marmalade, CBS
- 13 (20) **FIRE** Crazy World of Arthur Brown, Track
- 14 (15) **ONE MORE DANCE** Esther and Abi Ofarim, Philips
- 15 (14) **HUSH ... NOT A WORD TO MARY** John Rowles, MCA
- 16 (9) **YOUNG GIRL** Union Gap, CBS
- 17 (28) **I CLOSE MY EYES AND COUNT TO TEN** Dusty Springfield, Philips
- 18 (27) **THIS GUY'S IN LOVE** Herb Alpert, A & M
- 19 (18) **D. W. WASHBURN** Monkees, RCA
- 20 (—) **MRS ROBINSON** Simon and Garfunkel, CBS
- 21 (19) **WHERE WILL YOU BE** Sue Nicholls, Pye
- 22 (16) **THIS WHEEL'S ON FIRE** Julie Driscoll/Brian Auger, Marmalade
- (30) **GOTTA SEE JANE** R. Dean Taylor, Tamla Motown
- 24 (—) **HELP YOURSELF** Tom Jones, Decca
- 25 (17) **HONEY** Bobby Goldsboro, United Artists
- 26 (29) **LAST NIGHT IN SOHO** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 27 (—) **UNIVERSAL** Small Faces, Immediate
- 28 (—) **KEEP ON** Bruce Channel, Bell
- 29 (24) **WONDERFUL WORLD** Louis Armstrong, HMV
- 30 (23) **I'LL LOVE YOU FOREVER TODAY** Cliff Richard, Columbia

Two titles 'tied' for 11th and 22nd positions.

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POP 30 PUBLISHERS

1. Kossner, 2. Burlington, 3. Morris/Patricia, 4. TM Music, 5. Planetary, Norm, 6. Franklin Boyd, 7. Carlin, 8. Feldman, 9. Essex Int., 10. Mirage, 11. Donovan, Gallico, 13. Essex, 14. Sparta, 15. Intune, 16. Dick James, 17. Carlin, 18. Blue Sea,

Jac, 19. Screen Gems, 20. Patern, 21. Welbeck, 22. Feldman, Jobete/Carlin, 24. Valley, 25. Mecolico, 26. Lynn, 27. Immediate, 28. Shapiro Bernstein, 29. Valando, 30. Joannalene.

US TOP TEN

- As listed by "Billboard"
- 1 (5) **GRAZING IN THE GRASS** Hugh Masakela, Uni
 - 2 (4) **LADY WILLPOWER** Gary Puckett and the Union Gap, Columbia
 - 3 (3) **JUMPIN' JACK FLASH** Rolling Stones, London
 - 4 (1) **THIS GUY'S IN LOVE** Herb Alpert, A&M
 - 5 (2) **THE HORSE** Cliff Nobles and Co, Phil L.A. of Soul
 - 6 (8) **STONED SOUL PICNIC** 5th Dimension, Soul City
 - 7 (—) **HURDY GURDY MAN** Donovan, Epic
 - 8 (—) **CLASSICAL GAS** Mason Williams, Warner Bros
 - 9 (—) **HELLO, I LOVE YOU, WON'T YOU TELL ME YOUR NAME** Doors, Elektra
 - 10 (10) **INDIAN LAKE** Cowsills, MGM

TOP TEN LPs

- 1 (1) **OGDEN'S NUT GONE FLAKE** Small Faces, Immediate
- 2 (2) **THIS IS SOUL** Various Artists, Atlantic
- 3 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (3) **LOVE ANDY** Andy Williams, CBS
- 5 (4) **DOCK OF THE BAY** Otis Redding, Stax
- 6 (6) **SCOTT 2** Scott Walker, Philips
- 7 (—) **HONEY** Andy Williams, CBS
- 8 (7) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 9 (10) **JUNGLE BOOK** Soundtrack, Disneyland
- 10 (8) **SMASH HITS** Jimi Hendrix, Track

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TRISTANO: piano concert

Tristano concert at Harrogate

AMERICAN piano star Lennie Tristano will be featured in a concert during the Harrogate Festival of Arts and Sciences on August 9.

Set for August 16 are: Alex Welsh, Ken Colyer, Max Collie, Mike Westbrook, Ronnie Ross, Bill Kinghorn's Trio and the Joe Markey Seven.

On the afternoon of August 17, they present: Ian Campbell Folk Group, Alex Campbell, Weston Gavin, Rod Hanson, Pete Stanbell, Weston Gavin, Rod Hanson, Pete Stanbell and Jimmy McKinley.

Featured in the evening will be: Monty Sunshine, Al Fairweather, Tubby Hayes, Barry Martyn, Champion Jack Dupree, Dick Morrissey, Colin Peters, the Tinkers, Johnny Silvo and Dave Moses, Dennis Henderson, Weston Gavin, Rod Hanson, Jimmy McKinley, Roger Knowles and Mick Strutt.

Dylan may star at Newport Festival

BOB DYLAN may make his second public appearance in six months at this year's Newport Folk Festival.

Dylan, who re-appeared after an 18 months absence at the Woody Guthrie Memorial concert in New York earlier this year, is rumoured to be putting in an appearance at a Guthrie memorial tribute night at the last session of the festival on Sunday, July 28.

Dylan last appeared at Newport during the 1965 festival, the year Donovan made his debut there.

A film detailing part of Woody Guthrie's life story is to be co-produced by Harold Hecht and Harold Leventhal. The film will be released by United Artists and is tentatively scheduled to start production next year.



DYLAN: last appeared at Newport in 1965

BLUES CONVENTION

BLUES musicians, writers and enthusiasts will meet at a two-day convention being held at the Conway Hall, Red Lion Square, London WC1, on September 7 and 8. Presented by the London Blues Society, it will comprise recitals, films, workshops, concerts and an auction.

Among those expected to attend the convention are Davy Graham, Stefan Grossman, Duster Bennett, Aynsley Dunbar Retalliation, Ian Anderson, Elliott Jackson, Bob Hall, Dynaflo Blues, Dave Kelly, Mike Cooper, Jo-Ann Kelly, Alexis Korner, Hughie Flint, Champion Jack Dupree, Bluehouse Blues Band, Free, John Peel, Andy Fernbach, Tom McGuinness, Paul Oliver, Simon Napier, Mike Leadbitter, John Broven, Mike Roe, David Evans, Derek Stewart-Baxter, James Hamilton, Charles Gillet, James Asmar, Mike Vernon, Neil Slaven, Charles Fox, Albert McCarthy.

Tickets and information can be obtained from the London Blues Society, c/o Chris Trimming, 6 Lewisham Way, New Cross, London SE14.

OFARIM RUMOURS

A STATEMENT that Esther and Abi Ofarim would be splitting up made by Tony Blackburn on his Time for Blackburn TV show last Saturday was denied by the Ofarims manager, Ady Semel, on Monday.

Commented Ady Semel: "It was just an excuse to ask the audience a question. The show was pre-taped, and Esther and Abi were not present. I think Tony Blackburn must have put the question just because of all the news about the two of them splitting — which, as I have said before, is not happening."

ACTION DROPPED

CARLIN MUSIC CORPORATION and Davray Music Ltd., have decided not to proceed with the copyright action commenced last April in the High Court against Philips Records Ltd., Dick James Music Ltd., and Arcusa for an injunction and damages.

The action arose out of the marked similarity in the main theme between the song "La La La," the winner of the Eurovision Contest, composed by Arcusa and records of which were marketed by Philips Records, and "Death Of A Clown" first released in July 1967 and composed by Ray and Dave Davies.

Carlin Music and Davray Music accept that although there may have been a technical infringement there was no conscious attempt to take the main theme of "Death Of A Clown" for "La La La."

MOTHERS AT ESSEN

THE Mothers Of Invention and Fugs are to star at the International Festival in Essen, Germany, from September 25 to 29.

A number of British groups are expected to be included among the 150 artists booked for the festival which will be a round-the-clock affair featuring discussion groups as well as music.

Tickets for the whole festival will cost around £3 and no individual concert will cost more than 12s 6d for the best seats.

CLIFF BARTON DEAD

BASSIST Cliff Barton was reported to have died at West Middlesex Hospital on June 16. Cliff, who was 24, had played with Georgie Fame and the Blue Flames, Alan Price, Donovan and Alexis Korner. He began his career with Cyril Davis.

Said bassist Jack Bruce of the Cream: "I am very sorry

to hear of his death. He was a brilliant bass player."

GREEN SWITCH

PETER GREEN'S Fleetwood Mac have switched from the Rik O'Connell agency to Starlite Artists.

Their manager Cliff Davis joined Starlite Artists last Monday to work on the agency side, as well as continuing as manager of the Fleetwood Mac and Duster Bennett. The New Generation have also joined the agency.

ROY AT TALK

ROY ORBISON, who arrived in Britain last week opens a month's cabaret at London's Talk Of The Town on August 5. His new single is "Walk On."

He appears on Top Of The Pops tonight (Thursday) and Radio One's Pete's People on Saturday (20). On Sunday (21) he starts a week in cabaret at the Batley Variety Club and appears on Tyne Tees TV's Night Club on July 28.

String of pop stars signed for London Weekend TV

A STRING of pop stars has been signed for London Weekend TV—the new company starting transmissions in the London region from Friday, August 2.

Don Partridge has written the theme for, and also appears in, the opening programme on London Weekend TV—"We Have Ways Of Making You Laugh," featuring Frank Muir. It goes out at 7 pm on August 2.

Paul McCartney has written the theme for Thingummybob, a new comedy series starring Stanley Holloway, being transmitted at 7.30 pm each week from Friday, August 2.

Julie Driscoll and the Brian Auger Trinity are resident in the weekly Frost On Sunday spectaculars starring David Frost, opening on August 4.

David Frost will also be presenting shows on Fridays and Saturdays, but the Sunday ones will also feature pop guests in addition to the Driscoll-Auger team. Esther Ofarim guests in the first of the Frost Sunday shows. Sandie Shaw and Vikki Carr will appear in future shows. Vikki Carr also starts recording her own series of hourly shows in October.

John Rowles has also been contracted for various shows, but no further details were available at presstime.

Tom Jones stars in his own hour's spectacular on Saturday, August 3, at 7.30. Guest is Dusty Springfield.

Future hour-long shows will star Lulu (with Roy Orbison guesting), Van Johnson (with Kathy Kirby), Desert Song star John Hanson and Cliff Richard and the Shadows.

DEJAN BAND DUE

HAROLD DEJAN'S Olympia Marching Band fly into London next Thursday (23) for a two-day stop-over en route to Berlin.

And that means jazz at an early hour for Mike Casimir's Paragon Brass Band who blow a 7.30 am welcome to the seven New Orleans men at Heathrow Airport.

On Friday the Olympia blow a 1 pm lunchtime session for City workers on the steps of St Martin-in-the-Fields. And in the evening they attend a party session at Studio 51 with Barry Martyn's Ragtime Band and the New Iberia Stompers.

Olympia line-up is Milton Batisse (tpt), Paul Crawford (tmb), Harold Dejan (alto), Emmanuel Paul (tr), Andrew Jefferson (snare drum), Henry Glass (Bass).

BILLIE SINGLE

BILLIE DAVIS promotes her current single "Angel Of The Morning" on the Continent when she flies to Zurich for television and two-week cabaret at the Hazy Land club, Zurich.

Following this she goes to Munich for one week cabaret at the Blow-Up Club and appearances on German television.

EEL GETS TOOTH

EEL PIE ISLAND beat club, Middlesex, are launching a "name group" policy with Spooky Tooth on July 31, followed by Blossom Toes on August 7.

The club, situated on a Thames island, already features groups at weekends in premises which have recently been modernised, after being closed for six months.

STUART SPAN TV

THE Mike Stuart Span group have formed Span Music their own music publishers, and are setting up an independent recording company.

The group, who's "You Can Understand Me" is released on Fontana on August 2, are being filmed for a BBC TV documentary called "Time Waits For No Man."

MIKE FOR MEMPHIS

RECORD producer Mike Vernon flies to Memphis, Tennessee today (Thursday) to record artists at the Memphis Blues Festival for the Blue Horizon label.

He will be taping the whole festival for a special live album and will also record albums with artists including Bukka White, Furry Lewis, the Rev. Robert Wilkins, Joe Callicot and Nathan Bearegard.

KID ORY

vocalion

Kid Ory - Rendezvous Ballroom, Santa Monica - 1947

© LAF 1.60s 12" mono LP record

vocalion

Don Ellis big-band to play Scott's



DON ELLIS

THE full, 19-piece American Don Ellis Orchestra is to play London's Ronnie Scott Club. The Orchestra, which includes two bass players and four percussions, will be presented by the club, in conjunction with the Harold Davison office, at 7.30 pm and midnight on July 29 and 30. Tickets will cost £2.

EQUALS HOLD NO.1

THE Equals, still number one with "Baby Come Back" are approaching sales of 250,000 on the disc. The record is still doing so well that their follow-up "Laurel and Hardy" has been put back. It will now be released on August 10. In Belgium on Sunday, the group were mobbed at a concert and their latest single there "Laurel and Hardy" leaped to number 10 a few days after release. They appear at the Spinning Disc, Leeds, tonight (Thursday), Pavilion, Hemel Hempstead, tomorrow (Friday); East Denham on Saturday (20), Chiswick Boathouse on Sunday (21), and Pavilion, Bath (22). President Records announced on Monday that the Symbols' "See You In September" is available in the shops now.

NEW HAVEN TRIO

MELODY MAKER poll-topping organist, Alan Haven, opens a month's season with a new trio at Ronnie Scott's Club, London from Monday (22). Trio comprises Alan leading Robin Jones (drums) and Tony Uter (conga drum). Blossom Dearie also appears at the club for a month from Monday. Singer Joy Marshall plays a three week season at Scott's from August 19.

CONLEY MAY LEAD SOUL STARS INVASION

ARTHUR CONLEY, Sam and Dave and Carla Thomas head a big invasion of American soul stars to Britain if negotiations now being carried out by impresario Arthur Howes are clinched.



CONLEY: Autumn tour?

Arthur Conley, Sam and Dave and Carla Thomas are in line to tour in an Autumn soul package. "I am also negotiating for Joe Tex and his orchestra to play a ball-room tour here," Arthur told the MM on Monday. "Joe has made many attempts to come to Britain, but so far they haven't come off. I'm hoping we can now fix something definite."

Arthur Howes is also planning visits by Bobby Goldboro and, as previously reported, Union Gap, who would tour with the Small Faces.

Aretha Franklin wrote to me recently saying how much she enjoyed her recent visit to Britain," he added. "She wants to come back, but no dates have been fixed."

Another song star in line to play London concerts under Arthur Howes' aegis is Nancy Sinatra. "Nancy was hoping to come here last year, but her commitments in the States would not permit it. There is just a chance she may be free to play concerts in London, but we don't know when."

YARDBIRDS SPLIT

YARDBIRDS, who have been together for five years, have split into two groups.

Lead guitarist Jimmy Page and bassist Chris Dreja will add two new members and continue as the Yardbirds;

vocalist Keith Relf and drummer Jim McCarty will add a bassist and guitarist and be known as Together.

Reason for the split: differences over musical policy. "There were no personal differences among the boys," said a spokesman. "It is just that Keith and Jim are following an entirely different musical line from Jimmy and Chris."

DANNY IMPROVING

PENTANGLE bassist Danny Thompson's hand infection is reported to be clearing up although Danny injured his other hand last week when the windscreens of his car

shattered while he was out driving. Danny suffered minor cuts.

The Pentangle appear at Cambridge Jazz Festival on July 21 and Cambridge Folk Festival on July 27 and 28. On July 26 they appear on Tony Palmer's BBC-TV production How It Is.

Their single, "Travelling Song," and album, "The Pentangle," have now been released in Germany, Norway, Sweden, Denmark and Australia.

The group are currently rehearsing for their solo show at the Edinburgh Festival in August.

NEW MOVE SINGLE

MOVE's new single, released in America tomorrow (Friday), is a David Morgan composition, "Something." Flip is by Roy Wood, who penned the Move's previous hits.

Move's next British single, released late in August, will be Roy Wood's "Wild Tiger Woman."

Move, who have been off work for two weeks following an injury to Trevor Burton when his Mini-Moke overturned, resume work this weekend with a date at City Hall, Scarborough.

Bluesbreakers re-form

JOHN MAYALL has broken up his seven-piece Bluesbreakers, and reduced the band to a quartet.

The band, which recorded John's latest album "Bare Wires" described in last week's MM as "a great leap forward," included Henry Lowther (trumpet), Dick Heckstall-Smith (tenor), Chris Mercer (tenor) and Tony Reeves (bass guitar).

Stephen Thompson (17) replaces Reeves on bass. Mick Taylor remains on guitar with Jon Hiseman on drums.



MAYALL

Get your seat for the Berlin Festival



MAYNARD

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

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

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

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

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

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

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

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

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ELLA, MJQ AND HERMAN TO TOUR

ELLA FITZGERALD, Woody Herman, and the Modern Jazz Quartet are all being lined up for tours in the March, April, May period of the New Year by Jack Higgins, of the Harold Davison agency.

Meanwhile, Higgins has fixed a batch of star jazz attractions in Britain during the coming weeks.

Ray Charles, his Orchestra and the Raelets kick off a British three-day visit with shows for BBC TV on Friday, September 20. Following dates: Royal Festival Hall (21), and Grand, Wolverhampton (22).

Buddy Rich and his Orchestra also pay a return trip in September. Dates: Colston Hall, Bristol (24), BBC-TV (25), Fairfield Hall, Croydon (26), Town Hall, Leeds (27), Free Trade Hall Manchester (28), Coventry Theatre, Coventry (29), City Hall, Newcastle (Oct. 1), City Hall, Sheffield (3), Grand, Wolverhampton (4 and 5), London (venue to be fixed, Oct. 6).

Oscar Peterson Trio, comprising pianist Peterson with bassist Sam Jones and drummer Bobby Durham, opens at Queen Elizabeth Hall, London on Saturday, September 28. Dates follow at Grand, Wolverhampton (29), Free Trade Hall, Manchester (30), Colston Hall, Bristol (Oct. 1), Guildhall, Portsmouth (2), BBC-TV (5), De Montfort Hall, Leicester (6), Fairfield Hall, Croydon (7), City Hall, Newcastle (9), Town Hall, Leeds (9), City Hall, Sheffield (10), University of Sussex, Brighton (12), Town Hall, Wembley (13), Civic Hall, Solihull (14), University, Belfast (15).

1968 American Folk Blues Festival opens a tour in October. Stars comprise Jimmy Reed, John Lee Hooker, T-Bone Walker, Big Joe Williams, Curtis Jones and the Eddie Taylor Blues Band. Dates: BBC-TV (Oct. 22), Odeon, Glasgow (23), Odeon, Hammersmith (24), Free Trade Hall, Manchester (26), De Montfort Hall, Leicester (27), Town Hall, Birmingham (28), Colston Hall, Bristol (29), Fairfield Hall, Croydon (30), City Hall, Sheffield (Nov 1), City Hall, Newcastle (3).

Jazz pianist Earl Hines brings his all-star band to Britain in late October for a tour. With a possible opening at Leicester on the 23rd, dates follow at Fairfield Hall, Croydon (24), Odeon, Hammersmith (25), Odeon, Glasgow (26), Grand, Wolverhampton (27), Guildhall, Portsmouth (29), Theatre Royal, Northwick (Nov. 3), Colston Hall, Bristol (4). Other dates have yet to be fixed.

American folk singer Tom Paxton opens a tour in November. Dates so far fixed are University of Sussex, Brighton (8), Empire, Sunderland (9), Town Hall, Birmingham (11), Colston Hall, Bristol (12), Fairfield Hall, Croydon (14), Royal Festival Hall, London (16), Music Hall, Aberdeen (21), Caledonian Cinema, Edinburgh (22), Concert Hall, Glasgow (23), Caird Hall, Dundee (24), Town Hall, Hammersmith (25).

Jazz organist Jimmy Smiths trio tours Britain from December 7 to 14. Dates set so far are Town Hall, Birmingham (8), Colston Hall, Bristol (10), Fairfield Hall, Croydon (12), Free Trade Hall, Manchester (13), Royal Festival Hall, London (14).

BROWN FORMS GROUP
PETE BROWN, poet and co-songwriter with the Cream, has formed a new music and poetry group called Pete Brown's Battered Ornaments. Brown leads the group

TEN YEARS AFTER
"UNDEAD"

MUSICLAND
220 Pentonville Road, W.11. BA7 3QTT
44 Bernick Street, W.1. RG 5QZ

Rich returns in September

on vocals, trumpet, slide whistle and drums, the other members being Lynn Dobson (tr, sop, flt), Chris Spedding (gtr), "Butch" (bass), Charlie Hart (organ), Jamie Muir (drs), Pete Bally (congo, bongoes, talking drum).

The group appear at an open-air happening in Trafalgar Square on Saturday.

SHACK MAY TOUR

CHICKEN SHACK and Savoy Brown Blues Band expect to tour the States later this year. The groups' agent, Harry Simmonds, flies to America next month to finalise negotiations for the tours.

Decca Records has shipped 5,000 copies of Savoy Brown's album, "Getting To The Point," to America for release at the end of August.

PAPER DOLLS GUEST

PAPER DOLLS will feature "My Life (As In Your Hands)" on this Saturday's Time For Blackburn TV show. They also guest on Saturday Club the same day.

Girls play a week's cabaret at New Cavendish Club, Sheffield, from August 4 and holiday in Spain from 17 to 24.

They record their next single when they return.

TIM ROSE TOUR

TIM ROSE will tour European major cities in August returning for a Royal Festival Hall concert at the end of September.

Tim returns to an eight-

week tour of the USA in November and will take with him his two British backing musicians, drummer John Bonham and bassist Steve Dolan.

TREMELOES STAR

THE Tremeloes and their former singer Brian Poole

are to star in a pop festival in Norway in September. But they will appear separately. The Tremeloes appear on September 28 and Brian Poole stars with a 16-piece orchestra on September 23.

The Tremeloes have decided not to release "I'm Gonna Try" as their next single. The record is completed but has been shelved in favour of a number yet to be recorded.

They have also decided not to do a package tour of Britain this year because of heavy overseas commitments.

Colour spectacular for Dusty



DUSTY: Sunday concert

DUSTY SPRINGFIELD, whose new single, "I Close My Eyes And Count To Ten" has this week soared to No. 17 from 28 in the MM chart, tapes a 50-minute TV spectacular in colour for BBC-2 on September 1.

Producer is Stanley Dorfman, who handled the Esther and Abi Ofarim series recently and who is currently producing the Bobbie Gentry

series. Actual transmission of Dusty's show had not been set at presstime, but it will later be shown on BBC-1 as well as BBC-2.

Dusty will feature her new single this Saturday on Dee Time. She plays a Sunday concert at Blackpool on August 18. For the week commencing August 12 she is at Cranberry Fold Inn.

Cilla in Monte Carlo Cabaret

CILLA BLACK flies to the South of France on July 26 for a cabaret appearance at a Grand Gala at Monte Carlo's Sporting Club.

She will also appear on French TV during the trip. She is currently working on a new album.



CILLA: new album

MILLER DEBUT

THE Bob Miller Band Show and singers will make their first West Riding cabaret appearance when they kick off a week of Parade Of The Pops-style supper club entertainment at the Lyceum Rainbow Club, Bradford, on Sunday (July 21).

Another "first" at the Lyceum will be the Digno Garcia, a Paraguayan vocal instrumental group, who are scheduled to start a British tour with a week from October 20.

Other bookings include: Chris Barber (September 1), John Rowles (September 8), Wayne Fontana (September 22), Freddie and the Dreamers

(three nights from October 8), Mandy and the Girlfriends (October 13), Kiki Dee (November 17) and Ray Merrell (December 22). Most of these weeks will also be doubled with the Paradise Club, Guiseley, near Leeds.

TOUR EXTENDED

TEN YEARS AFTER have had their current American tour extended until mid-August and will return to the US for a tour in the autumn. A special album, "Undead," has been rush-released in the States this week.

SPINNERS TV

BUSY days ahead for Liverpool's Spinners include a resident spot in a new BBC TV series, How It Is, which viewers will see for the first time tomorrow (Friday).

They will appear in the final day of the three-day Liverpool Show (Saturday 20), in the Harlow Festival on July 23, in BBC's Country Meets Folk on the 27th, and in Battersea Park on the 30th.

FOLK NEWS

THE Young Tradition are shortly leaving for a tour of the United States. After visiting New York, they go to the Newport Folk Festival, Washington, Boston, the Mariposa Festival, Toronto and Philadelphia.

A new album from the Young Tradition is being released by Transatlantic Records on August 23. As well as English traditional songs, there will be a couple of Sacred Heart hymns, two instrumental tracks and some medieval songs arranged by Dolly Collins.

During the first fortnight of August, multi-instrumentalist poet, Ron Geesin will be installed in a fibre-glass pavilion at the corner of Cheyne Walk and Albert Bridge, London, as part of a GLC scheme for pavilions in parks. Ron says he will be presenting a "cultural amazement."

Colin Scott is the featured guest at the E.C.4, Folk Club, Williamson's Tavern, Bow Lane, London E.C.4, on July 31.

Davy Graham, Stefan Grossman, Ian Anderson, Elliot Jackson, Dave Kelly, Mike Cooper, Jo-Ann Kelly and Alexis Korner are among the singers and groups taking part in a two-day blues convention at the Conway Hall,



RALPH McTELL

Red Lion Square, London W.C.1, on September 7 and 8. The convention will comprise concerts, a guitar workshop, films and an auction.

The Barnet and Whetstone club, which meets at the Black Bull, High Road, London N.20, on Thursdays, will remain operating all through the summer. Dennis O'Brien and Vanessa are the club's residents. Tonight (Thurs.) Jackie and Bridie are the guests then on August 1 Redd Sullivan with his Urban Blues Project, the Halliard (8), and Diz Dsiley (22).

Stefan Grossman, who recently married, is staying in Britain until the end of September then he leaves for a

six-month continental tour. Agent Mike Taylor, at the David Bilk Agency, is accepting bookings for Stefan's final month in September.

The Spinners, the Strawbs, Noel Murphy and Derek Brimstone take part in a folk concert which forms part of the Harlow Arts Festival on July 23.

Alex Campbell is another singer planning to drop in at the Cambridge Folk Festival on July 26, 27 and 28. Organiser Ken Woolard reports that tickets are going very well for the festival and advises early bookings.

A club in aid of the Greenwich Theatre Project opens on August 31 with Alex Campbell, A. L. Lloyd and Sydney Carter. It will be held at the Gloucester, William Walk, S.E.10.

At the Edinburgh Festival (August 18-September 7), the Corries will present their own Corrie folk shows and Rog Whittaker, Dorris Henderson and the Bitter Withy are among the guests.

Ralph McTell will be one of the entrants at the Austrian Folk Festival, October 14 to 19. He will sing three of his own compositions which appear on his second album being released at the beginning of October.



After the split, the reckoning: the Seekers, who broke up last week, have their last meeting—with their accountant, Judy Durham will go solo, Bruce Woodley and Keith Potger are to concentrate on song-writing, while Athol Guy is going into TV production. But first, they have to get the financial rewards sorted out.

JAZZ NEWS

Hamilton leaves Duke Orchestra

JIMMY HAMILTON, clarinet soloist and tenor saxist, has left the Duke Ellington Orchestra after 26 years. He will concentrate on session work and his place in the Ellington sax section has been taken by Harold Ashby.



HAMILTON

Hamilton, who is 51, played with such leaders as Teddy Wilson and Benny Carter, before joining Duke in 1942.

● Alex Welsh, back from the Newport Festival, reports that British baritone saxist Joe Temperley is doing extremely well and seems to work with every big band that visits New York, including the Clark Terry outfit.

● The third annual New York Jazz Festival will be held in the 35,000-seat Downing Stadium on Randall's Island on August 17 and 18. The all-star lineup will be headed by Ray Charles, Dizzy Gillespie, Miles Davis, Ahmad Jamal, Jimmy Witherspoon, Eddie Harris, Lou Donaldson, Brother Jack McDuff, Shirley Scott and Stanley Turrentine.

● Harry James, Jess Stacy, Manny Klein and Paul Weston were among the many friends who attended the funeral service for Ziggy Elman at Mount Sinai Memorial Park, Los Angeles, on June 29.

● Bobby Hackett was among some 60 jazzmen who took part in a benefit concert for the families of the late George Wettling and Hank Duncan at New York's Riverboat last Sunday (14).

● Ruby Braff is planning to form a band with, he hopes, Pee Wee Russell (clt), Joe Temperley (bari), Nat Pierce (pno) and Jake Hanna (drs).

● The Ray Russell Quartet has a BBC Jazz Club airing on July 31. Their CBS album is due for release in mid-August—the first of CBS's British jazz releases.

● During a holiday in Japan, pianist Hampton Hawes has cut an album for Japanese Victor.

● Woody Herman has recorded an album for Cadet

Records . . . Jonah Jones has cut an LP for Tamla Motown.

● Max Kaminsky's Dixieland Band gave the third concert in the New York Museum Of Modern Art's Jazz In The Garden series. The trumpeter fronted Sal Pace (clt), Marshall Brown and Herb Gardner (tmbs), Dick Hyman (pno), Bob Haggart (bass) and Bob Haggart Jr (drs).

● Lovers of piano jazz were trekking to the Village Gate last week where Earl Hines and Oscar Peterson were sharing the bill, with the club's upstairs room, the Top Of The Gate, featuring Junior Mance and Toshiko.

● Salena Jones, the Ronnie Scott All-Stars, Mark Murphy and the Kenny Clarke-Francy Boland Big Band will be featured at a festival in Cologne, Germany, on August 31 and September 1.

● The Coleman Hawkins Quartet is currently sharing the stand with Sonny Rollins Quartet at New York's Village Vanguard . . . drummer Jake Hanna's Quartet, featuring Richie Kamuca (trn), are at New York's Half-Note.

● The New York Hot Jazz Society is hosting an all-day jazz bash on August 4 in honour of the 62nd birthday of trombonist Vic Dickenson . . . the Jackie McLean Quartet at Brooklyn's Blue Coronet Club this week.

● Altoist Gary Bartz recorded his second album for Milestone Records last week, backed by Stanley Cowell (pno), Reggie Workman (bass) and Freddie Waits (drs), with Charles Tolliver (tpi) and Pharoah Sanders (trn) added on some numbers.



PAUL ON THE NEXT ALBUM

"WHAT a boring waste of time!" The voice cut nasally across the small cinema where "Yellow Submarine" had just been shown to the press. It was a newspaper reporter snapping in the face of Paul McCartney.

But the Beatles — George, Ringo and Paul — remained cheerful, polite, friendly and co-operative, as if they were at some pleasant gathering of intelligent human life.

As it happens, the Beatles' didn't make the cartoon. They provided the music, and inspired producer Al Brodax and story writer Lee Minoff with their old hit "Yellow Submarine."

The cartoon is the most imaginative, advanced and entertaining since "Fantasia." So much happens on the screen "Submarine" seems much shorter than its 85 minutes, and needs to be seen several times to appreciate its full brilliance.

Although the Beatles did not make the film, and their voices are portrayed by actors, their humour and attitudes have been accurately captured, and their songs are given settings that allow their genius to shine in a new, exciting view.

As the hubbub subsided, the Beatles were able to talk about the cartoon, their next album, and a brief word on the Maharishi.

Will the follow up album to Sgt Pepper remain involved in heavy promotions — or will the trend be towards more simplicity?

SIMPLE

"Well, we started off our music simply. The point is some of the songs will be simple, if they are phenomenal songs, if they aren't they will need production. 'John Wesley Harding' was simple and didn't have big productions."

What did Paul think of the film?

"I like what I've seen about it. But I hate premieres. I just go to make sure it's a picture I've seen. The point is we haven't made this film. It's not us. I won't take the credit — even if it's a big smash. It's like saying Bambi made Walt Disney."

Meanwhile a small crowd had gathered round George Harrison, looking much younger with all moustaches shaved off.

"George is being very significant," warned Paul. Harrison was answering a reporter who suggested the Beatles were in the position to do anything they wanted.

"This is only in other people's eyes," he explained. "It's not a case of just us being able to do anything we like. Everybody can do anything like that!"

"A car mechanic, when he mends a car has just done something he likes. People don't have to curse and hate their employer. They just create bad vibrations from the way they do things."

"Even if a bloke can't get a job and has got eight kids, at least he's still got that! There is no such thing as good or bad luck."

"There is the reaction you are getting from life. You create the world you want to live in."

How did George feel now about his trip to India and visit to the Maharishi?

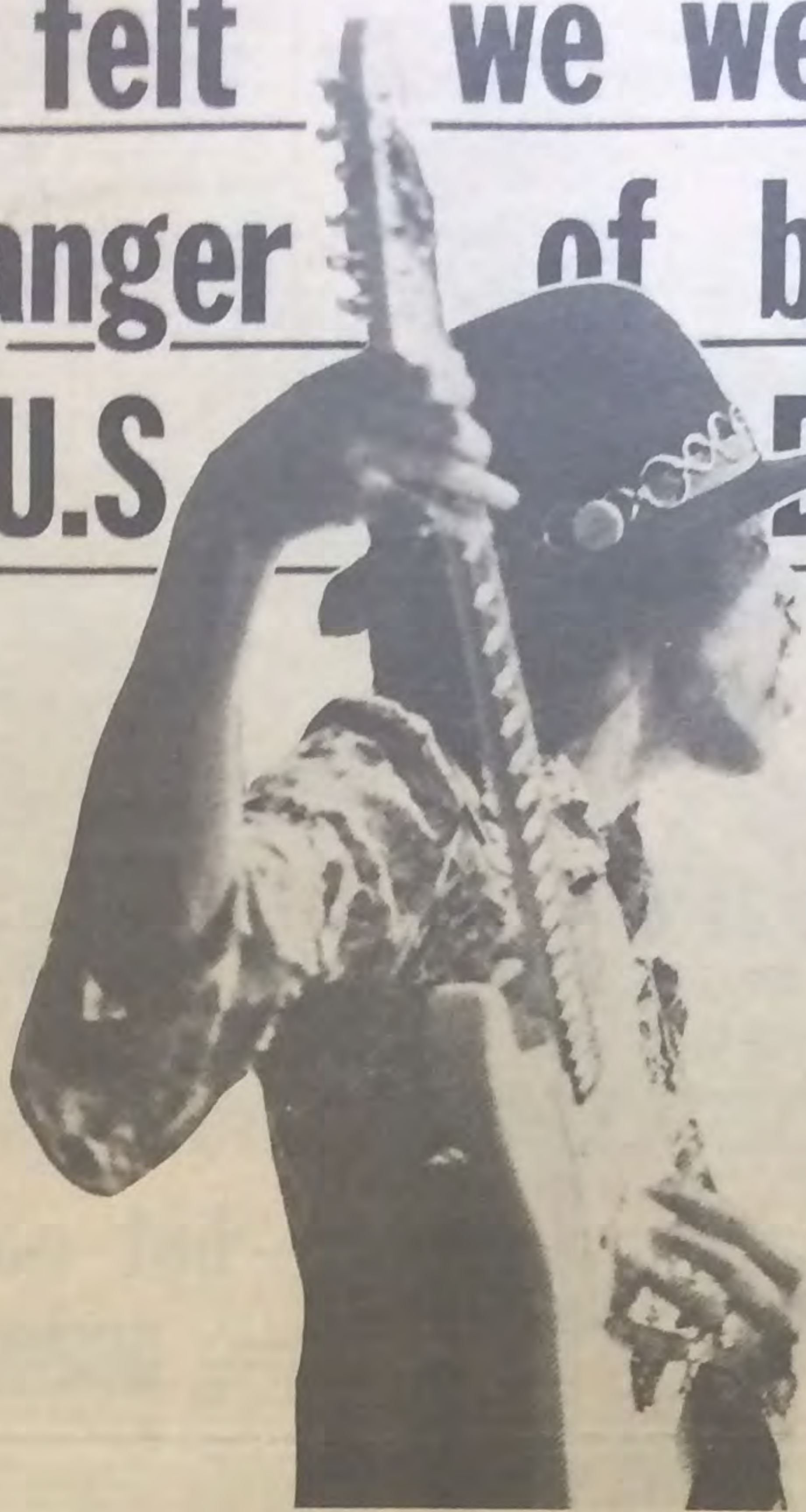
"I didn't hope for anything. I got a lot of good things out of it and a lot of disappointments. I'm still meditating and I'm still a vegetarian. No, I'm not in touch with the Maharishi." Said Paul. "He's still a nice fella, but we don't go out with him anymore."

Came the final question — are the Beatles still happy together?

"WE'VE BEEN TOGETHER NOW FOR FORTY YEARS — AND IT DON'T SEEM A DAY TOO MUCH!" Exit Paul, George and Ringo. CW

'I felt we were in danger of becoming the U.S Dave Dee'

—JIMI HENDRIX



THE electrified hair has been shortened somewhat, but it was unmistakably still Jimi Hendrix. He loped into his manager's Gerrard Street office, grinned slyly, shook hands all round, fastened onto the latest copy of MM, accepted a stick of chewing gum and settled comfortably into an office armchair.

Magical Jimi, purveyor of excitement and mind-expanding music, was back in town, if only briefly. "I'm flying back to New York tonight," he said. "I left some recordings there that will make our next single and an album, no, a double album, and I've got to listen to them again and re-mix several of them."

Hendrix flew back to Britain from the States specially for the MM's Woburn Festival of Music ("it was really only a jam, we hadn't played for so long," he said) and was also due to visit Majorca ("it'd better be a gig or I'm not going") but we managed to pin him down long enough to catch up with the world of the man of Experience.

And the immediate world, as far as Jimi, one of the most ferocious-looking yet benign of men, was the group's next single.

He hopes to have it ready for release within the next two weeks — a welcome piece of news for Experience fans who've had to wait a long time since their last album "Axis Bold As Love."

But the delay has been deliberate. They felt the group was becoming too pop-orientated. "People were starting to take us for granted, abuse us. It was that what-cornflakes-for-breakfast scene. Pop slavery, really."

TIRED

"I felt we were in danger of becoming the American version of Dave Dee — nothing wrong with that, but it's just not our scene."

"We decided we had to end that scene and get into our own thing. I was tired of the attitude of fans that they've bought you a house and a car and now expect you to work the way they want you to for the rest of your life."

"But we couldn't just say, screw them, because they have their rights, too, so we decided the best way was to just cool the recording scene until we were ready with something that we wanted everyone to hear. I want people to hear us, what we're doing now and try to appreciate what we're at."

What Jimi, Mitch and Noel want everyone to hear are the tracks they have recorded at a New York studio. "It's the 12 Track Record Plant, a new studio."

by ALAN WALSH

It's new and we're all learning at the same time."

The tracks include three from which the new single will be chosen. One is titled "Crosstown Traffic," another is "House Burning Down," either of which could be the single.

The Experience have also recorded enough material for a double album. It will probably be called "The Electric Lady Land," which will have a total of about 17 pieces rather than numbers on two albums. "All the tracks are very personal... they're us."

PICTURE

"That's why we want to get them out as soon as possible, because this is how we are... Now! I want them to be heard before we change." The album will kick off with a 90-second "sound painting" which Jimi said is an attempt to give a sound picture of the heavens.

"It's different to what we've ever done before. I know it's the thing people will jump on to criticise so we're putting it right at the beginning to get it over with."

The track is called "And The Gods Make Love"—it's typifying what happens when the gods make love "or whatever they spend their time on," said Jimi.

"The album is so personal because, apart from some help from a few people like Stevie Winwood and Buddy Miles of the Electric Flag, it's all done by us. We wrote the songs, recorded and produced it."

"I don't say it's great, but it's rough, hard feel on some of the tracks. Some of the things on it are hungry."

It's source of discontent among certain Experience fans that the group spend so much time these days in America. But Jimi doesn't agree.

"I'm American," he says simply. "I want people there

when you work regularly in Britain, you end up going back to the same places. That doesn't happen in America."

He doesn't feel it is ironic that he had to come to England to get success in America. He says that England was first because that's where his managers Chas Chandler and Mike Jeffries thought it would be best to start. "I want to be known everywhere," he said.

LUCKY

Jimi is, however, a native-born American, though he doesn't, he says, identify closely with that country's problems. "I just want to do what I'm doing without getting involved in racial or political matters. I know I'm lucky that I can do that... lots of people can't."

He does, however, have an awareness of the problems and wish to help.

He sent a cheque for 5,000 dollars to the Martin Luther King memorial fund because he thought that this was the best way he could help. He was busy working and thought vaguely that active participation could do the cause

harm rather than good in an inverted way, because of his pop music connection.

He expressed regret at the news that the Cream had decided to break up at the end of the year. But he expressed no fears about his own group doing the same.

"We were lucky. When we started, we were thrown together, but we managed to create a personal scene, as well as a musical appreciation."

"But if someone did leave, there'd be no hang-ups, it would be amicable. Because it's like a family. If Noel or Mitch quit I'd wish him well because it'd be like a brother going on to better things. I'd be pleased for him. The only hard feelings would be in the minds of the selfish fans."

"I'd like to see Mitch and Noel getting into the things that make them happy. Noel is on the English pop and hard rock scene and is writing some good songs these days. Mitch is becoming a little monster on the drums. He's involved in his Elvin Jones thing."

"HE'S THE ONE I'D WORRY ABOUT LOSING. HE'S BECOMING SO HEAVY BEHIND ME THAT HE FRIGHTENS ME!"

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MR. NINE PER CENT the loser agent



by Leon

When the playing has to stop

To most pop business hopefuls, the dream-filling time of success is when their records start to sell, their name appears in the pop chart, their faces leap out from the TV shows... and the money starts to roll in.

There are shoals of talented, moderately talented and untalented people swimming round the outer reaches of obscurity at this very minute, all hoping, all wishing, for the break that can put them in the big time. They inhabit Charing Cross Road, infest pop pubs like Wardour Street's The Ship and sweat it out for a few bob a night at gigs as far apart as Galashiels and Grimsby.

So it's all the more surprising, even to blasé music scribes, to hear that a group at the pinnacle of success, with accolades and cash cascading in from all directions, decided to call it a day. The Springfields did it. So did the original Animals, although Eric Burdon soldiered on to further fortune with a new group. And now, the Seekers have done it and the Cream, hailed when they began as the ultimate in musical majesty, intend to do the same when current commitments are out of the way.



KEITH POTGER

But why should a group like the Cream, formed out of the best players in the blues groups a couple of years ago, pack it in just when their fees from their American tours were assuming gigantic proportions? Eric Clapton explains: "Success? Success is a strange word. Financially, we were successful but as a group we had to be musically successful. And I don't think we were — even though we had created a certain amount of popularity. "There was a lack of harmony among ourselves; musically, I wanted to be playing less—and playing in a simpler style. The others both had their own things going and this led to a certain amount of separateness. There was also friction on a personal basis, but this was mainly due to our differing ideas about music."

The Seekers earned three Gold Discs and were working at topline cabaret engagements like the Talk of the Town when they broke last week.

They have, of course, made a tidy amount of money in the time they have been together and won't starve in the future whatever happens, but Judith Durham, who will be going on to a solo career, initially back in Australia, said they had always been more interested in the standard of their music than the money. And, she said, she thought the Cream probably felt the same way.

"I had felt that a little insincerity was beginning to creep into the Seekers and there was friction behind the scenes. Really the decision to break up was taken in February because we always agreed we'd give each other six months' notice. I said to the boys then that I thought we should call it a day and within a couple of months, they came round to thinking the same."

So there's no more Seekers. And pretty soon (too soon for their fans) there'll be no more Cream, just a hope for what springs from the talents of Ginger Baker, Eric Clapton and Jack Bruce—A.W.

Now Jack turns to recording



The RAVER'S weekly tonic

JACK BRUCE, the Scots bassist with the Cream, is also an accomplished singer, harp player, and song writer. Now Cream are breaking up, he plans to start recording with American producer Felix Papalardi.

"I'm flying to New York to meet him, just before our farewell tour of the States," said Jack this week. "I'd like to do an album with him. As well as being an excellent producer, he is also a gifted performer and plays a variety of instruments. I've had enough of trying to get what I want with just three musicians. I want to use more musicians — people like Jon Hiseman. But I'm glad Cream lasted as long as it did. Eric was already well known in America, and now Ginger and myself have a bit of a name. I didn't expect Cream to last as long as it did. We got a lot of fun out of it. I'm sorry if English fans are disappointed but we did seem most popular in America, which was why we had to be there so long. They'll be able to hear us on our new album which has some of the best solos Eric has ever recorded. Ginger is getting a group together, which I think is in a jazz bag. He really is a fantastic jazz drummer."

Actor-singer Mike Wade complains his over-energetic pet and his luxury Oxford Street pad get more publicity than he does. True — who is Mike Wade? ... Michael D'Abo has second mini stolen in a year — and found his third insurance company has gone broke. Alexis Korner pays tribute to the late Cliff Barton: "He was a tremendous bass player." Amazing stories about Graham Bond in Ireland,

blessing passers by in Grafton Street with a magic wand... Traffic's road manager Albert Heaton delayed two days by Hungarian authorities, then British customs held him six hours to strip down the group's gear, after Budapest concert.

Spencer Davis to record Jim Webb's "The Girl Song." Foundations next single to be a black magic story, after the group saw "The Devil Rides Out" ... John Peel to have own marquee at Kempton Festival. Will Tyrannosaurus Rex appear? ... John Gee raving about Arthur Brown's drummer Carl Palmer.

Wasn't Yoko Ono's bottom film a bit of a farce? ... Terry Smith, Trevor Tomkins and Dave Quincy a gas at Beckenham's Three Tuns, Sunday. Bix Curtis deserves a job after unique ad in this week's situations vacant! ... MIDEM the music publishers fair at Cannes might be televised by American TV next year.

Geno Washington reported bidding for John Lennon's £40,000 house at Weybridge, Surrey. John, who has lived there two years, may move to Central London.

Chicken Shack to play a gig where the piano is mouse infested — Chris-

tine Perfect doesn't mind. "I left my appendix in San Francisco" sings agent Chris Wright after emergency operation.

Cliff Richard in line to follow Sammy Davis Jr. into the London Palladium with comedian Jimmy Marshall ... GINETTE Brown, 15-year-old niece of MM's Alan Walsh, has joined Ivy Benson Orchestra as featured vocalist.

The special birthday cake, presented by Melody Maker to Louis Armstrong on his 68th birthday on July 4, was baked by Floris Bakeries of London. Louis presented the cake to the children of Great Ormond Street hospital.

Alex Welsh met Earl Hines on Broadway ... Los Angeles radio station KHJ acclaims British group Shades Of Deep Purple album as the greatest. Highlight of their act is a nine-minute version of "River Deep, Mountain High."

Long John Baldry, Cat Stevens, Peter Janes and Gerry Horgan helped raise funds to help British amateur boxers for Mexico Olympics, at an auction at the "Eagle" Clerkenwell.

Reader David Lands complains that Little Willie John did not compose "Fever" but says it was Otis Blackwell and Eddie Cooley. "It's about time reviewers did a bit of homework!" he snorts.



There was a bit of a bust-up in London's New Oxford Street last week, when shapely NICOLA AUSTINE stripped to the waist in full view of the public. Nicola stunned shoppers while publicising the Mirage group's latest Page One single "Mystery Lady." Off came Nicola's blouse, then her bra, then her mini-skirt. And there wasn't a policeman in sight!



DON PARTRIDGE



LEON ROSSELSON



TIM ROSE

Don introduces his new group—but not for long

WHEN Startime '68 opened at the Central Pier, Blackpool, on Saturday, Don Partridge planned to surprise his fans by presenting his recently formed backing group—the Wild Fowl. They appeared at first house, but due to the show overrunning and to lack of rehearsal time, Don chose to appear solo at the second performance, with exactly the type of thing he performed in his street-busking days.

Against this, bill-topping Solomon King brought all his considerable showmanship to bear, despite the limitation of a desperately small stage and with only the six-piece Don Phillips Orchestra behind him. —JERRY DAWSON.

JOHN DUMMER

MINDS remained intact, but plenty of fuses were blown in an all-electric blues explosion at Crawley on Friday. More than 350 Sussex devotees descended on the Civic Hall to revel in a light show and hear John Dummer's Blues Band and Pete Brown and His Battered Ornaments, plus two local outfits. The event was a fund-raising concert in aid of Matrix, an experimental arts centre at Crawley.

But electricity totally controlled events. Mikes hummed and whistled, amplifiers crackled and, in the case of Dummer's Blues Band, when things did go right the volume was so high that all musical finesse was lost.

Pity, because when all amplification gave up at one stage Dave Kelly filled in with an excellent blues thing on acoustic guitar. But with the power back I could have done with his guitar alone. His two fellow string bashers were so loud that even Jo Ann Kelly's powerful voice was nearly swamped in the finale. — JOHN ROBERTS.

BREL PLAY

JACQUES BREL'S songs are acknowledged as being among the best modern compositions in the chansonnier style peculiar to France. His songs are not widely known although English versions of his songs have been recorded by singers such as Scott Walker and Judy Collins.

At the Duchess Theatre, London, a new show opened last week. Titled Jacques Brel is Alive And Well And Living in Paris, it is an evening of Brel's songs, translated into English and sung by Eily Stone, June Gable, Shawn Elliott and Mort Shuman, who collaborated with Eric Blau on the translations. Philosophical, passionate, often with bitter undertones, Brel's songs are interpreted well by this American quartet. Particularly outstanding are Mort Shuman's "Jackie" and Eily Stone's moving singing on mirrors and one which is well produced, highly entertaining show which will do much to win Brel a wide circle of admirers and one which is well worth a visit. — TONY WILSON.

GRAHAM COLLIER

THE Collier dozen's broadcast of Work Points on BBC Radio Three on Wednesday last which was the first of a

CAUGHT IN THE ACT

series that will feature different facets of the contemporary jazz scene. Although by no means the first jazz ever heard on the Third it was significant as the first live jazz which didn't have to justify itself by being tricked out in the ponderous neo-classicisms which seem to have been necessary to get jazz on this channel in the past.

For though Work Points runs to some 40 minutes in length the whole thing has a very "free" quality which involves each of the dozen musicians in a very loose, jazz-like way.

High points for me was the jousting between baritone John Surman and Karl Jenkins, all the trumpet soloists, Henry Lowther, Kenny Wheeler and Harold Beckett, and the wild interplay of the trombone section, John Mumford, Mike Gibbs and Chris Smith. —CHRISTOPHER BIRD

LAINÉ — DANKWORTH

THE Laine-Dankworth Jazz Recital, held in the Parish Church, Ludlow, as part of the Ludlow Festival, was a great success. The John Dankworth Quartet showed themselves to be in excellent form. They did seem, however, to have some difficulty getting off to a really good start.

John Spencer's drumming seemed rather detached from the playing of Dankworth, Holloway and Baldock during the first few numbers. After about twenty minutes, however, they seemed to be playing together with great precision. To my mind they performed best on Holloway's "Serial Blues" but were also very proficient on standards such as "I'm Old-Fashioned" and the Dankworth-arranged Charlie Parker classics.

The Quartet's performance was almost totally eclipsed by that of Cleo Laine. The beauty of her voice on this occasion, in the very unusual setting of the Parish Church make it impossible to express adequately the overall quality of her performance. —R. G. FELLOWES.

ROSSELSON

IF you have ears, then listen. Singer / songwriter Leon Rosselson and poet Adrian Mitchell are claiming your attention. Last weekend, in a recital of real songs and real poems at London's Wigmore Hall, they burst into life before an audience that could easily be the nucleus of a new chanson movement in Britain.

The words are real and the targets of Leon's and Adrian's satire are also real. In fact, Mitchell's partly political broadcast and Rosselson's Rules of

The Game (to take two examples that typify almost everything in the programme) expose the cardboard and plastic nothingness of the society they both hold up to the ridicule it deserves. The reality of what they write and perform heightens the nothingness.

London's getting its share of late-night clubs nowadays. Mitchell and Rosselson are the sort of people those clubs should put on. —ERIC WINTER.

TIM ROSE

IF anyone comes close to the rather vague definition "Folk Rock," it must be Tim Rose. Powerful singing backed by his own electric guitar augmented by bass and drums on folk based numbers such as "Morning Dew" "Long Time Man" and "Hey Joe" provided a stirring session at Blaises, London, last Sunday.

These heavy, soulful numbers were balanced by the lighter songs such as "Hello Sunshine" and a five-string banjo number, "Foggy Mountain Breakdown" which gave a chance for drummer John Bonham and bass guitarist Steve Dalon to take solos.

With Tim welding the whole thing together with some witty introductions and asides, this was a good evening's entertainment that had guts and excitement musically. — TONY WILSON.

HUMPH

IN the early Fifties, Humphrey Lyttelton's band was a typical traditional outfit. By the early sixties, it had developed into an excellent mainstream band, using excellent cohesive arrangements.

In contrast, the set I caught at Chelsea's Six Bells on Saturday, the band, though still fiery and exciting, relied mainly on soloists with accompanying arrangers on numbers like "I Didn't Start Here" and "I Can't Get Started."

But, admittedly, they did it superbly; tenorist Kathy Stobart, blowing mighty solos before retiring shyly into the darkened wings, provided a great contrast in the band's tone. Humph, a big man with a big Buck Clayton-ish sound on his horn, blew some fine lead and was admirably partnered in the front line by the fluid trombone of Chris Payne, whose solos in the higher register were particularly impressive.

The band possesses a fine rhythm section, with bassist Dave Green outstanding for his solid beat and big tone; Eddie Harvey playing some delightful delicate piano and the whole brew mixed along nicely by Tony Taylor, a reliable if unspectacular drummer. —ALAN WALSH.



THE OFFICIAL ELVIS PRESLEY FAN CLUB
cordially invite personalities of the pop world to attend **ELVIS CONVENTION, '68** being held at de Montfort Hall, Leicester, on Sunday, July 21st, 2 p.m., in aid of Guide Dogs for the Blind Association at which a special screening of the Presley-Nancy Sinatra movie "Speedway" will be shown

Jazzscene

AS someone who holds that Georgie Fame has done more for the Jazz cause than Archie Shepp, I am always baffled by that hard core of jazz musicians who seem to consider it a matter of principle not to communicate with the public and to show contempt for those jazzmen who, by reaching the public, make a substantial amount of money.

CYNICAL

Jazz, to these melancholy masochists, is where you hide it. There can be no compromise; if the public doesn't dig what they are doing, it can do the other thing.

I personally have bitterly resented the cynical conversion of great jazzmen like Wes Montgomery and Jimmy Smith into bland, soulless and predictable sausage machines. But at the same time I have to admit that Creed Taylor, who produced many of these forgettable albums, may have been instrumental in sending some people in search of the Montgomery Riversides and the Smith Blue Notes.

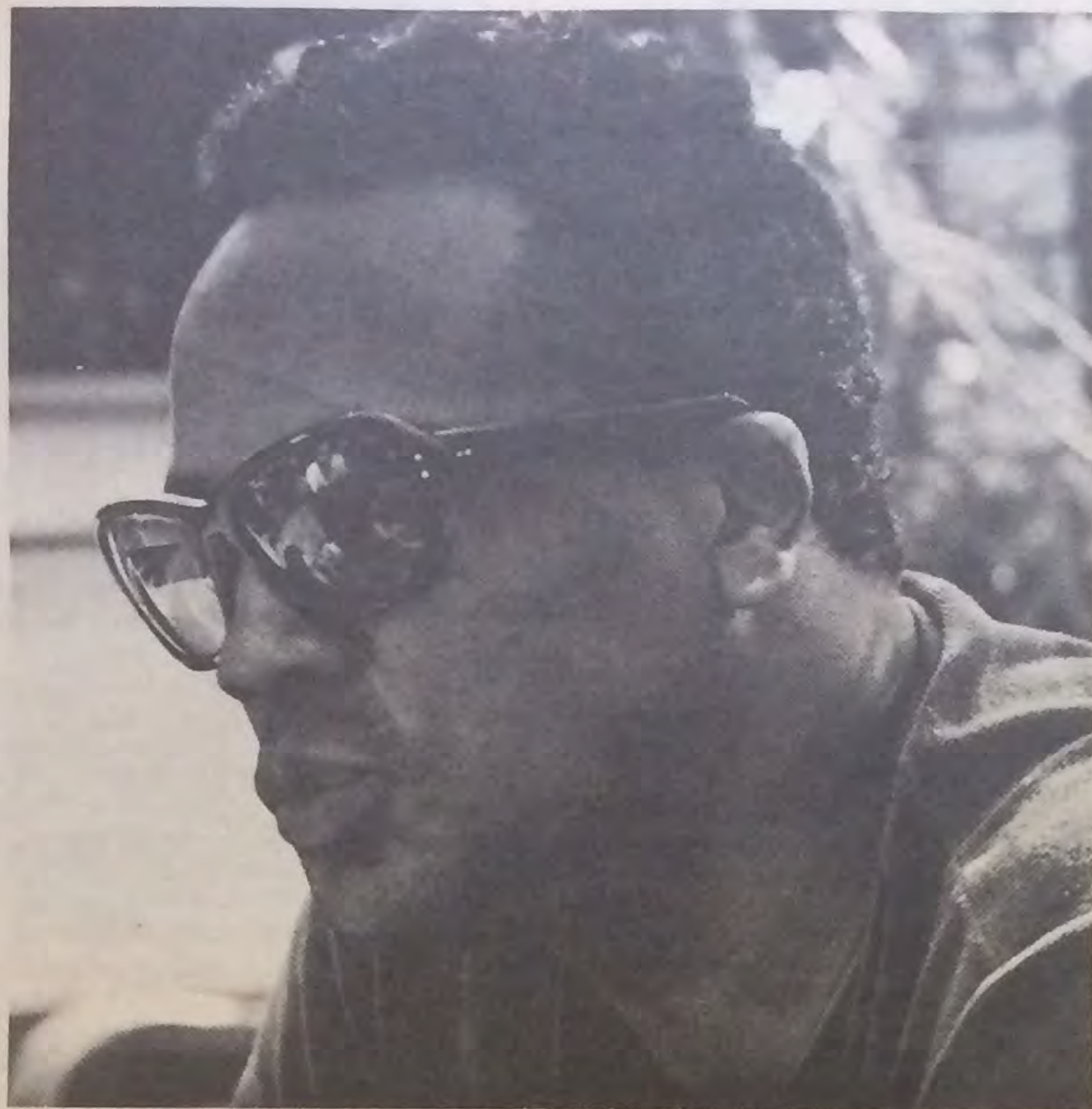
One man who is thoroughly familiar with this dilemma is Quincy Delight Jones Jr. — himself a perfect, and now slightly plumper, target for the Let's Keep Jazz Secret League. Jones has experienced both extremes. He won an Oscar for his music for *In The Heat of the Night* and he lost a fortune taking the jazz opera *Free and Easy* on the road in Europe with a hand-picked all-star jazz orchestra.

CREDIT

"It makes me laugh when people say, 'Man, you sure made it the easy way.' I've been working for this for 17 years," he says.

"Of course, I haven't forsaken my jazz roots. But I just don't want to be labelled as a jazz writer. I want to do all kinds of writing. It's a challenge."

He is the jazz world's first ambassador in Hollywood and he is bringing great credit to jazz as a result.



QUINCY: 'being a Negro has been less of a handicap than being a Jones'

Soul brother in Hollywood

BY STEVE HOLROYD

"They finally," says Quincy with a smile, "called in a bebopper. I still sneak some of that debop music in where I can. Films are just about the only big outlet left to jazz with all the clubs closing. With films like *In Cold Blood* you can really go way out. But you can't put jazz into everything. You can't have Roland Kirk playing grunt flute in a love scene.

"Suppose you just keep playing jazz that nobody can understand just to keep these critics happy. What will those critics do for you when you get to 65 and you've gone out of style even with the few cats that did dig you?"

CARVED

Not only is Quincy Jones the first jazzman to have carved a career as a Hollywood composer; he is also

the first Negro to succeed in this field. "When I was a kid I always thought how great it would be to see a coloured composer's name on the credits—but, apart from Duke a few times, it never happened. Now I have been lucky enough to make it and, as a Negro, I'm conscious of the need to maintain as high a standard as possible.

"I don't think this is presumptuous—but I hope by my efforts to open things up for other cats to make it, like Oliver Nelson and Benny Golson, for example. I can never take the attitude, even when I'm working on a film which I don't dig too much, that 'this one isn't too important.' They're all important.

"If I do a bad job, then Hollywood will say, 'Later for that bebopper. No more soul brothers for us.' But when Negro kids see me nominated for an Academy Award, that shows it can be done.

THEME

"There has been no active discrimination against Negro composers in Hollywood. It is just that, having been associated with jazz all my life, I was considered as being limited to that one field.

"As a matter of fact being a Negro has been less of a handicap than being a Jones. Whoever

heard of a film composer called Jones? You used to have to be called Daniel Amfitheatrof.

"The most difficult problem in film writing is to hit on a simple theme. It has to be simple to make an impact on one showing of the film. But sometimes I feel that all the good notes have been used up.

PROJECT

"I never trust a melody you can sing real easy. Hell, someone must have done it before. You are never sure if it is original or not. You may have heard it years ago and it got locked away in your subconscious.

"There is a guy in Vienna offering 25,000 dollars to the first guy to bring him four original bars. Nobody's collected so far.

One jazz project which Quincy is working on is an extended blues work for Ray Charles with the Los Angeles Philharmonic Orchestra, due to be premiered next year at the Hollywood bowl to mark Charles's twentieth year in the business.

Quincy is also planning a jazz musical—for which he is writing book, music and lyrics — and will be writing the music for the film of the life of Martin Luther King being scripted by James Baldwin.

"That's got to have the whole range of Negro music in it—Aretha, James Brown and Ornette Coleman. I'm really looking forward to that one."

NEWPORT FESTIVAL

See page 12

SURVEY: Jazz bands of Britain

PART 3

MAX JONES

HENRY DAVIS JAZZ BAND. Dave Emmett, Ted Bayliss, Ron Pullin (tpts), Nick Cooper (tnr, clt), Henry Philpotts (tnr), Tom Tims, Nick Hillier (altos), Peter Tompkins (bari), Peter Kendal, John Davis, Gus Gander (tmbs), Henry Davis (bass), Basil Wright (drs), Vincent Parker (pno). The Davis Big Band began as a small group four and a half years ago. It has been operating along present lines for the last 18 months, and has a big following at Bristol's Bathurst Hotel. It features a wide range of Basie and modern Ellington items, but has latterly been using more and more original arrangements in an effort to achieve a character of its own.

Says lead trumpet Dave Emmett: "We used to be known as Henry's Bootblacks. Henry Davis turned full-time pro and is now with Adge Cutler. But he still turns out with us when he can, and we have kept the name. We started small and just seemed to grow into the big band sound. Now, we're basically big band all the time."

GED HONE RAGTIME BAND. Ged Hone (tpt), Gabe Essien (clt), Dave Donohoe (tmb), Ian Rose (drs), Roger Godfrey (pno), Phil Carney (bass), Les Moore (bjo). This band, which has a purist New Orleans outlook, was started eight years ago and has had a more-or-less permanent personnel ever since. It is resident on Thursdays at the Manchester Sports Guild, and also plays jazz clubs throughout the North and Midlands. The band, which doesn't care for the name "Trad," recently appeared on Granada TV's First Time.

Says manager Rod Chambers: "We love New Orleans jazz. It's part of our lives — and that's how we want it to stay in the future."

GEORGE HUXLEY'S JAZZ BAND. George Huxley (clt, sop), Gordon Whitworth (tpt), Derek Halford (tmb), Ken Freeman (pno), Tony Fisher (bjo, gtr), Fred Barnsley (bass), Les Roberts (drs), Diana Day (voc). The band has its roots in the New Orleans Jazzmen, formed at the Midland Jazz Club 15 years ago, but has had the current lineup for about four years. Its regular dates are at the Malvern House Club, Solihull on Fridays and the Oakley House Club, Brewood, Staffs, every Thursday. Leader Huxley is regarded as one of the finest soprano saxophonists on the scene. Whitworth has lately re-joined after touring with Monty Sunshine.

"We have dropped the New Orleans from our name because we now do many traditional styles," says Huxley. "We try to give the crowd a bit of everything, including lots of vocals."

LOUISVILLE JAZZ BAND. Colin Lounsbach (tpt), Chris Berry (clt), Don Wilkinson (tmb), Dave Wright (Sousaphone), Joe Addy (bjo), Iain Dooxey (drs). Formed about seven years ago, the Louisville band plays clubs, barbecues and private engagements in the Manchester area, and until recently ran its own jazz club in the centre of town. The club has now reopened on Thursdays in suburb of East Didsbury.

Says manager Les Dooxey: "Our immediate aim is to make a good go of our new club; our long-term aim is to have fun playing the music we love."

RONNIE McLEAN AND HIS PANAMA JAZZMEN. Ronnie McLean (tmb), Trevor Johnson (clt, sax), Brian Fisher (bass), John Pearce (pno). Drum chair vacant at time of writing. The Panama Jazzmen, founded in 1964, play regularly at Newcastle's New Orleans Jazz Club on Tuesday evenings. The band has established itself as one of the most popular mainstream and Dixieland groups in the region.

Says McLean: "There is a big jazz boom on Tyneside. And I think it is going to last."

MERSEYSIDDE JAZZ BAND. Peter Daniels, John Lawrence (tpts), Don Lydiatt (clt), Harry Price (tmb), Frank Robinson (pno), Ken Baldwin (gtr, bjo), Derek Vaux (bass), Mike McComb (drs). Formed on St Valentine's Day, 1949, this group with the inspired name has kept personnel changes to a minimum over the years. And it has remained consistent in the matter of style, retaining its Lu Watters Yerba Buena flavour. The MJB club clubs and private functions in Liverpool and throughout the North, and is resident on Sundays and Fridays at the Liverpool and Widness branches respectively of the West Coast Jazz Club. It has made many broadcasts and recordings and several TV appearances.

Says manager Dick Goodwin: "We've no ambitions other than to go on playing good jazz for another 19 years."

NEW CITY JAZZMEN. Bernard Hodgson (tpt, ldr), Ron Westcott (tmb), Chris Jacques (clt), Mike Godfrey (pno), Alan Kennington (bass, sousaphone), Godfrey Hazell (bjo), Paul Norman (drs). The New City, now in their 11th year, are the longest-serving jazz outfit in Sussex. They work all over the home counties, and are resident at the Grasshopper, Crawley, on Mondays. Last month they made their debut on Radio Brighton.

Leader Hodgson, who claims to have taught Mick Mulligan to play trumpet, says: "I'm old enough to remember Rhythm Clubs and Max Jones. The men in the band have nothing in common except music but we aim to go on working together and enjoying the jazz. If my lip holds out, we hope to notch up another decade."

NEW IBERIA STOMPERS. Mike Casimir (tmb, ldr), Tom O'Sullivan (tpt), Dick Cook (clt, alto), Terry Wood (bjo), Bill Rainbird (bass), Trevor Richards (drs). Casimir has been running the Stom-

pers for nine years. They play clubs in and around the capital and appear regularly at the Whyte Hart, Drury Lane, on Fridays. Mike also runs the Paragon Brass Band, a New Orleans marching-style 10-piecer which turns out about a dozen times a year at carnivals and to welcome visiting US musicians.

Says Casimir: "We hope to take the Paragon to the Berlin festival in November. As for the Stompers, we aim to play jazz in a general New Orleans style. All we would like is more recognition for what we are trying to achieve."

GEORGE PENMAN JAZZ BAND. Graham Stark (tpt), Mark Bradley (tmb), Ivan Henderson (clt), Calum Kenmuir (pno, tuba), Jimmy Black (bjo), George Penman (pno, bass), Johnny Johnstone (drs). The Penman band operates in the Glasgow area, playing at the Eglinton Arms, Eaglesham, on Mondays and the Falcon Restaurant, Cumbernauld, on Thursday or Fridays. It was formed in 1961.

Says Peuman: "We're pulling in the people who don't like beat bands. We don't mix it. We play straight ragtime, and we're winning through."

RIVERSIDE JAZZMEN. Ian Appleyard (tpt, ldr), Brian Huggett (clt), Dave Millman (pno), Dave Bliss (tmb), Peter Skuse (bass), Roger Davis (bjo), Bartley Carpenter (drs), Brian Jackson (tmb, voc). The Riverside Jazzmen founded their band five years ago. They favour the New Orleans / Dixieland idiom, and guest musicians like the atmosphere they create at the Bell Hotel in Bath — where they play weekly in the public bar.

Says Brian Jackson: "We have established ourselves and built up a following at the Bell there's even a clause in the landlord's licence."

SECOND CITY JAZZMEN. Stan Keeley (bjo, gtr, ldr), Mike Taylor (tpt), Brian Casson (tmb), Dave Lee (clt), Jim Hyde (sop, clt), Ken Freeman (pno), Don Gray (bass, tuba), Basil Wainwright (drs). This Birmingham band was formed 12 years ago as resident group at the Midland Jazz Club. While the club is closed for the summer, the SCJ's only regular date is a Saturday pub session at Codsall, Staffs. But they do gigs at colleges, private functions and jazz clubs. They have made about ten broadcasts, including several on Jazz Club.

Says acting leader Jim Hyde: "Our style is broad, enabling us to tackle a wide range of jazz. We enjoy covering different types of jazz as the mood takes us."



GEORGE HUXLEY: 'lots of vocals'

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DOZY



BEAKY



MICK



TICH

You can't live by records alone!

IT'S a common misconception that a group, or artist, cops a fortune out of a hit record.

I was discussing it with Dozy, Beaky, Mick and Tich — for once minus Dave Dee — and Tich made the point: "You couldn't live on records alone.

"For a start it takes a long time before the royalties all come in. We get our first overseas royalties in the next week or two — it's taken about two years to come through. This means you have money to come, but you don't know how much so you aren't count on it and start spending money all over the place.

ROYALTIES

"This is why we can't understand groups who say they are giving up the ballroom scene. What are they going to do? They can do a couple of concert tours a year, but they can't live on that any more than they can live on record royalties. You have to do so much work every week to make the whole thing pay. And you have to give the people what they want — it's no use all this business of saying 'I want to play the blues,' for example, if the people don't want to hear you doing it."

Dozy, Beaky, Mick and Tich and Co apparently thrive on hard work, which is just as well with visits to Sweden, Yugoslavia, Japan, New Zealand and Australia all coming up.

CABARET

"Travelling can be a problem," admits Mick. "It's not so bad abroad where you are seeing new things, but that up and down the motorway can be a bit much. Before a new single comes out you find yourself doing the same old things. But lately we have each been travelling in our own cars which does make a difference."

How about rehearsal time? I asked. How often did they change the act? "We do a lot of cabaret,

Bob Dawbarn talks to Dozy, Beaky, Mick and Tich — minus Dave Dee

so we basically have two shows," said Mick. "If we arrive at a place, like Oxford University recently, and find they are all sat down then we do the cabaret act, rather than the ballroom act. It would be difficult if we only did one sort of material, but we cover quite a wide range of things.

"As far as rehearsal is concerned, we work it out this way: suppose we have something like the Bee Gees tour coming up, we get ourselves booked into a week of cabaret first which means we have time to work out a whole act."

"Things like stage movements are worked out," said Tich. "But after a

time you find small things you can ad lib. Something happens one night and you get a laugh so you leave it in.

"Arrangements are a communal thing. On records we work it out between Ken Howard and Alan Blaikley who write the songs and Steve Rowlands who records us. We arrange it as we do it, changing it about in the studio. Then after we have recorded it, if we feel it needs trumpets or violins, we get in an arranger to do that."

"We never had any problems choosing a song for a single," said Mick. "There was only one record we didn't release. We took it to Philips and played it

around and they said 'Don't think so' so we forgot it."

Dave Dee also produces records for other artists. Do the rest of the group have ambitions outside playing?

"I don't think about the future — you can't, can you, in this business," said Mick.

FISHING

"Mick has certain things to do, Beaky has his fishing and Dozy has a business," said Tich.

"A building business," interposed Dozy before returning to earnest contemplation of his empty tea cup.

"If you try to do too many things you just get tired and its bound to affect one of the things," explained Tich. "Look at Dave, he's always shattered. 'I've thought about various businesses, but I haven't got a business brain."

"Actually, I'd like to own a brewery."

TIM HARDIN is ensnared in a world of which he doesn't really want a part. A creative and sensitive person, as his songs reveal, he finds himself surrounded by pressures that forced him into areas of escape which do not meet with the approval of the Establishment.

He sees his attitudes to life becoming "more and more criminal" because of what is happening around him, not because of any changes in what he thinks or feels. "It's what's happening outside." Yet despite any dissatisfaction with the turbulent prospects that surround him, Tim emphatically states his love for America as a country physically rather than politically.

Neither will he claim any significant political content in what he writes. "My music is very personal. It comes from my experiences, reflections and responses. It's the emotional content of my day to day activities."

That Tim should find his main creative outlet in music at present is not surprising. His parents are both musically talented and Tim grew up listening to jazz, country music and classical works. "My parents are both accomplished, my mother in the classical field, my father in the jazz."

Tim's own music has been labelled with such vague and arbitrary phrases as "Folk-Rock" and "Pop-Folk." These do little, if anything, to really describe his songs. He is in the "third stream" of music that includes such writer/singers Joni Mitchell, Leonard Cohen, Tom Paxton, Roy Harper and Al Stewart.

Music that though it may have mild elements of both pop and folk in its structure, contains purer qualities stemming from the creative ability of the individual rather than the mass. But it is necessary, it seems, to label in order to allow some kind of identification. "I think anything that in any way becomes popular is going to be labelled," comments Tim, slightly despairingly.

If there is anything at all "pop" about his songs it is only because people have picked up his songs and by arrangement and recording studio technique, turned them into commercially-viable products. "I write my



TIM: a creative and sensitive person

Tim Hardin—still stuck with the 'Carpenter' tag

songs for me to sing" says Tim, obviously not happy at the way his songs have been used by others. "I don't write for other people to sing them, it's never been in my head to write for other people. I can go my whole life without having this idea. I make records only to communicate."

Because of recording, and here again Tim is not pleased about the eventual results heard on his first two albums his songs become open to the interpretation of others. "There's a record company involved, so there's a publisher involved and it's their idea to get someone else to sing them. Idea would never enter my mind."

Tim is not just a songwriter, though, but a writer on a much broader basis. His songs often emerge from prose and poetry. "I don't have an average output" he says.

Tim is planning, some

time in the future, to have a book of his prose and poetry published by the Random House Press. His prose is mainly "reflective items of recorded responses." He sees them not as stories as such but adds "there are stories and situations related to some of the poems lyrics."

Away from the glare of publicity and the hassles of his public life, Tim sheds what seems to be a rather sombre front. He has a sharp wit and will suddenly jump to act out a situation that has struck him as being funny. In more serious moments his conversation reveals him to be well-read and perceptive, which in turn is evident in his songs.

Tim Hardin is a traveller and sometimes his journey gets tough but one day he'll get to where he is going. When he does he will tell us — in his own way. — TONY WILSON.

POP FACT FINDER

Sue Nicholls



THE magical power of the tellybox has been demonstrated once again by Sue Nicholls, a 22-year-old actress-turned-singer whose disc "Where Will You Be" hopped neatly into the MM Pop 30 last week.

Sue's face will be familiar to many tele-addicts. She plays the part of Marilyn Gates in the long-running ATV soap-opera Crossroads which is transmitted from Birmingham. The scriptwriters of the programme decided that Sue/Marilyn should sing in the series. And songwriter Tony Hatch was approached to write a song. The song was "Where Will You Be" which Tony wrote with his singer wife Jackie Trent. It was accepted, and Sue travelled from Birmingham to London to record the song at Fye's Marble Arch studio on June 8.

She sang the song in the Crossroads programme in a night-club scene and there was a tremendous response from viewers. The disc was released—and now thousands of Crossroads fans are happily spinning it at home.

Sue, who is single and lives in a flat in Birmingham, is the daughter of Sir Harmer Nicholls, Conservative MP for Peterborough. She was born in Walsall and studied for two years at the Royal Academy of Dramatic Art in London. She started her career in the theatre as an assistant stage manager with a repertory company.

In her spare time she enjoys singing, dancing and playing the piano, but says that she has no intention of leaping into the pop business full-time. She will however record more songs in the future, but is happy to concentrate on her acting career.

HIT SINGLES MAKE HIT ALBUMS

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IMLP/SPO12



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BLIND DATE

BLIND DATE THIS WEEK TURNS FOR ITS VICTIM TO THE NATIONAL PRESS — DAILY MIRROR SHOWBUSINESS COLUMNIST AND RECORD REVIEWER DON SHORT.

REPARATA & THE DELRONS. "Weather Forecast" (Bell).

Obviously its Reparata. It's a tremendous disc, mainly because it's always raining in England. This fits the climate well. It's done in a very similar way to their first record and, while the last one didn't do too well, this one will. Very groovy. I love the talking bits.

MERSEYS: "Lovely Loretta" (Fontana).

I think this will have to get a lot of plugging. I think it's the Merseys and, if I'm right, it's the best they have done for a long time. I think it's a good record, but it will need a lot of work from the record company to make it a hit.

DANNY WILLIAMS: "Everybody Needs Somebody" (Deram).

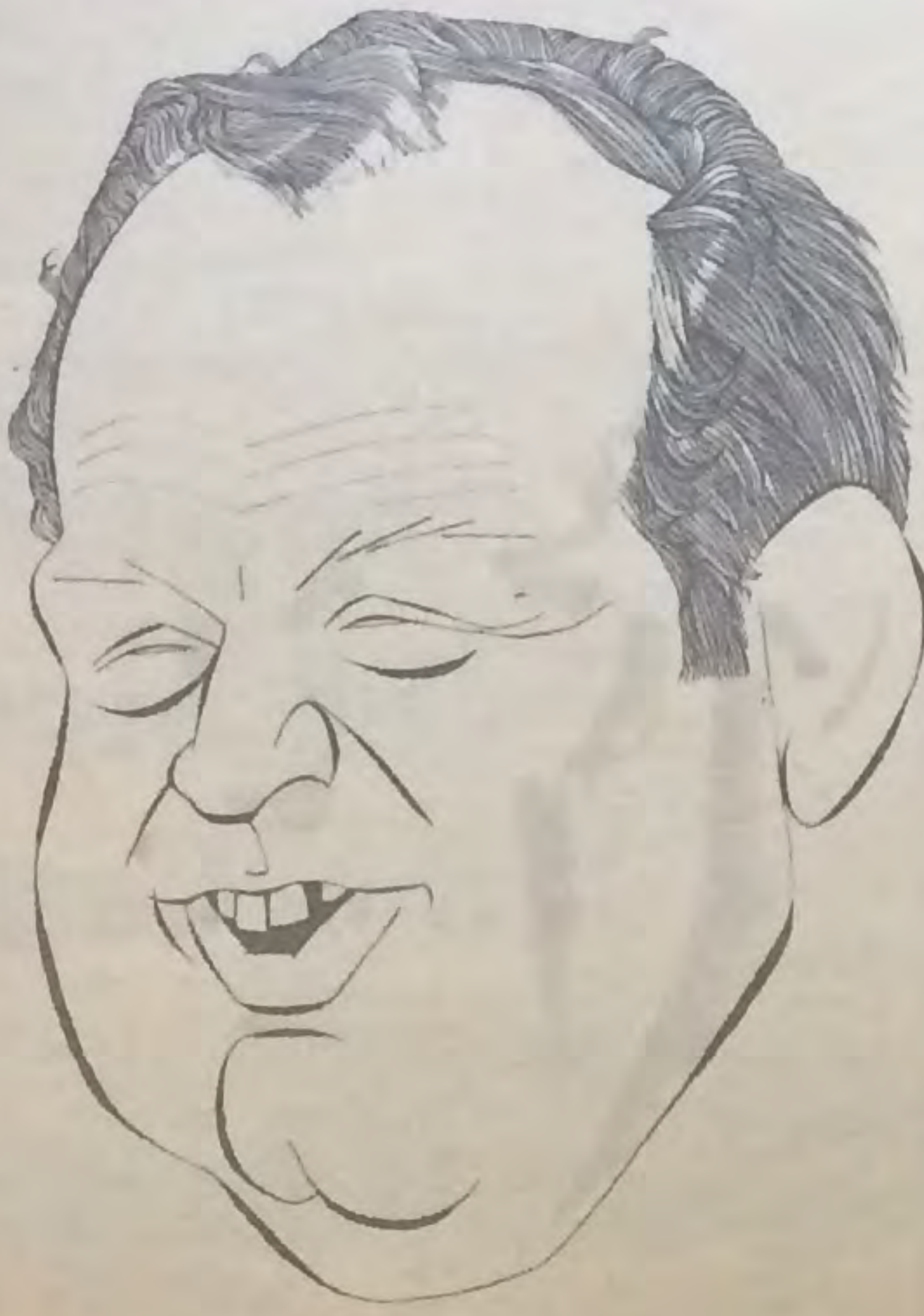
I think this is probably Danny Williams. I don't think it will make the charts. I like the rhythm and the whole flow of it, but it's overproduced, and he is not so popular as he was. It's a shame, because I like him, particularly on a softer ballad—and that is the sort of thing he does much better than this. You get so much of this sound from Tamla Motown.

MAGIC LANTERNS: "Shame, Shame" (Camp).

I can't identify this. I think it's a sound we hear quite often, in fact a little too much. I don't think it's even going to bubble under—which is what everybody rings me up to say

DON SHORT

of the DAILY MIRROR



their record is doing. Dozens of people will ring me and tell me this is bubbling under but it won't actually make the Pop 30.

MADLINE BELL: "Thinkin'" (Philips).

This promised so much at the start and then nothing happened. I think the girl's voice is a bit empty. It will probably turn out to be somebody I'm an addict of. Who is it? Madeline Bell! She is talented but I never think her material does her justice. On this her voice sounds a bit empty so it must be the song and not her.

ALBERT KING: "I Love Lucy" (Stax). Take it off! I can tell what's going to happen

next without actually hearing it. It will burst out into a thumping great soul sound, and you can hear dozens like it in any discotheque at any time of night—which is fine when you are in that frame of mind, but it doesn't usually get in the chart.

The singer? It could be any one of so many. It isn't Otis Redding, that I do know.

BLUE CHEER: "Just A Little Bit" (Philips).

Not to be played when you have a hangover—in fact, not to be played at all. It's all too wild and too aggressive. Who is it? Well they don't give me any cheer!

JIMMY McCracklin: "Pretty Little Sweet Thing" (Minit).

I'm sure they would say in a lot of discotheques that this is a very cool record, but I don't know who else would say it. I wouldn't play this. It just doesn't take me anywhere.

BOBBY RUSSELL: "Dusty" (Bell).

Both the singer and the song are obviously inspired by Bobby Goldsboro and "Honey." No doubt somebody will ring me up and say that both the singer and the song were recorded years before "Honey." It doesn't have the same gloss as "Honey" and it won't make the chart.

CHAS McDEVITT & SHIRLEYDOUGLAS: "City Smoke" (Fontana).

I think it's pleasant enough, but it's the kind of thing you can listen to while you concentrate on your problems. It's music for Housewives Choice or the Jimmy Young Show, as it now is. God! I don't think it's for the kids.

MELODY MAKER GUIDE FOR POP NEW BOYS



APART from the obvious appeal of being in a top group, bright eyed youngsters are often lured to the business side of pop. And today pop is regarded as a legitimate career even by youth employment authorities.

Once, if innocent young Bobby on leaving school with half an O level in cookery, told his Mum he wanted to be a publicist, pop journalist, song plugger or trainee chart fiddler, a cry of: "Oh my God Robert—where did we go wrong?" would go up.

Now Robert can hang up his satchel of school books and trot off to Charing Cross road in a brand new ankle length overcoat, clutching his copy of Melody Maker and the works of Dostoyevski, with the blessings of both parents and municipal authorities.

Vast numbers of youths, brimming with enthusiasm and excitement are due to leave school soon, and many of them will have their sights upon becoming a fireball destined to revolutionise the Industry.

These new oiks will come up against many problems not the least being an inability to understand the language.

Slang expressions and whole conversations that convey precisely opposite meanings will baffle the oiks as they probe into the pubs, cafes, clubs and offices of Popland.

WARNING

They will have to learn that hearing the phrase: "I believe in building my business reputation on honesty," is a warning signal that a registered rogue is on the verge of perpetrating a hype.

They will have to learn that: "Do you know 86,000 fans have demanded the group appear on Time For Blackburn" means the unemployment rate among temporary typists in Greater London has taken a sharp fall.

Here is a brief guide to the kind of remarks oiks will have to get used to and understand, if they are to retain their sanity.

The group doesn't need hits. They are essentially album artists. They can't get hits).

I don't believe in signing groups to contracts (I can't get any groups to sign contracts).

This business is full of crooks (I am a crook).

I have no comment to make (What you suggest is perfectly true).

If they print that I shall withhold

all future news. (How else can I stop them printing the truth?)

We're keeping this group on ice in a penthouse suite at their managers' expense until they are ready. They're going to be even bigger than the Overlanders (The manager is a rich berk being conned by a group who don't like work).

I've got a boy who is really something else. He's even better looking than Engelbert (I've got a boy).

WINDMILL

She's a real singer. She knows what to do with her hands. (She sounds and looks like a windmill.)

They're bubbling under. They're 43 in the charts already. (How should I know which chart?)

They'll be in the chart next week. They're selling eight thousand a day. (I'm buying eight thousand a day.)

I've got a great story. Real Daily Mirror stuff. (I haven't got a story.)

We're holding a giant pop festival in Patagonia. I have signed, sealed contracts to prove I have invited Mick Jagger, Ray Charles, Lord Snowden, Douglas Fairbanks Jr., David Hemmings, the Nice, Tyrannosaurus Rex, Kit Lambert, Count Basie and the Sarajevo Male Voice Choir. This will be a pop olympics! (Expect a chaotic, disorganised shambles which the Patagonian police force will close down after the Nice burn the national flag before a screaming audience of 300.)

I'm spending a lot of money with the advertising department, and I know the editor very well. We can expect to see a feature on my group soon. (He means every word.)

FIVE BOB

Thanks for the feature. Here's five bob. Get yourself a drink. (He means every word.)

He's left the group to concentrate on a solo career. (The others can't stand the sight of him.)

He's left the group to concentrate on writing songs. (He couldn't play rhythm guitar and the others can't stand the sight of him.)

I'm really getting into the sitar. (I've just bought the tutor).

We're taking August off to record our next single. (Somebody help us!)

I never read reviews. (Did you see what that swine said about me!)

Enter, de

"WHO are you then?" inquired the pretty young barmaid, as she served the fifth pint of foaming beer, to the customer with shoulder-length hair, clutching a squashed top hat.

"I AM THE GOD OF HELL FIRE!" boomed the voice of Arthur Brown, causing strong men to splutter in their ale.

"Tell me—is your bra black or blue?" inquired Arthur, fixing the wench with a penetrating stare.

"You'll be wearing one soon," was the tart reply.

"Hmm—she's deeper than I thought," said Arthur in a conspiratorial aside.

This saucy badinage flared up as our serious discussion on pop as an art form, violence in human relationships and the effects of racialism on modern American thought, teetered over under the onslaught of alcohol.

The gentleman who appears on stage in a fire hat and screams as if he were attempting to invoke Baal and the forces of evil, is currently leading his Crazy World high in the chart with "Fire" his first hit.

These are glad tidings for fans of the thoughtful extrovert, born out of the turmoil of last year's hippy underground revolution.

DANCING

It is year since Arthur made a grand entrance at Windsor Blues Festival, steel helmet afire, on a mobile crane.

Since then he has released an album and successfully toured America.

But he returns minus his original musicians, both crushed by nervous breakdowns induced by the strain of touring. And Arthur isn't feeling so hot himself.

"I have a damaged leg caused by knee wobble dancing, and two broken bones in my right foot caused by a falling amplifier," revealed Arthur as the first drink was being ordered.

"It happened as I was singing 'Devil's Grip On Me'—I gave the finest scream in my life. If I don't get my foot seen to pretty soon, I'll be ruined for life. But what can I do?"

NEXT WEEK IN BRITAIN'S BEST MUSIC PAPER

ARTHUR BROWN

on the new singles

PLUS COMPLETE COVERAGE

OF THE LATEST EVENTS

IN POP, JAZZ AND FOLK

BYRD GRAM SAYS NO T

BY TONY WILSON

THE Byrds began a tour of South Africa last week—without 22-year-old organ and guitar player Gram Parsons. Explaining his decision, which means Gram is now an ex-Byrd, he said, "I first heard about the South African tour two months ago. I knew right off when I heard about it that I didn't want to go. I stood firmly on my conviction."

"The Byrds are a very professional group and they thought it very unprofessional of me not to do it. I thought it was short-sighted saying it was confirmed without finding out about the South African situation first. It was just two conflicting opinions."

How much did Gram know about South Africa's racial policies? "I knew very little about South Africa before the tour was mentioned," replied Gram. "I knew there was an intense problem but I didn't know what it was based on. I began to talk to people who had been born there and I found out."

Gram himself was born in Georgia,



GRAM: new group

another place that has its race problems. He was born in Waycross in the Okifnokee Swamp area. Of Georgia, he said, "I won't go back there except to see friends. I have a lot of good friends in the South—and they're not all white."

Continued Gram, "I think the South in America is where you find the good, simple people concerned with the elements, the rain and the wind. In the Mountain regions there

are people who still speak in an Elizabethan accent and it's from there that I extract some of my music. And it's where rhythm and blues come from."

Gram will now lead his own group. "The group's already formed although I can't say too much about it. We plan to come over in about two weeks. The group is basically a southern soul group playing country and gospel oriented music, with a steel guitar."

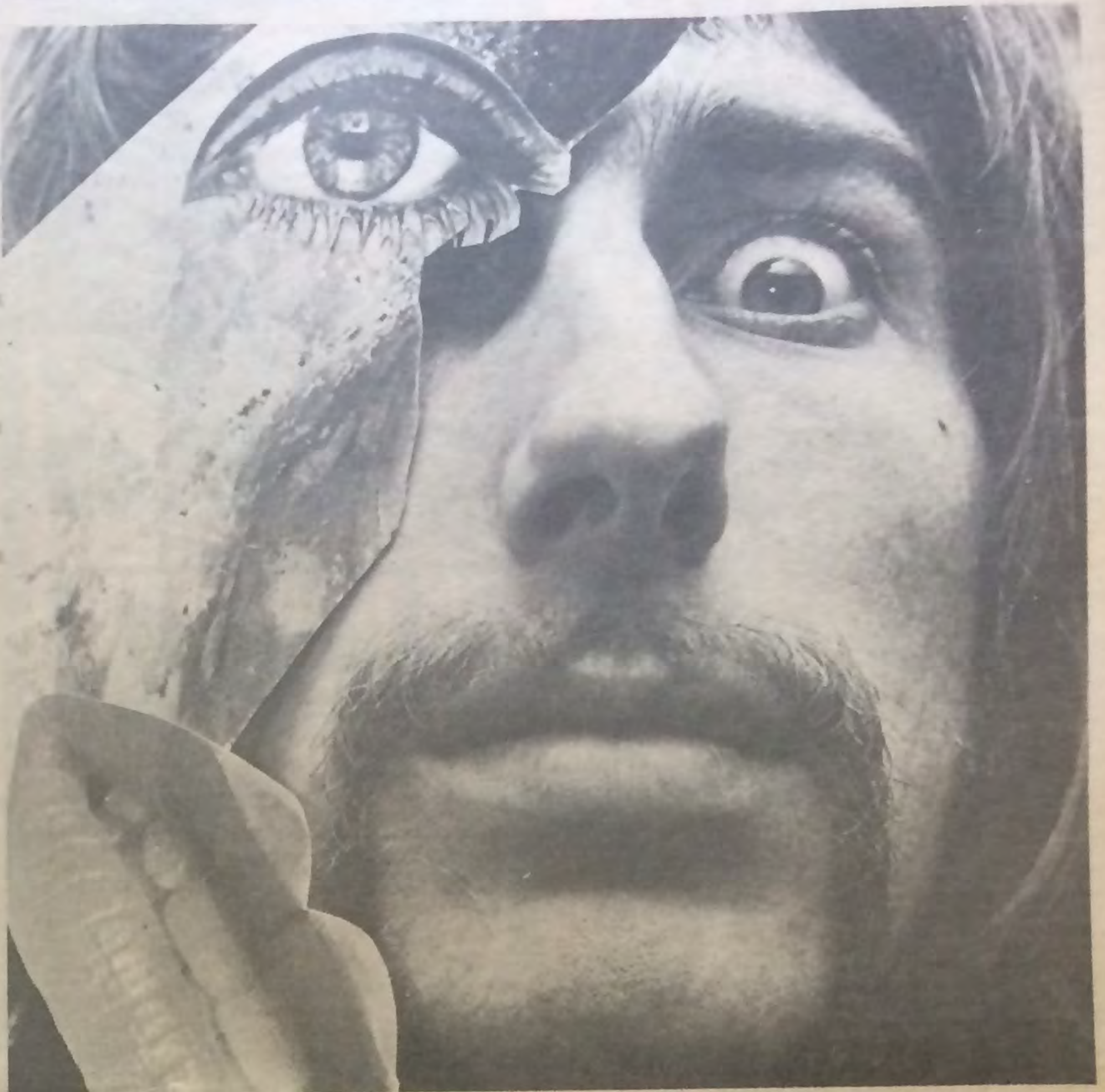
The Byrds played their last gig with Gram as a member at the Royal Albert Hall last week. Already there were signs of a rift when Rodger McGuinn and Chris Hillman chatted to Melody Maker at the concert. They refused to be drawn on the split in the group and reckoned to get it sorted out after their South African visit.

However they were more forthcoming on their musical directions. Said Rodger, "We were kind of

astonished out Byrd Britain. W Britain up "I think true to Chris. "Bu that the is been here." The Byr of the Wes not relate what is Coast. "W San Franci Chris. "I c into any pe into Roger e "I see the entity. Wh doing the s fused by I think we time to ch we don't w if the gr

dear readers, the Crazy World of Arthur Brown—

'I am the god of Hell fire'



ARTHUR BROWN: 'London will disappear'

Exploration
by
CHRIS WELCH

"If I give up performing for six weeks now, just when things have started to break, then I'll be set back another year. So I can't give up. I think I'll wrap my knee in a mixture of lager and carrots."

"I shouldn't be singing really — it's exhausting."

How did Arthur enjoy America?

"Amazing scenes. The first thing kids of 15 years upward ask you is: 'What sign of the Zodiac are you born under?' Then they know what sort of person you'll turn out to be — quiet or talkative — and they know how to approach you. They are into the occult, and of course they read things into our act."

"Here our act is a shock-visual thing. There they see mysticism and and the atmosphere can get very intense. I was doing 'Put A Spell On You' at the Scene, New York, and I saw three girls staring at me."

"I made some mystical passes, and they were transfixed. I could have done anything with them — marched them to the edge of a cliff. It really was amazing."

"In Frisco all the music is blues based. All guitars and no organs. There is nothing like the Nice at all. When we went on the first reaction was 'What's it all about?'"

"By the third night they were hating our guts. I was really worried. They thought I was evil and our whole act was evil."

"On the fourth night we had to wage a psycho-

logical battle — putting on evil stuff and smiling at the same time, to prove we weren't evil ourselves, but that we were portraying evil."

"Suddenly they broke into applause, and that was reassuring. They don't like anything bad or violent. Nobody takes it seriously here — they just yell for another pint."

"In Spain we were playing an open air night club and a German eating his food demanded that the manager: 'Stopped zose pigs playing,' he claimed we were stopping his digestion."

But despite the jokes, Arthur takes his music seriously and feels pop has a role to play in society."

"Up to now pop has been a plaything. It's going to be taken more seriously as a vehicle for messages to the people."

"When Terry Dene turned down £5,000 a week and went into gospel singing, he did it because he couldn't put his message across in pop. Now we can."

MESSAGE

"Why did so many people turn to the Maharishi? Because they are looking for something. What's our message? Well we are trying to tell a person that he is capable of anything, and that he can judge anything, without relying on anybody else."

"Because of the excitement of the music and the visual aspect we can make our poetry and lyrics acceptable, and make people judge for themselves."

"Kids are so hip now. For a lot of kids pop is half their life. They don't just want to dance, they want to know if the person performing has something to express. Tyrannosaurus Rex

believe in what they are doing and the kids are accepting it."

"If people reject our experiments, at least we have made them think. England has been smug for a long time — about everything. We haven't got an Empire to turn to now, so we are having to turn inwards and look at ourselves. It's a time for self-examination."

What do the words of "Fire" mean?

"I take the words very seriously. We're saying 'You've fought hard, but everything you have got is going to burn. All your money and property is worth nothing unless you are worked out as a person.'"

"The trouble is, telling people to examine themselves doesn't get much of a reaction. When Wallace says: 'Smash the Blacks,' he is taking a positive direction, that gets a positive reaction."

But self-examination may prove an idle pursuit if one of Arthur's predictions comes true. He is convinced we are due to be submerged beneath the Atlantic here the decade is out."

"I expect within the next ten years London and the whole of South America will disappear and Atlantis will rise up. This had been predicted by the man who predicted the death of Kennedy."

"London is built on hills riddled with faults and underground railways. When I lie in bed at night I can hear the whole house shak-

ing. I thought at first: 'Oh, it's just some ghosts.'"

"A lot of people think I'm stupid, but I've had a university education... At this point it would be only fair to explain that the quenching draughts of ale were reducing both the MM and the Crazy World to uncontrollable mirth."

"He needs a damn good bath," said a city gent standing next to us at the bar. He actually said it — with good fascist bitterness."

"Hang on — I'm just going to pose this chap a problem," said Arthur, and immediately engaged the gent in a serious conversation about pop and philosophy. The gent gave in after a few minutes and disappeared into the room named after him."

It was time for Arthur to quit as well, and making me a present of the squashed top hat, he rushed off as if he expected Fleet Street to sink beneath the waves at any instant."

TO SOUTH AFRICA

SON AND WINA GOLDEN

finished when our album, 'Notoriety Byrd Brothers' was a hit in Britain. We had sort of given up after 'Trun, Turn, Turn'."

"I think our first tour was destructive to our British reception," said Chris. "But I think we've corrected it the last couple of times we've been here."

The Byrds were in the vanguard of the West Coast scene yet they do relate themselves particularly to what is happening on the West Coast. "We're nothing like the newer San Francisco or LA groups," said Chris. "I don't think you can put us in any particular category."

Rodger extended this thought with, "I see the group as an international entity. Wherever it lives it would be the same thing. We're not interested by the West Coast sound. We think we are a group that will continue to change musical style because we don't want to be classified."

If the group are influenced by any

sound at the moment, it is the country and western music emanating from Nashville. The two Byrds agreed that they had become country and western based although it is not the stereotyped nasal twangings that pour out of the Nashville studios. "You've got to move around," explained Rodger. "You have to keep moving or you're a sitting duck."

Rodger predicted that country music would be the next big thing. "You can notice what Bob Dylan is doing. And look at the success of artists who have gotten into a country bag — Bobby Goldsboro for example, who wasn't doing country stuff before. Buffy Saint Marie is doing country songs."

"But country music won't last long either," said Chris. "It'll be more of a novelty. I have a suspicion that electronic and space music will be really big by 1970, because that's when we're supposed to have a man in the moon."



The Beach Boys

Do It Again

Capitol CL15554

Tim and Paul

Smile If You Want To

Parlophone R5714

Reparata and The Delrons

Weather Forecast

Bell BLL1021

JIMMY RUFFIN

Don't Let Him Take Your Love From Me

Tamla Motown TMG664

JANE MORGAN

There's Nothing Else On My Mind

Stateside SS2121

CHICO ARNEZ

Hawaiian Shuffle

Columbia DB8452

THE NOCTURNES

Carpet Man

Columbia DB8453

ANDY FORRAY

Sarah Jane

Parlophone R5715




ELMER HOCKETT'S HURDY GURDY

Fantastic Fair

THE MOOD MOSAIC

Yellow Spotted Capricorn

Parlophone R5716

TYRANNOSAURUS REX

"My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows"

Regal Zonophone LRZ1003

THE MOVE

Something Else From The Move

Regal Zonophone TRZ2001

THE PINK FLOYD

A Saucerful Of Secrets

Columbia SX6258

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Sq. London W.1

A fitting memorial to the great Wes

WES MONTGOMERY: "A Day In The Life." A Day In The Life; Watch What Happens, When A Man Loves A Woman; California Nights; Angel; Eleanor Rigby; Willow Weep For Me; Windy; Trust In Me; The Joker. (A&M AML2001.)

Montgomery (gtr), Herbie Hancock (pno), Ron Carter (bass), Grady Tate (drs) with woodwind, strings, harp and percussion.



MONTGOMERY: he could also be bluesy

There is a sad irony in the title of this album prepared for release before the news of Wes' tragic death. It makes a fitting memorial containing, despite the occasional dull patch, some very fine guitar indeed.

Recordings never quite captured the tone or breath-taking technique of his in-personal performances. This was partly due, I think, to the tastefulness of his playing — he was never flashy never fell to the temptation to show off his virtuoso possibilities.

SWINGING

His approach to improvisation was a subtle one, preferring understatement and the timing of two notes to over-elaboration. The fingerbusting runs were used sparingly and to maximum effect.

This album shows off the gentler side of his work — he could also be as bluesy, or swinging, as the best. The choice of material is wide and two of the best tracks are Beatles' tunes — "Eleanor Rigby" and a superb version of "A Day In The Life" which is utterly unlike the original conception of the tune.

DRAMATIC

Don Sebesky, rapidly becoming one of my favourite arrangers, is to be congratulated on his scores. The strings are occasionally a little lush for my taste, but they are recording with great presence and generally used for the maximum dramatic effect. Sebesky's talent is well demonstrated on the title track and in his interjections on "Trust In Me" of the Montgomery composition "Angel."

The rhythm section, as a glance at the line-up suggests, is first class and there are flashes of superb Hancock piano — B.D.

LEE KONITZ

LEE KONITZ: "Abstractions." Topsy (a), There Will Never Be Another You (b), I Can't Get Started (a); Donna Lee (b), Two Not One (b), Don't Squawk (b), Ronnie's Line (c), Background Music (b). (Atlantic 590020).

(a)—Konitz (alto), Warne Marsh (tr), Billy Bauer (gtr), Oscar Pettiford (bass), Kenny Clarke (drs)

(b)—as (a) plus Sal Mosca (pno).

(c)—as (a) plus Ronnie Ball (pno).

THE LEE Konitz-Warne Marsh records of the mid-1950s have long been firm favourites of mine and these tracks, all recorded in 1955, make a delightful set.

In those days Konitz was the only real alternative to Parker among contemporary altoists and his cool — the adjective was justified for once — airy sound had more in common with the Lester Young followers among tenor players than among his fellow alto saxists. He, in turn, was to be a big influence on such musicians as Paul Desmond and Johnny Dankworth.

There was a pure, almost baroque, feel to his music in those days — in some ways his improvisations were mathematical, yet they were never devoid of that pure emotion which you find in, say Bach.

Today, I find Konitz a disappointing player. He has jettisoned his own, highly personal and completely valid methods for what seems to me to be an attempt to catch up with what the younger, avant garde men are doing.

In the '50s, Warne Marsh was the perfect partner for Konitz and, at times, only the slightly deeper sound of the tenor can distinguish the two. The rhythm section does not sound at all dated and the performance of the two principals sound as fresh as ever.

A very welcome album. Now — as Konitz, Marsh, Mosca, Bauer and Ball were all pupils of Lennie Tristano — will somebody please re-issue the Trinstanos — B.D.

BOLA SETE

BOLA SETE AT THE MONTEREY JAZZ FESTIVAL. Manha de Carnaval, A Felicidade; Samba de Orfeu, Soul Samba, Flamenco. (Verve VLP 9208.)

Bola Sete (gtr), Sebastian Neto (bass), Paulinho (Drs). Monterey Jazz Festival, September, 1966.

A FEAST for followers of the incredible guitar playing of Bola Sete.

You couldn't ask for better than this. Guitar, bass and percussion all the way through — and what percussion.

There's one long excursion into flamenco and a myriad of sounds from Brazil plus solid undiluted jazz guitar. Drummer Paulinho nearly steals the spotlight on occasion.

A tremendously tight player, his solos are humorous, dexterous and highly entertaining. The quality of the recording is excellent and the Monterey crowd lend that exciting "live" feel to the album. Sete fans can't afford to miss this. — J.H.

DINAH WASHINGTON

DINAH WASHINGTON: "Back To The Blues." The Blues Ain't Nothin' But A Woman Crying For Her Man; Romance In The Dark; You've Been Good Old Wagon; How Long, How Long Blues; Don't Come Running Back To Me; It's A Mean Old Man's World; Key To The Highway; If I Never Get To Heaven; No Hard Feelings; Nobody Knows The Way I Feel This Morning. (Saga ERO 8070.)

WOMEN who sing jazz and the blues are a rarity. After Billie Holiday who do you turn to? Our choice is Dinah Washington.

She is not in the same league as Billie, that's true. And she often got herself lumbered with mediocre bands and material.

But when the right songs and musicians came along, you got a vastly changed Dinah.

Like on this album where she sings pure, unadulterated, hearty blues. Some of the songs specifically deal with vicissitudes that face a woman when she loves a man. And Dinah, who certainly suffered in the battle of the sexes (she was married eight times), brings what might be called a ring of authenticity to the tales of the matrimonial skirmishing.

She had a magnificent voice and, like Billie Holiday, had a trick of raising it, quizzically, at the end of a phrase as she laconically dealt with the errors of lovers and their endless ingratitude.

The blues are a much maligned and ill defined style of music. But people who are really getting the message across, by instrument or voice, don't have to shout about their integrity and authenticity. Their artistry forces you to listen. And that's exactly what happens when Dinah Washington sings. — J.H.

CAL TJADER

CAL TJADER: "Hip Vibrations." Blues March, Georgy Girl, Hip Vibrations, A Waltz For Diane, Windy, Sweet Honeybee, Django Moonin', Conto De Ossanha. (Verve VLP 9215.)

THIS album has a lot going for it. The personnel of the band includes such famous names as Ernie Royal, Marvin Stamm, J. J. Johnson, Ron Carter, Richard Davis, Herbie Hancock and Jerome Richardson.

The arrangers were Bobby Bryant and Benny Golson. Why doesn't it mean much then? Because of the star — Cal Tjader.

He is a skilled musician. He's got a workmanlike technique and can glibly skip in, out and through melodies like a butterfly with no particular place to go. How the album needs a destination.

When you fix up an accompanying band of this calibre and power, you've got to be a soloist with a vital voice, not a decorator of melodies.

Cal Tjader sounds of too slight musical stature here to justify his all star backers and arrangers. — J.H.

Jazzscene ctd. Newport breaks all the records

Newport, Rhode Island

IT was a weekend to remember forever. The 15th annual Newport Jazz Festival was a triumph from every point of view—as a musical banquet, as an international conclave, as a box-office bonanza. George Wein reported a total of 54,800 admission at the seven concerts, an all-time record. He also had the biggest opening night ever (7,500 to hear Nina Simone, Cannonball, Gary Burton and others), and the biggest single night ever (a sell-out crowd of 18,000 Saturday evening, when the attractions included Dionne Warwick, Hugh Masekela, the Alex Welsh band and Duke Ellington.)

For big band fans, this was an incredible festival. Not only was the swing era the subject of almost an entire show on Friday night, but in addition the orchestras of Don Ellis, Ray Charles and Clark Terry were heard, as well as two fine student bands.

Though not normally as demonstrative as the Monterey fans, the crowd was aroused to accord standing ovations on several occasions. Not the least of these was Roland Kirk, whose appearance with his battalion of horns, playing everything from a tenor sax ballad ("Alfie") to a virtual sonic impression of World War III, left his audience screaming for more.

At the matinee, Ray Charles was the sensation of the weekend. He drew 8,000 people (a matinee record) despite a blazing Sunday afternoon that sent many Newporters fleeing to the beach. The first half of his programme featured his band, along with such crowd-pleasers as pianist-organist-singer-dancer Billy Preston, the Raelettes, and an easy-listening r & b singer named Andy Butler.

For the second half, Ray himself was on for a solid 90 minutes, charging everyone's emotional batteries with a mixture of flawlessly paced pop vocals, r & b and rock favourites, ballad standards, trenchant piano, and comedy interludes that revealed Ray's greater-than-ever rapport with his followers.

Another matinee sensation was Tal Farlow. The incredible guitarist, heard so rarely in public for the past ten years that he has become a legend, brought the audience to its feet at the end of his first festival appearance. Playing everything from a Latinized "Summer-time" to a minor Oriental-flavoured blues and Horace Silver's "The Preacher," he was superbly backed by a rhythm section featuring Johnny Knapp's ferociously swinging piano.

In general, it was a rewarding weekend for guitar fans. Contrasting with a succession of overloud effects at the July 4 opening show (Adderley's newly amplified sax, Mongo Santamaria's extrovert nonet, too much miking even on the Gary Burton Quartet), it was a delight to relax in the soft beauty of an unaccompanied duet by Jim Hall and Barney Kessel. Announced as an abstract

work, it was actually ad libbed on the changes of "Stella by Starlight."

It was, too, a fantastic festival for alto fans. Sonny Criss, with his Carter-plus-Parker-plus-Criss beauty of sound and fluency of style, drew yet another standing ovation, backed by bassist Junie Booth, drummer Mousie Alexander and pianist Bill Taylor (who was present mainly as the smooth, articulate compeer for most of the shows).

Another group that brought the roaring fans to their feet was the avant garde trio of the phenomenal Elvin Jones. Sharing credit with the drummer were Joe Farrell, a greatly underrated quasi-new-thing tenor and flute man and Jimmy Garrison, whose bass solo almost defied belief.

Vi Redd, making her Newport bow, was even more impressive with her throaty soul singing on "Rocks in My Bed" than with her Bird flights on alto in "Lover Man."

Still more alto power: Johnny Hodges and Benny Carter played a quintet set with Ellington, Jeff Castleman and Rufus Jones, but Duke spoiled it by poor programming that seemed to lean heavily on everyone but Carter. The Ellington band in general was below par, in two evening sets, with Paul Gonsalves in poor shape and Jimmy Hamilton absent (he quit the band last week after 26 years).

There was so much more that the mind boggles trying to recall it all. West Coast avant garde vocals by the Sound of Feeling combo ("My Favourite Things" sung in 7/4), Afro-Cubisms by Montego Joe's combo; Ramsey Lewis, Horace Silver, and what must be the world's greatest college band, the University of Illinois Jazzmen.

Because highway construction will cut into the present grounds, Newport must give up its fine field and look for a new site in 1969. But, says Wein, "I'm not worried. The future of the festival has never been more secure." Since Newport has long been a bellwether of the music as a whole, it seems safe to assume that the outlook is similarly sanguine for the future of jazz. —LEONARD FEATHER.

Alex's most memorable moment

OF all the dozens of offerings at Newport, few if any could claim a more heart-warming reception than the set in which Alex Welsh's band performed.

The climatic moment was the appearance (with the band) of Joe Venuti. The violin pioneer told me (and George Wein told the audience) that his real age is 74, ten years more than has commonly been believed. Whatever the true age may be, his warmly melodic treatment of "Body and Soul" and full-steam-ahead rundown of "Sweet Georgia Brown" completely fractured an audience most of whose members were much too young to know him. "I'm overawed," Alex Welsh told me backstage as we gazed out on the crowd, biggest in Newport's 15-year history. "It's the most memorable moment of my life — it's almost too much to take in."

"The setting is so marvelous; the amplification is great. And to think that last night we heard Duke, Basie, Woody and Dizzy's bands all on one show! It brought a lump to my throat and tears to my eyes."



WELSH

The feeling was obviously mutual as the audience responded to the Welsh band. "Squeeze Me," arranged directly off the old Rex Stewart record, was crisply delivered with top-notch work by Alex, Johnny Barnes and Roy Williams.

Then came the four guest stars added to the band. But Bud Freeman was unusually relaxed in "Exactly Like You." "I Got Rhythm" was given the rare honour of being introduced just the way Gershwin wrote it.

Pee-Wee Russell was heart-rendingly beautiful in his original "Pee-Wee's Blues," followed by a "Love is Just Around the Corner" that reminded you, if you were old enough, of the Commodore Records days.

Ruby Braff came on next, convincingly telling the melancholy message that "Nobody Knows You When You're Down And Out," with an affecting baritone interlude by Barnes. Then came the old Louis Armstrong chestnut "No One Else But You," featuring a superb cornet, trumpet interplay between Braff and Welsh.

The Venuti triumph which followed led to vociferous demands for an encore.

Alex said later, "It's been an unbelievable experience. Years from now, the moment I'll remember most of all will be the sound we heard when we arrived here last night, walked into the enclosure to hear that fabulous Basie band, and saw thousands of feet tapping." —LEONARD FEATHER.



CLARK TERRY

RADIO JAZZ

British Standard Time

FRIDAY (19)

4.5 am J. All That Jazz (Fri. Mon-Thurs). 7.0 H1: Jazz. 7.30 V: Irish Jazz Groups (Noel Kélehan Quintet, Leif Reck Trio). 11.5 0: Jazz. 11.30 T: Pop and Jazz. 12.0 T: Modern Jazz Quartet. 12.5 am B1 and 2: Alexis Korner With Jazz Film Soundtracks.

SATURDAY (20)

5.0 am J: Jazz Book. 12.10 pm B3: Jazz Record Requests (Ken Sykora). 2.0 E: Victor

Feldman, Coleman Hawkins.

2.40 H1: Radio Jazz Magazine.

7.15 V: Dutch Swing College Band. 10.30 Q: Pop and Jazz.

11.30 T: Duke Ellington. 12.0 T: Modern Jazz Quartet. 12.5 am J: Sammy Davis Jr.

SUNDAY (21)

3.5 am J: George Shearing.

5.30 pm H1: Johnny Hodges.

7.0 B1: Mike Raven's R and B Show. 7.20 Q: Big Band Serenade. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Kai Winding, Charles Fox). 9.0 U: Pop and Jazz. 9.5 J: Finch Bandwagon.

MONDAY (22)

3.45 pm H1: Dutch Swing College Band. 10.0 H1: Bill Evans Trio. 11.10 M: Jazz. 11.30 T: Pop and Jazz (Nightly).

11.0 T: Jazz (Nightly)

TUESDAY (23)

5.45 pm B3: Jazz Today (Charles Fox). 11.0 U: Berlin JF (Guitar Workshop). 11.5 0: Jazz in Italy.

WEDNESDAY (24)

8.15 pm B1: Jazz Club (Brian Lemon Trio, Michael Garrick Sextet). 9.5 E: Jazz Singers.

9.20 0: Jazz for Everyone. 10.20 E: (1) Peter Nero (2) Rosemary Clooney, Bing Crosby

(3) Wes Montgomery (5) Ray Anthony Ork. 10.30 Q: Jazz Club. 12.15 am E: Jazz And Near Jazz. 12.30 M: Jazz.

THURSDAY (25)

4.35 pm U: Jazz Magazine.

5.0 H2: Jazz. 7.5 H1: Jazz.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.

B: BBC 1-247, 2-1500/VHF, 3-364/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 987/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Chris Welch



Pop singles



BRIAN WILSON: wrote it with Mike Love

BEACH BOYS: "Do It Again" (Capitol). Why hasn't anybody thought of it before—distorted drums! the novel intro features fuzz-tone bass and snare drums, and sounds destined to become the next recording effect craze. This is the most distinguishing feature of a fairly ordinary production of a Mike Love, Brian Wilson song, that rocks along with a hand-clapping backbeat, but doesn't lead far. We have probably come to expect too much from the Beach Boys. Viewed as a straight pop release, it is suitably groovy, without setting one's ears alight.

HUGH MASEKELA: "Grazing In The Grass" (UNI). South African trumpeter with a simple style and funky tone — just the sound to bring trumpets back into favour, without the corniness of Herb Alpert. This mid-tempo instrumental is having huge success in the States, where Masekela is a "hot property" as they say in US trade magazines. Hugh played on the Byrds' "Rock And Roll" star, and his mixture of pop and jazz is shaking up club goers of the West Coast.

Not likely to be a big hit here, but keep your ears open, trumpet players. Fast runs and split high notes have kept you off the scene too long.

PATTERN PEOPLE: "Love Is A Lover Living To Be Loved" (MGM). These chaps claim the Beach Boys, Association and Fifth Dimension as their favourite groups, which explains their use of bright harmonies. But if asked to list my complaints I would include the rather disturbing qualities of the lead vocalist when he makes his appearance, drifting from a sheep to a Swiss yodeller. The arrangement is imaginative, however, including the use of bright trumpets. Is the Masekela sound hitting our producers already?

HARLEM SPEAKEASY: "Aretha" (Polydor). Bright arrangement that has the same Calypso feel of Unit Four Plus Two's "Concrete And Clay" if you can remember that far back. It all sounds soulful — Aretha, Harlem, Speakeasy — get it? But the effect is more Mary Lou, Kingston, Jamaica. Quite fun.

RAY CHARLES: "Eleanor Rigby" (Stateside). Here is a surprise. Ray back and on a Beatles tune. He

A fairly ordinary production from the Beach Boys

gives one of the finest songs ever written by Lennon and McCartney a biting treatment, speeding up the words over a string backing.

He is in fine vocal form, but the treatment effectively destroys the full meaning of the song, in the same way in Four Tops destroyed "If I Were A Carpenter."

I enjoyed the Tops' "Carpenter" because it swung, but in this case there is nothing to replace the original mood, to make the destruction worthwhile.

CHAMPION JACK DUPEREE: "I Haven't Done No One No Harm" (Blue Horizon). Champion Jack at 58 is one of the last New Orleans barrelhouse pianists and entertainers operating today.

He has signed a contract with Blue Horizon, and on this release he is featured with Johnny Almond on baritone sax. Jack sings without screaming, on a rolling tumbling riff. B side "How Am I Doing It" features guitarist Stan Webb of the Chicken Shack.

JON AND JEANNIE: "Lover's Holiday" (Bea-

con). "English and white! They only met in the studio on the morning of the session!" Thus spake their publicist eagerly clutching a copy, and waving it inches from my nose, while I was trying to dig Cab Calloway's latest EP.

"That sounds diabolical for a start," was my response. But in fact, it grooves along, with much joy and soul and if you close your eyes, and stick your fingers in your ears, you might think they were coloured and direct from the Apollo! It's a gas, gas, gas and deserves to be a hit.

OTIS REDDING: "Hard To Handle" (Atlantic). A Stee Cropper production on a fairly straight ahead tune, with Otis in good voice, without being sensational. Soul fans seem to be having rather a hard time release-wise at the moment.

After two or three years saturation, the soul sound is fast losing favour on the broad plane of events. The main source of soul events seem to be Aretha Franklin.

Meantime fans can groove to a Redding item from the archives.

CHRIS FARLOWE: "Paint It Black" (Immediate). Here is an old track from "The Best Of Chris Farlowe" LP, and one of the best things Chris ever recorded.

Mick Jagger produced the session, with a brilliant strings and brass arrangement by Arthur Green-slade.

Chris roars away on the Jagger, Richard hit, and it would be nice to see this attract some attention.

TIM ROSE: "Long Haired Boy" (CBS). Past singles by Tim have been pretty dire, due mainly to the backing and material.

Now here is a poignant version of Tim's own composition with brilliant produce by Al Kooper, the brains behind Blood, Sweat and Tears. The song is about girls in their early twenties who idolise long-hair groups they know.

"Groupies base a big imaginary prestige and social thing around their friendships with pop stars," says Tim. It's a chart contender.

NINO TEMPO & APRIL STEVENS: "Ooh Poo Pah Doo" (London). Never have understood

the fascination for this riff. I think the words are a drag and the tune is just a pony re-mix of about a hundred better.

But every now and then Sandy Nelson, Chris Montez or someone hashes it up on an album and now this duo have decided to make it a single.

Highly competent and professional backing, with quite exciting brass, all rather wasted behind the weak vocals. About time this tune was buried.

BUGALOO BRASS: "Grazing In The Grass" (Decca). Oh dear, the session boys are having a go at the Hugh Masekela hit. Only, shouldn't it be Boogaloo?

For God's sake isn't there anyone among the older generation of British musicians with one tiny spark of imagination? Isn't anybody brave enough to show originality? All that talent is

HUMPERDINCK TOMS TOM NEW ALBUMS

AFTER repeatedly listening to the new Tom Jones and Engelbert Humperdinck albums, we're forced to go against personal preferences and nominate Engel as the undoubted winner. The reasons are hard to define.

The all-round production of Humperdinck's album is cleaner and more of an entity. His songs are more varied and more worthy of his voice.

But don't get the impression that Tom's album is sub-standard. Far from it. He's on a ballad kick with a country flavour and his voice is in peak form. The albums are:—

ENGELBERT HUMPERDINCK: "A Man Without Love" (Decca). Includes "From Here To Eternity," "Spanish Eyes," "Up, Up and Away," "What A Wonderful World," "By The Time I Get To Phoenix."

TOM JONES: "Delilah" (Decca). "Weeping Annaleah," "One Day Soon," "Lingering On," "My Elusive Dreams," "Take Me."

MANFRED MANN: "Mighty Garvey!" (Fontana). An album from Manfred is a rare event, and the delay has probably been due to a search for common ground among this group of individuals. A way had to be found to combine their varied talents and attitudes. The search has found "Mighty Garvey," an imaginary figure who provides an ideal target for several



MANFRED



ARETHA



BOLAN

satirical pokes. Garvey can take on the role of Irish Showband — as Edwin O'Garvey — or as a Frank Sinatra type "ring-a-ding" singer backed in Las Vegas den of wealth and bad taste by the "Ruddy Bitch Trio." The result is often amusing, and the impressions are singularly accurate. It sounds like Klaus Voorman doing the scat singing bit, and Mike Hugg does a fair impersonation of a Buddy Rich drum break. Then there is Eddie "Fingers" Garvey, introduced by Tom McGuinness in best rock and roll style. Apart from the Garvey tracks, each headed "Happy Families," there are various Michael D'Abo compositions, revealing his imaginative lyrics, plus a couple of hits "Mighty Quinn" and "Ha Ha Said The Clown."

SIMON AND GARFUNKEL: "Bookends" (CBS). A thoughtful, clever and well-produced album. The songs are not

particularly tuneful, but S. and G. put them over with Beatles fervour and Beatles conviction. The words contain the strength of their work. What a change to hear songs mentioning Kellogg's Cornflakes, the New York Times, a Greyhound bus and the Salvation Army bands instead of moon and June. The words capture part of America today, a lot of its sickness and tragedy. Only a Philistine could fail to be moved by some of their songs. Includes "Save The Life Of My Child," "America," "Old Friends," "Fakin' It," and "Mrs Robinson."

TYRANNOSAURUS REX: (Regal Zonophone). There must be many young men who play bongoes and guitars in their pads, sipping wine, smoking endless cigarettes, knocking over piles of Debussy albums; refusing offers of coffee from their chicks, remembering "Duke

Of Earl," trying to stay awake about 4 am; wiping sweat off their brows as the electric fire gets too hot, reaching for the Anadins to sooth the pain; putting ash trays on the tape-recorder to make it work — and cursing that they didn't think to make an LP like Marc Bolan and Steve Peregrine Took. The attraction of this simple duo lies in their simplicity, fun and beauty. Marc's lyrics, thoughtfully included inside the sleeve, make pretty poetry. And they wrap the strength of rock and roll around them on songs like "Mustang Ford" and "Hot Rod Mamma" revealing Marc's penchant for early pop.

O. C. SMITH: "Hickory Holler Revisited" (CBS). A tremendous album by the best of the recent crop of new singers. Who would have thought the rather indifferent singer who came over with the Count Basie band a few years back would turn out an album like this. As Della Reese says on the sleeve, singers today are storytellers. And O. C. Smith tells stories that mean something with a meaningful voice. He gets power and credibility into his story/songs. Highly recommended. Includes "Sitting On The Dock Of The Bay," "Main Street Mission," "Little Green Apples," "Long Black Limousine," and, of course, "The Son Of Hickory Holler's Tramp."

REMEMBER:
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GOODNIGHT, SALLY
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111



BIG T



FOLK FORUM

Roy Harper —folk's one-man Mother



BY TONY WILSON

SOMEONE recently described Roy Harper as a one-man Mothers of Invention. Not a bad description because Roy's songs often contain a strong element of "send-up". This is mainly directed at the accepted values and concepts he finds around him. In fact, a close look at his songs will reveal, occasionally, a sending up of himself. Roy, it seems, is in constant state of self re-appraisal and re-think.

"I live on a precipice. If you were to give me a million pounds, you wouldn't see me again. I'd have bought an island somewhere and I'd be setting up a community," said Roy when he visited the Melody Maker recently. Well, that's not likely to happen but Roy is earning some nice royalties from "Come Out Fighting Genghis Smith," his CBS album, sales of which are approaching 10,000.

Roy sees his personal "precipice" as almost a parallel to Mao's China. "Instead of having a public purge, I'm having a private purge," he continued. "A couple of years ago my life could have fallen into a big rut. I had everything set the way I wanted it, I was nice and satisfied, but that could only have led to the same mental suburbia that seems to be the lot of rather dismal society we exist in."

"The only way to combat this sort of substitute satisfaction was to complicate things for myself. By actually tackling more than I thought I was capable of and purposely introducing hang-ups into my life."

Roy is currently complicating his life by juggling four projects all at once. The first one Roy talked about arose from his appearance at a free show in Hyde Park a couple of weeks ago where he competed and played and sat in with the Pink Floyd and Tyrannosaurus Rex. "As a result of the Hyde Park scene I'm writing an operetta with the Nice and a group called Jethro Tull. It was a beautiful scene and seems to have brought everyone together. It's all going to happen this summer, you know, and as Lee Jackson of the Nice said to me, 'All the ravers have got to the top'."

Roy's second project is the recording of his next album on which work has already started. The third is another operetta to be written in conjunction with multi-instrumentalist Ron Geesin and the fourth, slightly more fraught with hazards, recording with Donovan.

"Donovan has just said that he'd like to record with me and obviously I'd like to do that. So you see I'm going to be very occupied. But I'll have a few spare tea breaks up my sleeve and if you're only half listening I'll really be able to confuse you badly with a few of them."

The project that concerns Roy immediately is his second album. Roy thinks that there will only be seven or eight tracks on the album because "McGoohan's Blues" will take up over 20 minutes of the record. "But there'll be no punches pulled on it, particularly on songs like 'Bakerlyunacy,'" added Roy.

One of Roy's worries with recording is a danger of commercial sell-out. "You know, they try to push me in commercial directions all the time, but they'll never succeed. 'Just look at so-and-so' they say. 'He's a nice little singer and he writes nice "little" commercial songs. Why can't you Roy? You'll never get on you know.' I don't like prejudgments but anyone who starts a conversation like that has got to be a first class twerp," said Roy, moving into top gear. "To be able to say that you've got to be blind to what's happening on this scene at the moment."

"If you get someone like that in front of you, it's best to just address on the spot."

Roy is very firm about what he wants to do in the recording studio. "If someone said to me, 'It's no good, Roy, you can't put those lyrics on your record, they're too much,' I'd tell them 'OK, we don't make the record' and I think that's how all of us should be," said Roy.

"We should not be led into producing for the 'Mrs Thursday Society' around us, just for the sake of money. They say you can't buy instant soul with it."

"I suppose you can if you're a sports car. What I'd really like to do is to form a thirty-piece band with the Mothers, the Floyd, the Nice, Tyrannosaurus Rex, the Scaffold, the Liverpool Scene, Peel and me, and have the total PA all arranged in a big, free space somewhere and just play for two days solid."

"People would be just

wandering on and off as they felt like it and play whenever they thought they had something to add. You could develop total integration with the audience instead of the distant sort of mystique that surrounds people like the Beatles.

"I feel sorry for the Beatles sometimes. All that Rolls

Royce world seems to have severed them from that type of communication. Audiences ought to be more turned on and the only way to do it is to get amongst them. We all live contemporary and make no mistake we all die contemporary and we only have one chance to get in there and happen.

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See Thursday.

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HUMPERDINCK: 'Maybe a trip to the States'

Blackpool—a cooling off period for Engelbert

SMUGNESS can be a fatal disease in any walk of life—but more so perhaps in show business, where an artist often is only as good as his last performance.

Yet if any pop star today might be excused for allowing himself to relax, and maybe bask a little in the sunshine of successes — it is Engelbert Humperdinck. But this is exactly what he is NOT doing.

Currently building up to the high-season climax of his already record-breaking summer show at the ABC Theatre, Blackpool, Engel is relaxed all right, but anything but smug.

"In this business, one never stops learning," he said. "This is the first time I have ever done a summer season, and I hope it isn't the last. This type of show is all a part of learning the business, and frankly I can't see the end of the 'learning' bit.

"Everything one does is a case of trial and error. Some singers have been lucky enough to have a bit hit — and unlucky enough or unable to follow it up. I am now gain-

BY JERRY DAWSON

ing the necessary experience which I hope will enable me to stay with the front-runners." "Blackpool is really like a cooling-off process for me after the past hectic months," he says. "I am seeing more of my wife and family than I did at home. I feel fitter than I have felt for a long time."

This despite a bit of a shock, early in the season.

VISION

"I was fine for the opening of the show. Then after the first three nights, my voice began to go. I found myself almost talking my songs, and had visions of losing my voice completely. But this time I was lucky. We called in a doctor who quickly diagnosed my problem — a vitamin deficiency. After a few days of vitamin injections I was back in top form!"

Engelbert still gets a kick out of being a star — which was illustrated when I mentioned his shortly-to-be released LP. "Can I play just one track for you?" he asked, excitedly.

He chose "From Here To Eternity" which is one of the numbers he sings in his stage show.

FAIL

"Isn't it a great arrangement?" he said. "They are all good songs on the album, and with this kind of backing, who could fail?"

As to Engelbert's future: "I have no idea at this stage what plans there are for me after the Blackpool season. I leave all this to my manager, but it could be a film or maybe a trip to the States.

"To me, the 'live' theatre is show business, but I would very much like to do a film. I'm ambitious, I want to do everything, and would really like to act. But I can't expect to walk into a straight starring role. I will probably have to sing — which is all right by me!"

QUIZ

ANSWERS

SEE PAGE 7

- 1—Bill Eyden, Mitch Mitchell, and Red Zecher.
- 2—Vincent Crane.
- 3—Paul Jones, 4—John's Children, 5—Syd Barrett, 6—Dave Mason, 7—Eric Clapton and Jeff Beck, 8—Ginger Baker, Keith Moon and Jon Hiseman.
- 9—Animals (John Weider), John Mayall (Henry Lowther), 10—Mark Leeman Five, 11—True, 12—Arthur Brown, 13—Peter Green's Fleetwood Mac, Aynsley Dunbar Ration, Keef Hartley Group, 14—Alvin Lee (guitar), Leo Lyons (bass), Chick Churchill (organ) Ric Lee (drums), 15—Eddie Hardin, 16—Jimmy Miller, 17—Chris Farlowe, 18—False, 19—Anyone for Tennis, 20—The Nice.

Club scene

COMPILED BY MM MEN THROUGHOUT BRITAIN

Orbison follows Cilla at Batley

THE success of Batley Variety Club — Louis Armstrong's All-Stars and Gene Pitney are two of its most recent attractions — has prompted owner James Corrigan to seek fresh fields to conquer.

First on his list is Leeds, where plans are in an advanced stage to erect "the largest theatre-club in the world." A site has been chosen in Kirkstall Road, adjacent to the new Yorkshire TV studios. Work will commence this year on the new £250,000 club which will seat over 2,000 members.

The club hopes to open by next summer. Meanwhile, Batley is currently presenting Cilla Black, followed by Roy Orbison (from July 21) and Lulu (28).

JOE PULLEN is planning a £20,000 extension to his Talk Of The North club in Eccles, Manchester, which has already cost around £70,000. The extension will increase the capacity from 700 to 1,000, with dining facilities for 400 people.

The Shadows open at the club on Monday (22), followed by Al Koran and the Strandsmen (August 5), Ivy Benson (12) and Dave Allen (19). The resident Stan Martin Trio are regulars on Roundabout and Late Night Extra.

LULU flew 6,000 miles from the end of her American tour to open this week at the Fiesta, Stockton. At the club, she was presented with the Fiesta Artiste Of The Year trophy, having been voted the most popular artist by club members.

NEW addition to the Blackpool club scene is the Lemon Tree, at Squires Gate. The club is small—the membership list has already closed—but it offers a casino, dining and bar facilities and a resident trio led by drummer-singer Frank Sherry.

PIONEER jazz promoter Paddy McKiernan has started a regular Sunday night jazz policy at his Mr Smith's nightclub in Manchester—the opening attractions were Al Fairweather and the Merseyside Jazzmen. This Sunday (21) the club presents blues singer-pianist Champion Jack Dupree and the Artesian Stompers.

THE County Luxury Club attached to Stockport County Football Club is due to re-open early in August after a complete facelift. During the closure, the resident Mike Timoney Trio has moved to the Warren nightspot at Bredbury. No replacement has yet been fixed.

HALF a dozen cinemas in East Lancashire have been converted into theatre clubs by Continental Casinos Ltd who operate from the Cabaret Club, Burnley. Says managing director Brian Tattersall: "We can book many of the name acts up to £1,500 a week." Billy Fury is currently starring at Burnley and he is followed by Ken Kirkham and the Merseys (July 21), the Swinging Blue Jeans (28) and Wee Willie Harris and the Witnesses Showband (August 4).

HYPNOTIST Peter Casson spent £60,000 converting part of the Magnet Tenpin Bowl into the luxury Ba-Ba Club, Barnsley, 18 months ago. Says manager Jack Lister: "Our policy is non-stop variety from 8 pm to 10.30 pm. Music is basically supplied by the Tony Harrison Trio, augmented for dancing by two saxes." Edmund Hockridge stars at the club for a week from July 21, followed by the Chanters (28), David Whitfield (August 4) and the Laurels (11).

TWO bands are in residence at the Bailey Organisations new £150,000 Cavendish Club in Blackburn, Lancs. The Geoff Ludlow Quartet plays in the Cavendish Room, and the Pete Turnbull Trio in the smaller Latino Lounge. Booked for cabaret are Terry Scott and Hugh Lloyd (from July 21), Kiki Dee (28), the Foundations (August 4), Valerie Masters (11), Martin St James (18), Margo and the Marvettes (25) and Diana Dors (September 1).

JOAN REGAN stood in for Bobby Vee—who flew back to America at short notice—last week at the Cranberry Fold Inn, Darwen. Bobby had not set the box office alight with advanced bookings.

THE Shadows are currently at the Cranberry Fold Inn, Darwen, and are followed by the Alan Price Set (July 29), Lulu (August 5) and Dusty Springfield (12).

LONDON'S Marquee Club is currently presenting Joe Cocker on Wednesday nights. Tim Rose plays the club on July 16 and other July attractions include the Nice (18), Jethro Tull (19), the Neat Change (20), the Taste (22), Tony Rivers and the Castaways (23), Marmalade (25) and Ten Years After (26).

Send news of YOUR club to CLUB SCENE, Melody Maker, 161 Fleet Street, London, EC4



CILLA BLACK

Offers pour in for Des the singer

made a big difference to me as a performer. In this show I am now doing the whole of the second half. I am able to let myself go on stage—and get away with it—and believe it or not, I am much more confident than ever before.

"There is nothing new in comedians singing at the end of their act—it is the easy way to get off—but now every song I do goes like a bomb. It's a great feeling!"

"Business has been so good since we started the season that when on one night recently there were two 15/- seats not sold — my agent thought I was over the top!" "We're thirty-bob down this week," he complained.

"What delights me more than anything else, apart from the lolly, of course, is the fact that I picked both songs myself.



DES: 'collecting titles'

"Now I am busy collecting titles for another LP which I will record during the summer for autumn release. And I already have the two songs which could well be my next single. But I will not rush this—I insist now on getting involved in a song before I

do anything with it. "This recording scene has already made an unbelievable mark on my career. Fantastic offers are now coming in from the most unexpected places.

"I have been asked to do four weeks in South Africa—as a singer, for having no television there, they just don't know me as a comic. I have also had an offer from Bermuda — and been asked to appear in the opening spectacular of a new television channel in Australia.

"But whatever it is — and whatever success it might have, I shall always be grateful for the two hits already under my belt. It's great to have full houses, not only laughing their heads off at the comedy routines—but also applauding the songs. Who could help but feel good, humble, and very grateful."

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OUT OCTOBER 1968

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Monday, July 22nd
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* JETHRO TULL
* DYNAFLOW BLUES BAND
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* WHOLE LOTTA SOUL
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Monday, July 22nd (7.30-11.00)
* THE TASTE
* DUSTER BENNETT
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* TONY RIVERS
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1/4 per word

DUEL ARTISTES AGENCY LTD intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency (or Training School) for Persons in the Entertainment Industry at No. 8 Charing Cross Road, such agency (or training school) to be known as Duel Artistes Agency Ltd. The directors of the company are:

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ALTO SAXOPHONE, Young, experienced, read busk, wants work. — Daniel BAY 7680

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BASS GUITARIST, keen, seeks group Croydon area, 10 Embassy Court, Wallington, Surrey.

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MAILBAG

DRUGS-ALWAYS THE MILLSTONE AROUND THE NECK OF JAZZ

I HAVE just seen an old jazz-type film on TV (All Night Long) featuring such musicians as Tubby Hayes, Johnny Dankworth and Charles Mingus. I knew the moment I switched on it would get on to drugs somehow. Drugs have been a millstone around the neck of jazz for years and it's about time the idea was killed off.

I wonder how many club owners and dance hall proprietors have failed to engage jazz musicians because of what is shown in films. — JOHN TABOT, London, NW10. ● LP Winner.

IN reply to Mr Brian Rice's curiosity (Mailbag 6/7/68) the reason for Immediate issuing "Life Is But Nothing" as the B-side of P. P. Arnold's new single, "Angel Of The Morning," was an acknowledgment of public demand.

The song was originally the B-side of "Everything Is Gonna Be Alright," a record which was withdrawn the week of release.

The album "The First Lady Of Immediate" is only on issue on the Continent and should not be available in Britain. The first album from P. P. Arnold is scheduled for British release on August 1, called "Kufunta." — KEN MEWIS, General Manager, Immediate Records, London, WCI.

DEAR Seekers, I watched your BBC-TV show, Farewell To The Seekers, and I would like to say how terrific I thought you were. This may not surprise you, but when I tell you I am a blues fan and dig all kinds of West Coast sounds, it might.

Seeing the four of you on stage for the last time, without long hair, weird clothes, but with one factor, talent, I discovered I was having a ball. Your music felt alive in me.

I never realised how good you were, but now I know, I wish I had known sooner. I hope Judith, Keith, Bruce and Athol, you will be completely happy and successful in your future careers. — CHARLES BRENNAN, London, E4.



SCOTT WALKER

"If only more artists would follow his example and refuse to condone apartheid"

WELL done Scott Walker. If only more artists would follow his example and refuse to condone apartheid by playing to segregated audiences in South Africa.

Mr John Halsall's criticism of Scott is typical. How sincere does Walker have to be — he has turned down £10,000, which is certainly a big bribe.

Whilst obviously there are fascist-minded people in Britain, we have not yet started locking people up for demanding the right to vote or the right for freedom.

Come off it, John Halsall. Hope you don't get too sunburned on your holiday, they might not let you in back home. — BARRY NETTLETON, Hull, Yorks.

CORRESPONDENTS to MM frequently bewail the fact that groups like the Incredible String Band or Tyrannosaurus Rex fail to gain mass recognition. In this they are coming close to the driveline one used to hear on Juke Box Jury about the Andy Williams-Dean Martin clan — "This one's too good for the charts."

Face facts. These groups are good, but their appeal is limited and Tyrannosaurus Rex are as capable of producing a bad sound just as much as the Herd.

It's no good listening to Top Gear with an open mind and then shutting it up promptly to gibber "drivel" when Pick Of The Pops begins. Unthinking acceptance of underground material is as shortsighted as being an uncritical pop fan. Worse, in fact, for the pop fan is, on the whole, unpretentious and claims nothing for his music except that he likes it. — N. M. MCGOWAN, Brundall, Norwich.

I DEPLORE the attitude, which seems common among Mailbag writers that,

the "Beatles have subsided and there is no driving force for originality any more." I quote from Kmjohé Murrie's letter (MM, 6/7/68).

It must be perfectly obvious to anyone with the scantiest knowledge of the pop scene that the Beatles are still far and away the best and most original of all the contemporary groups. Their last LP was the best record released for a very long time, and they must be the only group to have had a single and a double EP in the two top places of the chart, as they did last January.

Their originality is evidence from their many undertakings. Their popularity and quality are shown by the continuing immediate success of all their records.

Finally, the Beatles apart, Mr Murrie has apparently for-



MANFRED

gotten talent like the Small Faces, Kinks, Manfred Mann and the Who in his condemnation of the lesser, over-plugged groups. — NICHOLAS STEVENS, South Croydon, Surrey.

● LP winner

KARL DALLAS is mistaken in blaming the Incredible String Band for the over-solemnity of the audience at their Albert Hall concert.

The Incredible's Mystery Tour has certainly brought us a long way since the early days, but surely Mr Dallas has not forgotten that they have always included intentionally funny material in their performances—for example "The Minotaur's Song" and "Mystical Pantomime Sketches."

If critics and audiences bear this in mind perhaps we can all sit back and enjoy the journey. — J. D. CLEGG, Rochdale, Lancs.

IF it hadn't been for Tony Wilson's Caught In The Act review in Melody Maker we would not have gone to see Elmer Gantry's Velvet Opera. They proved to be really tremendous.

They are a collection of everything moulded into one unique thing that generates so much energy and excitement. And the group's interpretation of "Eleanor Rigby," featuring some of the fastest and most original guitar playing we've seen, was just too much. — SONJA and KRIS-

TINE HOLMES, Egham, Surrey.

A BIG thank you MM and Max Jones for "Jazz Bands Of Britain." This long-awaited series gives a wonderful insight of the musicians on the British

scene who are part of the most fascinating, but sadly neglected, of all the arts, jazz. — TOM NAUNTON, Seaham, Co Durham.

AFTER paying £2 to get in and 5s for two days camping at the MM-sponsored Woburn Music Festival, were victims of tradesmen well aware of their monopoly and who took unfair advantage of it.

After suffering for two days on a staple diet of greasy hamburgers, emaciated hot dogs and finger-licking confectionary, we were informed late on Sunday night that we had to leave the grounds by midnight. The two days camping time—which presumably still consists of 48 hours even at timeless Woburn Abbey—had suddenly shrunk and many hapless visitors were faced with the prospect of taking down their tents and travelling through the night or being moodily chewed up by those loveable dogs patrolling the outer fences.

Apart from these hang-ups the whole thing was as welcome as flowers. — DAVID DIXIE, London, N8.

● Festival organiser Rik Gunnell comments: Because a minority of campers had caused trouble over the weekend, the majority had to suffer. That's why we put it round that camping would end at midnight. But this was unofficial and was designed to try and get most of the crowd away. In fact, quite a few campers stayed over and, of course, nobody was "chewed up" at all. With regard to the paying for the camping, this was free. If this person was charged, it was not by anyone officially connected with the festival. All our publicity and advertising stated free camping.

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