

Melody Maker

JULY 27, 1968

1s. weekly



TOMMY

Tommy James and the Shondells O. C. Smith



AIRPLANE

Jefferson Airplane the Fugs

Love Doors



LOVE

Moby Grape

5th Dimension

all due here

ALL STAR INVASION!

Sarah, Mr B concert hitch

A PROPOSED "one-nighter" by American stars Billy Eckstine and Sarah Vaughan at London's 5,600-seater Royal Albert Hall on November 26 is in the balance because of a billing dispute.

Jimmy O'Day, who plans the promotion in conjunction with impresario Arthur Howes, told the MM on Monday: "I have been negotiating this deal for eight or nine weeks. But it has been held up over billing.

"Both Billy Eckstine and Sarah Vaughan have agreed to their respective fees, but Billy wants top billing over Sarah. We want to give them joint top billing. The whole thing is absurd.

"I already have offers for both of them to do



SARAH

cabaret and TV in Britain. I don't think a tour is feasible, but there must be many people around the age of 30 who remember their hit record, 'Passing Strangers' and who would want to see them at a big concert.

"We can't hold the Albert Hall provisional booking indefinitely. But the two artists are available during November, so if we had to let the Albert Hall go we could perhaps present them at, say, the Odeon Hammer-smith on two shows instead of one, as planned."



O. C. SMITH: radio and TV dates in Britain

BY MM NEWS DESK

TOMMY JAMES and the Shondells, who this week smashed to number one in the Pop 30, head a new American pop invasion of Britain. The new number ones are being lined up to play eight or nine dates throughout the country headlining a package that will include the Foundations and the Flirtations.

Their follow-up single to "Mony Mony" will be "Somebody Cares," already scheduled for release at the end of August. A promotional film of the group was this week flown to Britain for inclusion in Top Of The Pops tonight (Thursday).

New chart toppers to play dates in Britain

GUEST

O. C. Smith, whose "Sons Of Hickory Holler's Tramp" has just dropped from two to five in the chart, arrives in London on Sunday (28). He guests in BBC-2 Late Night Line-up (July 31), Top Of The Pops (August 1), Joe Loss Pop Show (2), Dee Time (3) and the Monday Show (5) as well as making personal appearances at Streatham Locarno (August 1), London's Revolution (7), Assembly Hall, Worthing (8) and California Ballroom, Dunstable (10).

PLANS

The Harold Davison office also has plans to bring in Jefferson Airplane, Doors, the Fugs, Fifth Dimension, Love and Moby Grape. Jefferson Airplane and Doors will play London concerts on September 6 and 7 at venues yet to be announced.

The Fugs, controversial American group, will play two dates at London's Roundhouse, Hampstead, on September 20 and 21.

Love and Moby Grape will visit Britain next February to give a concert at the Royal Albert Hall. The 5th Dimension will fly to London to tape a Tom Jones TV spectacular on September 21. David Apps, of the Davison office, told the MM: "The 5th Dimension will be in Europe again in January and we hope to do a London concert with them then."



ARTHUR BROWN
BLIND DATE—
SEE PAGE 12

THE UNDERGROUND

GO EXPLORING WITH JOHN PEEL—PAGE 12

MELODY MAKER POP 30

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

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POP 30 PUBLISHERS

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

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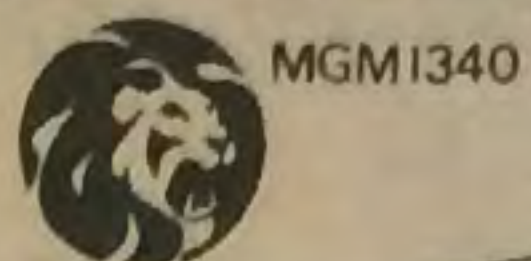
US TOP TEN

- As listed by "Billboard"
- 1 (1) **GRAZING IN THE GRASS** Hugh Masekela, Uni
 - 2 (2) **LADY WILLPOWER** Gary Puckett and the Union Gap, Columbia
 - 3 (6) **STONED SOUL PICNIC** 5th Dimension, Soul City
 - 4 (3) **JUMPIN' JACK FLASH** Rolling Stones, London
 - 5 (5) **THE HORSE** Cliff Nobles and Co., Phil L.A. of Soul
 - 6 (7) **HURDY GURDY MAN** Donovan, Epic
 - 7 (4) **THIS GUY'S IN LOVE WITH YOU** Herb Alpert, A&M
 - 8 (8) **CLASSICAL GAS** Mason Williams, Seven Arts
 - 9 (9) **HELLO, I LOVE YOU** Doors, Elektra
 - 10 (10) **INDIAN LAKE** Cowells, MGM

TOP TEN LPs

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

Bill Kenwright Love's Black & White



As featured in Granada's 'Coronation Street'



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CUB 2

The Alan Bown
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CUB 1

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MUSICIANS' UNION MAY MOVE IN APARTHEID ROW

MU APPLAUD GRAM PARSONS' REFUSAL



GRAM PARSONS

THE Musicians' Union may consider the refusal of future applications from foreign musicians to play in Britain if they have worked, or intend to work, in South Africa.

In a statement to Melody Maker, following last week's article in which ex-Byrd Gram Parsons spoke of his refusal to play in South Africa with the Byrds, MU assistant-secretary Harry Francis said: "In the light of the well-known policy of the Musicians' Union, which is strongly opposed to apartheid and any other form of racial discrimination, we must applaud the action of Gram Parsons in refusing to go to South Africa with the Byrds."

Mick Jagger to star in dramatic film role

MICK JAGGER will shortly return from America, where he is working on a new Stones album, to start work on his first dramatic screen role in the Warner Bros-Seven Arts film *Performance*.

Film starts shooting on Monday (29), but Mick will not appear on the set until some time afterwards. All exterior scenes are being shot first, and these involve James Fox and other members of the cast.

Mick portrays a "drop-out" from the "social stream of contemporary life"—until he runs into a vicious gangster, played by James Fox.

Mick is writing the musical score, and will sing one song in the film.

WHO SINGLE

THE Who's next single will be "Magic Bus," released on August 23. They will return from their current highly successful American tour on September 1 to promote the disc.

On their return they will go into the studios to complete their new album which is planned for release at the end of September.

Plans are under way for the group to start a British tour in October.

BRIGGS LEAVES

LEAD guitarist Vic Briggs and bass guitarist Danny McCulloch have left Eric Burdon and Zoot Money (org and vcls), John Weider (gtr) and Barry Jenkins (drs).

Eric has been asked to record a pilot show for a possible series of 20 weeks for Bing Crosby Productions in America.

Plans are under way for him to make a series of British dates backed by a big band.

Plans are under way for him to make a series of British dates backed by a big band.

NEW KING DISC

SOLOMON KING, who hit the best-sellers with "She Wears My Ring," has a new single out on August 2. Title: "Somewhere In The Crowd," by Les Reed and Jackie Rae.

Solomon will feature the disc on the David Frost show on London Weekend TV on Sunday, August 18.

Solomon is currently playing a summer season with Don Partridge at Blackpool's Central Pier. On November 28, he leaves to play three weeks in South Africa, opening in Johannesburg.

AMORY KANE, a Californian singer who has been living in Britain for eight months, has signed a five-year, world-wide contract with MCA Records. The contract calls for four singles and two LPs a year. The first single will be released in September and an LP in October.

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SPINNERS RESIDENT

THE Spinners are resident on the new Friday night BBC-1 television show, *How It Is*, introduced by Peter Asher. Today (Thursday) they record another spot for the show and tomorrow appear at the Country Club, Belsize Park, London.

On Saturday they are the special guests on *Country Meets Folk* (Radio One and Two) and then Wolverhampton folk club (28), Battersea Park, London (30), Radio One Breakfast Special recording (31) and *How It Is* recording and the Tees-side International Eisteddfod, Middlesbrough (August 1).

SPENCER TV SONG

SPENCER DAVIS has recorded the opening song for a children's magazine programme called *Magpie* to be screened by Thames Television, the new London weekday company.

The song, called "Magpie," is based on a nursery rhyme. Spencer is currently recording an album for United Artists to be released in September. Next month the group tour the Continent, starting at Hamburg, where they will attend the film premiere of "Here We Go Round The Mulberry Bush."

LONGEST-EVER TOUR?

AMEN CORNER, the Move and Skip Bifferty have been signed for what could be the longest-ever British pop tour.

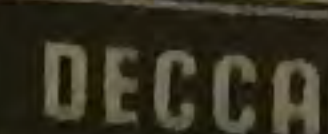
Promoted by Don Arden it will start on October 15 and last 42 days, playing only major venues. Three other star names have yet to be signed.

Amen Corner guest in Dee Time this Saturday (27) when they will feature their current single, "High In The Sky."



BARE WIRES JOHN MAYALL'S BONES BREAKERS

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—John Mayall, May 1968
A new LP complete with special double sleeve featuring photographs of the group and full lyrics.



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FIFTH COLUMN PLUS TWO

You can tell it's Folk and Jazz Festival time—it's raining—and what better way to start the season! **JOHN DANKWORTH** and **CLEO LAINE** are regular visitors to festivals. They are appearing at Cambridge this month and they are bound to be playing selections from their many L.P.s—taking ladies first, **CLEO** has quite a selection of material on **FONTANA**, like "SHAKESPEARE—AND ALL THAT JAZZ" (STL 5209 stereo, TL 5209 mono). Like the title says, this is Shakespeare with a musical backing, somewhat jazz inclined. It's a small group with arrangements by **JOHN DANKWORTH**—in the last title, **THE COMPLETE WORKS**, **CLEO** sings through every one of the bard's known works and it really is something—I didn't realise he had written quite so many things, and **CLEO'S** vocal performance on this difficult piece is well worth hearing. "WOMAN TALK" (STL 5316 stereo, TL 5316 mono) is totally different with big band backing and many of the big standards of yesterday and today, including a fabulous arrangement of **PLEASE DON'T TALK ABOUT ME WHEN I'M GONE**, and an equally startling performance of **LITTLE BOAT**. **CLEO'S** latest album is titled "IF WE LIVED ON THE TOP OF A MOUNTAIN" (STL 5464 stereo, TL 5464 mono). Now for a fast bit of chat about **MR. DANKWORTH'S** L.P.s. His first for **FONTANA** was "WHAT THE DICKENS!" (STL 5203 stereo, TL 5203 mono) and guess what?—it's dedicated to many of the characters in Charles Dickens' books! It features, among others, **TUBBY HAYES**, **RONNIE SCOTT** and **RONNIE ROSS**, and is still one of my particular favourites.

"ZODIAC VARIATIONS" (STL 5229 stereo, TL 5229 mono) is the next on the list. Dedicated to those who read their stars in the Sunday papers, this features people like **CLARK TERRY**, **BOB BROOKMEYER** and **ZOOT SIMS**. **JOHN'S** latest for us is "THE MILLION DOLLAR COLLECTION" (STL 5445 stereo, TL 5445 mono). This album is dedicated to a million dollars' worth of oil paintings.

Whilst I have been writing about **JOHN** and **CLEO**, **Nugent MacPurdie** has burst into my office again jumping up and down about the **FOLK** side of the Cambridge Festival—really, this man is never satisfied—but as he's taller than me I suppose I'd better tell you about people like **ODETTA**, **HEDY WEST**, **STEFAN GROSSMAN**, and **NOEL MURPHY**—who, by the way, have records on **FONTANA**. First we have our latest **ODETTA** L.P. called "ODETTA AT CARNEGIE HALL" (FJL 409 mono only). As the title tells you, this was recorded at the Carnegie Hall and it illustrates the electrifying effect she has on audiences. **HEDY WEST** is the next on the scene with "SERVES 'EM FINE" (STL 5432 stereo, playable mono).

This very fine American singer has made Britain her home and real folk enthusiasts are very pleased about it too—so do yourself a big favour and get yourself a listen to "SERVES 'EM FINE." Another American—this time a gentleman—**STEFAN GROSSMAN**. **STEFAN** has a nice album on **FONTANA** called "AUNT MOLLY'S MURRAY FARM" (STL 5463 stereo, TL 5463 mono) on which he treats us to a rare collection of blues songs, traditional and original. **Stefan** was once a pupil of the **REV. GARY DAVIS**, so he's no fool where blues are concerned. Last, but by no means least, is **NOEL MURPHY**, whose album "NYA-A-AH" (TL 5450 mono only) caused something of a stir when it was released earlier this year. If you haven't yet heard "MURPH" in full flight, this is the LP for you. By the time you've read this, the **SPINNERS** will have done their first spot in a BBC TV show called "HOW IT IS" (every Friday at 6 p.m.) and although it has nothing to do with Festivals, I thought you might like that little bit of information. Anyway, the **SPINNERS** have appeared at a few festivals in their time and this year is no exception, so when you've seen them—either on TV or at a festival—don't forget they have lots of lovely L.P.s on **FONTANA** and here's a fast check list: "THE SPINNERS" (TL 5291 mono only) "FOLK AT THE PHIL" (TL 5219 mono only) "MORE FOLK AT THE PHIL" (TL 5234 mono only) "THE FAMILY OF MAN" (TL 5361 mono only) "ANOTHER L.P. BY THE SPINNERS" (STL 5431 stereo, playable mono) and that's your lot for this week.



SIMON DEE

Dee lashes out at Mr. Powell

SIMON DEE lashed out at Mr Enoch Powell and racialism before over 3,000 youngsters who attended a service to support the Youth for Freedom from Racialism Movement at St Paul's Cathedral on Sunday.

Simon, who shared the platform with the Bishop of London, said: "Friends — there are otherwise civilised enough people — Mr Enoch Powell is one of them—who have deceived themselves into believing that it is all right to be just a little bit racist, or should I say 'selective' in a non-violent, English sort of way provided they stop short of actual incitement to persecution."

"These are the most dangerous people of all. With words of sweet reason they place a cloak of respectability around evil forces that threaten the delicate, patiently evolved balance of tolerance and humanity so vital to us all. They cannot be allowed to succeed."

"If I may use an apbormism only slightly tailored for the occasion: Powell corrupts; absolute Powell corrupts absolutely."

SCOTT TAKEN ILL ON EVE OF BIG TOUR



SCOTT: Tokyo date

ON the eve of a Japanese tour, Scott Walker went into a nursing home on Monday suffering from "psychoneurosis."

Scott was due to leave that day with Gary Leeds and Rain, opening a three-week tour in the 100,000-seater Tokyo Stadium, tomorrow (Friday).

At presstime, attempts were being made

to get the necessary permits for John Walker to deputise for Scott.

A spokesman for Scott told the MM: "The trouble came about because Scott has been working too hard trying to write all the songs for his new album. He insisted on doing them all himself."

BBC-TV will be screening The Scott Walker Show, a half-hour programme, on August 16. If successful, it will be the first of eight weekly shows.

Dave Dee finalises U.S. tour

DAVE DEE, Dozy, Beaky, Mick and Tich have finalised their American tour which will take place from October 10 to November 16. As a result there will be no British autumn tour for the group this year.

The American trip will include college and stadium dates as well as radio and TV appearances.

The group will also tour Sweden from August 17 to September 1.

They have also signed for their first pantomime and will star in Dick Whittington at the ABC, Stockton-on-Tees, for a month from Christmas Eve. Dave will play Idle Jack and cameo parts are being written for the rest of the group.

At the end of the panto season they start a Far Eastern tour which will include Australia, New Zealand and Japan.

DUSTY IN COLOUR

DUSTY SPRINGFIELD will record a 50-minute colour



DEE: no Autumn tour

show for BBC-TV at the Talk Of The Town on September 1. The show, produced by

Simon and Garfunkel return

PAUL SIMON and Art Garfunkel, whose latest single, "Mrs Robinson," entered the Melody Maker top ten this week, may return to Britain for concerts early next year.

Said their manager, Mr Morton Lewis, "The earliest we can hope to be back in Britain is March of next year when the boys will probably do three concerts at the Albert Hall."



Stanley Dorfman, will be shown first on BBC-2 and later on BBC-1.

Dusty's Australian trip will be for a three-week season at the Chevron Hotel, Sydney—not at Checkers Club as previously announced.

HATCH/TRENT SERIES

NEGOTIATIONS are under way for Jackie Trent and Tony Hatch to have their own BBC-TV series. If the plans are completed they would both be featured as singers with the Tony Hatch Orchestra.

Jackie has a new album released in September.

EARL HINES DATES

PLANS for the autumn tour of Earl Hines and his All Stars are now completed. The band, which includes Budd Johnson and Bobby Donovan (saxes), Money Johnson (tp) and Booty Wood (tmb), opens at the U.S. Air Force base, Alconbury, on October 23.

Dates follow at Croydon (24), London's Odeon, Hammersmith (25), Glasgow (26), Wolverhampton (27), Portsmouth (29), Bournemouth (30), Norwich (November 3), Bristol (4), Newcastle (5) and Sheffield (6).

TOM RUSH DUE

AMERICAN singer, Tom Rush, arrives in Britain on Friday (26) to appear in the Cambridge Folk Festival on Saturday and Sunday (27 and 28). On July 29, he takes part in the filming of a television documentary about Cambridge Folk Festival and in the evening appears in solo concert at the Kings Lynn Festival.

On July 31 he flies to Scandinavia for television appearances in Copenhagen and Denmark and negotiations are under way for Tom to guest on Eamonn Andrews' Today programme on the new Thames Television consortium.

Get your seat for the Berlin Festival



SUN RA

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

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

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

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

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

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

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

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

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JERRY LEE LEWIS SOUL MY WAY



Free open-air concert in London

NICE, Traffic and the Action will be playing at a free open-air concert in London's Hyde Park on Saturday afternoon.

HIPPIES

All groups and artists appearing will be giving their services free, and no admission will be charged. The concert follows similar practices by American hippies and groups.

TRAFFIC AND NICE BOOKED

Music will commence at 3 pm compered by folk singer Roy Harper. "A very distinguished British blues guitarist" is also expected to sit-in, plus Juniors Eyes and the Peppermill Band.

SIGNED

The Action have been signed to Blackhill Enterprises management, and are

to record with Island Records.

The Nice have quit the Ellis-Wright Agency and are with John Martin and Spencer Davis Management.

JIMMY JAMES and the Vagabonds tour Italy and Germany in November, playing five weeks of club dates plus two TV dates in each country.

Plans are under way for Jimmy to visit the States in February to tour with a soul package.

TWO LATE night shows have been fixed for the ABC Cinema during the Edinburgh Festival. The Incredible String Band return to their home town on August 30, and Traffic and John Peel top the package on September 6.

SUSAN SHIRLEY, whose current single is "The Sun Shines Out Of Your Shoes," guests in Dee Time on August 3.

She opens for a week at the Parkside Club, Nottingham, on July 29.

THE SUPREMES and P. J. Proby headline a pop and jazz festival at Bilson, Belgium on August 23 and 24. British pop group, Idle Race, will also appear.



McGREGOR SEXTET: opening night

JAZZ NEWS

McGregor opens Monday Workshop series at 100 Club

THE London Jazz Centre Society is launching a series of Monday Workshop sessions at London's 100 Club. Opening night is August 12 when the bill includes Chris McGregor, Sandy Brown and Alexis Korner.

tour starring Annie Ross, John Hendricks and tenorist Peter King. If negotiations are successful he hopes also to present Teddy Wilson with the Dave Shepherd Quintet.

buffet

● The Don Rendell-Ian Carr Quintet plays the Olde Gatehouse, Highgate Village, tomorrow (Friday) . . . guest star at London's Six Bells, Chelsea, on Saturday (27) is clarinetist Sandy Brown.

● Work on a new bar at London's 100 Club starts in September. A large buffet bar is also proposed and the club hopes to operate with an Extended Hours licence by the end of the year.

● Tenorist Kathy Stobart is currently depping for Barbara Thompson with the all-girls group in the West End hit musical Cabaret. The band is billed as the Kit Kat Club Band.

● Marian McPartland arrived in Britain for a holiday last Friday. She will remain until August 8 and will record for Late Night Line-Up and Jazz Club.

● Trombonist Bill Rank, 64-year-old record associate of the late Bix Beiderbecke, is on holiday in London.

arrive

● Clive Wilson, British trumpet player who returned from a three-year visit to New Orleans last week, blows with America's Olympia Brass Band in London tomorrow (Friday). The Olympia arrive today and tomorrow plays a lunchtime session on the steps of St Martin-in-the-Fields and at Studio 51 in the evening at a party given by the Barry Martyn Band and New Iberia Stompers.

● John Wurr, leader of the New Sedalia Jazz Band, has joined Steve Lane's Southern Stompers on clarinet, in place of George Dawson. John will continue to lead Sedalias on Wednesdays at the Holloway Castle, Camden Road, London.

● Tenor saxist Joe Silmon leads the resident group at Manchester's new Sunnyside Jazz Club, Haughton Green. Joe is the former leader of the Zenith Six.

● Peter Burman is planning a January Jazz Tete A Tete

OFARIMS GET 'ROYAL COMMAND' INVITE



MOODYS: soundtrack

Moodys get Hollywood Bowl offer

STAN KENTON has offered to present Britain's Moody Blues doing items from their "Days Of Future Past" album at the famous Hollywood Bowl.

The group is due to start an American tour in late September and, if the Kenton deal is finalised, they would do the Bowl during the tour.

The group has also signed to write the soundtrack music for two films—one French, the other American starring Rod Steiger, Lee J. Cobb and Jack Palance.

The Moodies are currently on a Continental tour which takes them to France, Austria, Switzerland, Holland, Portugal and Germany. Over 4,000 fans were at their opening in Grenoble last week.

CAMPBELL SIGNS

GLEN CAMPBELL has been signed by producer Hal Wallis to star with John Wayne in a new Paramount Western, "True Grit."

Filming starts in September. Campbell will play a US marshal.

ESTHER and Abi Ofarim cap a string of British successes on records, TV and concerts, by a "Royal Command" invitation to star in this year's Royal Variety Performance.

Show should be staged at the London Palladium early in November.

Meanwhile, Esther taped a solo show for BBC-2 on Sunday. This colour spectacular, in the BBC Show of the Week series, will be seen on August 4. Topol guests on the show.

Ady Semel, the Ofarims' personal manager, said it was "Highly unlikely" that the Ofarims would be able to make any further personal appearances in Britain this year. "They have so many commitments on the Continent," he said.

TEN YEARS RETURN

TEN YEARS AFTER return from their US tour in August in time for their appearance at the National Jazz and Blues Festival at Kempton Park on August 10.

The group play their last date at the Fillmore East in New York on August 3 before returning to Britain. Their live album, "Undead," has sold over 18,000 copies since its release a short time ago. The album has so far only been released in the USA.

CONCERT CANCELLED

TIM HARDIN'S concert tour has been cancelled due to the singer's ill-health. Don Rubin, Hardin's manager, said last week, "Over the weekend



OFARIMS: London Palladium in November

Mr Hardin developed pleurisy and against doctor's orders insisted on appearing at the Royal Albert Hall. However, his condition has not improved and at my request, the promoters, Crimcrest, have agreed to cancel the tour."

Commenting on the cancellation, Mr Emilio Scala on behalf of Crimcrest said, "We are bitterly disappointed that Tim cannot carry out the tour as planned. He has asked me to pass on to his fans throughout the country who have booked seats for his concerts his sincere regret at not being able to appear. We hope that, health permitting, alternative appearances in the UK can be arranged."

Tim Hardin was due to appear in Leicester, Cardiff, Leeds, Manchester and Sunderland. This week Tim entered hospital for a two-week recuperation period.

NEW HAWDON POST

TRUMPET star Dickie Hawdon, late of the Johnny Dankworth Band and more

recently M.D. at Batley's Variety Club, has quit the latter position to concentrate full-time on a lectureship at Leeds Music Centre.

He will deal there with everything from trumpet playing to big band orchestrations.

NEW ARETHA SINGLE

A NEW Aretha Franklin single, "I Say A Little Prayer," will be released on August 2.

It is taken from her album, "Aretha Now," which is due for release later in the month, and has already sold a million copies in the States.

B side of the single will be "See Saw"

CASH/CARTER TOUR

JOHNNY CASH is to tour Britain again in the Autumn with June Carter, the Atterly Brothers and James Royal. The Mervyn Conn promotion starts on October 22 when he appears on Thames TV, followed by appearances

month term of imprisonment for assault in July, 1967, he discovered the success of the Foundations and claimed a share. But his connection with the group had been severed, either when he had been sentenced or when he was in prison.

Mr Justice Stamp in his summing up of the three-hour hearing, said: "I cannot understand how it can be suggested that a song which came into existence after Mr Morrison had severed his connection with the group can be one in which he can have any share or interest."

The judge, who was referring to the Foundations record "Baby, Now That I've Found You," dismissed a similar motion against Pye Records.

BEE GEES U.S. TOUR

THE Bee Gees leave on Saturday (27) for their seven-week American tour which will include dates at the Ohio State Fair, the Hollywood Bowl and San Francisco's Cow Palace.

Their new single, "I've Got A Message," written by the Gibb brothers, is released in Britain on August 2 and has already been issued in the States.

Bilk and Adge for flood relief concert

ACKER BILK, whose home village of Pensford was one of the worst-hit areas in the recent West Country flooding, will be topping the bill at a charity concert to be presented at the Colston Hall, Bristol, on Saturday, August 24. Adge Cutler and the Wurzels share the bill, and other artists are being approached.

The concert is being put on by the Flood Relief Fund for Bristol. No charge is being made for the Colston Hall, and Acker and Adge and their bands are giving their services.

The Bilk Band, currently on vacation, resume work on August 11 when they appear at London's 100 Club.

LOVE AFFAIR DISC

LOVE AFFAIR will release a new single on August 30. The title is being kept



ACKER



LOVE AFFAIR



SALENA

secret. During the next six weeks, Steve Ellis will go into hospital for the removal of his tonsils.

The group will make an extensive European tour, starting in Germany in the second week of February. The tour will include visits to Austria, Belgium and Scandinavia and will include concerts and TV work.

SALENA AND BUDD

AMERICAN singer Salena Jones and the Roy Budd Trio make a Jazz Tete a Tete tour for Peter Burman towards the end of this year. The tour will open at Wellington on October 28.

The rest of the dates are Carlisle (29), Durham Univer-

MORRISON CLAIM

SINGER Ray Morrison, who claimed he formed the Foundations group, failed in the London High Court on Friday last week to "freeze" a proportion of the group's earnings.

During the hearing it was said by two members of the Foundations that Ray Morrison was "An untalented singer."

The court heard that after Morrison came out of a six-

Who will be the Stan Kenton of the Seventies? See Jazz Scene

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**You have
to stop
and ask
yourself—**

Will it appeal to the masses?

THIRTEEN is certainly no unlucky number for Tom Jones. It was on February 13 three years ago that he blasted into the MM chart with "It's Not Unusual." And "Delilah"—which has only just vacated the chart to make way for "Help Yourself"—was Tom's thirteenth successive single in a string of songs whose repeated hit ratings must make his contemporaries gnash their teeth with envy.

But it takes much more than luck for an artist to score such a sharp-shooting series of chart hits. It takes a combination of good songs, good management, good recording technique and talent. With a capital T.

TRAP

Tom is aware that pitfalls can trap an artist who is too eager to go it alone. That's why he's full of praise for manager Gordon Mills and recording manager Peter Sullivan. "There are just the three of us concerned in choosing song material," he says. "And this is always a problem."

"But I've had only two singles that have failed to make it — 'Stop Breaking My Heart' and 'This And That.'"

"We always aim to get the most commercial sound. Sometimes, you come across a good 'performance' song—one that may appeal particularly to me for stage presentation. But you have to stop and ask yourself: 'Will it appeal to the masses?'"

"'Delilah' is on an album I now have out. This is a great performance song—and was fortunately a hit as a single."

"But all the other tracks were 'performance' songs and were originally recorded with singles in mind. But they weren't just commercial enough to hit a big market."

ANGLE

"Remember, I'm not just catering for one particular market—teenagers or their mums and dads. I'm trying to think of everybody. And it's very difficult trying to find the right singles. It's our biggest problem. Frankly, I'd much prefer to make LPs."

"But Gordon, Peter and I just have to work as a team. I tend to look at songs from the performance angle. But the song I might want to do might not be the best



LAURIE HENSHAW

commercial proposition. "Really, Gordon is the most commercially-minded as far as records are concerned. Peter, too, is the same. He thinks of the commercial value of a record. But his main concern is to make the record — to get the sound just right."

"We had only one slight difference of opinion. That was over 'I'll Never Fall In Love Again.' Gordon and Peter didn't think it was commercial enough. But they agreed it was such a good record, it was worth putting out anyway. And it got to No. 2."

"'Green Green Grass Of Home' was my idea, too. I thought: 'Well, I've just had two flops, why not try something different?'"

"So I did it on a radio show first off, then on TV. And we got so many requests for it, I said: 'Let's do it as a single.'"

"My preferences? Well, 'Delilah' is a great production number. It's about the biggest stage number I do. Such a powerful sound. I love doing this type of song."

SLOW

"I don't do 'Detroit City' and 'Funny, Familiar, Forgotten Feelings' on stage, for instance. It slows the act. Too country and western. But 'Delilah' has to be included. Because it's both a popular single and a good performance song."

It is, of course, the virility and dynamism of Tom Jones' performances — on records, stage and TV—that makes such a tremendous appeal.

Did he think that his tough physique—schooling early in the building trade when he was a hod carrier—was a valuable asset?

"You've got to be pretty tough if you're a singer in this business," says Tom. "The same is pretty true of anyone who uses his own wind—like a trumpeter or saxist."

"I don't think it is so hard on guitar players," he quips.

WORRY

"But your voice is a part of you, and you just have to take care of it. Really, it's much more demanding singing professionally: This is the only worry I have—to keep fit enough to give full value to people who pay good money to come and see me."

"So you have to adjust your schedule accordingly. Often, I just can't get to bed before 4 or even 6 am. But I have to make sure I get plenty of sleep. So I sleep most of the daytime."

"Not that this bothers me. It's just like working on a night shift. Which is what my father did as a miner."

"I can't say I'll ever want to give up the business. I want to go on as long as possible. See as many places as possible, and not stay in one place for too long a time."

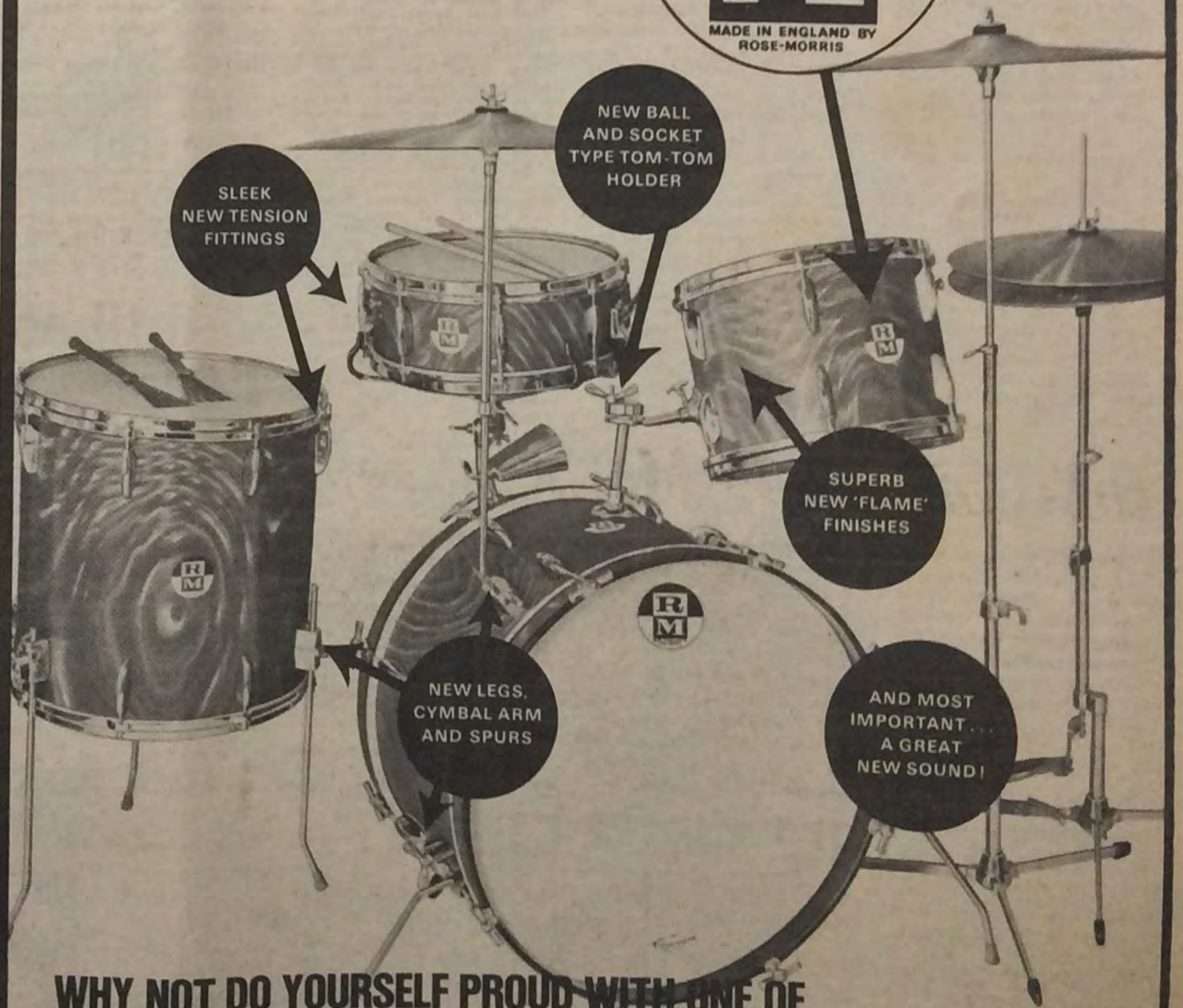
"I've already had some wonderful experiences. I've been to Australia, New Zealand, America and the Continent. The only place I've not been to is Africa."

"Travelling certainly widens the mind. And I've learned one important thing from it. When you just spend most of your life in your hometown, you think people in the world outside are different."

"WELL, THEY'RE NOT. PEOPLE ARE THE SAME EVERYWHERE."

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Now showbiz hips to sitar whizz-kids

IN years gone, by Indian sitar wizards used to creep in and out of the country, cheered on by immigrants while the natives remained ignorant of their doings. But since pop discovered the sitar, concerts by Ustad Vilayat Khan became major events in the hippy calendar.

Ustad is claimed to be India's greatest player, better than Ravi Shankar. His sole London appearance will be at the Odeon Swiss Cottage on Sunday. He is descended from a long line of musicians, whose founders were court musicians in the days of the Mogul Empire.

Says B. Wilcox, roadie with Savoy Brown: "Man, you've never lived until you've played the Embassy Ballroom, Londonderry, supporting a coloured showband called the Lepricoons!"

Facially, doesn't infanticipating remind you of wedding bells? . . . Annual Convention of the Nervous Nervus Appreciation Society to be held—in a telephone booth—shortly. Members have to give the cry of: "Ape call—dool y aba!" and drink a toast to absent friends.

Northern accent overhead in Talk Of The Town gents: "Ho, ho, did you see yon fella's long hair? I thought I were in 't ladies!" Southern accent: "Get knotted, yer stupid old croaker!" Tee Hee Dept: Midlands ballroom DJ Barney Barry walked down the street in a back-to-front suit. Said Barry to George Brown: "I'm like the Labour Party, I don't know whether I'm coming or going!"

Boredom's Aspiration had all their gear stolen, their road manager was beaten up, their manager has been arrested, and their trousers keep falling down, says their even more boring publicist Jerk Creep.

Meeting of Nervous Nervus and Don Cherry (vocals) fan clubs broke up in disorder when somebody removed "Albert Ayler Sings" from the turntable and submitted "Nut Rocker" by B. Bumble and the Stingers shouting "Long live the Proletarian Revolution."

Gosh — this'll-make-you-laugh Dept: Constipated Reputation, the second most boring group in the world, were driving down the M1 when their manager got locked in his bedroom. Five hundred miles away, their agent had the key to the cupboard where all their Hammond Organs are kept. Six hours later, the Customs finally mended their van, and the group managed to arrive in Scotland to open a boutique. But it was burnt down! Ho, ho, ho! Thought you'd be interested.

Wayne Fontana not too delighted with journalist who put all his drinks down to Wayne's bill at Knokke Festival—it was £80 . . . Donovan's on holiday in



The RAVER'S weekly tonic



BRUCE: born into a musical family

Sixty minutes that made Bruce Channel

BRUCE CHANNEL has returned to the charts after an absence of over six years. Bruce, who entered the MM Top Thirty last week with a rocking number, "Keep On," on the Bell label, first hit the British charts in March, 1962, with a catchy song entitled "Hey Baby," featuring the harmonica of Delbert McLinton. "Hey Baby" was in the number two spot by April 28 and Bruce was all ready for his first trip to Britain.

Now, six years later, it looks as though Bruce may have to put on his travelling shoes again with "Keep On," which looks as though it may repeat the success of "Hey Baby." And, surprise, surprise, Sonnet Records have re-issued "Hey Baby," only this time they have called it "Hey Baby '68."

Texas-born Bruce was 21 years old when "Hey Baby" burned up the charts on both sides of the Atlantic in 1962. He began his musical career at the age of five, playing guitar and singing. "It was my cousin, Snooky, who really taught me to play," says Bruce. "And my brother John, a guitar player and singer himself, encouraged me when I thought that I would never learn to play. But singing . . . that comes naturally."

Born into a musical family, by the age of seven Bruce was already showing a taste for show business in his home town of Jacksonville, Texas, playing at school and church functions.

While still a schoolboy, Bruce's family upped and moved to the town of Dallas, which offered the young entertainer a wider scope for his singing activities.

It was a spring morning in 1958, that Dad Channel told his son to pack his guitar and best suit and leap in the family car. "We're going to get you on the Louisiana Hayride Show" he told his son. An apprehensive Bruce said "OK," and off they went straight to the offices of the show's producer, Tillman Franks.

"I still don't know how Dad and I talked the girl in the office into letting us in to see Tillman Franks, but we must have been good salesmen, or we looked terribly beaten, for after an hour we finally convinced her," says Bruce recalling that make-or-break sixty minutes.

Tillman Franks heard Bruce and immediately booked the young singer and such was the response to Bruce's first Louisiana Hayride appearance that he became a regular on the show for the next six months, and Bruce was off on a career that was eventually to find him, four years later, on top of the charts on both sides of the Atlantic with "Hey Baby."

But even getting "Hey Baby" off the ground was tough at first. Copies were cut privately at first, and after a while a disc jockey in Dallas was persuaded to play it. It became a local "break-out" and then Mercury Records took it over for their Smash label and Bruce Channel became an international name.

Since then, things have been quiet, chartwise, for the well-built, six-foot Texan. He has worked the usual circuits of clubs, radio and television in the USA, but now he can look to Britain for a break from the steady grind of touring the States and get to see some fresh, new scenery on our side of the Atlantic Ocean.—T.W.

Big bands blow a storm at Cambridge

CAUGHT IN THE ACT

Greece . . . For Graham Bond fans—Graham went to Ireland for a rest, then went to America, where he is currently "getting things together."

Beatles asked MCA for four copies each of the Buddy Holly albums . . . Will Grapefruit get a hit? . . . Arthur Greenslade deserves a medal for his arrangements for British team at Knokke.

Move plan to use revolutionary light system, using an organ keyboard to "play lights."

Arthur Brown watching self on Top Of The Pops said: "Who is that lunatic?" . . . Bee Gees dig John Peel . . . Grapefruit went to Yellow Submarine premiere in bright yellow suits . . . Colin Petersen thinks "Submarine" is great, but a bit out of date.

After "Fire," Crazy World's second album will be "Water" followed by six more of the elements including "Relativity."

Spooky Tooth album has a nice cover—light got in the colour picture! Sorry about all the exclamation marks, but it sounds more exciting! . . . Yardbirds deny all knowledge of Keith Dangerfield, and that he ever played with them.

United States Double Quartet, are really Kirby Stone Four and the Tokens—all pretty ghastly.

Picadilly Line threw party to launch new single—it hit Tony Wilson. Had to be driven home by Brian Longley . . . Welcome back Bob Houston, after several years illness.

Tony Davis of the Spinners asked Frank Muir: "What is a jug band?" Answer: "The house orchestra at one of Her Majesty's prisons."

THE BIG BANDS of Johnny Dankworth and Maynard Ferguson stole the scene at the first Cambridge Jazz Festival. Both were in superb form for the final Sunday evening concert. Dankworth, after two weeks at Ronnie Scott's, felt the need to be back in front of his big band. It showed itself immaculately, and reached a high point with Cleo Laine on "I'm Going To Sit Right Down And Write Myself A Letter."

For Cleo Laine, the festival was a personal triumph. The Shakespeare anthology is still one of the most intriguing things in her repertoire. On a more restrained note, Kenny Wheeler's flugelhorn worked miracles on original numbers he has written to fill the entire length of the band's next LP.

Ferguson blew so hard on "Take The A Train" that he lost a tooth. A girl in the front row picked it up and gave it back to him. Ferguson took it, looked at it and quipped: "I bet the Melody Maker would be knocked out by that."

He could do no wrong. His exhilarating cascades of sound at ever increasing frequency became quite breathtaking. Altoist Gary Cox tackled one sustained solo after another without apparent effort. How does he do it? Ferguson joked during the session that his orchestra is run on a basic principle of strict discipline. But he was not joking: the band are obviously excellently rehearsed and they responded to Ferguson to achieve one of the biggest sounds in Britain.

Disappointingly, only about 600 attended the festival in the spacious grounds of Cherry Hinton Hall and the event must have lost money. The size of the loss may influence Cambridge City Council whether or not to make the jazz festival an annual occasion. Four years ago the Cambridge Folk Festival (to be held next weekend) attracted a small way, but now attracts thousands and actually makes a profit. — DERYCK HARVEY.

TIM HARDIN THE ONLY BAD spot in the Tim Hardin concert at the Royal Albert Hall last week was the introduction of a six-piece backing group halfway through Tim's performance. Obviously under-rehearsed, the group and Tim failed to get it together and, wisely, Tim finished the concert as he started — alone.

Using amplified acoustic guitar, Hardin proved to be impressive without effort. He worked through a set that included tracks from his three albums issued here, and titles included "Red Balloon," "Reason To Believe," "The Lady Came From Baltimore," the folk-slanted "Danville Dame" and "If I Were A Carpenter," which sound so much more effective sung simply to a guitar backing.—TONY WILSON

RONNIE SCOTT JAZZ CAME to BBC1 last night — and in the Arts series. Contrasts, at that — with Ronnie Scott — And All That Jazz, a potpourri of chit chat from Ronnie about his early days in

the business, some of his ideas on music, and a series of clips of jazz greats who have appeared at his Club.

With jazz from Sonny Stitt, J. J. Johnson, Roland Kirk, Bill Evans, Woody Herman, Victor Feldman, Sonny Rollins and Max Roach, Stan Getz and Gary Burton, the musical level was high and throughout its 40 minutes of running time there was not a dull spot in the whole programme.

But if the film did one thing above all else, without any tub-thumping on anybody's part, it was to demonstrate to the sceptics the absolute parity between the locals and the visitors. The jazz from Scott, Dave Holland (bass), Stan Tracey (pno) and Tony Oxley (drs) was overshadowed by none. — CHRISTOPHER BIRD.

ROY ORBISON FROM the moment he opened with "Only The Lonely" Roy Orbison took Batley Variety

Club by storm with the place packed by quite the biggest opening night crowd I have ever seen there.

Why is Orbison the nearest thing to perpetual pop success? You won't find the answer at Batley this week for Roy's act is simplicity personified. He does little else but stand there, backed by a four-piece rhythm group and sing and play his songs. — STAN PEARSON.

BLOSSOM DEARIE BLOSSOM DEARIE, whose detached personality suggests she lives in a perpetual musical dream-world, opened a season on Monday at London's Ronnie Scott Club. And her piano playing and "little-girl-lost" vocal delivery emphasised the essential wistful quality of her song material. Her style is highly personal, original and refreshing in an era of shattering amplification. — LAURIE HENSHAW.

ANTIBES LACKS ATMOSPHERE THE NINTH Antibes Jazz Festival which started last Saturday has so far suffered badly in comparison with previous years. Despite musical excitement from the Don Ellis Orchestra and other worthy contributors, bad programming and a lack of festival atmosphere has dulled proceedings.

Of the attractions so far, the Don Ellis Orchestra has impressed for sheer excitement, disciplined playing and unusual pieces using multi-time signatures. Ellis's trumpet playing is accomplished and when he uses his box of electronic tricks on his four valve model, the resultant sound varies from pure trumpet tone to staccato grunts and cazoo like groans.

The band consists of four trumpets, five saxes, three trombones, string bass, electric

bass, two drummers, conga drum and piano. They wear Balkan-type blouses and are swinging away.

When the woodwind plug in and time signatures start wandering, an ethereal quality enters the music. Ellis's prances about, rushes at his drummers to egg them on and dashes off a trumpet solo in 3/4 time to Outstanding soloists are altoist Frank Strozier and tenorist Don Cameron.

Of the other attractions, singer Betty Carter (who featured on the Ray Charles hit "Baby It's Cold Outside") earned critical acclaim for her vital, individual style on numbers like "I Only Have Eyes For You" and "I Could Write A Book." She's an outstanding

singer who could get the credit she deserves in a place like the Scott Club.

Mahalia Jackson, reputed to have shed 100 lbs, performed her usual act with piano, organ and bass. A drummer would have helped. Although Mahalia's voice, soaring over the palm trees on the moonlit Cote D'Azur, is still a moving experience it seemed to lack some of her former power and intensity.

She was preceded by the Drayton Singers, a six-man gospel group who can be summed up as a sort of black and black minstrel show. The least said about them the better.

To come are Count Basie, Pharaoh Sanders, Britain's Don Rendell-Ian Carr group and, we hope, a large dose of festival atmosphere. It's badly needed. — JACK HUTTON

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POP FACT FINDER

R. Dean Taylor



R. DEAN TAYLOR, whose record, "Gotta See Jane," hit the Melody Maker Top Thirty three weeks ago, caught everybody on the hop. For the past two weeks he has been something of a pop mystery man.

R. (it stands for Robert) Dean is a 27-year-old Canadian who, for the past three years, has been working as a songwriter, record producer and recording artist in his own right for the Tamla Motown label.

He writes all his own recording songs, of which "Jane" is one. This is his third single, issued in the States on the VIP label, a subsidiary of Tamla Motown, but it is his first record success as a singer.

His two previous singles were "Let's Go Somewhere" and "There's A Ghost In My House."

As a songwriter he has written hits for the Temptations ("All I Need"), and Brenda Holloway ("Just Look What You've Done"). He has collaborated on other hits with songwriters Eddie Holland, James Dean (Jimmy Ruffin's songwriter) and Frank Wilson (Brenda Holloway's composer).

An accomplished guitarist, Dean went straight into the music business from Toronto University. Besides all his work for Tamla Motown, Dean works in clubs in and around Detroit and Toronto.

He is currently working on his first album and, if "Gotta See Jane" moves higher in the chart, may possibly make a promotional tour of Britain in September.

Away from the music world Dean, a single man living in Detroit, likes to put a rifle over his shoulder and go hunting small game in the rough country around Detroit.

A HIT? WITH 20 CARS AND A SWIMMING POOL IN THE LIVING ROOM, ROY IS NOT WORRIED!

Laurie Henshaw

AN air of cosy, but professional informality permeated the pre-taping of Saturday Club. Roy Orbison, star of the proceedings, beamed happily over his guitar as he ran through a selection of past hits with bandleader Barry Booth.

Cheery badinage from producer Keith Bateson roared through the loudspeakers from the control room "fish tank" as the backing vocal trio cooed against Roy's vocal on "Only The Lonely."

"It sounds a bit too professional," said Keith. "Girls—please simmer a little more. Camp it up a bit."

The girls giggled and obediently camped.

React

And so into another early Orbison hit, "Pretty Woman." "That should sound slightly sensational," said Barry after the potent guitar intro.

"Can't hear you," replied Keith: "It sounds too sensational."

Laughter all round. And Roy himself reflected the gay mood as he took a break. No depression in the Orbison orbit, it seemed, over the fact that there had been some hit parade hiatus since his last British chart-rider.

Now he's hoping to make a chart comeback with his new single "Walk On" which, like "Pretty Woman," he wrote with Bill Dees.

Just how did Roy react to his ups and downs on the chart scene? "Well," he said in that slow Texan drawl, "you just don't know how the public is going to react to any song."

"Often, songs that do well in the States, don't mean a thing with you here in Britain. 'Running Scared' was a No. 1 in America, but it didn't mean anything here."

"I just can't explain why this should be. But I can only record what I like—and hope the public likes it too. I wouldn't record a song I didn't personally care for."

Roy, it seems, is in the fortunate position to adopt this carefree attitude to his song material. He has a beautiful house complete with two three-car garages and swimming pool in the living-room (no, that's not a misprint) on the shores of a lake in Hendersonville, Tennessee.

He certainly needs the garage space. His collection of cars has grown since he was last here. "I now have twenty," he says with the casual air of a man mentioning his stamp collection.

"Latest is a Reo. This is a 1927 model made by R. E. Olds before he made the Oldsmobiles. And I have a re-created 1929 Mercedes, called an Excalibur. But it has a modern 400 h.p. engine." This little whim set back the Orbison bank balance by 8,000 dollars. Around £3,000.

And Roy is still crazy about motor bikes. "Riding keeps me fit," he says. "That and swimming. My father, my boys and I all go swimming in our pool."

Roy, in fact, looks pretty fit. Despite the kidney trouble last September. "I had two operations for a kidney stone," he said. "It took me to Janu-

ary before I was fully recovered.

"I haven't consciously been taking it easy. But I have been doing a lot of club work lately. What we call 'sit-down' jobs in the States."

Roy's next big "sit-down" job is a season at London's Talk Of The Town from August 5 through to September 5. Then he'll be off travelling again—to Canada and then Australia.

Also on the Orbison agenda is another film—successor to The Fastest Guitar Alive.

"But this new one will be a contemporary setting. Not around the 1860 Western period," says Roy. "I like acting," he added. "It was the first chance I had had to sit down."

Not that Roy has much opportunity to do even that when he's at home. For his three boys keep him on the move. There's Roy Junior (10), Anthony (6) and Wesley (3).

Crack

"Roy is already playing guitar and piano," said Roy senior proudly. "He likes to play guitar along with me. Anthony is a bit young to take up music yet—though I started when I was his age."

So, professionally, and on the home front, the Orbison scene is swinging merrily along. As that Saturday Club proved, vocally Roy's still in top form. Ready and raring to have another crack at the chart.



HAVING a hit record puts so much pressure on you to make another—you get neurotic," said Tommy James, speaking to Melody Maker over the transatlantic link-up last week.

Tommy, whose single "Mony Mony," jumped into the Melody Maker's top spot, is well aware of such pressures. Tommy got his first hit just over two years ago with "Hanky Panky" which made the American charts and since then has had eleven other hits including "I Think We're Alone Now" (their second gold disc), "Mirage" and "Out Of The Blue."

"Hanky Panky" was recorded five years ago when I was fifteen," explained Tommy. "It lay dormant then someone in Pittsburgh played it as an 'oldie' and it all happened from there."

This was Tommy's first big break although he has been working with groups since he was 13. He has been following a successful musical career in America since his first hit and now with "Mony Mony" has broken into the British pop world.

"We've just released the follow-up in the States," said Tommy. "It's called 'Somebody Cares' but of course it's too early to do anything with it in Britain yet."

"We are very happy to see the way things have happened in Britain," he continued. "It's our first actual Top Ten over there."

Along with their new single, the group have just had an album, "Mony Mony," built around their hit song, released in America. "So far it's been doing very well and all indica-

Tommy James—hit makes you neurotic

tions show that it may be a hit album," said Tommy. "But it's a bit early to tell yet," he added.

Another album is being prepared by Tommy and the Shondells and they will probably include some British material among the tracks. "There are several songs that we've had sent over from the Beatles' publishing company. One of them is by the Grapefruit. We'll be doing several of the songs from the Beatles' publishing catalogue and I'm sure that will be one of them."

Tommy went on to say that the group did much of their own songwriting, particularly on albums and B-sides. "But we don't want to bite off more than we can chew. We should have our own publishing company in a year and we will also be producing groups on record."

Would Tommy like to go into record production full time? "Yes," he replied. "I think eventually a lot of artists get into that because that's where it's at. It's certainly very satisfying recording other groups and trying to help them on their way."

But that, for the moment, is

in the future and Tommy has a busy schedule as a performer to follow. Among the activities that he is looking forward to it appearing in a film. "It's for 20th Century Fox. It's called the Fantastic Plastic Machine. I haven't seen the script yet," said Tommy, "but I'm ready for anything."

Talking about going far, Tommy mentioned that one of the hang-ups he finds about the pop business is the travelling. "It's really a drag. It used to be a gas out on the road, just one big party after another. But after the novelty wears off, it becomes just work and you've got to travel because it is your bread and butter."

"I do dig travelling abroad though—and I'm looking forward to travelling to Britain, but generally, travelling as a rule gets me down."

As a parting question, Tommy was asked what he would have done if he had not gone into show business. "I think I'd have been a hobo, so it's probably a good thing I got into the business. I can't think of anything else that would have set me up—but I get scared sometimes when I think about it."

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'I can't really get hung up on a pop ego thing' says Marc

"I CAN'T really get hung up on a pop ego thing. God is a good thing and if I started to believe I was a splinter of God's head, I'd be zapped, and mown down with lightning. And what good would that be? I'd never get in the chart then!"

One half of Tyrannosaurus Rex talking. Marc Bolan, Black, curly hair. Smiles a lot. Hides under bedsheets and imagines technicolor movies.

Marc aged 20 seems 15 and in a time of growing complexity in the name of pop progression, injects simplicity into the mainstream of events.

From the West Coast to London, groups are attacking our consciousness with heavy armaments ranging from mellotrons to eight-track recording machines. Marc is offering acoustic guitar, while his mate, Steve Peregrine Took, "bangs away on a drum."

Their music often sounds like a Buddy Holly demo disc. Yet it is charming thousands of hippies, selling LPs, and the tiny duo have already been invited to tour America in the Autumn.

Marc is tasting success for the first time. In the past he has been involved in pop groups where he was unhappy and unfulfilled.

Now he has hit on a formula so simple, many must be kicking themselves for not having thought of it before.

Bolan appeared for talk wearing a red and black striped school blazer, with holes in the elbows, that had belonged to his first girl friend.

He seemed about four feet high, but has probably a few more inches than that. He was peering up a copy of his album, displayed in a record store window.

"I feel like a star now," he said, as we adjourned for refreshment.

How did Marc feel about his measure of success?

"Never think about it. It's funny . . . Initially Tyrannosaurus Rex was a five-piece electric group for a week. But it never got properly rehearsed. I couldn't amass enough energy to turn them all on to what I wanted. With Steve, it's very easy because he thinks the same way I do. Steve just picks up a drum and bangs away. What the Pink Floyd do electrically, we do acoustically. Steve improvises and I'm learning to improvise. Through playing so much

GREAT

"I don't claim to be a guitarist, but I've got flaming hands and bleeding fingers. I steer the guitar like a ship, and sing with my eyes closed. When I'm bopping it feels great. But I can't see what I'm doing and the microphone often falls into the hole in the guitar.

"I like having my eyes closed. I like watching the pictures. I used to watch whole films in bed under the sheets. They are better than dreams. The true dream is living."

Apart from dreams, what are Marc's more tangible achievements at the moment? "Our next LP is finished and the next single is going to be 'One Inch Rock' with 'Salamanda Palaganda.'"

STRIPS

"One Inch Rock is about a man who meets a woman who takes him home and strips off for him. She offers a drink. It makes him one inch tall and she puts him in a bottle with another girl. They get bored and do a dance. No, I shouldn't think the rockers will dig it! It will only hang them up. The only relation we have with the past and rock, is energy. All we are about is energy, and soft emotions. I am now getting much more fulfillment out of writing than performing. I'm older and I'm maturing—like cheese or something. I can't stop writing. I wrote four poems last night."

"I get a stream of inspiration and my hand writes away, and the words don't always make sense. They fit like an abstract painting. I spell very badly and my handwriting is childish, but I enjoy writing and getting words and music together. I get giggly and knocked out."

Does Marc's dream world get threatened by violence? How does he cope with the nasties?

"The only unpleasantness we had was in the early days at Tles Club, when John (Peel) was doing a Perfumed Garden thing. All the heavies were there. Sad thuggies who wanted to beat John up."

Is Marc afraid of the violence they might meet in America?

"Well, I lived in Tooting for four years. No, I'm not afraid. There's violence everywhere. I went into a Greek restaurant and two people said: 'Is that a boy or a girl? No, it's an animal.' It was said with such bitterness. It's sad because kids are influenced by that sort of quiver his lower lip."

"I can't really believe anybody can be called a pop star. There is no such thing. You might exist as one on a photograph, but it's never you."



BOLAN: a formula

thought. Violence doesn't bug me. When I was a kid it was always rough. I just believe in strength of the spirit. If somebody wants to have a knuckle with you, it's their scene. You get lots of nasties. You can be a gangster, and be cool about it. Rogues are very good. Scavengers are very bad."

Original question. Would success spoil Marc Bolan?

"If I get a hit I'm changing my name to Zinc Alloy and wear an aluminum suit."

"OUR act will definitely be a 45-minute slam" said the confident Mr. T. Rice-Milton, lead singer with Cupid's Inspiration. This week the group make their first public appearance (in Yeovil Somerset) following the chart success of their single, "Yesterday Has Gone." "We'll be doing a bit of our own stuff, the record naturally, and generally mixing it. We are hoping to express ourselves with what we do. We're trying to make it not too 'poppy' but not too far the other way."

This is the first time the boys have been on the road although they have done television and radio. What they hope for above all is good reaction from their audiences. Their choice of material is, as Terry put

Confident Cupids take to the road

it "anything that is right for the job. We want to try to get over that we are good with our instruments. Each song we do is by a different composer, except ours—and they are different."

For the past two weeks the group has been busy rehearsing and they've had to keep the curtains of their rehearsal rooms closed because the people in the immediate vicinity have found listening to Cupid's Inspiration and trying to shuffle the papers of their daily round and common task not on.

Not that Cupid's Inspira-

tion are too worried. They have other things on their mind. One of these is the Follow-up to "Yesterday Has Gone." Terry admitted that the group hadn't anything specific in mind.

"There are one or two things in the offing. We go into the studios in August. Obviously we can't afford to get too far away from the first thing if we're to keep things afloat. My personal feelings are that we should do something with a

bit of a drive otherwise we are going to crucify ourselves."

As well as the next single, the group are thinking about their first album. "We haven't got anything planned," said Terry. "I suppose eventually we will have to do it but what we are really looking forward to is going on the road and getting people's reaction. We've worked hard the last two or three weeks and have got nothing to show

for it. We've really flogged ourselves.

"We've got some ideas about the album, of course, but we will have to wait and see what our manager and his minions have got. They should know because they are in the position to know."

"We like to let ourselves go and come up with ideas and we do this all the time when we are rehearsing. We are looking forward to doing an LP because you see so many sides of a group. On a single you only get a limited idea."

With a hit single behind them to give them a flying start, Terry Rice-Milton and Cupid's Inspiration shouldn't have many problems. But if they do, there's always Piccadilly Circus for a quick meditation or two in the hope of getting some inspiration from Cupid, if you'll pardon that "shaft" of wit!—TONY WILSON.

"WE'RE having a great time. The weather's fabulous and Julie's enjoying everything very much. She loves the Continent and has been unbelievably well received."

Brian Auger, telephoning from the Calipolis Hotel in Sitges, Spain, sounded ultra-enthusiastic. Julie Driscoll and the Auger Trinity are touring the Continent for some five weeks, and already they've luxuriated in Viareggio, Venice, Rome, the Riviera and Costa Brava.

"We've been to Juan-les-Pins already, and we visited Robert Stigwood in Cannes. He's got a boat in the harbour there. And now we're seeing Spain. But I'm back to France to see Don Ellis at the Antibes Festival."

"We've done well before on the Continent, but this time the reception has been marvellous. On the social front, of course, there's an endless supply of young men with fast cars trying to take Jools to dinner. But she turns most of them down and usually comes out with us."

"It's one of the great things about the group. People say we get along socially, and it's true. I think it's very important that a group like ours should get on well together."

After the success of "Wheel's On Fire," Auger is naturally pondering the question of a follow-up single. But a decision in the sun hasn't yet been made.

"We've been trying over one or two pieces," he told me. "But we still don't know which it's going to be."

Might it be another Bob Dylan product, by any chance? "Yes, we have another Dylan song—it's a new one as well—and we're trying it over while we're here. But we're also writing one ourselves, and may decide to record this. Who is 'we' in the composer sense? Well, some we write between us and others we do separately."

Reverting to "This Wheel's



BRIAN: 'atmosphere'

ANOTHER DYLAN SONG FOR AUGER AND JOOLS?

On Fire," did Brian reckon it was a hit because of the song itself or mainly because of the group's treatment? "It's hard to tell," he said, "but the way I heard the original demo of the song, I don't know that it would have been a big success."

"But I felt the song had amazing atmosphere, a great quality, and that was what got hold of me at once. What I thought we had to do was bring out that atmosphere, intensify

it.

"When we came to make the record, we tried different effects. Instead of putting down the first track on organ, I did it on piano, with bass and drums, then added the organ."

"So the first track was piano, drums, bass and vocal; then came organ, then the embellishments on Mellotron. That was Giorgio Gomelsky's idea."

"The instrument was in the studio and he suggested I ran it through on that. I thought 'Why not?' So I tried it and it sounded good. That was how that 'violin' thing came about."

Does Auger play much piano these days?

"Not very much—not so far as work is concerned. But I've put one piano track on my next LP. It's the Mose Allison song, 'If You Live,' and that's vocal and piano. I jam on piano when I get the chance, though."

"At the Montreux Festival recently I spent two nights playing jam sessions with Jack De Johnette of the Bill Evans trio. It was quite an experience, playing with a guy like that."

The LP, Brian said, would be released early in September. It features him on organ, and doesn't feature Julie.

"We were asked to do an album by the band alone, particularly by people on the Continent, and this new one is the result. Most of it is by organ, bass and drums but I've arranged about four things for brass and strings working with the Trinity."

"The title is 'Definitely What.' No, before you ask . . . it isn't jazz. We're aiming for something absolutely between jazz and pop, using jazz harmonies and pop rhythms, and making the best music we can."

"I believe we've made a good start in finding our own direction. I know now exactly which way I want to aim the band. We're doing something a little different, a bit original, and now I feel that the sky's the limit."

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ELLIS: He crusades for the big band cause with a fervour that Stan the Man himself might envy.

DON ELLIS: KENTON OF SEVENTIES?

BY BOB HOUSTON

THEY say that Don Ellis, whose big band plays two nights at London's Ronnie Scott Club next week, will be the Stan Kenton of the Seventies.

Whether trumpeter Ellis aspires to that title or not, there is no doubt that, as Kenton did, he sees the big band as the great hope in reviving jazz's fortunes and seeking out new audiences.

He crusades for the big band cause with a fervour that Stan the Man himself might envy. When he had a weekly gig at a Hollywood club, he had car stickers printed reading "Where is Don Ellis?" and they were plastered over dozens of cars at the 1966 Monterey Jazz Festival where the band scored its first big public success.

The Ellis Orchestra, which, again like Kenton's, grew up in Southern California, is certainly the most controversial arrival in years in the big band

field. Unlike the excellent Thad Jones — Mel Lewis band on America's East Coast, its musical policy crashes into new and unexplored territory where warier souls have feared to tread. Opinion as to the success of these ventures varies.

RUSTLE

For instance, at the Scott Club next week, eyebrows are certain to be raised when Ellis and his 18 musicians start waving music paper to create a rustle of sound on their arrangement of "Angel Eyes." When Ellis uses his amplified trumpet on which he can play quarter tones (it can be heard to good effect on his latest CBS LP "Electric Bath") it is bound to cause pain in many a devout jazz fan's heart.

Ellis, who earned his considerable reputation as a soloist for his work with the George Russell Sextet, justifies these goings on thus: "We are getting

back to the sound of surprise that jazz used to have and has been lying dormant for so long, and now I think the public is really coming round."

Dave Brubeck's juggling with time signatures appears as child's play when compared to the length that Ellis has gone. His compositions and arrangements stretch from 7/4 through 19/8 and 32/4 right through to 85/4.

This aspect of Ellis's work is inspired by his fascination with Indian music. Before he formed his big band, he was part of the Hindustani Jazz Sextet which included the Indian musician Hari Har Rao. He also studied for a period with Ravi Shankar, and when he assembled his first big band it often included three bassists and four drummers to cope with the unusual time signatures.

GRASP

British trumpeter Ronnie Simmonds, who played in the band which Ellis organised for last year's Berlin Jazz Festival, wrote of this experience in Melody Maker. "Don Ellis," said Simmonds, "has struck a blow at the long-established conventions of big band jazz music from which they will never properly recover."

About the extraordinary time signatures which Ellis uses, Simmonds said: "These times are tremendously difficult for a musician to grasp at first, but once the new metre has imprinted itself firmly in his mind he discovers a new freedom, a new joyfulness about the music that he can never quite reach in 4/4 and 3/4 time."

Apart from the qualification that playing a dull arrangement in 85/4 instead of 4/4 doesn't necessarily improve it, there can be no doubt that Ellis has revived interest — and controversy — concerning the role of the big band in the light of the latest developments in jazz.

EVENT

Whether he will become the Stan Kenton of the Seventies remains to be seen. Whether he wants that title — and there are hundreds of jazz men who would sell their soul to avoid it — is also speculation.

What is certain is that next Monday and Tuesday nights at Ronnie's will produce a musical event which will be talked about in the British jazz world for a long time.

HOLLAND: THE MAN MILES WANTS

SO Dave Holland, one of our most outstanding young bassists, has been invited to join Miles Davis. It opens up all sort of possibilities when you consider that only four years

ago Dave was playing in a beat group.

True, he has progressed musically beyond all recognition since then, but he is not ashamed to admit that he started out in the music business perform-

BY DENNIS DETHERIDGE

ing C & W-style pop with Steve Brett and the Mavericks in Midland ATV's For Teenagers Only.

That was before he took a three-year full-time course under James Merrett at the Guildhall School of Music, resulting in his becoming one of the busiest bassmen on the British modern jazz scene.

Today, he plays regularly with the Ronnie Scott Quintet, hopes to record shortly with the John Surman Trio and is also about to start working with the Chris McGregor Group — provided he does not dash off to the States after Miles.

Dave was still in a whirl at the prospect of working with Miles Davis as he talked about the invitation on a gig with Alan Skidmore (tenor), Mick Pyne (piano) and Tony Levin (drums) at Birmingham's Opposite Lock Club.

"I have the greatest respect for Miles as a musician and one of my ambitions is to contribute to his music," said 21-year-old Dave.

"But the big problem about taking up the opportunity is that I could be enlisted and drafted to Vietnam if I went to America with a work permit."

"I'm very annoyed and aggravated by the situation. I feel that this state of affairs, whereby one trying to create as an art form can be so restricted, is the product of a very sick world."

The offer to join Miles Davis came to Dave from



MILES: a message through Philly Joe

out of the blue after the American trumpet star had dropped into London's Ronnie Scott Club.

He arrived on a surprise visit just as Dave was finishing the first set backing Elaine Delmar with Pat Smythe (piano), Johnny Marshall (drums) and Bill Evans Trio drummer Jack de Johnette on melodia.

Dave said: "It appears that Miles walked into the club—his visit took everyone by surprise as he suddenly arrived in England on vacation—just as we were doing our final number, Gary Burton's 'Good Citizen Swallow.'"

"Later, I was playing bass in the band room when Jack de Johnette came in and started talking about getting in touch with Miles Davis at the Playboy Hotel. It didn't register at the time that he was actually telling me to contact Miles there about joining his group."

"As I was making my way to the stand for the second set, Philly Joe Jones came rushing up and asked if I'd got the mes-

sage from Miles. 'He wants you to join the group,' he said. 'You gotta take it. It's your big chance.'"

"That's when it really hit me. All through the set I was in a daze. I couldn't really play for thinking about it."

"When I came off Philly handed me a note giving the name of Miles Davis, his room number at the Playboy Hotel and asking me to ring him the next afternoon. But he was out when I rang."

"Well, I still couldn't believe it, so I asked Jack de Johnette to tell me exactly what Miles had said. He explained that Miles had asked: 'Who's the blond guy on bass with the girl?'"

"Jack told him and Miles replied: 'I dig him very much. I'd like him in the group. Tell him to ring me when he gets to the States and there's a gig for him.'"

"Philly was going to take me round to the hotel to see Miles but we found he had checked out. So I asked Jack once again

if I could really take the offer seriously.

"He told me that Miles rarely said anything he didn't mean. But it was up to me to chase it up. He advised me to get to the States as soon as possible and offered me the use of his apartment when I got there."

Has Dave Holland definitely decided to go to the States to take up Miles on his offer?

"I want to talk some more with Jack about it," he said thoughtfully. "Am I ready to take on a gig of such size as that? And how do I stand about being called up for service in Vietnam? That's one thing I don't want to risk."

"This Vietnam business won't go on for ever. Maybe in five years, for instance, it'll be finished, then I'd still be only 26, but maybe I'd feel more together as a musician."

Well, Dave Holland will get plenty of reassurance from the top British modern musicians if he has any doubts about his ability to hold the job with Miles Davis.

Tubby Hayes drummer Tony Levin told me: "I think Dave could do it. I feel he is the most exciting bass player on the scene."

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BANDS OF BRITAIN
SURVEY PART 4

turn to page 17

AMERICA: Fun, hard work and boredom. But boredom only in California, where everything's too far away. But if you make the effort, you can still get a great deal of fun out of it.

PARTIES: I don't really know much about them. I like going for a short while and then leaving. For some reason, I have got quite a reputation as a party-giver. A sort of Elsa Maxwell the Second. It's not true.

COCOA: Yeah! Every night, John—my road manager—and I go past Buckingham Palace to dodge the Piccadilly traffic. And we imagine the Queen sitting there in her dress-gown with her feet up watching Peyton Place and drinking cocoa — while I'm going to Talk of the Town. But, of course, she only drinks cocoa while she's in residence.

SHAME

TOM SPRINGFIELD: He's my brother. His name is Dion O'Brien actually. Sister of Mary O'Brien — who shall be nameless.

SEEKERS: People always say it's a great shame when things break up. But they know what they're doing. Obviously they must have thought about it a lot, and taken the decision after this. After all, I was once in the same position. But the Seekers sang so much more in tune than the Springfields!

STUDENTS: Some people are eternal students. Mostly, they're thought to be in certain age groups—around 20. But people can be 50 and be students. Really, I've not much to say about them. From what I remember of school, being a student was one long drag.

TIGHTS

ARTHUR BROWN: I've never met him. But when I was staying in a hotel in California, I saw somebody disappear down the corridor, and was told it was Arthur Brown. From pictures I've seen of him, I'd say it's about time a really big character like him emerged.

**THE RETURN OF
POP THINK-IN**

DUSTY SPRINGFIELD, a cool rhapsody in a buttercup mini-dress, was shaping her expressive fingers and moving her shapely legs in a warm-up run-through at Top Of The Pops. Patiently, again and again, she went through a passage in her new chart entry, "I Close My Eyes And Count To Ten." First, before the TV cameras, then with "Pops" orchestra leader Johnny Pearson. The MM's Laurie Henshaw fired the words. Here's how Dusty responded.



DUSTY

STOCKING TOPS: There shouldn't be such things; everyone should wear tights. I can't understand what men see in stocking tops; they're the most obscene things around. Of course, I'm not referring to The Stocking Tops. One of them—Sue—backs me at the Talk of the Town.

PATIENT

ENGELBERT HUMPERDINCK: He's very handsome.

WIGS: Very useful if you're in a hurry.

TV PRODUCERS: Humph! I've managed to keep the peace with them—except for one or two who shall be nameless. But mostly they're always very patient and kind with me.

SHIRLEY TEMPLE: I saw Shirley only once in a small film clip, and she was definitely cute, with a capital K. I liked the way she would look aside to see if the cameras were on her or not. It took guts to do what she did. And she tap-danced better than I can.

BUDDY RICH: A good drummer. He's his biggest fan.

FLYING: Boring. I've no complexes about flying.

LUCKY

POPULARITY POLLS: A good reflection of current feeling. I've been very lucky so far.

MARRIAGE: Quite a good idea when it works. But it's very dangerous. I'd like to get married, but I'm scared it would go wrong.

THE CHART: It has a sort of macabre fascination, as you watch whether your record is going up or down. It's very good for morale as long as it's going up.

IMMIGRATION: I feel very sorry for people who come to this country thinking it is the promised land. It's nobody's fault really.

JULIE DRISCOLL: Very photogenic. But I've never seen her apart from on TV.

SOUL: Goes with body. A very overworked word.

MELODY MAKER: It's bigger than the other papers. I like the ads at the back, where you can see what's on at the clubs. But the thing is—I never go. The feature articles are usually well written. Flannel, Bannell! But I'm telling the truth. Some of the articles are very funny, particularly those by Chris Welch and Bob Dawson. I like Bob's definitions of things. He's got a great mind.

ASTUTE

STRIP CLUBS: I'd love to go to one. But I'd only go with a lot of other people. I'm terrified, though, that I'd start to laugh, and probably get thrown out—like I did once when I started laughing at the Rialto, Leicester Square, when I was watching a Nelson Eddy film. There must be other ways of earning a living apart from stripping. But the girls must have their own reasons for doing it. So good luck to them.

HAROLD WILSON: I can't think of anything to say about him. And I'm sure he has nothing to say about me.

EDWARD HEATH: Very jolly. Keep thinking both of them are Mike Yarwood.

DAVID FROST: He squints like me. He has a very astute mind. I don't really know him, but he was very polite to me.

DAVID JACOBS: He's also a very astute mind. And he's always polite.

PANTIES

TONY BLACKBURN: He's very polite and has very white teeth. He always plays nice records.

BACKING BRITAIN: I bought a pair of panties the other day with a big flag on the back saying Back Britain. But I've only worn them on my head so far, as they're a bit tight.

DEATH: I'm scared of it. But I've been brought up to believe there's something waiting on the other side. And I see no reason to disbelieve that.

It's easy to see the change in Sandy



SANDY: Kupper

WHEN Sandy Denny joined the Fairport Convention, replacing Judy Dyble, the folk world's loss was the group's gain. It was a move that Sandy had been planning should the right opportunity occur and with the Convention it did. The Fairport Convention's music is not so far removed, at times, from some of the things happening on the contemporary folk front.

As a solo folk singer, Sandy had become frustrated. A good singer with strong voice, and a fair guitar player, Sandy worked the usual rounds of clubs and concerts but the big break seemed constantly to elude her.

"I wanted to do something more with my voice," says Sandy explaining her move. "Although I can play guitar adequately I was feeling limited by it. It was a kind of stagnation. I was developing but the guitar was restricting."

Sandy has already tried group singing. Some time ago she teamed up with the Strawbs. "I always had it in my mind to join a group. I joined the Strawbs last year but I wasn't really ready for it but now I feel free to sing how I want to."

"I still do solo gigs sometimes. The odd concert or booking if it doesn't clash with what the group is doing."

After working for two months with the Fairport Convention, Sandy has noticed a change in her reaction when she returns to a folk club. "I find an element of sanity creeping back into my life when I do a folk booking."

She says: "People are more placid which I didn't notice before. People are much quieter unlike non-folk clubs. I seem to sink into an air of nonchalance that you don't get in a non-folk club."

Would Sandy consider going back to the folk scene full time? "No, but that's only how I feel at the moment," she replied. "Once you know what can be done with six people and like the result, the simplicity and naiveness of one voice and a guitar is rather insipid. But that is only

my view at present."

Sandy is contributing to the group's repertoire with her own compositions and some of these will be heard on the new Fairport Convention album which is due out at the end of the year.

It's easy to see the change in Sandy like "groups" as opposed to Sandy the folk-singer. She is, as she says far happier and more relaxed than when she was a solo singer.

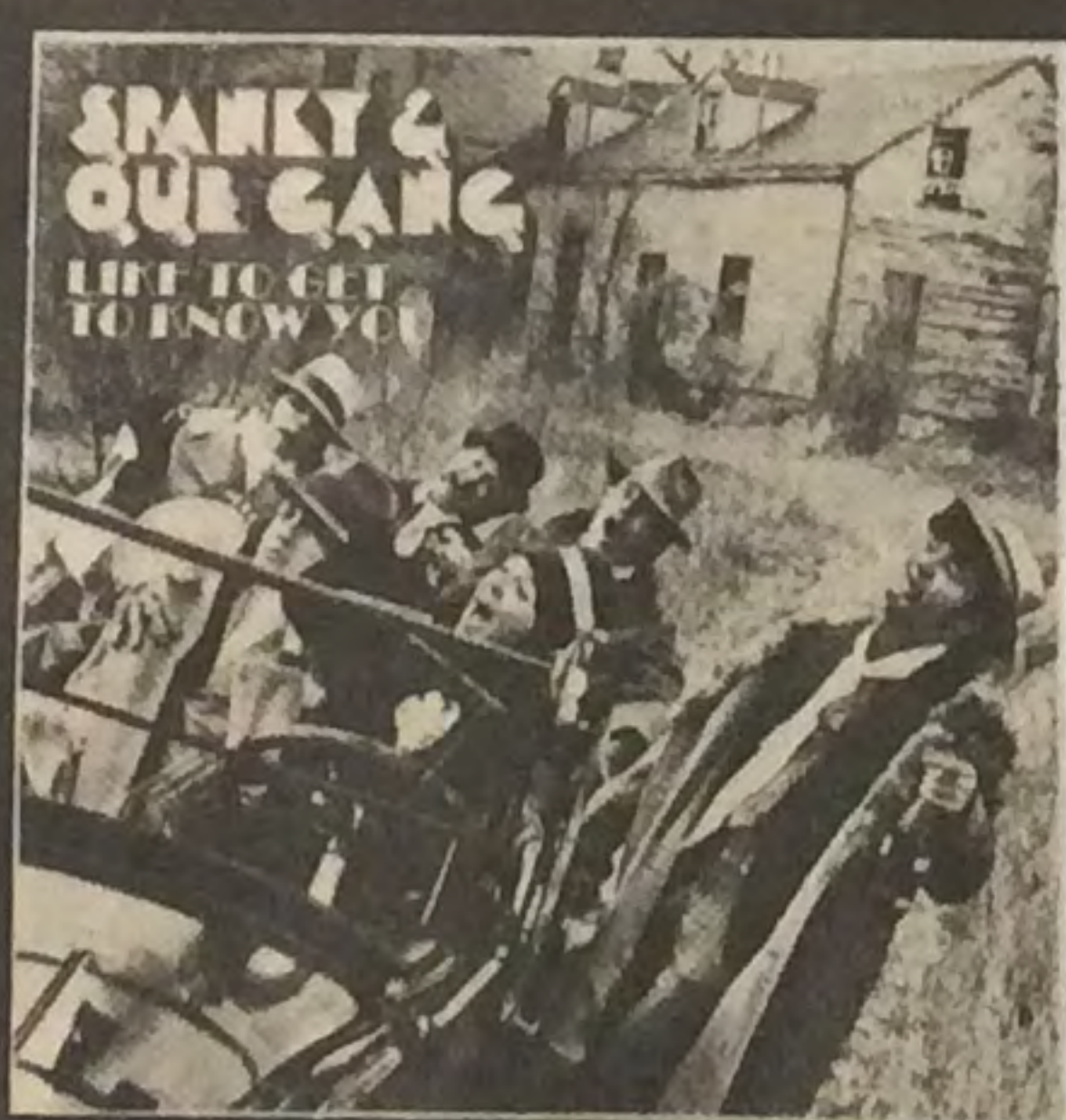
Even travelling, which was one of her biggest hang-ups as a solo artist, is no longer a depressing experience for Sandy. "The travelling time seems to have been cut in half now. No more standing alone with your thoughts on draughty railway stations. In the group you're always someone to talk to or at least if they're asleep."

TONY WILSON.

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ARTHUR BROWN

BLIND DATE

PRIOR to his Blind Date session Arthur Brown, the God Of Hell Fire, swept into the Soho pad of MM photographer Barrie Wentzell, to watch his own performance on Top Of The Pops. "Good grief, who is that lunatic?" asked quiet, soberly dressed Arthur, pointing at the demon, who was giving Pete Murray the horrors. "It makes me feel schizophrenic watching me," said Arthur. However some of the Brown inner fires were stoked up by the most boring selection of pop singles known to man, inducing him to dance and invoke epithets more frequently associated with costermongery than the occult.



PLASTIC PENNY: "Your Way To Tell Me Go" (Page One).

Tom Jones at the Palladium—it must be. This is aggressive social comment! Sounds a bit similar to lots of other records. I don't really think it's very progressive. Sounds so English it might be someone trying to make it English.

In fact, take it off! Might make number five in Italy. No, I couldn't even guess who it was. Oh, it's not Jeff Beck is it? It's got a touch of "Love Is Blue." Who is it? Oh hell, doesn't sound a bit like them. Obviously they're trying to find a style.

SKIP BIFFERTY: "Man In Black" (RCA Victor).

Tip toe through the Tamla? This could well be a smash hit. There is a tendency in the production to drown the vocals, but that is quite a good single. They're not that group from the shop that sells clothes?

Rhythmically nice, and not in the least offensive, without being a stand-out. Given promotion it could reach the twenties. Arrhh! This is like being in a torture chamber!

ROYAL GUARDSMEN: "Snoopy For President" (London).

Eric Burdon — after the bagpipes. I can hear some superb dustbin playing and what sounds like 600 choir boys, fife and drum! Well, country and western is coming back, but they're in the wrong country. Is it Lonnie Donegan gone psychedelic? When I go driving through the Scottish Highlands, I often think to myself... this has got nothing to do with it.

STATUS QUO: "Ice In The Sun" (Pye).

This is definitely a sunshine record to be consumed with margarine. Good discotheque music. I like the descending vocals, but I don't think it has anything distinctive. The harmonies aren't exactly outstanding.

singles out the new singles

FANTASTIC JOHNNY C: "Hitch It To The Horse" (London).

Really good instrumental recording, but there's only about eight ways you can snap your fingers. This is definitely before eating steak at the Speakeasy. This music is for neurotics.

Good vocal punctuation but he's not doing anything new. Not many in England could do this sort of thing as well, but in America so many do it, they don't even bother to make records.

We've had all this for two years. Records should be more than groovy now. People like James Brown can still get away with it because he is a star in this style, but not new people.

BUDDY GUY: "Mary Had A Little Lamb" (Fontana).

I thought you had just taken this off. (Dances around). Yeah, this is an R&B chart number three. That's a nice guitar. I like this — it's cool. I know, I recognise the voice — Buddy Guy. Well recorded and the tone of the sax is great. Very warm and full. I don't like the English sax sound.

DRIFTERS: "Still Burning In My Heart" (Atlantic).

That's like "Here Comes The Judge." Same riff. I prefer "The Judge." This hits you in the groin. Good singer and good balance. I like the filtered rhythm section — sound and silences, without everybody playing at once. Who is it? I like the Drifters — they're always great.

ELMER HOCKETT'S HURDY GURDY: "Fantastic Fair" (Parlophone).

Is it the Stargazers? No, it must be the Foundations. It's an advertisement for creamy butter? No? Oh, it's going

psychedelic. I'm too full of love to hate anybody — but this is nothing.

Pretty, but pre-fabricated, like the prefabs after the war. You can tell where it's going, the progression and the sequence. Maybe it will be successful because of that, but basically it's two years ago.

ANITA HARRIS: "Dream A Little Dream Of Me" (CBS).

What a week for releases. Gosh, I've never heard this one before. This guy is a real freak. Is it Joe Louis, Max Baer or Brian London perhaps? That great booming voice... No, it's a woman. A woman wearing a pair of frilly lace underpants at breakfast, watching her husband mowing through his cornflakes, and she's got long flowing hair, rouge red lips and other most feminine qualities.

I think it's rubbish. I mean, who do they expect will buy this? Yes, this really reflects the mood of England today, and the tastes of discerning record buyers. Fantastically conceived. That's the sort of stuff I want to be able to do when I'm fifty two — such mood, such feeling! Oh my God man, that's indescribably unremarkable.

ALEXANDER BUTTERFIELD: "Just Till Tomorrow" (Pye).

Is he the new Tom Jones? Well there's no evidence that he is the new Tom Jones. A skilled voice though, that Andy Williams has done before. The mood of this is like a despairing hand disappearing into water.

Pleasant and he hits most of the notes. For the people who need this, it's all right, but I don't particularly dig him. All the records this week were either completely predictable, repeats or just rubbish.

THE UNDERGROUND

UNDERGROUND is an expression much in vogue on the pop scene. Not many seem to know what it means, or if such a thing exists.

It has reached the point where groups like the Piccadilly Line claim to be an "underground group" and send out maps of London's tube system in their publicity folders.

Yet Underground would appear to refer to artistic movements in music, sculpture, painting and literature that have not made contact with the public at large. Pop music made its entry into this field via Andy Warhol, the American artist, and his pop group the Velvet Underground.

FREEDOM

There are similar movements in various world capitals. London's pop Underground could be said to have started two years ago, with the emergence of the Pink Floyd, UFO and publications like International Times, plus manifestations, love-ins and open air free concerts.

When flower power and hippies were at their height, the cry was for better, more thoughtful pop, played by people who felt the same way about pot, LSD, and the love philosophy. The cry was for more awareness, freedom and understanding.

But what are the tangible achievements in a year or so of publicity? Hardened attitudes by police and public. Less venues for music than when they started.

What is going wrong? Disc jockey John Peel is the man the general public know as their contact with the mystery people. He plays the sounds hippies would have us all hear. Lots get converted. He is doing a good job. This doesn't earn him instant popularity in all camps. But at least he is getting

'IT IS LIKE A WOMAN WHO IS PREGNANT AND NEVER HAS A

JOHN PEEL, and contact with the mystery people

something together, where others are falling apart.

Says John of the Underground: "There are so many people with potential and ideas, like Mick Farron of the Deviants. But so many are just searching for instant salvation and don't produce anything."

"They read the cover of a book and think they are into Buddhism or something. Everything is so shallow, I get very disappointed with the way things have gone."

"With their power, I would have thought the Beatles and Rolling Stones would have done something. Frankie Vaughan's music leaves me cold, but when he disarmed the gangs in Glasgow, at least he was doing SOMETHING good and it wasn't for publicity. It was constructive, and a hell of a lot more good than opening some boutique."

"The Underground is like a woman who is endlessly pregnant and never has a baby. So sad. If only creative people realised they had the power to do something collectively. But it all seems down to people who wear the clothes, know the right words to say and do nothing."

"The extraordinary thing is, if anybody gets anything done, he becomes unpopular. They don't like Mick Farron and they don't like me in the Underground. They think I've sold out to the BBC or something."

"I'm not very creative. My contribution is to let people hear what other people are doing. It was fine on the pirates, yet

if you do it on the BBC everybody says you sold out.

"I go to some clubs and people terrify me. They look straight through you, as if it's uncool to show recognition. It's embarrassing."

Why is John disappointed with the Stones and Beatles, who seem to be regarded as potential powermen for the Underground?

"The Beatles haven't really done anything. That Apple scene is such a drag. My great hope is the Stones. Mick Jagger is a fairly chaotic person, aren't we all, but I think he really wants to get things together. That sounds very condescending, but it's not meant to be."

TOURIST TRAP

"I don't know the Beatles but they seem absolutely bound to the Establishment and accountants. I couldn't believe Apple—it was so horrible. The boutique is another tourist trap. It makes me sad everything is going to waste. The Underground just go into diversions."

John does see some brightness, however. "When the Pink Floyd played at the Hyde Park concert, they played like gods. But in a lot of people's terms, you stop being Underground when you become successful."

Okay, so what happens? What happens?

"All that you have is an alternative to for us by politics."

"The whole thing is designed for people to think or make a political dicta."

"They are a ordinary games control. It's as at our heads, bullet hasn't an alternative to."

"Look at America in five Nazi Germany, so many American they are doing."

"They are no of grabbing na everybody want they must wan and they are anybody who d be something."

"The Russia the same—try life on others. The Under"

FRANKIE VAUGHAN MAKES AN IMPASSION

Just gi



Frankie Vaughan talks to gang leaders in the cellar of a Glasgow public house.

"A good horsewhipping would do the damn young scoundrels a power of good." That's the inevitable reaction of Lt-Col (ret), Cheltenham, in the equally inevitable Letter to the Editor of the True Blue Press following each new outburst of teenage violence.

The sort of violence that's been erupting in the gang-racked area of Glasgow's tough Easterhouse district, for instance.

But birchings, floggings and long prison sentences are no answer to the gang problems. Not where Frankie Vaughan is concerned.

"This sort of stock reaction makes me mad," says Frank. "And so does the one that says parents are to blame for the youngsters' behaviour in Easterhouse."

"What is to blame is the very special circumstances of this place, which must pretty well be unique. There are between 40,000 to 50,000 people there, yet there isn't one cinema. There's just nowhere to go. So the kids become bored, and band together in gangs."

"As good a parent as I hope I am, I must admit if I lived in that area with my children, I might find that if they went out and had nowhere to play, they'd probably find themselves joining up with a gang. Or ostracised if they didn't."

"Yet, when youngsters of from 10 to 14 or 15 get into trouble, the only reaction of some people is to demand they be flogged or birched. Or put in prison along with hardened criminals. That's no answer."

"Even my boy David, who's only fourteen-and-a-half, said to me: 'Dad, if I lived here, I don't think I'd stand a chance.'"

"The circumstances in Easterhouse are even more peculiar, because there's very little influence by Big Brother or Big Sister."

"For when the youngsters reach matrimonial age, they're only too anxious to marry and get out of their immediate environment. So this leaves a big gap between the very young and the adults. Really, it's a sociologist's nightmare. You can't really blame the kids or their parents."

"The only positive steps you can take is to open good clubs. Not the usual type of youth club, but one where the youngsters can be taught some trade."

"I've spoken to these boys, and they've told me they would welcome instruction in labouring."

GROUND

WHO IS ENDLESSLY HAS A BABY. SO SAD'

mystery people

Okay, so what is the point of the Underground? What does John want to see happen?

"All that you can hope for, is to find an alternative to that which is stamped out for us by politicians.

"The whole thing is political. Everything is designed, planned and channelled for people to sit back without having to think or make decisions. If ever I say this I am called a Communist, but Communism is political dictatorship as well.

"They are all people who play extraordinary games with us, and we have no control. It's as if they have pointed a gun at our heads, pulled the trigger, but the bullet hasn't arrived—yet. There has to be an alternative to this.

"Look at America. I really think that America in five years' time will be like Nazi Germany. How can I say that? Well, so many Americans really believe in what they are doing.

"They are not being colonial in the sense of grabbing nations, but they figure that everybody wants their way of life, that they must want Coke and drive-in movies, and they are incapable of understanding anybody who doesn't. They feel there must be something wrong with them.

"The Russians and the Chinese are just the same—trying to impose their way of life on others.

"The Underground should be showing an

alternative, but we have no alternative."

"There is no escape. Everywhere in the world, it is still the tradition to adopt oppressive measures against anything that is not understood."

Isn't it true that the only audible rallying cry of the Underground has been "legalise pot?"

"To a certain extent, it is a rallying point. Pot increases your awareness of what is going on while alcohol deadens your senses. I don't think pot will ever be legal.

"I also think it is selfish and ignorant to go into clubs with pockets stuffed with hash. What people do at home is their own affair, but to go into a place carrying, gets the person running the club in line for about ten years in jail."

Does John feel much enmity towards him?

OPINIONS

"So difficult to talk about it without sounding egotistical. I passionately believe in radio as a medium, and it's one only just being tapped for power.

"On radio I express opinions. I don't play music I don't like. I may be completely wrong. Perhaps I don't know what I am talking about. But people listen—which is really nice.

"Just as long as listeners don't confuse me and the product, and get too involved in John Peel. As I said at the beginning, that would be too much like reading the cover, and saying: 'What a groovy book.'"



IMPASSIONED PLEA—

give these kids a chance!

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'Beatings and longer prison terms aren't the answer'

or how to use bricks and mortar. They just want to be free to study something in their own way.

"The authorities and some very influential people are now devising schemes that will result in some concrete help. There's also a voluntary force backed by people like Pete Murray, David Jacobs, Bernard Delfont and Charles Forte. The Prime Minister has also given us his support.

"I became very interested in the special problems in Glasgow when I played a fortnight at the Alhambra for the first time about six or seven years ago.

"I was there again for the Christmas season, and that's when I heard about Easterhouse being the 'breeding ground of all these gangs.'

"But I felt I couldn't really do anything constructive about the problem until I met some of the leaders of these gangs. I was told it would be very difficult. Almost impossible to get them together in the one place peacefully.

"But first I met a few of the individuals who were imprisoned for things like dangerous assault and razor slashing.

"One young gang leader of 18 given four years for dangerous assault, admitted to me he couldn't conceive how he had got into such a situation. He genuinely said how sorry he was—that his only concern was to get out of prison.

"Another boy of 15 convicted of razor slashing, cried his eyes out when I asked him why. It turned out there had been some quarrel over a girl. Kids are maturing earlier today, and their emotions are easily disturbed.

"Jail sentences in dreadful prisons—where they get no sympathy from older inmates who just treat them as stupid kids—make me very angry.

"I actually got into the Easterhouse area lying on the floor of a taxi. It was a very cloak-and-dagger affair as we went up to a hut to meet Mike Matthew, a social worker there.

"I wanted to get all four gangs to come together, but if that was impossible, I'd be grateful for just one—to talk to and put forward our propositions and suggestions. Which was to get some amnesty and stop this awful gang warfare.

"We said flogging and birching was not our answer—that we were out to give some constructive help.

"So we promised to do something positive—get architects and backers to work out a scheme for recreational centres — if the boys in turn would hand in their weapons.

"Well, they did, as you know. And I'm told that last weekend was the quietest in the Easterhouse area Glasgow has known.

"Why am I so interested in the matter? Because of my own early experiences. I come from a very tough area in Liverpool. But you could not compare it to Easterhouse.

"I first joined a Boys' Club at 13 when I was evacuated to Lancaster—away from the Liverpool bombing—during the latter part of the war.

"My father was in the Forces, and I was the eldest son in a family of four. Well, I was 13, and there was no father there to keep me in check. I was a bit of a troublemaker at school.

"I fancied myself as a tough character. Then I joined the Boys' Club and became tremendously interested in its activities. I've never forgotten that experience. It did me the world of good."

Frankie Vaughan, has, of course, taken an active interest in Boys' Clubs for many years. And, in fact, donated royalties to Boys' Clubs from hit records.

He added: "I'm not expecting the same sort of Boys' Clubs to be run in the Easterhouse area. To expect the youth there to behave like a bunch of goody-goodies. All I ask is for something to be done to prevent them from becoming bored stiff in an environment that would cripple the mind of anyone brought up in similar conditions.

"CERTAINLY BEATINGS AND LONGER PRISON TERMS AREN'T THE ANSWER."

THE BIG CHARTBREAKERS!

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<p>SHORTY LONG Here Comes the Judge Tamla Motown TMG663</p>	<p>PETER AND GORDON You've Had Better Times Columbia DB8451</p>	<p>JOHNNY NASH Hold Me Tight Regal Zonophone RZ3010</p>
<p>CLIFF RICHARD Single I'll Love You Forever Today Columbia DB8437 L.P. TWO A PENNY Columbia SX6262 SCK6262</p>	<p>Gene Pitney Love Grows Stowade SS2116</p> <p>Vince Hill The Importance Of Your Love Columbia DB8414</p> <p>Louis Armstrong The Sunshine Of Love Stowade SS2116</p> <p>Bruce Channel Keep On Ball BLL1010</p>	<p>DIANA ROSS AND THE SUPREMES Single Some Things You Never Get Used To Tamla Motown TMG882 L.P. Reflections Tamla Motown TML11073 STML11073</p>

NEW JAZZ RECORDS

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

JOE HARRIOTT: "Personal Portrait." Saga; (a) Portrait Of Jenny; (c) Now's The Time; (b) Indian Summer; (c) Darn That Dream; (b) September Song; (c) Abstract Doodle; (d) Mr. Blues Head (c) (Columbia SCX 6249).

(a) Harriott (alto), Kenny Baker (tp), flugel), Ray Premru (bass tpt, rmb), Mo Miller (French horn), Bob Efford (bass clt, clt, flt), Stan Tracey (pno, vbs), Lennie Bush (bass), Bobby Orr (drs), Monty Babson (bongos).

(b) as (a) but without bongos.

(c) Harriott with the Lansdowne String Quartet plus bass, harpsichord, flute and Orr (drs).

(d) Harriott (alto), Pat Smythe (pno).

A LOT of thought and care has gone into the production of this album which is designed to highlight the various aspects of Harriott's skill. But the end result isn't as impressive as it could have been.

The main fault is that on the (c) tracks Harriott is in the company of the Lansdowne String Quartet, Pitting a jazz soloist against strings is always a hazardous undertaking, and most arrangers end up hoisted by their own G strings. David Mack, the man responsible here, only narrowly avoids this fate.

Harriott, as expected, is most impressive when he is taking into material like "Now's The Time." Mack's arrangement for this and "Saga," an attractive piece of Caribbean whimsy, are clever and don't get in Harriott's way. Consequently Joe blows vigorously in his best Parker manner.

The string-laden tracks present a rather muted Harriott, content in the main just to

An awkward pose for a jazzman . . .

decorate the pretty tunes rather than mine them for real jazz substance. They are pleasant in a mood music way, although Joe occasionally rips off a cadenza which makes the ears prick up, and on "Blues Head" manages to transform the whole affair into an exhilarating blues performance.

"Abstract Doodle," is a reminder of Harriott's pioneering of "free" jazz in Britain, and he and Smythe work well together, juggling phrases to and fro.

The portrait of Harriott that emerges is of a very red-blooded jazz soloist, always one of the most consistent and satisfying in Britain, being asked to pose awkwardly. — B.H.

GABOR SZABO

GABOR SZABO: "The Sorcerer." The Beat Goes On; Little Boat; Louise; What Is This Thing Called Love; Space; Stronger Than Us; Mizrab; Comin' Back (Impulse! S1PL506).

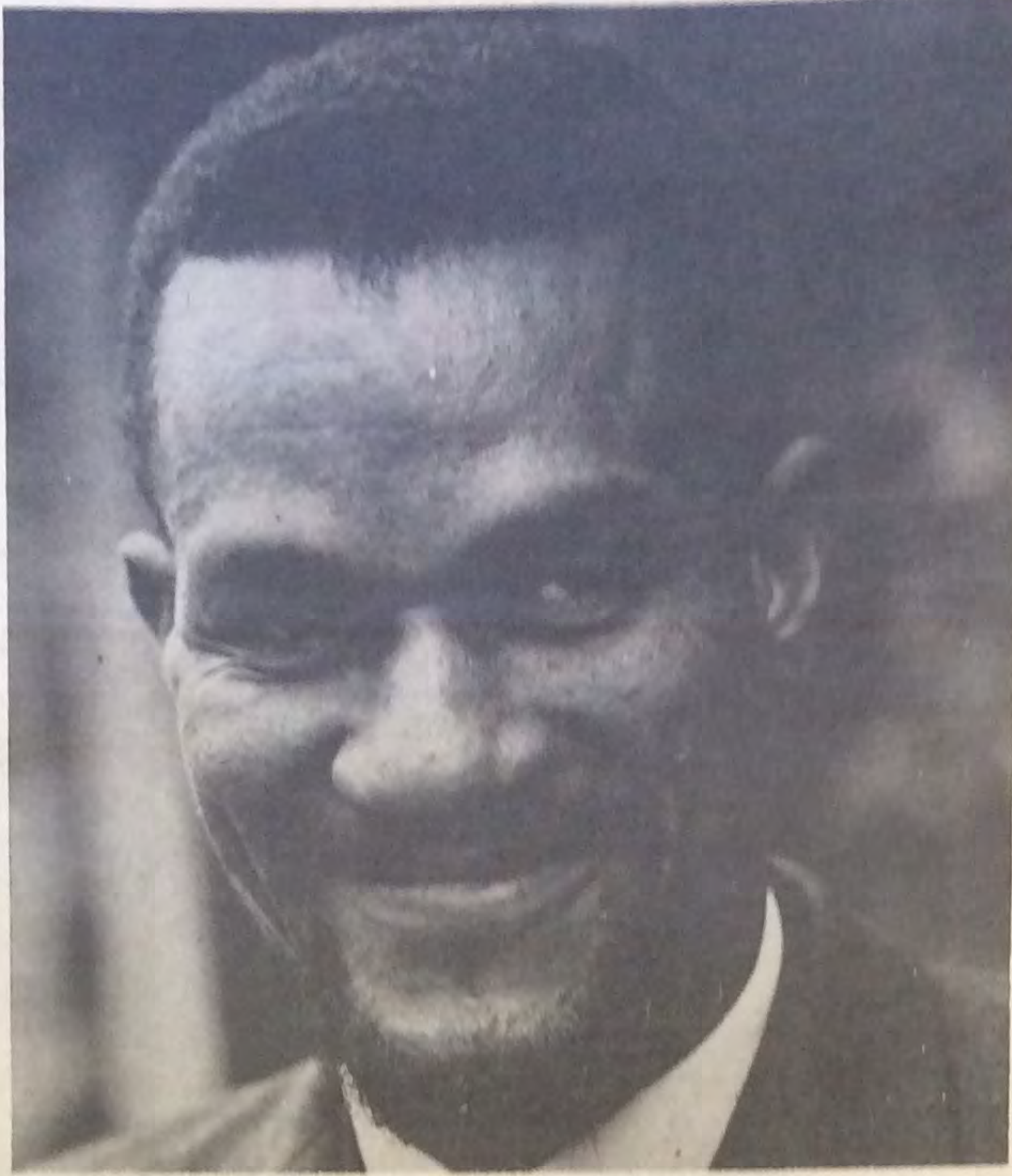
Szabo (gtr), Jimmy Stewart (gtr), Louis Kabok (bass).

Marty Marrell (drs), Hal Gordon (percussion).

HUNGARIAN guitarist Gabor Szabo has always been an exotic and exciting jazz man. His native European influences have never been totally submerged despite his long stay in the States, and recently he has been adding to them aspects of Indian music, and even pop.

All these varied facets of Szabo's music are on display in this album which was recorded at the Jazz Workshop in Boston in April of last year. His quintet is heavily loaded in the rhythm-making department, and with this chore taken care of Szabo leaves himself free as the one solo voice in the group, though occasionally the other guitarists, the tasteful and sympathetic Stewart, takes a brief step into the solo limelight.

"The Beat Goes On" is treated rather ponderously, but Szabo's hard tone and unique phrasing are always interesting. "Little Boat" is a tougher bossa nova than normal, and "Love" is something of a tour de force for the guitarist. "Space" and "Mizrab," especially the latter, are good examples of Szabo's current thinking — a strong Indian influence intermingled with the Hungarian "tsigane" in him.



JOE HARRIOTT: in the best Parker manner

For a man who draws on such a variety of influences Szabo still manages to stay alive as a potent and very individual stylist. On his day, he is as provocative and stimulating in his own way as almost any other jazzman working today.

Perhaps this album isn't top class all the way, but nevertheless it is a fascinating cross-section of the work of a man who typifies just how international jazz has become. — B.H.

JUNIOR WELLS

JUNIOR WELLS: "It's My Life, Baby." It's My Life, Baby; It's So Sad To Be Lonely; Country Girl; You Lied To Me; Stormy Monday; Shake It Baby; Checking On My Baby; Early In The Morning; Stomach Ache; Look How Baby; Slow; Slow; Every Body's Going To Be Alright; (Fontana TFL6034).

Wells (voc, harmonica) with Buddy Guy (gtr), Leroy Stewart (bass), Freddy Below (drs). Recorded at Pepper's Lounge, Chicago. For tracks 1-7, 9 and 12 Walter Beasley (drs) added; Little AI replaces Below.

WELLS plays a lot of good harmonica on this, sounding at times like Little Walter though rather less impressive, but the album is disappointing in comparison with Junior's best work.

I prefer his music on the first volume of "Chicago, The Blues Today," and most of the things on Delmark's "Hoodoo Man" LP, to the bulk of what's here. Nevertheless, much of the stuff is solid if hardly subtle.

The "live" club tracks have the benefit of Below on drums; and they reveal the shortcomings as well as the advantages of such in-person recordings. On the whole, I'd

say they lack the toughness and excitement of a South Side club shindig.

Dating from '66, it seems, the studio performances have a better worked-out sound, also the plus of Beasley's second guitar. But again, I find them less successful than I had hoped.

Still, the buyer gets plenty of fruity harp blowing, some swinging group work, and Guy's distinctive guitar — untidy now and then but okay most of the way. This is a set I can recommend to harmonicaists. — M.J.

COUNTRY BLUES

"GOIN' UP THE COUNTRY" Roosevelt Holts; My Phone Keeps Ringing; Nowhere To Go; Isaiah; Chaffman; Found My Baby Gone; Arzo Youngblood; Bye And Bye Blues; Four Women Blues; Cornelius Bright; My Baby's Gone; Devil Got My Woman; Herb Quinn; Casey; You Can't Ride This Train; L. V. Conerly; Bad Luck And Trouble; Mager Johnson; Travelling Blues; Big Road Blues; O. D. Jones; Got The Blues This Morning; Jack Owens; Boo Blues; Devil Got My Woman; Boogie Bill Webb; Doolleyville Blues; (Decca LK4921).

Recorded in Louisiana and Mississippi, 1966.

TODAY there are still many blues performers who can interpret the old country songs with meaning and in the right traditional way. This LP is one of several available collections which prove the point.

David Evans has done a Lomax, recording these older styles "in the field" in Mississippi and Louisiana. Most of the artists are

singing guitar players (but L. V. Conerly, who plays harmonica and guitar, is featured on harp here), and few have been recorded before. Mention of Alan Lomax reminds me that Fred McDowell, had Lomax not uncovered him, would have fitted into this context.

The music on these 16 tracks is all country blues, full of dark vocal inflections and wailing, sliding or stomping guitar tones.

The traditional bottleneck methods are finely displayed by Holts (who sings a variant of "Long Distance Call") and Quinn (who does a magical "Casey"), but good examples of several styles are on show here.

Much of the material is familiar — that is, traditional or learned from the records of Tommy and Robert Johnson, Skip James, Muddy and the rest — and stern collectors may downgrade this album on the grounds that they prefer earlier versions.

To me, though, the music is sufficiently charming and convincing, and different perhaps, to stand up on its own merits. And, of course, it has historical interest and what I call discovery value. Holts, for instance, is now featured on a full LP.

Two versions of "Devil Got" speak of the popularity of this Skip James number at one time or another. Both Bright and Owens show the influence of James, and the former delivers a beautiful performance.

Mager (Tommy Johnson's younger brother) and Arzo Youngblood (also related to Tommy) are gifted bluesmen, too, and the entire album provides a rich diet for those who like the blues countrified and undiluted.

Good recording and informative notes round off a nice job by Evans, Pete Welding, Mike Vernon, Neil Slaven, Blues Unlimited and all at Decca. — M.J.

Timeless, swinging jazz from Hawkins

COLEMAN HAWKINS: "Get Ready." Close Your Eyes; Stuffy; Don't Take Your Love From Me; Get Ready; Samba's Blues; Italian Blues; (Atlantic RR Special 590 016).

Coleman Hawkins (tr), Mill Jackson (vibes), Tommy Flanagan (pno), Kenny Burrell (gtr), Eddie Jones (bass), Ronnie Kay (drs). September, 1958.

SOME jazz soloists need large orchestras and intricate arrangements as a showcase for their talents. Coleman Hawkins needs a good rhythm section and maybe one other "voice" instrument to spur him on.

This is exactly what he has on this delicious album. Hawk is in a glorious shouting mood. His tenor comes leaping in and away like a giant fish heading for the open sea. The naked virility of Hawk's playing, the dark beauty of his tone, the abundance of interesting jazz ideas are all here and they hit you squarely between the eyes each time he bursts into action.

Mood

Hawk was in good company. Mill Jackson also has the stamp of a master on his instrument. His work here, overshadowed by Hawk a little is always pertinent to the mood of the session and some of his playing is quite beautiful.

Kenny Burrell lends the session with warm guitar sounds and Tommy Flanagan is a model pianist — feeding and prompting and never intruding.

Timeless, swinging jazz. — J.H.



HAWK: good company

Bossa nova — that curious wedding between Brazilian music, jazz and pop — has outlived its brief spell as a cult and continues to inspire records of charm, like BOSSA NOVA (Verve VLP9209), by Luiz Bonfá. Bonfá is one of the best composers in the idiom. In addition he plays excellent, jazz-inspired guitar and sings in that deadpan Astrud Gilberto style. On this gentle set there is also some fine piano from the late Schifrin. Among the tracks are "Samba De Duas Notas," "Tristeza," "Adieu" and "Bossa Nova Cha Cha." — B.D.

Recorded, as the sleeve note says, "right in the church itself," ON REVIVAL DAY (Ember FA2053) presents the massive, mixed Goss, (that is) St Paul's Church Choir of Los Angeles in a programme of vibrant devotional music. At its best, as on the opening "I'm So Glad" (the choir's hand-clapping radio theme song) and "Didn't It Rain," this "Little Light" and "Walking With Jesus," the vast chorus — said to number 150 voices — makes a pretty stirring and foot-tlingling sound. Indeed, it says much for singers and the Rev John L. Branham, who seems to lead them, that so unwieldy an ensemble can be thus lifted in joint rhythmic and harmonic effort. Boring stretches there are, to me at any rate, and most of them occur on the second side, which includes somewhat shrill female solos on "Big A Little Deeper" and "Yield Not To Temptation." But it is an unusual sample of gospel music on a very large scale, lacking naturally in the flexibility and directness of the more compact spiritual groups. The LP appeared initially on Capitol TT93, and at Ember's price of 12s 6d it can be considered a bargain. — N.J.

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BRITISH STANDARD TIME

FRIDAY (26)

9.5 a.m. J: All That Jazz (Fri, Mon-Thurs), 2.10 p.m. H: Lester Lanin Ork (George Gershwin Tunes) 7.0 H: Jazz Rondo. 7.30 V: Irish Jazz Groups (Jim Riley Quartet, Anne Bushnell, Billy White, Yrie), 8.25 A: R and B (Nightly), 9.0 U: Harlem Boat 10.0 H: Jazz 11.5 E: Jazz Workshop, 11.15 O: Jazz, 11.30 Y: Pop and Jazz, 12.0 Y: The Jazz Giants, 12.5 H: and 2: Alexis Korner With Jazz Film Soundtracks, 12.15 E: (1) Wex Montgomery (2) Peggy Lee (3) Stan Getz.

SATURDAY (27)

9.0 a.m. J: Jazz Book, 11.0 H: Jazz Record Reunion (Ken Skerka), 2.40 p.m. H: Radio Jazz Magazine, 7.15 V: Dutch Swing College Band, 10.30 O: Pop and Jazz, 11.15 A: Get To Know Jazz, 11.30 Y: Frank Sinatra, 12.0 T: Stan Kenton, 12.5 a.m. J: Sammy Davis Jr.

SUNDAY (28)

3.5 a.m. J: George Shearing, 7.0 p.m. B: Mike Ravan's R and B Show, 8.0 B: Jazz Scene (Humph, Peter Clayton, Tyree Glenn, Ian Carr), 9.0 E: Aretha Franklin, 9.5 Y: Free Bandwagon, 10.30 A: Jazz.

MONDAY (29)

1.45 p.m. H: Harbor Jazzband, 8.45 H: Cyril Stapleton, Edmund Ros, Stanley Black and Ted Heath Ork, 9.30 H: Jazz (Chris Ninnis Quartet), 10.20 E: Kurt Edelhagen Ork, 10.55 H: Jazzpresso, 11.0 A: Free Jazz, 11.10 N: Just Blues, 11.30 H: Jazz, 11.30 Y: Clea Bradford, 11.45 A: Zutty Singleton (Nugues Panaxie), 12.0 Y: Pop and Jazz.

TUESDAY (30)

8.5 p.m. B: Jazz Today (Charles Fox), 11.5 O: Jazz Journal, 11.30 Y: Pop and Jazz, 12.0 Y: Horace Silver Quintet.

WEDNESDAY (31)

7.45 p.m. H: Clarke-Boland Big

Band, 8.15 B: Jazz Club (Johnny Scott Quintet, Ray Russell Quartet, Colin Firth Quintet), 9.20 O: Jazz For Everyone, 9.35 H: Jimmy McGriff, 10.30 O: Charles Lloyd, 11.20 H: Radio Jazz Magazine, 11.30 T: Frank D'Rone, 12.0 Y: Willie Ruff, 12.15 a.m. E: Jazz, 12.30 N: Jazz.

THURSDAY (1)

4.35 p.m. U: Jazz Magazine, 7.0 H: Jazz, 7.0 H: Downtown JB, 7.30 E: Kurt Edelhagen Ork, Caterina Valente, Stephane Grappelly, 11.30 Y: Ray Charles Singers, 12.0 Y: George Russell. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES:

A: RTP France 1,182.9, 2,348, 3,380, 214; B: BBC 1,247, 2,150; VHF, 3,484, 194; VHF, E: NDR Hamburg 305,180; H: Mitrovicam 1,402, 2,282; J: AFM 847, 242, 271; M: Saarbrücken 211; O: OR Munich 378,187; Q: HR Frankfurt 206; Y: VOA 281; U: Radio Bremen 221; V: Radio Eireann 850.

GARY PUCKETT & THE UNION GAP: "Lady Willpower" (CBS). Gary Puckett is not the God Of Hell Fire! He is, however, the God of follow ups that sound like the original hit—in this case "Young Girl," the mammoth hit that bored us, oh I'm frightfully sorry, I mean ENTHRALLED us all, for weeks.

Now tall, lean Gary uses his subtle and distinctive voice to take us for another ride on a reasonable and attractive song that will appeal to all lovers of reason and attractiveness.

It is already sweeping America, even more effectively than the Hoover Vacuum Cleaner Company, and all I can say is this: "Electrolux watch out!"

JACKY: "We're Off And Running" (Philips). "Deer sir, I was reading your comic last week, and what it was written up about Jacky weren't true. How dare you say you wished white horses would drag her over a cliff. What cheek. What's more, she didn't write 'Fever.' It's about time you got your facts straight."

Thanks reader Edward Grimble, for your kind comments, but I do feel you are anticipating events.

Far from wishing violence upon this young singer, I would report that she has come up with a spanking new sound on a jolly song that deserves to bring her back to the public's full attention.

CLINTON FORD: "Give A Little Take A Little" (Pye). I would cheerfully snap this record in half, or immerse it in boiling oil. Every crime in pop recording history is committed within a few short minutes, and one is left feeling immediate police inquiries should be instituted, and a full report be sent to the Director of Public Prosecutions.

I myself, would readily examine the case of the guitarist, who is heard playing Duane Eddy riffs and going up in semi-tones. My first findings are that he is guilty of gross session playing, and should be deprived of sugar in his canteen tea for at least six months.

Clinton Ford is found not guilty of possessing composer credits, but allowing the song to be sung on the premises. In view of our overcrowded prisons, transportation is the only final solution for the composer.

JOHN HARTFORD: "Gentle On My Mind" (RCA Victor). Yep, purty, pretty. Jim Webb did not write this song, but there are overtones of "Battersea Rec" or whatever that continuing story is called, and Hartford sounds a bit like John Cash.

"Tears of joy" might stain his face, and he "pretends to hold you to my breast in the backwoods of my mind," so you can see poetry is unleashed, imagery reigns, and last one to the bar pays for doubles. Darned good in a cowboy sort of way.

BRUCE CHANNEL: "Hey! Baby 68" (Sonet). Sounds like the original hit and not a 1968 re-vamp, which is all to the good, because it is a beautiful pure sound, and as Marc Bolan would say, it makes me feel very full.

But I refuse to make any inquiries as to authenticity, following rude communications from reader Edward Grimble suggesting I should "do some homework." In fact, I am going on strike. Wot I sez is, the working class should take over the trolleybus depots, and rip up Tory-controlled paving stones. Bruce provides us with sheer delight from the past, with the harmonica and drum sound that started this whole crazy world of rhythm and pop. It is all too typical of these sad times that one has to rely on the archives for musical rewards.

Bruce will be relayed by loud hollers to the riot-workers of the East End, as art students and teachers join them in bloody charges against traffic wardens and park keepers.

DUNCAN BROWNE: "On The Bombsite" (Immediate). From the album "Give Me Take You," medium-paced, pretty, thoughtful and there are



GARY PUCKETT AND THE UNION GAP



Chris Welch

Pop singles

all the signs of human intelligence at work. Gently jangling guitars, firm drumming, and warm vocals from newcomer Duncan indicate that perhaps not all is lost, and we won't have to start a Stargazers revival after all. Nice.

ALEXANDER BUTTERFIELD: "Just 'Till Tomorrow" (Pye). One wishes to be charitable to the young gent, as he is being hailed by the forces of publicity and promotion as the new Tom Jones, and all Pye is excited about his voice, which is undeniably pleasant. At this end of the record-player, ill-concealed yawns are noticed, fingers nervously unwind paper clips, pencils are snapped. Charity is reaching breaking point. One is tempted to

scream, dull, dull dull! One feels like reducing furniture to matchwood. But restraint is vital. Careers and reputations are at stake. One must wait for the great British public to decide. Do you want another pleasant singer, on a pleasant song, that makes as much impact as a sock full of wet porridge?

Answers on postcards please.

PLASTIC PENNY: "Your Way To Tell Me Go" (Page One). Pin back your ears! Dig in your toes! Pick your nose, and stand by for the NEW SOUND OF THE PLASTIC PENNY! Yes, folks, here is an exciting blast of sheer jive, that will cause young girls to loosen their stays and lose their inhibitions, while young

boys will close their eyes, and sway rhythmically to the beat as if crazed.

The Archbishop of Waterbury observed: "I see in this new wave of sensuality among young people, a degree of fellowship that perhaps is not wholly to be condemned.

"Even among my own congregation, I notice a certain bodily movement induced by the coarser rhythms of my new organist, Vincent Crane, during the playing of certain hymns, that I had not noticed before, but does not appear to be causing any lasting damage to their soul. In fact, I might go so far as to say: 'Crazy, man crazy.'"

Listen for heavy bass patterns, good vocals, and a solid lead guitar.

SHIRLEY & ALFRED: "Kid Games And Nursery Rhymes" (Liberty). Gosh gee willikens! Hey have you heard, kids, nursery rhymes are like what's happening State-side!

This groovy couple are better known as Shirley Lee and Brenton Wood. And all of us in the gang at the MM are pitching for this hum-dinger as a sure-fire hit. Chickety-chick! Let's cut the rave and get grooving! Actually chaps, it's a load of cods, bound to be a hit.

ANITA HARRIS: "Dream A Little Dream Of Me" (CBS). Cover version of a Mama Cass song, presumably funny when sung by that large lady, but simply coy when sung by petite Miss Harris. At least it isn't a ballad. Even ballad crazy Britain

might not be able to stand another after record onslaughts by Des O'Connor and Engelbert. At a hastily convened meeting of the British Ballad Appreciation Society last night, a motion that a "hot" record by Chu Berry's Stomp Stevadores, be played at the annual convention, instead of the scheduled selection by Bing Crosby, was only defeated by a narrow majority.

Usually reliable sources report the chairman saying later: "That was a rum go and no mistake." Observers feel this first crack in the previously solid front could indicate serious opposition to the party line by a newly formed pressure group. Mr Ho Y Front of the Chinese Soul Society was not available for comment last night, but a spokesman said: "Anita

Harris record excellent. She sings very sweetly, and deserve to have plenty big hit. Heap groovy." The spokesman was believed to be a Red Indian.

BOBBY COLE: "Mister Bo Jangles" (CBS). A pianist, organist and composer, Bobby Cole, has arranged and produced a sad song about an elderly dancer, filled with pathos and silver hair.

Harmonium chords and a lightly skipping waltz rhythm result in an unusual effect, but although Cole puts in all the right Tim Hardin croaks, he fails to sound completely convincing. Maybe the song goes on too long.

VOGUES: "Turn Around, Look At Me" (Reprise). Could be the Bachelors. Or is it Johnny and the Hurricanes? I like the backing.

Oh own up! This is one of those pseudo-religious songs. The strings are quite dramatic, and they sing nicely, but it's not for me.

PICK OF THE WEEK

SKIP BIFFERTY: "Man In Black" (RCA Victor). Apparently Skip Bifferty does not exist, except as an organisation of young and enthusiastic minds, determined to play their own scene. Like so many dedicated youngsters sticking to their musical beliefs, the going can be hard, and Skip Bifferty, haven't done much skipping yet.

But with a bright song, mobs of action, and excellent production by the old firm of Steve Marriott and Ronnie Lane, Bifferty deserves to bounce into the chart soon.

Lead singer is Graham Bell, a cheerful chap who likes ghosts, or at least worries about them. Says Wendy Potts: "It's a gas fans, come on kids, let's make this National Skip Bifferty Week."

Says the Archbishop of Waterbury: "I find it all rather amusing!" Says Oscar Tollide: "Aesthetically satisfying," and even reader Ed Grimble grunts: "Hrrmph—not bad I s'pose. I'm a Peter Green fan myself," while I'd like to add, that it is all rather wonderful.

LPs

ARETHA FRANKLIN: "Take A Look At Aretha Franklin" (CBS). Soul sister Aretha takes a look at other people's hits and comes up, in some cases, with better versions. Her voice is beautifully intense and full of honest emotion. Includes "Walk On By," "Try A Little Tenderness," "Every Little Bit Hurts," "My Guy," and "One Step Ahead."

SAVOY BROWN: "Getting To The Point" (Decca). Since their "Shake Down" album they have undergone several personnel changes, and this line-up includes Chris Youlden (vocals), Bob Hall (piano), Kim Simmons (lead guitar), Dave Peverett (rhythm guitar), Rivers Jobe (bass guitar), Roger Earle (drums). There is less of the raw enthusiasm of "Shake Down," and more thought has gone into this British blues group's performances. Chris is an excellent singer and Kim Simmons provides nice guitar, while not being particularly original or adventurous. No milestones are reached, but those who feel British blues have validity will enjoy this unpretentious set, mostly Simmons, Youlden riffs. Neil Slaven should be congratulated on his sleeve notes. They are amusing, informative, and avoid the usual hysteria of over-praising.

AYNSLEY DUNBAR RETALIATION: (Liberty). Unusual debut album by the ex-John Mayall drummer's group, who are obviously not afraid to experiment within the blues framework. It is also interesting to hear a British group recorded away from the Decca and CBS Blue Horizon scene. Ian Samwell's production gives a professional touch to proceedings that is most welcome. No credits are given

Aretha takes a look at other people's hits

to the personnel, but there is some fine trumpet playing on "My Whisky Head Woman," and piano on "Trouble No More." Aynsley's drumming is masterful. It is refreshing to hear brushes used, and imagination at work in his solo "Mutiny," which reveals he has taste as well as sheer strength and stamina, so often the sole characteristics displayed by young drummers. Highly recommended.

FRANKIE VAUGHAN: "The Second Time Around" (Columbia). Mr High-Kicks has a knack of finding his way into the group infested waters of the chart with simple, corny oldies. And that's the fare on his new album. He's not the world's greatest vocalist, but has a showbiz style that's unique to him. Like to hear a few surprises from him occasionally but his coach - loads of fans will be straight off to the shops for a helping of songs like "Red Roses For A Blue Lady," "A Little On The Lonely Side," "Second Time Around" and "I'll Walk Alone."

MARTY ROBBINS: "By The Time I Get To Phoenix" (CBS). Marty, a country singer of repute, turns in some pretty fine performances on some pop ballads of late. A warm voice, right at home on songs like "Love Is Blue"

and "Am I that Easy to Forget" as well as the title track, shows another facet of Robbins' talent.

LITTLE RICHARD: "Greatest Hits" (Joy). Only the most immature pop fan will be unaware of the dynamic Little Richard, the leaping, cavorting, rhythm and blues/rock and roll High Priest of the Fifties. His greatest performances, frenetic, fiery and full of excitement are gathered together by Joy to give just that . . . joy. "Tutti Frutti," "Lucille," "Long Tall Sally" — it's all here. Great as ever.

JIMMY RODGERS: "Twilight On The Trail" (Saga). Most of the songs are fairly well-known pop-country hits like "High Noon," "Tumbling Tumbleweed," "Last Round-Up," etc, but given a sensitive treatment by Rodgers, although the strings of Joe Reisman's Orchestra and Chorus tends to obtrude rather than complement the voice. Country songs are raw songs for the most part and don't take kindly to prettying-up.

SAM AND DAVE (Major Minor): Tremendous lift and beat from this dynamic duo. The unchanging formula wears a bit over a whole album but there are many great moments. Includes — "It Feels

So Nice," "My Love Belongs To You," "I Need Love."

GUY STEVENS TESTAMENT OF ROCK AND ROLL (Island). Whatever happened to the rock revival? Those who tried the resuscitation will be delighted with this album featuring such artists as Lee Dorsey, Bobby Peterson, The Pleasures, Frankie Ford, Phil Upchurch, Professor Longhair, Buster Brown and Larry Williams. There are some sounds which will raise rock eyebrows (Paul Revere?) but there's a wealth of material for the dedicated.

LOOKING BACK WITH: "Diana Ross, Florence Ballard, Mary Wilson originally known as the Primettes, subsequently known as the Supremes and featuring Al Garner. Looking back with Eddie Floyd" (Ember). How about that for a record title? The performances just about match it. This record is of interest historically—it shows that even the Supremes were raw at one point of their career. Diana Ross can be heard roaring away, but there's no finesse. Same goes for Eddie Floyd.

SANDY NELSON: "Boogaloo Beat" (Liberty). One can't help feeling sorry for Sandy Nelson, especially when one reads the corny sleeve notes of this selection of so-called "boogaloo beat" tunes. Quote: "The most amazing thing about the Sandy Nelson talent" is this young man's ability to beat those skins in tune with the times year after year." The most amazing thing is his ability to sound as stilted and unimaginative on every record. One would think his own pride as a drummer would make him want to record something half-good.

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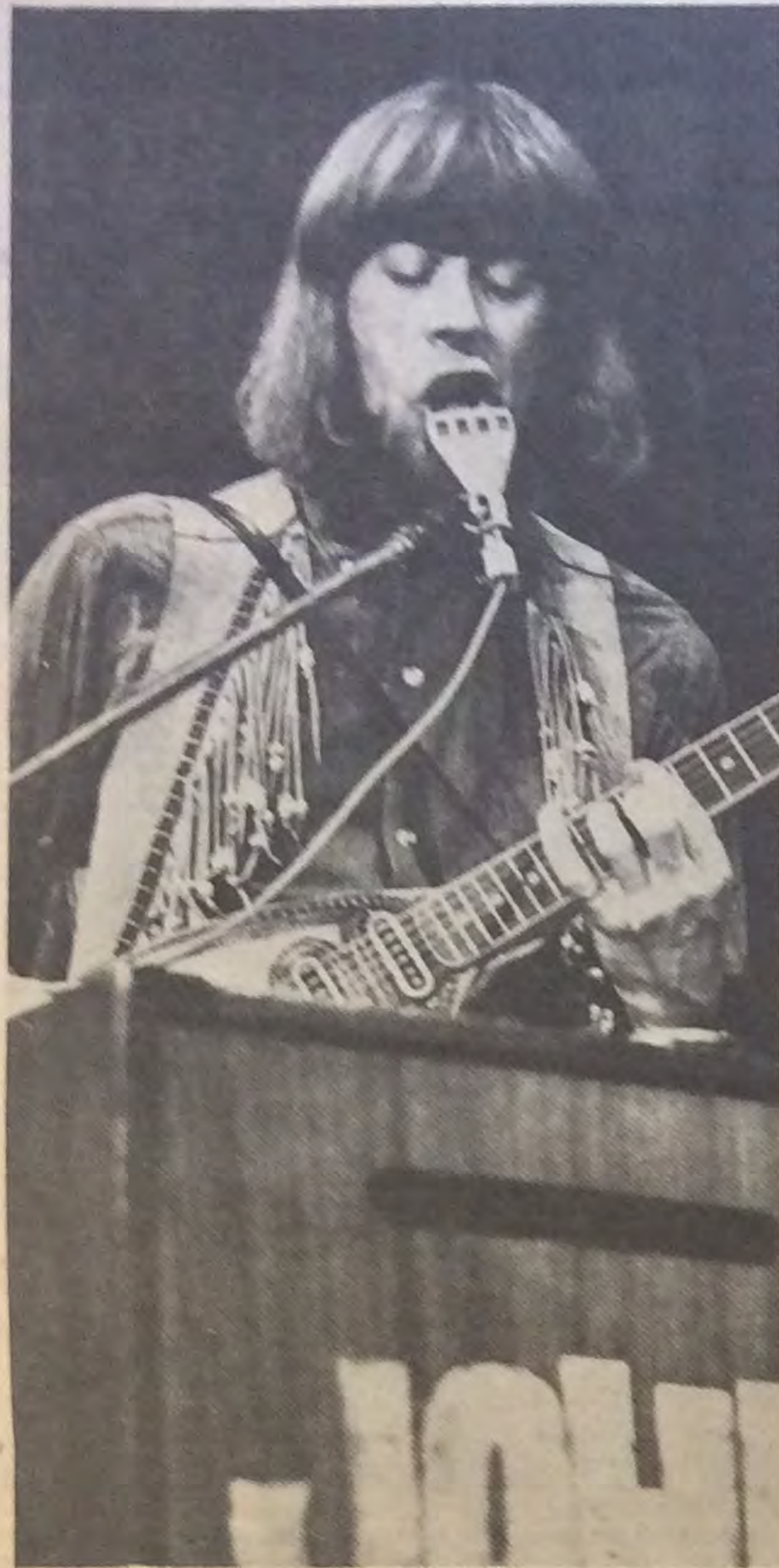
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JOHN MAYALL: his guitar was originally a Burns

WHAT is the present line-up of John Mayall's Bluesbreakers? Which guitar, strings and amplifier are used by Mick Taylor? What is John's home-converted strangely-painted guitar (S. Johnson, Borehamwood). What instrument was used for percussion on John's recording of "Sitting In The Rain?" (M. Oakley, Hemel Hempstead). Who played on "John Mayall's Bluesbreakers with Paul Butterfield?" What harmonica and key did John use for "Parchman Farm?" (B. Lloyd, Bloxwich).

The Bluesbreakers, which has recently reformed as a quartet, are John Mayall (organ, gtr, vcl, harp), Mick Taylor (gtr), Stephen Thompson (bass), and Jon Hiseman (drs). Mick plays a Gibson Les Paul, with Fender Strings, and has a Sound City amplifier. John's guitar was originally a Burns, but he has altered it so much that you would scarcely recognise it! The sound on "Sitting In The Rain" is sticks on the side of the snare drum. Those who recorded with Paul Butterfield (harp), were Peter Green (gtr), John McVie (bass) and Aynsley Dunbar (drs). John used a Hohner Echo Super Vamper in the key of B on "Parchman Farm," which was recorded in Gb. — **DOREEN PETTIFER**, Secretary of John Mayall Fan Club, 86 Furze Lane, Godalming, Surrey.

WHERE can I obtain pre-war 78s and what would I have to pay for them?—H. Harris, Treforest.

A knowledgeable chap, who knows all about vintage 78s, including their price, where and how to buy them, is Fred Tetlow, 30 Cromer Road, Southampton SO1 9HT, who will be glad to offer advice for a s.a.e.

I NOTICE that the voice of the crusty elephant colonel in Walt Disney's Jungle Book is done by J. Pat O'Malley. Is this the one-time singer with Jack Hylton's Band?—Harold Briggs, Southampton.

Yes, it is. After singing with Jack Hylton from 1929 to 1933, Pat started a solo

John's Bluesbreakers are now a quartet

EXPERT ADVICE

BY CHRIS HAYES

15) be available, what will it cost and where can it be obtained? — Jack Broughton, Hackney.

It is titled Blues Records 1943-1966 and has been compiled by Mike Leadbitter and Neil Slaven. Listing every known blues record, it will be available on September 30 costing £5 5s from Blues Unlimited, 38a Sackville Road, Bexhill-on-Sea, Sussex.

PLEASE tell me something about The Family, whose single, "Me, My Friend" and "Hey, Mr Policeman," has just been issued on Reprise.—Paul Roberts, Birmingham.

The line-up is Roger Chapman (tnr, lead singer), John Whitney (lead gtr, sitar), Ric Grech (electric, cello, bass), Jim King (Harmonica, tnr, sop), Rob Townsend (drs). They are managed by film producer John Gilbert, who supervises their recordings, assisted by Dave Mason, and their publicists are Paragon Publicity, 17-19 Stratford Place, London, W.1 who will be pleased to elaborate.

I'VE been playing guitar for two years and would now like to take up trumpet. Could you recommend a comprehensive tutor along the same lines as Ivor Mairants' Guitar Tutor In Theory and Practice, which I've found very good. — Michael Rice, Castlewellan,

Co. Down.

My suggestion would be The Cornet Method, by Arban (Boosey and Hawkes), because it is used for tuition at the Royal Military School of Music, Kneller Hall, and the Royal Naval School of Music, Eastney. Although it is written for cornet, it also deals with trumpet, and if you can get through this book, you'll be able to play anything anywhere. — Trumpet-player and teacher HAROLD LUFF.

WHAT make is the 12-string guitar played by Don Partridge? — Joseph McAlees, Greenock.

It is a Guild, but I've disfigured it to some extent, because I like to give my guitar an individual appearance. I've had it repolished and revarnished in black and inserted a silver half dollar in the neck to decorate it. I use epoxy resin on the inside of the guitar, spread in patches on the soundboard, which gives a harder, louder and slightly tinny sound. It's an old trick employed by street musicians to get extra tone. Epoxy resin is a glue which sets very hard and the best make to use is Araldite. I use La Bella silk and steel strings, normally tuned to E, which I tune down to D. — **DON PARTRIDGE**.

WHAT make of drumsticks are used by Alan Gilbey, with Ray Piper's Band, at Trentham Gardens Ballroom, Stoke-on-Trent? He gets such a clear sound from the different kits he plays in comparison with other drummers who use them on the same night. Which bands has he been with?—R. Eason, Madeley, Nr. Crewe.

My drum sticks are Vega, which do not have nylon or plastic acorns, but obtain the clear sound through being made of a remarkable British timber. They outlast any sticks I've ever used and have an incredibly fast rebound.

The acorns do not pick up any dust particles and therefore don't produce those "flat" spots you get from a lot of wooden sticks when playing on cymbals. As we have continuous dancing at Trentham Gardens, two bands share the stage and the drummers share each others kit for convenience. So I'm playing Ajaz, Premier or my own kit which is a Rogers, with snare drum, 22in. bass drum and 14in x 10in and 16in x 16in toms. My cymbals are one 18in Avedis Zildjian and one 20in Super Zyn, with 15in Avedis Zildjianhi-hats. I've played at various Mecca ballrooms, including the Grafton, Liverpool, and the Crystal, Newcastle (Staffs), and I've fronted my own combo at several night-clubs in the Midlands.—**ALAN GILBEY**.

WHICH guitar does Albert Lee play, what were his influences, has he been featured on any records, and what has he been doing since he left Chris Farlowe?—R. A. Bowery, Bournemouth.

Since I left Chris ten weeks ago, I've been with a C and W group called The John Derek Four. I play a Fender Telecaster and use an old Fender bass amplifier with four 10in speakers. My influences were all rock guitarists, including James Burton and the Glen Campbell. I was on most of Chris's records, including his two LPs, "14 Things To Think About" and "Chris Farlowe And The Thunderbirds." — **ALBERT LEE**.

HOW did the Yardbirds create the sound which comes and goes on "Ten Little Indians"? (T. Patterson, Holm, Sweden). I want to trace a frequently-broadcast record by an American comedian, which hilariously ridicules "Little Bo Peep." (T. Goulding, Chester-le-Street).

The fluctuating sound on "Indians" is echo recorded backwards. According to the BBC Popular Record Library, you mean "It's In The Book" by John Standley on Capitol T 732.

For expert advice on purchasing and playing—see your local dealer

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Jazzscene

SURVEY: Jazz bands of Britain



KEN COLYER: 'I don't care to prophesy'

ARTESIAN HALL STOMPERS, Dan Pawson (tpt), vln), Dave Senior (tmb), Stan Stephens (alto, tmb), Clinton Sedgley (bjo, gtr), Martin Gough (bass), Spud Spedding (drs). The present line-up has been together since '65, but the band was originally formed eight years ago. Pawson played in Barry Martyn's band for eight months during '67, and Stephens and Senior have also worked with Martyn. The Stompers play on Thursdays at the Wellington in Birmingham, on alternate Fridays at the Cross Keys, Stratford-on-Avon, and twice monthly at the Salutation Club, Birmingham.

Says Pawson: "We play New Orleans jazz as it is played today. Our main influences are the Kid Thomas band and De De Pierce."

KEN COLYER'S JAZZMEN.

Ken Colyer (tpt), Tony Pyke (clt), Geoff Cole (tmb), John Bastable (bjo), Bill Cole (bass), Malcolm Murphy (drs). Ken Colyer, one of the best-known of all Europe's New Orleans style players, has been leading a band since 1954 and earned respect at home and abroad for his resolute purist approach. He visited New Orleans in '52, recorded there and became highly regarded in the city's jazz circles. Many of our famous tradmen — Sammy Rimington, Chris Barber, Monty Sunshine, Lonnie Donegan and Acker Bilk among them—have worked in the Colyer ranks. Through the years, Ken has pursued a policy of performing the original, classic Crescent City style with accuracy and integrity.

Says Colyer: "The style we maintain is still good and still sounds good. I think we're reasonably popular at the places we play and it could be business is that bit better, you can't tell. After all these years I don't care to prophesy."

FYLDE COAST JAZZMEN.

Ronnie Stephens (tpt), Dave Lee (clt), Alan Riley (vlv tmb), Eric Barrow (bjo), Duncan Read (bass), Dave Knight (pno), Norman Wakefield (drs), Derek Sutcliffe (voc). The band, formed in 1960, appears every Thursday at its own Fylde Coast Jazz Club, at the Victoria Hotel, Cleveleys, near Blackpool. The Jazzmen also play other northern and midland jazz clubs, cabaret clubs and dances. Their style is Dixieland to Mainstream with the banjoist doubling guitar, trombone doubling baritone sax, and the clarinetist doubling alto.

Says Alan Riley: "We play mostly jazz, but introduce comedy and cabaret-style numbers for cabaret spots. We would like to do more jazz club work, but as we are all semi-pros it is difficult. Long journeys are out—except at weekends."

MIKE MARTIN ALLEY ORCHESTRA.

Mike Pembroke (tmb), Mart Rodger (clt, tr), Bill Smith (tpt), John Featherstone (pno), Pete Staples (drs), Tony Pollitt (bass). "Alley Orchestra" is a gesture to Manchester's more famous Hallé. The Alley band was formed 18 months back and comprises musicians who have been around the Manchester scene for a decade or more. They are not interested in crusading but say they wish to play as they please while entertaining audiences at the same time. In keeping with this aim, they place their own interpretation on "everything from Morton to Mingus." The Alley band appears mainly in jazz clubs



NORMAN FIELD



ASHLEY KEATING



ERIC SILK

The jazz bands of Britain—professional and semi-pro but all playing regularly with established line-ups — are more numerous than readers might have guessed from frequent pronouncements about the music's unsaleability. Here, Max Jones presents the fourth part of a Melody Maker round-up of this country's bands. Like the three previous instalments, it deals with groups playing a traditional or middle-road jazz style.

and has accompanied Humphrey Lyttelton in guest dates in Manchester.

Says pianist Featherstone: "Though we lean on our experience we aim to progress individually and collectively, otherwise we'll stagnate."

GOthic JAZZ BAND.

Ashley Keating (bjo,ldr), Bee Minter (tpt), Brian Bexley (clt), Roy Maskell (tmb), Bill Catto (pno), Min Mears (bass), "K" Minter (drs). Formed in '63, the Gothic has maintained a fairly constant personnel, its last change being four years ago. The band has built its own following in London but also plays clubs elsewhere in South-East England and the Midlands, and has made several tours of the Continent. It can currently be heard every Monday and Wednesday at the Earl of Sandwich, Charing Cross Road and at the Ken Colyer Club where it has played regularly for three years. Represented Britain at '66 Berlin Festival, and has just recorded its first single.

Says Keating: "Our aim is to entertain our public with good contemporary New Orleans jazz, not too serious or 'sincere' (you don't have to prove sincerity these days, surely? You don't play this style unless you like it)."

RED RIVER JAZZMEN.

Tony Iddon (clt,ldr), Dave Mott (alto), Alan Dent (tpt), Mike Knowles (tmb), Derek Newton (bass), Dave Potts (bjo), Roy Maguire (pno), Mo Green (drs). The Jazzmen started life 12 years ago as a trad band, but none of the original personnel remains today. The band now plays mainly Dixieland at jazz clubs, barbecues and society gigs for the Cheshire set. It has played odd weeks in cabaret and provided backing for guest appearances by Humphrey (six times), George Chisholm (twice) and Bruce Turner. This month it is featured on BBC Jazz Club.

"We aim to maintain high standards of musicianship," says Iddon, who's been with the Jazzmen for ten years, "and to be heard by as many people as possible."

SAINTS JAZZ BAND.

Al Radcliffe (clt,ldr), Dizzy

Burton (tpt,voc), Rod Hopton (tmb), John Fish (pno), Reg Kenworthy (bass), Jim Ashe (bjo, gtr), Denis Grundey (drs). The Saints, one of the country's longest-established bands, started out in 1949. They have shared the bill with Armstrong and Bechet, and were a hit at the Festival of Britain jazz concert in '51. They have made 12 broadcasts, appeared on TV and made quite a few records. The Saints play mainly Dixieland and work jazz clubs, fetes, hotel ballrooms and private engagements.

Says Al Radcliffe: "We aim to entertain as well in the future as we have done in the past."

SAVOY JAZZMEN.

Bert Poole (tmb), Tommy Horrett (tpt), George Barnett (clt), Reg Aveyard (bjo), Peter Swenson (bass), Bob Boyd (drs). This Liverpool group was formed ten years ago; all of the present lineup except the drummer are founder members. It appears each Sunday at the 1250 Jazz Club, Liverpool, is heard regularly at the Magic Lantern Club, Birkenhead, as well as at dances and social clubs on Merseyside. The Jazzmen play a mixture of Twenties and Thirties styles, featuring Jelly Roll, Hot Five and early Ellington material.

Says trombonist Poole: "We hope to continue playing in our present style for many years. The Jazzmen are still as keen as when the band was formed. As a general rule, if we're not working we are rehearsing."

ERIC SILK AND HIS SOUTHERN JAZZ BAND.

Eric Silk (bjo), Phil Mason (tpt), Allan Dean (tmb), Jack Gilbert (clt), Pete Tamplin (pno), Jack Retallick (bass), Norman Davey (drs). Silk formed this long-running band in '49, since when it has played most types of work from jazz clubs to society dates, has broadcast often and recorded for Esquire and Polydor. The band, resident at the Southern Jazzclub, Leytonstone, remains one of the busiest on the traditional scene.

Says Silk: "I attribute the band's success to our unswerving love for the original,

uncommercialised jazz. My aim is another 19 years of the best in traditional jazz."

JOHNNY TIPPETT'S JAZZMEN.

Johnny Tippett (bjo), Jack Goodier (tpt), Pete Ward (tmb), Roy Rogers (clt), Paul Bennison (bass), Mervyn Calvert (drs). The Jazzmen started in '59, then disbanded in '63 because most of the musicians were disenchanted with the scene. They reformed, with four of the original members, almost a year ago and are now playing at their own club in Disley near Manchester, every Sunday. Their style? Very definitely traditional.

Says Tippett: "We want to improve musically and cater for all kinds of audiences without sacrificing our allegiance to New Orleans."

VIEUX CARRE JAZZ BAND.

Peter Goscogne (tpt), Ronnie Robinson (clt), Peter Coles (tmb), Clive Grey (bjo, gtr), Jimmy Stuart (drs), Bill Brooks (bass). Founded in 1955, the Vieux Carre plays New Orleans traditional jazz with a distinct Ken Colyer flavour. Their regular venue is Newcastle's New Orleans Jazz Club on Fridays and Sundays.

Says Peter Goscogne: "Traditional jazz is currently enjoying tremendous popularity in the North-East."

WALL CITY JAZZMEN.

Tom Jones (tpt), Stan Thomas (clt), Ian Ashworth (tmb), Ralph Watmough (pno), Bob Ross (bass), Alan Lewis (drs), Roger Curtis (gtr). This well-known Chester outfit was formed in '54 and still includes three founder members. It has a Monday residency at the Wall City Jazz Club. Other work consists mainly of cricket, rugby and golf club functions. The band has made three TV appearances and accompanied such U.S. artists as Memphis Slim and Jack Dupree.

Says manager Gordon Vickers: "The boys are enjoying their jazz life at the moment, so that's how we'll carry on in the future."

BOB WALLIS AND HIS STORYVILLE JAZZ BAND.

Bob Wallis (tpt), Avo Avison (tmb), Forrie Cairns

(clt), Laurie Chesco (drs), Cliff Wren (bass), Roy James (bjo). This well-known London band started life in May, 1958, and continued — with periods of considerable success — until '64 when it broke up for nine months "owing to lack of work." Wallis reformed at the latter end of '64 and is still going, though he recently complained in an MM article that working the jazz clubs meant a struggle for survival. Since the article business has picked up and Wallis says that June was the band's busiest month since '63. In August, too, it has its first BBC Jazz Club's airing since '62. A highlight of the band's career was a seven-month season at the London Palladium in '63.

Says Wallis: "Our policy is to play punchy jazz, basically New Orleans in style. But we have no biases, and play anything that can be adapted."

ALEX WELSH BAND.

Alex Welsh (tpt), Roy Williams (tmb), Johnny Barnes (alto, bari, clt), Al Gay (tr), Fred Hunt (pno), Tony Bayliss (bass), Jim Douglas (bjo, gtr), Lennie Hastings (drs). The Welsh band, one of the very best of its kind, was started in '54. During its first year the band appeared four times in the Royal Festival Hall. It has worked steadily ever since — touring, often with American stars such as Earl Hines, Ruby Braff, Wild Bill and Bud Freeman, and playing club,

cabaret, radio TV and record dates. The band has undertaken many foreign tours, with and without guest stars, and recorded with numerous U.S. jazzmen. In '59 it shared the bill with Armstrong's All-Stars; last October it took part in London's Jazz Expo; now it has just played the Newport Jazz Festival in Rhode Island. Welsh describes its style as modern Dixieland to mainstream.

Says Alex: "I'd like to travel more with the band because this is a very small island. Naturally we're all delighted about Newport. So far as jazz goes, it's the summit."

ZENITH HOT STOMPERS.

Norman Field (clt, saxes, pno, bjo, cornet, sousaphone), Alan Bradley (tmb, clt, bjo), Tony Pipkin (tpt, tmb), Alan Oliver (bjo), Terry McGrath (sousaphone, tmb, cornet), Derek Bennett (drs). This Birmingham group got together four years ago. It appears on alternate Sundays at the Salutation Club in Birmingham's Salutation pub on Snow Hill, as well as playing dates at other clubs, colleges and on riverboat shuffles. Last summer the band did a fortnight in the South of France, playing the Shrimp Club, St Topez and other engagements. The Stompers have recorded for the VJM label.

Says leader Field: "We perform jazz of the classic era, featuring material associated with Morton, Oliver and others from this period."

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OUT OCTOBER 1968

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FOLK FORUM

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PIPERS FOLK
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PHIL: 'They went right through my luggage.'

The war isn't over for Phil Ochs yet

WHEN PHIL OCHS arrived in England on his recent visit the immigration people almost didn't let him in. "They asked me did I want to be sent back to Europe or on to the United States," he told me afterwards, before leaving for home for the promotion of his new album, "Tope From California."

BY KARL DALLAS

"First they saw that I was a performer without a work permit and they wanted to know was I going to work here. I told them no, so they wanted to know why I was carrying a guitar. "I said I was just here on vacation between jobs. Then they opened my luggage and found a book by Che Guevara. That did it. "They went right through my luggage, reading my notebooks, really poking around. They even read a poem I'd just finished on the death of Robert Kennedy. Then they said they weren't going to let me in. "I asked to see the head man, and after a long hassle, and promises that I wouldn't sing at all, not anywhere, he said OK. "Now I'm going to Paris and who knows whether I'll have the same trouble there."

FOLK NEWS

By Tony Wilson

Swarbrick, Dave Turner, the Heart Of England Folk Group and the Remnants appear in a concert tomorrow to celebrate the fourth birthday of the Heart of England Folk Club, held at the Fox and Vivian, Leamington Spa. The concert is being held at the town hall and the club's secretary, M. R. Healey, says that, depending on the success of this concert, there may be others to follow. Scunthorpe Borough Council are promoting a folk festival from August 24 to 27 which will feature groups from Italy, Israel, Hungary and Yugoslavia, plus the Spinners, Grimsby Morris Men and folk dancing from the Children of the Polish Ex-Combatants Association of Scunthorpe.

Pete Seeger, Phil Ochs, Wolf Bierman, Donovan and Franz Josef Degenhardt are among the performers who will appear at the International Essen Song Days 1968 festival, sponsored by the West German city of Essen, from September 25 to 29. Also taking part, the Mothers Of Invention, the Fugs and Juliette Greco. Allan Taylor and Miles Wootton are resident singers at the Stanford Folk Club, Stanford Arms, Preston Circus, Brighton, and during August they will be presenting Dave Plane (4) Diz Disley (11), Rod Machling (18) and Come All Ye on August 25.

Al Stewart guests at the Hanging Lamp, the Vineyard, Richmond, Surrey, on July 29. He is followed by Dave Travis (August 5), Come All Ye (12) and Ron Geesin (19). Residents are Frank McConnell and Verity Stephens.

Among future guests on Radio One and Two's Country Meets Folk are the Hillsideers (August 17), Johnny Silvo, Pete Stanley and Brian Golbey (24), Noel Murphy (31) and Tom and Smiley (September 7). Cy Grant is the guest of the Foggy Dew-O on My Kind Of Folk (Radio One and Two) on July 31.—TONY WILSON
 Please send all information regarding clubs, concerts, singers, festivals, etc. to Tony Wilson, Focus On Folk, Melody Maker, 161 Fleet Street, London E.C.4.

have supported the North if I'd been alive in those days." His new album contains a Vietnam song which is good by anybody's standards, in fact the tragedy is that it is unlikely to get the air-plays it deserves to allow it to reach the public who would be most affected by it. The simplicity of this arrangement, and most of the others on the album in my opinion, is what makes it more successful than "Harbour." On one track, "Joe Hill," he is joined by the guitar and voice of Ramblin' Jack Elliott. This is entirely fitting, for though Phil wrote

it only a couple of years ago while on a visit to England, this is a folk-style narrative ballad in the Guthrie tradition. But in content, Phil's new songs remind me more of Frank Zappa's work for the Mothers of Invention. Though he doesn't have the same satirical wit, his motivations are the same, and so are his subjects. One side of the record concludes with "The War Is Over," which was a single in the States, fading out with a trumpet quote of the theme of "I Ain't Marching Any More." The war isn't over, however, and I guess Phil will never stop marching, really.

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POSTSCRIPT ON THE KNOCKE SONG FESTIVAL

BY BOB DAWBARN

A time for feeling so terribly British

WE wuz robbed! And it wasn't only the British who thought their team should have been in the final of the tenth European Song Festival at Knokke-le-Zout, Belgium — even the Belgian press said so forcefully, and their team won!

HONOUR

Still, there was ample consolation in Britain's Friday Brown taking the annual Press Award as the best individual singer in the whole six-nation contest — an honour she just took from a second British singer, Marty Wilde, who tied with her on the first ballot.

The 1968 British team, sponsored by Philips Records, was completed by Wayne Fontana and the two winners of Hughie Green's Opportunity Knocks Show — Brenda Marsh and Allan Davies. And right from the start there were murmurs that as the British had won in 1966 and 1967, they couldn't possibly do so again.

MANAGER

We — the team, manager Rex Berry, deejay Stuart Rex and assorted journalists — arrived after a Dover-Ostend channel ferry crossing that was the best the speed, comfort and possible advertisement for service of flying.

This year the teams were marked on only one match, the two with the highest points then going through to the final. But first there were to be preliminary rounds to give the 12 judges — six from the competing countries and six neutrals — a chance to assess standards. In the preliminary we were drawn against France.



MARTY: superb showmanship

Rehearsals went well, perhaps too well, and Friday Brown received an ovation at rehearsal for her version of "God Bless The Child" — a Billie Holiday number on a song contest, yet! This girl is bursting with talent and has the versatility to sing anything — pop, production numbers, folk, soul or jazz — that must make her a very big star in the long run.

Marty Wilde was the

other revelation. From the gangling rocker of ten years back he has developed into a thorough professional with a fine voice and superb showmanship.

These two apart, things didn't go too well against France, though it was still unbelievable when the judges decided the French were the better team. Marty Wilde's "Abergavenny" was the hit of the night — and indeed of the Festival

— but, apart from Friday Brown, nobody was happy about the material used by the others.

Confidence in the judges wasn't exactly enhanced by a report that the Bulgarian judge had been delighted by "Granada," sung by one of the French team, and had been overheard to say it was a great new number that would be a hit in his country.

It is extraordinary how involved you get. I, like the rest of the party, found myself feeling terribly British and just as upset as the team when things went wrong. It became a case of Them and Us and winning was the most important thing in the world.

DRAWN

The grapevine had it that Belgium would be the strongest opposition and we were drawn against them in the match proper. And what a night.

The tension in the hall was fantastic, with the home crowd cheering their team home and the small British contingent matching them for noise. And our team was unrecognisable from the one which had taken on France.

Wayne Fontana had switched from closing the show to take over Marty's opening spot. Instead of the lacklustre singer of the previous occasion, he was superb with two tailor-made songs in "Gina" and "24 Sycamore." Brenda Marsh was another who couldn't be faulted. Friday and Marty again earned ovations.

With hindsight, one can say that the inclusion of Allan Davies was a mistake, but when the team set out most of us thought he would probably be the hit of the show.

As it turned out, two of the judges gave him no marks and one only half a mark. No one can blame

Allan, a charming Welshman with an operatic tenor voice who did his own thing very well, but it was enough for Belgium to win and, worse, for Germany to beat us into the final by a quarter of a point.

Gloom naturally reigned in the dressing rooms and the foreign press waited hopefully for an outburst. They merely confirmed their suspicions that the British are mad. Defeat was followed by one of the most hilarious nights in my life.

Team manager Rex Berry decided the team needed cheering up at their hotel — and he could earn £1,000 a week doing stag nights in the Northern clubs.

JUDGE

If he is the funniest man in the world he is followed closely by Marty Wilde who composed a song in honour of the judge which, though it would hardly pass the BBC censors, produced instant hysterics when given the full choral treatment.

The party ended with Friday Brown leading the more intrepid members of the party in a three a.m. swim in the sea.

There remained the Press Award, and the proof that the journalists of Europe, at least, know outstanding talent when they see it.

Friday, in fact, was the first winner to be asked to do two songs at the end of the Final instead of one.

The Final itself was anticlimax. The Belgians were so obviously superior to the Germans, and their supporters had cheered themselves out against the British.

Britain were officially placed third. But individually our singers had done themselves a power of good. Over 85 million viewers saw the contest on Eurovision and, by the time we left, Marty's single of "Abergavenny" looked certain for top chart honours in Belgium, Holland and Germany. He had signed for major TV appearances and was considering offers of other festivals.

Friday and Wayne, too, can take their pick of Continental offers.

So now they start planning for next year. Rex Berry — incensed by the Germans' inclusion of a young man doing a cabaret act complete with imitations and instrumental spots — says he is taking three transvestites, a juggler and a dog act.

He'll have a job to find a nicer and harder working bunch than the 1968 mob.

MORE LP's

LITTLE RICHARD: "King Of The Gospel Singers" (Fontana). Subdued Richard on sacred songs with the Quincy Jones Orchestra and the Howland Roberts Chorus. We prefer Richard raving and rocking, but many of his followers will probably approve of this. Good value. Includes — "Joy, Joy, Joy," "That Captain Calls For You," "Peace In The Valley," and "It Takes Everything To Serve The Lord."

JERRY LEE LEWIS: "Soul My Way" (Mercury). One of the greatest performers to come from the pop scene in the last twenty years. This album combines all his talents — excitement, that crackling, raving atmosphere and his driving piano. Try "Turn On Your Love Light," "Just Dropped In," "Treat Her Right," and "Shotgun Man."

JOHNNY MATHIS: "Love Is Blue" (CBS). Mathis has thousands of nearly fanatic followers as anyone who has seen him at London's Talk Of The Town will corroborate. So perhaps we're out of step in not liking his strange, metallic-sounding voice and his twisting style. If you are reaching for a shotgun let us hastily reassure you that his choice of material here is first class — "By The Time I Get To Phoenix," "Venus," "I Say A Little Prayer," "Walk On By."

BOBBY HACKETT, BILLY BUTTERFIELD: "Bobby / Billy / Brazil" (Verve). The two jazz veteran horn men turn their talents to the lush album department and combine their contrasting styles cleverly with guitarist/singer Lain Henrique on some superior melodies — "Dancing In The Dark," "Sunny," "That's All" and "Foggy Day" among them. Very pleasant, but don't look for jazz.

AL JOLSON: "Mammy" (MCA). Al Jolson sang schmaltz of the very highest order. You can't get schmaltz of better quality than you'll find on this album. For example — "My Mother's Rosary," "Where The Black Eyed Susans Grow," and "My Mammy." The lyrics are barely believable. His creaking fans will live it for "Pretty Baby," "For Me And My Gal," "Avalon," and "Swanee." Hippies will snap it up as a curio for the blacked pictures of Jolson on the covers.

ELMER GANTRY'S VELVET OPERA: (Direction). Relatively unknown British groups who try to break into the album market without the insurance of a hit often do so at risk of ending up with a warehouse full of unsold albums, and are often badly recorded, trite, intensely boring unsold albums. Yet Elmer's album proves one of the most entertaining sets offered by any group, British or American this month. There is an abundance of original compositions by vocalist Elmer and bassist John Ford. Elmer has a powerful voice, which he uses to good effect in Oscar Brown's "I Was Cool." Colin Forster contributes useful lead guitar and Had the drummer, who apparently dispenses with his surname, battles a boating rhythm. A singularly enjoyable programme by a team with great potential.

BLUE CHEER: "Vincibus Eruptum" (Phillips). Extremely "heavy" blast of freak-out blues guitar by an American Cream-type trio who try just a little bit too hard to create excitement. Guitarist Leigh Stephens, is most blues waiting, but his Hendrix-type freak-out becomes a trifle wearing after eight minute numbers like "Dr. Please." The group believe in extracting their pound of flesh from every riff in violent interpretations of "Summer Time Blues" and "Parchment Farm," falling into the same "sledge hammer to crack a nut" trap that Vanilla Fudge fell into. But Blue Cheer are very young, with boundless enthusiasm. Better production and studio discipline would improve them considerably. An interesting point is that they use 12 large Marshall amplifiers sent from Britain with 24 built in speakers. Dickie Peterson the lead vocalist also plays Fender jazz bass and composed three of the six songs on their first album. Leigh Stephens plays a Gibson guitar, and Paul Whaley the drummer uses a double set of drums with microphones on both bass drums. During their recording of "Parchment Farm" they are reported to have blown out an echo chamber, a fairly rare occurrence. A group to watch for better things. The title, incidentally, means "out of chaos, order."

LUZ HENRIQUE: "Barra Limpia" (Verve). Bossa nova has proved itself by its very existence long after the first commercial craze has subsided. It's charms are typified by this gently insouciant set from Brazilian singer-guitarist Lain Henrique. He has a nice, relaxed style and has chosen seven of his own compositions in addition to items by such as Jobim and Jorge Ben. A most attractive album.

THE TIFFANY SHADE (Fontana). An American group that wears its influences on its sleeve — among them the Beatles, the Beach Boys and Cream-type blues groups. They write their own material and perform it well though the result is a patchy LP with some excellent things and some rather disappointing tracks.

TINY TIM: "God Bless Tiny Tim" (Raprise). Tiny Tim is apparently a riot in the States, standing over six feet, wearing long hair and camping it up in a falsetto voice. Some of this is faintly funny, first time round on record, but hardly the cause of hilarity and hearing it twice is just a giant drag. Tracks include: "Tip-Toe Thru The Tulips," "Strawberry Tea," "I Got You, Babe" and "Daddy, Daddy, What is Heaven Like."

JULY (Major Minor). A Spencer Davis discovery, this group has come up with an impressive first album. They ally a propulsive beat with a wide range of intelligently used instrumental sounds. Lead singer Tom Newman wrote all but one of the 12 tracks — the 12th was written by drummer Chris Jackson — and shows a worthwhile talent. Titles include: "My Clown," "Dandelion Seeds," "To Be Free" and "A Bird Lived."

Cliff one-nighter for Fiesta

CLIFF RICHARD will make a one-night appearance at the Fiesta Club, Stock-on-Tees, on September 9, fulfilling a promise he made when the club released the Shadows to stand in for him at a Yugoslav festival.

John Rowles is the current attraction at the club which was converted from a cinema at a cost of £125,000. Roy Orbison opens for a week on Sunday (28), followed by Alan Price (August 4) and the Dubliners (11).

The Ace Of Clubs, Leeds, is currently undergoing a complete facelift which will increase the capacity from 350 to 600, at a cost of £25,000. It is hoped to complete the refit by the time the Deep River Boys open on August 18. Meanwhile the club continues to function, with Ruby Murray opening on Sunday (28). Other bookings are Marty Wilde (August 25), Billy Fury (September 1), O'Hara's Playboys (15) and John Rowles (22).

Club scene
COMPILED BY MM MEN THROUGHOUT BRITAIN

have clubs in Cornwall. The Carl G Band flew in from Spain this week to take up residency.

Over 18,000 members have already joined the Place, Hanley, Stoke-on-Trent, this year. The club covers the widest range of entertainment and bookings over the next two months include: Alan Bown, Terry Lightfoot, Monty Sunshine, Yankee Clippers Showband, Robb Storme, Chris Barber, Alan Elsdon, Cliff Bennett, the Fortunes, Swinging Blue Jeans, the Searchers and Simon Dupree.

"In" club for Midlands blues enthusiasts is Phil Myatt's Mother's Club at Erdington, Birmingham, which was formerly the Carlton Club. Weekend visitors lined up include: Spooky Tooth (July 27), Jethro Tull (August 4), The Deviants (10), Pegasus (11), Joe Cocker (17), Keef Hartley (18), Aynsley Dunbar Retaliation (24) and Fleetwood Mac (25). Says Myatt: "Our policy seems to be going down particularly well with University students."

After establishing Birmingham's Opposite Lock Club as a leading jazz venue, Martin Hone is now aiming for the pop market. He has opened an extension, titled The Factory, where P. P. Arnold appears tomorrow (Friday), followed by Savoy Brown (day), followed by Savoy Brown (day), followed by Savoy Brown (day), followed by Savoy Brown (day).

Rose (3) and Chris Farlowe (10).

A new club, the Blue Angel, opened this week at Paignton, Devon, and will feature pop seven nights a week. Men behind the venture are Jim Weind and Barry Richards who already

Fortes have lavished money on the Dixieland Bar at the Central Pier, Blackpool, which is decked out like the saloon of a Mississippi Riverboat. The music belongs in the setting — Spencer's Washboard Kings, the Ragtime Singalong group and the Syncopators.

Bolton Empress Club's resident Geoff Moore Trio guest today (Thursday) and August 1 in Radio 2's Meet Us At The Tower with Vince Hill and organist Reginald Dixon. This week's attraction at the £35,000 club is the Second City Sound, with Salena Jones opening on August 4 and Dickie Valentine on September 1.

Starring this week: The Foundations at the Dolce Vita, Newcastle and Latino, South Shields; Gordon Waller at the Contessa, Middlesbrough, and Tito's, Stockton; Wayne Fontana at the Cavendish Club, Sheffield; the Alan Price Set at La Dolce Vita, Birmingham.

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SUMMER SOUNDS
FROM THE
TREMELOES MARMALADE SIMON DUPREE NICE MIKE STUART SPAN SPOOKY TOOTH

FRIDAY, AUGUST 2nd 8 p.m.-2 a.m.
LATE LICENCE UNTIL 1.30
TICKETS 16/6. Send cheque/P.O. to
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CLUBS

THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., JULY 26th (8.00-5.00 a.m.)
EVENING and ALL NIGHT SESSION
THE ONLY LATE SET IN TOWN
ALL NIGHT FOOD AND SNACKS
DAVID BRADLEY INVITES YOU TO

**GO WHERE THE ACTION IS
ROCK STEADY AND SOUL
WITH THE FANTASTIC
SOUNDS OF**

**LONDONS No.1 DEEJAY
*JOHN EDWARD PLUS
LIVE! LIVE! LIVE! TONIGHT
*DELROY WILLIAMS
SOUL SHOW**

SAT., JULY 27th (7.30-6.00 a.m.)
**ALL-NIGHT SOUL SESSION
GO WHERE THE ACTION IS**

***UDELLE ANDERSON
*EDDIE HINES AND THE
*CRAWDADS PLUS THE
*BREAKTHRU
ALSO THE FANTASTIC
SOUNDS OF**

**LONDONS No.1 DEEJAY
*JOHN EDWARD
EX-RADIO LONDON—BIG 'L' DJ**

SUN., JULY 28th (7.30-11 p.m.)
SUNDAY NIGHT SPIN
Discs, live groups, star guests
with swinging sounds on and off
the record, featuring tonight

**MR. EXCITEMENT!!
*JOHNNY FARLOWE
DON'T MISS THE GREATEST
DISCO THEQUE SOUNDS WITH
THE VERY LATEST PRE-
RELEASES OF SOUL AND R & B**

WED., JULY 31st (7.30-11 p.m.)
**THE MIDWEEK BIG NITE OUT
HE'S HERE WITH THE
JOHNNY FARLOWE
SHOW**

WITH THE MOST FABULOUS
SOUNDS YOU'VE EVER HEARD.
DON'T MISS HIS KNOCKOUT
PERFORMANCE—COME FEARLY!

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BLACKBOTTOM STOMPERS, —
100 Club

JAZZ ORGAN every Thurs-
day, with **THE JEFF REED TRIO,
THE GRAPES, HAYES.**

**JOHN KEEN Jazz band, RAIL-
WAY HOTEL, High Street,
Putney**

NEW MERLINS Cave, Margery
St, WC1 (Opp. Finsbury T. Hall)
Dancing till midnight

**KOKOMO PHOENIX
BLUES BAND.**
Sit-in sessions. Bring your in-
struments.

THREE TUNS Beckenham
DAVE QUINCY SEXTET.
"WHITTINGTON," PINNER.
CHRIS BARBER.

FRIDAY
BLACKBOTTOM STOMPERS, —
Roufford FC

**ERIC SILK, 100 Club, Oxford
Street**

**HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
DON RENDELL—
IAN CARR QUINTET
COLIN PETERS QNT**

International Students' House
229 Great Portland Street
**PATRICK DANE
AND THE
MARK 7
SOUL SOUND**

**JAZZ DISCIPLES, Green Man,
southend, Pond, Catford**

**MJS ROYAL OAK, TOOLEY ST,
SE1 (near London Bridge station).
TONY LEE TRIO featuring TONY
LEE, PHIL SEAMAN and TONY
ARCHER plus special guest JOE
HARRIOTT.**

NEW ERA JAZZ BAND
Elm Park Hotel, Hornchurch

NEW MERLINS Cave, Margery
St, WC1 Dancing till midnight
to the
GEORGIA JAZZMEN

FRIDAY cont.

**OSTERLEY JAZZ CLUB
ALAN ELSDON**

THE BORO JAZZ CLUB, every
Friday at Romford Football Club,
Brooklands Road, Romford. To-
night **BLACKBOTTOM STOMPERS.**

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PIMPERNEL
BREED**

Every Friday and Saturday
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THE WAIK play at the Castel-
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S.W.13.

UNION BLUES
"White Lion," Healey, Sheffield.

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RAGTIME BAND
BROCKLEY JACK.**

SATURDAY

BILL GREENOW, BOTLEY.
BLACKBOTTOM STOMPERS, —
Green Man, Blackheath.

**BLUES SCENE, Crown Hotel,
174 Richmond Road, Twickenham.**
**JOHN THOMAS
BLUES BAND.**

**DYNAFLOW BLUES
BRENTWOOD.**
MJS ROYAL OAK, TOOLEY ST,
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TONY LEE TRIO (featuring TONY
LEE), PHIL SEAMAN and TONY
ARCHER. Special guest PETE
KING.

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GOING TO
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11 P.M.**
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—Fighting Cocks, Kingston.

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STRONG JAZZ**
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ing Road, Hammersmith (next
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SNOW HILL
FUNERAL STOMP!**
Last night before demolition. Per-
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Dancing till midnight

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PATRICK DANE
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YOU NEED SOUL**

**THE ORIGINAL EAST SIDE
STOMPERS, "Green Man," Black-
heath**

THE U.G.H. BROCKLEY JACK
**THREE TUNS, Beckenham,
NORMA WINSTONE, JOHN TAY-
LOR Quartet.**

MONDAY cont.

**HIGHWAYMAN, CAMBERLEY,
HUMPHREY LYTTLETON, STAN
ROBINSON, GARRICK TRIO.**

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Arms, Chislehurst**

**PLOUGH, STOCKWELL, SW9
ART ELLEFSON**

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AND GORDON SMITH**
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Buses 44 and 170

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STOMPERS "Green Man," High
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**THE RESURRECTION
BLACK BULL, WHETSTONE, N20
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AT THE PLOUGH, ILFORD
Barry Blythe Organ Duo
Brian Everington Quintet

**BAKERLOO BLUES LINE
HENRY'S BLUESHOUSE**
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BIRMINGHAM

**BERKHAMSTED, Kings Hall,
Ken Colyer.**

**DYNAFLOW BLUES
WOOD GREEN.**
ERIC SILK. — "George" Hotel,
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"GEORGE," MORDEN. ERIC
SILK.
JAZZ AT DOWNE.

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**BOB KERR'S
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Featuring: Sam Spoons, Bumper
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Car park, bar, all welcome

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Tony Rubins & Pooch. Folk Blues
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CY LAURIE & HIS JAZZ BAND.**

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NEW SEDALIA JAZZ BAND.
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Reduced admission before
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Coming attractions:
Mon. and Tues.
July 29 and 30
**THE DON ELLIS
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2 shows per night
8.30 and 12.0

SPECIAL GALA NIGHT
In aid of funds for
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SUN., JULY 28, 8-12 M'night
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presents
DAVE GOLDBERG
JOHN TAYLOR - KEN BALDOCK
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This Thursday, July 25th, 8 p.m.
NEXT WEEK, Aug. 1st
HUMPHREY LYTTLETON

**ROBERT WALTON
TRIO**
THE GREEN
MAN
SHACKLEWELL LANE
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FRIDAY, SAT. & SUN.

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Wednesday, July 31
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Admission 6/- Students 4/-
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Sat., 27th ART THEMAN
Sun., 28th DICK MORRISSEY
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Resident Trio
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Friday, July 26th
PETE KING
Saturday, July 27th
RONNIE ROSS and
ART ELLEFSON
Sunday, July 28th — Lunchtime
PETE KING and
DICK MORRISSEY
Evening — PETE KING
Monday, July 29th
BOB STUCKEY ORGAN TRIO
Tuesday, July 30th
RONNIE ROSS
Wednesday, July 31st
LENNIE BEST
Thursday, August 1st
BOBBY BREEN

marquee

90 Wardour Street London W.1

Thursday, July 25th (7.30-11.0)
*** THE BEATSTALKERS
* MIKE STUART SPAN**

Friday, July 26th (7.30-11.0)
*** BLUES NIGHT
* JETHRO TULL
* BLACK CAT BONES**

Saturday, July 27th (8.0-11.30)
*** THE NEAT CHANGE
* THE OPEN MIND
* WHOLE LOTTA SOUL
* STUART HENRY
* CINDY STARR and THE
MOPEDS featuring YONNIE**

Monday, July 29th (7.30-11.0)
*** THE TASTE
* TRAMLINÉ**

Tuesday, July 30th (7.30-11.0)
*** THE
HERD**

Wednesday, July 31st (7.30-11.0)
*** GRANNY'S INTENTIONS
* JOE COCKER**

*** THE GLASS MENAGERIE**

8th NATIONAL Jazz Blues & Popular Music FESTIVAL • 9 to 11 AUG.
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"THE MANOR HOUSE", opp. Tube, N.4. 7.30-11 p.m. LIC. BARS

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THE CHICKEN SHACK
NEXT FRI. AUG. 2nd
JETHRO TULL

SAVOY (FORMERLY "WITCHDOCTOR") CATFORD
SATURDAY, JULY 27th

THE GASS

EVERY SUNDAY THE
STEVE MAXTED SHOW

BURTON'S · UXBRIDGE

SAT. JULY 27th
CLIFF BENNETT and his BAND

EVERY FRIDAY **THE STEVE MAXTED SHOW** NEXT SAT., AUG. 3rd
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FREDDY RANDALL and his BAND
Admission free

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SEVEN PIECE professional group would like to hear from song writer. — Contact B. Samuels, 2 Eastnor St., Old Trafford, Manchester 16

SONGS and lyrics required for recording. Master tapes also required, all services undertaken, including demo-discs (songs and instrumentals) and artist promotion, etc. — Write "Jupiter Music" (MM), 254 High Street, Dovercourt, Essex.

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Cream, you kicked us in the teeth

SO the Cream are breaking up. We were wondering if they still existed. What are we getting as a last farewell? One lousy concert.

Goodbye Eric, Jack and Ginger. We dug your sound, but you kicked us in the teeth. — ROBERT E. BALDWIN, Hoston, Hounslow, Middlesex.

I ADMIRE the Cream's music but I think the latest piece of news typifies their attitude to their followers here. They are to do a farewell TOUR of America and a farewell CONCERT in Britain. — GARY JONES, Goodmayes, Ilford, Essex.

THE Cream have decided to split and the pop scene is losing one of the best groups ever to emerge.

Cream addicts, send your signatures to me. I will send a petition to their fan club. — LINDA THEAKER, 46 Strawberry Ave., Sheffield 5, Yorkshire.

JUST what gives John Peel the right to voice his political opinions on the BBC? As an American I thought it in bad taste that he should air his views of the United States on Night-ride.

I'm sure it was news to the BBC to hear they are transmitting an "anarchistic" broadcast! — MICHELE WOLF, Los Angeles, Calif.

IF the Dirty Blues Band is an example of the American white blues scene, it is understandable why people like Fleetwood Mac and John Mayall's Bluesbreakers go down so well. — Budgie Johnson's Blues Band, Newcastle.

AS a music student I am shocked to read in the Melody Maker that a qualified teacher makes a narrow-minded remark such as "I hardly think music is a vital part of our educational system at any level."

Music is one of the world's greatest arts, and children should be taught to enjoy its beauty and to make music themselves. — J. R. GOSLING

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AFTER the Magical Mystery Tour disaster, how nice to see the Beatles have succeeded, with the help of Lee Minoff and Al Brodax, in turning out a brilliant cartoon in Yellow Submarine. — CHAS FLAXMAN, Letchworth, Herts.

CAN we have some recognition for good groups from the North? July 19 is one of the few groups which can keep a dancing audience happy and not repeat one song throughout a four hour session. — MRS. E. J. L. GOLDSMITH, Colburn, Catterick Camp, Yorkshire.

I AM a member of the Elvis Presley fan club of Ireland. Please ask interested fans to write to me. — CHARLES KERAN, Hawthorns, Atmospheric Road, Dalkey, Co. Dublin.

JOHN Gee said in the MM: "Sinatra is the greatest single figure the music busi-

ness has ever known." I am afraid that he must run second for this title. The only man who can qualify knocked Rudy Vallee off his pedestal. Bing Crosby. — FRED TETLOW, Southampton

LP SUPPLEMENT

ALL THE MONTH'S POP, JAZZ, AND FOLK ALBUMS REVIEWED IN NEXT WEEK'S MELODY MAKER



'MacArthur' makes up for singles prices

THERE are quite a few singles at the moment which have a longer playing time than usual — Richard Harris' "MacArthur Park," the Nice's "America," "Herb Alpert's "This Guy's In Love With You" all run for about seven minutes.

If all singles had a longer playing time, it would make up for the ridiculous price they are now. — MICHAEL KNIGHT, Wallington, Surrey.

WHAT is all the fuss about the rubbish which goes by the name of "MacArthur Park"? Come on, Tremeloes, release a thirty-minute single and you can have Top Of The Pops to yourselves! — K. KELLY, Pocklington, York.

Rally to the flag, fans, put music in the chart

EXTRACT your digits, good music fans! Buy singles as well as LPs. Descend in your thousands on your local record shops and buy. Put your favourite progressive group in the charts. Are not the Nice, John Mayall, Spooky Tooth, Skip Bifferty worth the price of three pints of beer? Rally to the flag! Put music into the chart. Keep your favourite group solvent. — ALASTAIR CLARK, Grove Park, London, S.E.12.



MAYALL



NICE



SPOOKY TOOTH

music as at any previous Keele. Please leave "knocking" to the pop world. — R. A. SINCLAIR, Kidderminster, Wores.

any band on the night in question. The manager of the club

said we were great but we couldn't do a whole show because we weren't a name band. And he couldn't have us a supporting band again because people weren't buying enough drink. How does a new band get going? — R. BRETT, Kensal Green, London N.W.10.

I'M an 18-year-old Japanese girl, a Cliff Richard fan, and I would like to correspond with a British boy or girl. — NORIYO YOKOYAMA, 3-13-4-chome, Tamagawa-cho, Akishimi-shi Tokyo, Japan.

SIMPLY to copy and revive blues brings it to the level of a circus act. Surely to add personality, form, new compositions etc. to an old art form, is the correct way of reviving interest.

Keep it up John Mayall. Let's break into this "in crowd" of blues fans, who want to keep their music to a minority group. — C. NEVILLE-MOORE, Chilwell, Nottingham.

YES, Keele was fun (Karl Dallas last week) and I should like to come to the defence of traditionalism. Mr Dallas should know better than to fall into the trap of trying to report such an event without the knack of being in five places at once.

I saw as much traditional

THANKS to Bob Dawbarn for his fantastic review on the Small Faces new LP Ogden's Nut Gone Flake. He justly voted it the pop LP of the month, but it is more like the pop LP of all time. — CORINNE MOYLE, Gloucester.

AFTER spending the last two and a half days in my bedroom, going through every Melody Maker since December, 1966, I am about to reveal to you what is wrong with the British pop music scene today. There seems to be no real progress at all.

Capitalist America has bred far more individual talent in jazz, poetry and now progressive pop — J. COSTALAS Roath Park, Cardiff.

I MUST congratulate the organisers of the Woburn Music Festival. It was a knockout. — Miss Jo Meek, Muswell Hill, London, N.10.

I AM an organist with the Kingswood Bluesband. We auditioned at a blues club playing opposite a name group. The reaction we had was overwhelming. We would compare with

Must we bow to U.S. gods?



GARFUNKEL

HERE we go again, the "in crowd" raving over Simon and Garfunkel's "Mrs Robinson" and not giving Fran and Alan a look in with their version.

Must we always bow to these U.S. gods and not give our own kids a chance. — JOHN NEWMAN, Woodford Green, Essex.

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