AUGUST 24, 1968 1s weekly

Melody III IIII

Will visit all **British cities**

TOM JONES is to make a month-long tour of Britain backed by the full Ted Heath Orchestra from October 10 to November 3.

The tour, which kicks off at a major London venue, will visit all Britain's major cities and will be a prelude to a major world tour over the next six months. Tom will use the Heath band because plans to tour with Duke Ellington have been abandoned.

Tom goes on to tour European capitals in November and also to America for appearances on the Ed Sullivan Show and the Kraft Music Hall with Nancy Sinatra.

He has December off and opens on January 18 at the Chevron Hilton Hotel, Sydney, Australia, followed by a month at the Flamingo, Las Vegas from February 10.

On March 12, he opens for two weeks at New York's Copacabana followed by a week at the O'Keefe Centre, Toronto from March 30 and two weeks at the Latin Casino, Philadelphia from April 6.

He then flies back to Britain to start work on the first series of colour TV spectaculars for the world market. He is contracted to make 17 a year for three years — a total of 51. SEE PAGE 5.

Doors, Airplane all-night rave

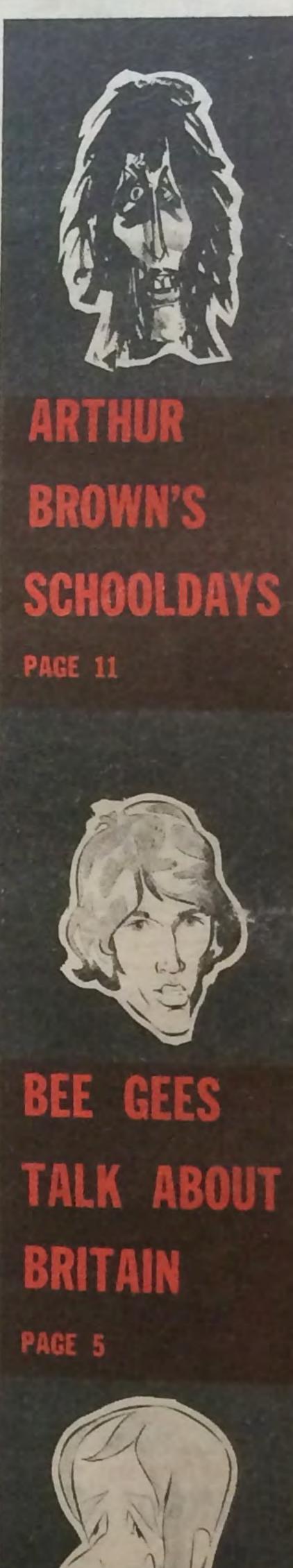
JIM MORRISON, American superstar of Doors is in London. The leather-clad sex symbol of America flew quietly in last week to meet friends and business acquaintances, prior to Doors' visit in September. Although Jim's visit is cloaked in sec-

recy he met British chart buster Arthur Brown of the Crazy World. The new Doors' single release is "Hello I Love You, Won't You Tell Me Your Name?" released on Elektra,

Doors and Jefferson Airplane (see page four) appear in an all-night rave at London's Roundhouse, Chalk Farm, on Friday and Saturday, September 6 and 7.

Jefferson Airplane also star at the Isle Of Wight Pop Festival on August 31. TV dates are being negotiated for both groups, and Granada TV are to film their Roundhouse dates for later showing.

The Roundhouse will open at 7.30 pm and the groups will play sets between 9.30 and 12.30 and 2.30 and 5.30 am.





PASSIST Dave Holland is to join the Miles Davis Quintet. He was offered the job recently when trumpeter Davis was in London and was due to fly to New York today (Thursday) for a week's trial period.

"I am planning to fly to New York on Thursday morning, rehearse with the group on Thursday night and open at the Village Vanguard on Friday."

Dave said that he was to spend a week or so with the group and if things worked out musically and socially he would fly back to Britain for a couple of weeks to sort out his personal affairs here and then move to America to rejoin the group. Miles heard Dave play a few weeks ago when he dropped into Ronnie Scott's Club unexpectedly and heard Holland playing bass behind singer Elaine Delmar.

Holland is from the Birmingham area.



Tubby: drugs charge

TUBBY HAYES was arrested by Scotland Yard Drug Squad officers in Chelsea on Monday and charged with unlawfully possessing "diamorphine."

Tubby, who is 33, has been named Britain's Musician Of The Year in the Melody Maker Jazz Poll for the past five years. He is also a perennial winner of the tenor sax section of the Poll as well as figuring high on flute and as bandleader, arranger and composer,

Tubby made only a brief appearance at Marlborough Street Magistrates Court on Tuesday charged under his full name of Edward Brian Hayes

At the request of the prosecution, he was remanded on his own ball of £50 and with one surety of £50 to appear at the same court on September 11.

TURN TO PAGE 20

PAGE 10

(1) MONY MONY Tommy James and the Shondells, Major Minor (2) FIRE Crazy World of Arthur Brown, Track (4) THIS GUY'S IN LOVE Herb Alpert, A & M (3) HELP YOURSELF Tom Jones, Decca DO IT AGAIN Beach Boys, Capitol SUNSHINE GIRL Herman's Hermits, Columbia (5) I CLOSE MY EYES AND COUNT TO TEN Dusty Springfield, Philips (6) MRS. ROBINSON Simon and Garfunkel, CBS (9) I PRETEND Des O'Connor, Columbia 10 (10) KEEP ON Bruce Channel, Bell 11 (18) I'VE GOTTA GET A MESSAGE TO YOU ... Bee Gees, Polydor 13 (10) DAYS Kinks, Pye 14 (19) HIGH IN THE SKY Amen Corner, Deram 15 (8) LAST NIGHT IN SOHO Dave Dee, Dozy, Beaky, Mick and Tich, Fontana 16 (26) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic 17 (24) ON THE ROAD AGAIN Canned Heat, Liberty 18 (22) HOLD ME TIGHT Johnny Nash, Regal Zonophone 19 (13) MACARTHUR PARK Richard Harris, RCA 20 (16) UNIVERSAL Small Faces, Immediate 21 (15) YUMMY YUMMY YUMMY Ohio Express, Pye 22 (30) HARD TO HANDLE Otis Redding, Atlantic 23 (17) BABY COME BACK Equals, President 24 (21) HERE COMES THE JUDGE Pigmeat Markham, Chess 25 (23) YOUR TIME HASN'T COME YET BABY Elvis Presley, RCA 26 (—) DREAM A LITTLE DREAM Mama Cass, RCA 27 (20) THE SON OF HICKORY HOLLER'S TRAMP O. C. Smith, CBS 28 (—) DREAM A LITTLE DREAM Anita Harris, CBS 29 (-) LADY WILLPOWER Gary Puckett and the Union Gap, CBS 30 (—) AMERICA Nice, Immediate © LONGACRE PRESS LTD., 1968

POP 30 PUBLISHERS

1 Planetary Nom; 2 Essex; 3 Blue Sea/Jac; 4 Valley, 5 Immediate; 6 Monique; 7 Carlin; 8 Patern; 9 Morris/Patricia; 10 Shapiro Bernstein; 11 Abigail; 12 Carlin; 13 Davray/Carlin; 14 Carlin; 15 Lynn; 16 Shapiro Bernstein; 17 Southern; 18 Writers Workshop; 19 Carlin; 20 Immediate; 21 TM Music; 22 Carlin; 23 Kassner; 24 Jewel; 25 Carlin; 26 Francis Day and Hunter; 27 Burlington; 28 Francis Day and Hunter; 29 Dick James; 30 Chappells/ Immediate.

US TOP TEN

As listed by "Billboard"

1 (1) PEOPLE GOT TO BE FREE Rascals, Atlantic (4) BORN TO BE WILD Steppenwolf, Dunhill (2) HELLO, I LOVE YOU .. Doors, Elektro

(5) LIGHT MY FIRE Jose Feliciano, RCA Victor 5 (3) CLASSICAL GAS Mason Williams, Seven

(8) SUNSHINE OF YOUR LOVE Cream, Atco (7) TURN AROUND, LOOK AT ME

Vogues, Reprise 8 (6) STONED SOUL PICNIC

9 (-) I CAN'T STOP DANCING Archie Bell and the Drells, Atlantic 10 (-) STAY IN MY CORNER . . Dells, Cadet

TOP TEN LPs

1 (2) BOOKENDS Simon and Garfunkel, CBS 2 (1) DELILAH Tom Jones, Decca

(3) THE SOUND OF MUSIC Soundtrack, RCA

(4) A MAN WITHOUT LOVE Engelbert Humperdinck, Decco

(7) BARE WIRES John Mayall, Decco. 6 (6) CRAZY WORLD OF ARTHUR BROWN

Arthur Brown, Track

7 (5) OGDEN'S NUT GONE FLAKE Small Faces, Immediate

8 (-) IN SEARCH OF THE LOST CHORD Moody Blues, Deram 9 (10) A SAUCERFUL OF SECRETS

Pink Floyd, Columbia 10 (-) HOLLIES GREATEST HITS Hollies, Parlophone SIX PROGRAMMES POSSIBLE IN AUTUMN

SCOTT WALKER, whose half-hour show, Scott, hit the BBC-TV screens last Friday, may return for a regular series of six programmes in the autumn.

And Cilla Black, who starred in her Cilla series in the Spring, is returning for another series of nineweek shows just before Christmas.

BBC producer Michael Hurll, who handled both the Cilla and Scott shows, told the MM on Monday: "We have already taped a second Scott show with guest stars Salena Jones and Blossom Dearie. This should be shown sometime in September.

'If the audience reaction is favourable, then Scott may get his own series in the autumn."

This Sunday, BBC-2 TV are taping a Jack Benny Show at London's Talk Of The Town. Guests are Frankie Vaughan and the Madagascan children's singing group, The Surfs. This all-colour show will be screened on September

Two weeks later, a Billy Cotton all-colour show will be screened with guests Vince Hill, Frank Ifield and young trumpet star Nigel Hopkins.

PIANIST RUSS Conway, who collapsed two weeks ago, will definitely not return to live appearances.

He said this week that he would concentrate on composing music and had given up appearing before an audience for good.

BLOSSOM SPOT

BLOSSOM DEARIE is the first in a series of top names to work a new modern jazz club on the Sussex coast.

She appeared this week at the Bali Hai Club, Bognor Regis, which has given over Tuesday nights to jazz. Blossom is followed by Maynard Ferguson on September 3 and the Rendell-Carr Quintet on September 17.

said: "The club will feature star guests every two weeks, alternating with the resident Mole Simmonds Quintet."

HONEYBUS SINGLE

THE HONEYBUS, who had a big hit with "I Can't Let Maggie Go," six months ago, have a new single released on September 6. Title is "Girl Of Independent Means," written by Ray Kane of the Honeybus.

The B side is "How Long." The group appear on Saturday Club (August 31).

Masekela due in London



HUGH MASEKELA, the South African trumpeter now resident in America, is due in London on Sunday (25)

Masekela, whose "Grazin' In The Grass" recently topped the American chart, will be in Britain for two weeks' holiday but is also expected to discuss a possible tour of Britain later in the year.

HUGH

He is the ex-husband of Miriam Makeba.

THE MAGICAL Mystery Tour which was to have taken place next weekend at an undis- It was an intensely fascinatclosed venue has been cancelled by Middle Earth, the organisers.

A spokesman for the club said: "The weather has been so bad it would have been absolutely disastrous. Also, the

response wasn't big enough." Three of the groups due to appear at the Magical Mystery Tour, Traffic, the Bonzo Dog Doodah Band and the Family. will appear at the Roundhouse, Chalk Farm, London, on Saturday.

INSTRUMENT FAIR

MUSICAL EUDCATION in schools was the predominant factor at the 10th British Musical Instrument Trade Fair which was held at London's Russell Hotel from Sunday to Thursday, attracting over 1,000 dealers from all over the world.

Music is now an essential part of the teaching carriculum all over the country, with school bands springing up everywhere, creating fierce competition in their own localities, and imitating the flourishing scene which started 20 years ago and is now established in America. Turning to the adult

musician, the latest development is the increasing use of tenor sax in pop groups, which has led to an enormous demand and given woodwind instruments a new lease of life.

Guitar sales reached their Booking agent Jeff Rigby peak about five years ago and levelled out, causing the trade some concern, but interest has been renewed by the production of better sounds, more attractive finishes and keener

prices. ing exhibition, with an astonishing variety of instruments, ranging from a featherweight submarine - shaped plastic Kazoo price 1s 9d to a 574-lb organ costing £5,500, not forgetting a 7ft tall contra bass saxophone, one of only four in the world.

DAVE JOINS HISEMAN

ORGANIST Dave Greenslade is to join Jon Hiseman's Coliseum from the Geno Washington Band.

The Coliseum starts work on October 1 and says Hiseman: "I'm stuck for a good blues and jazz lead guitarist at the moment, but we're rehearsing like mad."

Hiseman recently quit John Mayall's Bluesbreakers, and has been replaced by Colin Allen, an ex-member of Zoot Money's Big Roll Band and Dantalian's Chariot.

GREEN ADDS KIRWAN

PETER GREEN has added 19year-old guitarist Danny Kirwan to his line-up making it a three-lead guitar front line.

Kirwan joined the group after Peter Green had placed an advertisement in MM to try to form a group for Danny. Despite 300 replies, none of the applicants were of sufficient standard so Peter asked Danny to join the Fleetwood

Danny debuted with the group at the Blue Horizon Club, Battersea, on Monday.

Mama Cass goes solo inLasVegas



CASS

NEW YORK, Monday-Mama Cass Elliott, whose "Dream A Little Dream Of Me," entered the MM Pop 30 this week at 26, is expected to be paid 250,000 dollars for a six-week solo stint at Las Vegas' Caesar's Palace.

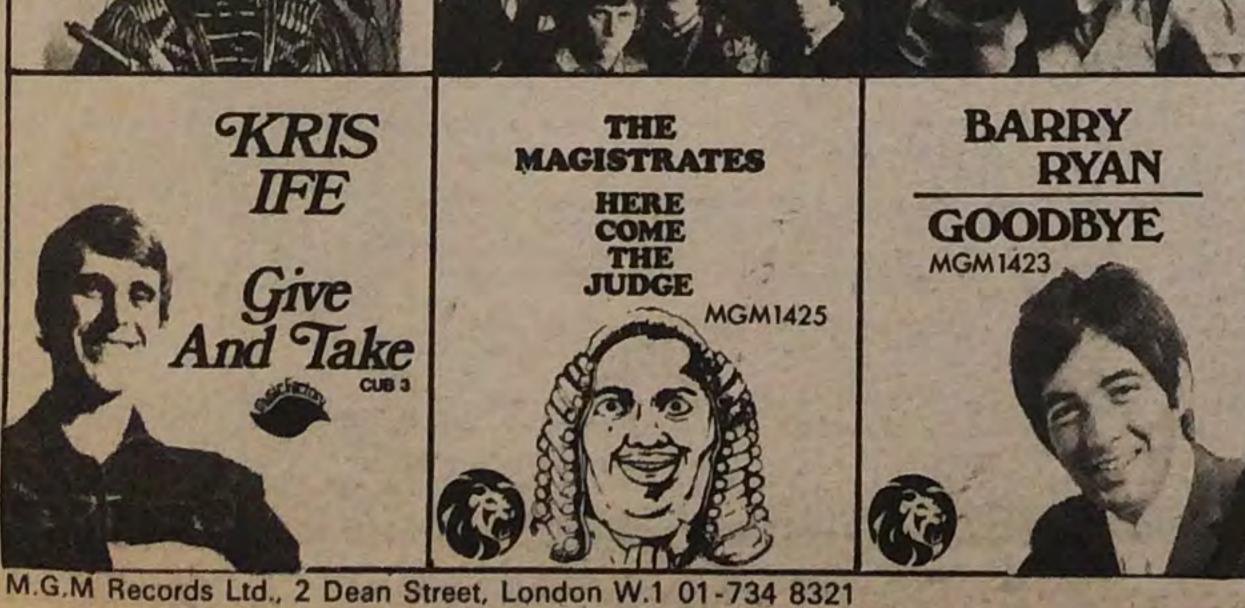
The stint marks her first major solo booking and indicates that her relationship with the other three Mama's and Papa's-Michelle Gilliam, John Phillips and Denny Doherty-is now

SIX OF THE BEST relegated purely to the recording studio. Anita Harris' cover version of "Dream" has also entered the MM Pop 30 at number 28. THE COWSILLS The Alan

Bown! we can help 1













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Advertisement

FIFTH COLUMN PLUS TWO

MARTIN CARTHY is one of

the most popular traditional folk singers around today, and with his partner DAVE SWAR. BRICK you have a tremendous double feature. Their musicianship is really something and their teamwork all round is something one only gets from real artists-you can stop blushing now chaps, it takes us at FONTANA a year to get these two in the studio to record new material as they are working so much-so each album is something precious and worth having in your collection. MARTIN'S first for us is simply titled "MARTIN (TL 5269 mono CARTHY" only). My favourite track is SCARBOROUGH FAIR-as I've said many times before. Then, adventurous as ever, his next album's title is "MARTIN CARTHY'S SECOND ALBUM" (TL 5362 mono only)-well, at least if the title isn't clever, it's true! On this one my particular favourite is LORD FRANK-LIN, "BYKER HILL" comes next and its catalogue number is STL 5434 (stereo playable mono), and on this my favourite track is DAVY LOWSTON. MARTIN seems to have a great knack of finding beautiful melodies for the traditional words that he spends months searching for-it makes each LP a pleasure to record, I almost forgot MARTIN and DAVE'S EP "NO SONGS" (TE 17490 mono only) and, like the title says, there are no songs - it's strictly instrumental. Now for a touch of the Me-PEAKES. This Belfast group

have never yet received the public acclaim they deserve. Show business has gone overboard for them, but the public is taking a long time to catch up I'm afraid. "AT HOME WITH THE MCPEAKES" (TL 5258 mono only) is a good way to start catching up on them. This album is just the thing for a beginner in the folk world On it FRANCIS McPEAKE explains the meaning of almost all the songs at the beginning of each track-it's the sort of album which could easily be used by schools for education in Folklore. "PLEASANT AND DELIGHTFUL" (STL 5433 stereo, TL 5433 mono) is their latest for FONTANA and on it MARTIN CARTHY and DAVE SWARBRICK give them a hand, and SPIKE HEATLEY too. It was called PLEASANT AND DELIGHTFUL because that's just what it is-it really is a fabulous record and has received wonderful glowing reviews, and the McPEAKES deserve every one of them. There are no track announced ments on this LP, just straightforward music, 18 tracks in all including SHE MOVED THROUGH THE FAIR, MY PAGAN LOVE, THE WIND THAT SHAKES THE BARLEY, and, of course, PLEASANT AND DELIGHTFUL.

SYDNEY CARTER and JER-

EMY TAYLOR are always roar-

ing about the country, what with SYDNEY winning prizes for his modern hymn tunes like JUDAS AND MARY and LORD OF THE DANCE, and JEREMY with his tours here and Africa, they are both very busy gentlemen. But we did manage to get them together one evening at Eton - name dropperreally, at Eton College itself, and it came out very well as you can hear on "SYDNEY CARTER AND JEREMY TAY-LOR AT ETON" (STL 5418 stereo, TL 5418 mono). This is an end of term concert for boys and includes -SYDNEY'S SIL-VER IN THE STUBBLE, PUT-TING OUT THE DUSTBIN, and BRITISH MUSEUM WALTZ.

JEREMY'S songs include

NASTY SPIDER and BELLE OF

BARNSTAPLE. There are 18 tracks in all, so you get your money's worth. SYDNEY and JEREMY are not a full-time act, but when they work together on stage they give the appearance of a really professional act-and I might say a very entertaining act. Back to the Irish again-this time THE WOLFTONES.

This group of Dublin lads are very, very big in Ireland, thank you very much. Their popularity has spread to the States, as they have toured there twice, in fact they have only just returned from there this month. Later on they will break through very big in this country-mark my words-and 50 that you can get some idea of what the WOLFTONES sound like here's a list of their albums: "THE FOGGY DEW" (TL 5244 mono only), "UP THE REBELS" (TL 5338 mono only), "THE REBELS" (TL 5338 mono only), "THE RIGHTS OF MAN" (STL 5463 stereo, TL 5463 mono), and their highly anti-English EP "THE TEDDY BEAR'S HEAD" (TE 17491 mono only)

mono only).

HEDY WEST also charges about the world. This young lady came all the way from the States because she loves Europe—and I don't blame her Anyway, HEDY has a nice LP on FONTANA called "SERVES EM FINE" (STL 5432 stered playable mono) on which she sings up a storm—now this MUST be for your collection.

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EDITOR

Melody STONES AND NICE MAY IN LIVE BBC 2 COLOUR SHOW

THE ROLLING Stones and the Nice may meet for a BBC 2 Colour Spectacular to be recorded "live" from Fairfield Hall, Croydon,

on September 29. The concert will be in aid of the British Olympic Appeal to send more athletes to the Mexico Olympic Games.

The Nice entered the MM Pop 30 for the first time with their controversial "America" seven minute instrumental single at 30 this week.

They appear on BBC TV's How It Is tomorrow (Friday). and go to Bremen for an appearance at Beat Club on August 29.

The group launch Swiss col- cabaret clubs in the North.

ECLECTION ALSO ON CONCERT BILL

our TV in Zurich on September 2 on a special "Hits A Go Go" show.

A spokesman for the Stones said on Monday that Mick Jagger may be too busy working on his film for the Stones to appear on the BBC 2 Spectacular.

Also appearing are the Eclection, Alan Bown and Spooky Tooth.

CABARET FOR KIKI

KIKI DEE is already set for the first three months of 1969. kicking off in January with a six-week tour of the major

She will then visit the Continent playing a week's cabaret in each of Paris, Stockholm, Brussels and San Remo.

Kiki guests in Radio One's Coming Home on September 1 and records a new single on September 3 for release in early October.

RICHARD HARRIS LP

RICHARD HARRIS, whose "Macarthur Park" single is still riding the chart, is currently working on an album of Jim Webb songs in Los Angeles. Title of the album is "The Yard Went On For-

MIDLAND JAZZ ORK

Production opens in April.

Richard's next single is out

on August 30 on RCA 1733.

Title is another Jim Webb

song, "Didn't We," from the

album "A Tramp Shining"

due for release on September

Richard Harris has just

started a new film, A Man

Called Horse, to be shot in

Mexico and Canada, In March

of next year, the actor-singer

starts rehearsals for his West

End Play, Hamlet, in which

Faye Dunaway, of Bonnie and

Clyde fame, plays Ophelia.

THE NEW Midlands Youth Jazz Orchestra will make its debut at the annual Bank Holiday jazz weekend held on September 1 and 2 at the Midlands Arts Centre, Cannon Hill Park, Birmingham.

Directed by Dennis Darlow, the orchestra will open the weekend with a public workshop session in the open-air arena at the centre, starting at 3 pm on September 1. Admission will be free.

The weekend continues with a Sunday night poetry and jazz show with the music provided by the Mike Westbrook Quartet and the Spirit Of John Morgan.

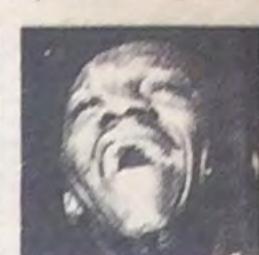
On the afternoon of September 2 the session will feature the Mike Westbrook Concert Band, the Graham Collier Dozen, Barry Whitworth Quintet, Bakerloo Blues Line and the Chicken Shack.

The evening performance will include a performance by the Collier Dozen of Graham's "Workpoints," and also star the Westbrook Concert Band, Whitworth Quintet, Midland Youth Orchestra, Spirit Of John Morgan and Champion Jack Dupree.

The weekend has been organised by a joint committee of members of the Cannon Hill Arts Club and the Musicians' Union.







BLAKEY

The MM trip you can't afford to miss

THERE are so many jazz stars appearing at this year's Berlin Jazz Festival from November 7-10, it must rank as the best-ever festival.

The list is almost endless: Dizzy Gillespie, Maynard Ferguson, Don Ellis, Art Blakey, Max Roach, Gary Burton Quartet, Dave Brubeck-Gerry Mulligan Quartet, the Elvin Jones Trio, the Count Basie Orchestra, Nina Simone, Sun Ra and His Space Orchestra, Muddy Waters, the Stars of Faith and the Horace Silver Quintet are just a sample.

And for the third year, the MM is running a special allinclusive weekend trip to the festival.

It offers direct flights to Berlin from Luton airport 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

All this for just 26 guineas.

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

SATURDAY, November 9: Morning and afternoon free for sightseeing. Optional tours of East or West Berlin if wanted. Tickets provided for festival in even-

SUNDAY, November 10: All day free for sightseeing. Evening at festival (tickets provided) followed by return flight to Luton, arriving in London around 5 am on Monday morning.

The demand for places on this great trip is heavy, so don't delay. Fill in and send off this coupon right away.

Hollies U.S. tour opens in October

THE HOLLIES have been fixed to tour America from October 4 until November 1.

The group, who are currently recording a new single for British release, also appear in Sweden from September 26 to October 1 as part of British week.

They are also completing a new album with producer Ron Richards. "I don't expect the LP to be out much before Christmas," he told MM on Monday. "About 80 per cent of the tracks will be originals by Allan Clarke and Graham Nash and about a third will feature some additional instrumentation."

LOVE AFFAIR PLANS

THE LOVE AFFAIR are to concentrate on Continental promotion during November. On November 7 they fly to Belgium to star in their own





HOLLIES/HARRIS/KIKI DEE

45-minute TV spectacular and then play concerts in Brussels and Liege.

From November 14 to 21 they tour Holland, the dates including two TV shows in Amsterdam and their own half-hour TV recording.

On November 23 they go to Germany for TV in Frankfurt and then, on November 29 and 30, fly to Sweden for concerts in Stockholm and Malmo.

The group's first LP, " Everlasting Love Affair," will be released by CBS in mid-September and will include two or three original songs by members of the group.

TARBUCK FOR PANTO

LIVERPOOL COMEDIAN Jimmy Tarbuck is to star in the pantomime Jack And The

He plays the title role in the panto which also stars Arthur Askey, Ivor Emmanuel, Jean Bayless, Audrey Jeans, and Charlie Cairoli and Com-

Beanstalk at the London Palla-

dium this Christmas.

Last year's panto was Robinson Crusoe which starred Engelbert Humperdinck.

BEST-SELLER ARETHA

ARETHA FRANKLIN, in the MM Pop 30 with "I Say A Little Prayer," is America's top R&B singles seller, according to Billboard the music trade weekly.

She took the number one spot in the list of top R&B singles.

Top selling LP artists are the Temptations and the best selling soul single is Otis Redding's "Dock Of The



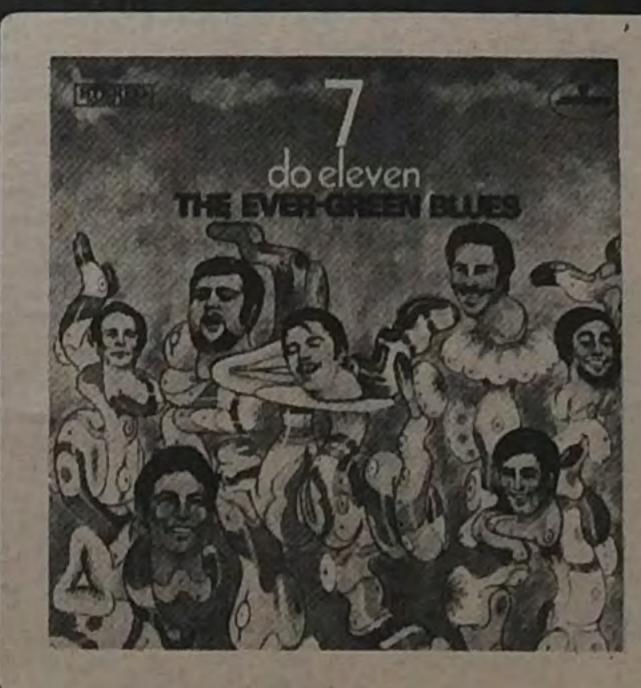
Leicester (Leicester 24181)



THE SAVAGE RESURRECTION

SMCL20123 (Stereo playable mono)

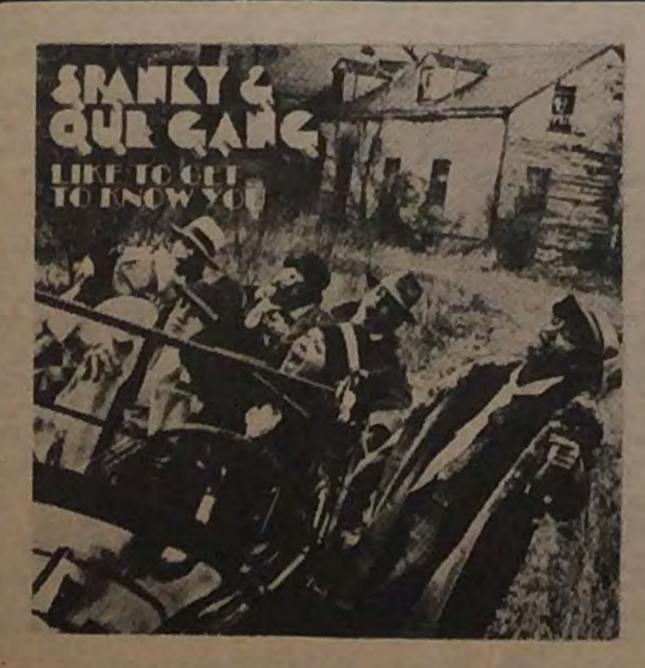




THE EVERGREEN BLUES 7 do eleven

SMCL20122 (Stereo playable mono)

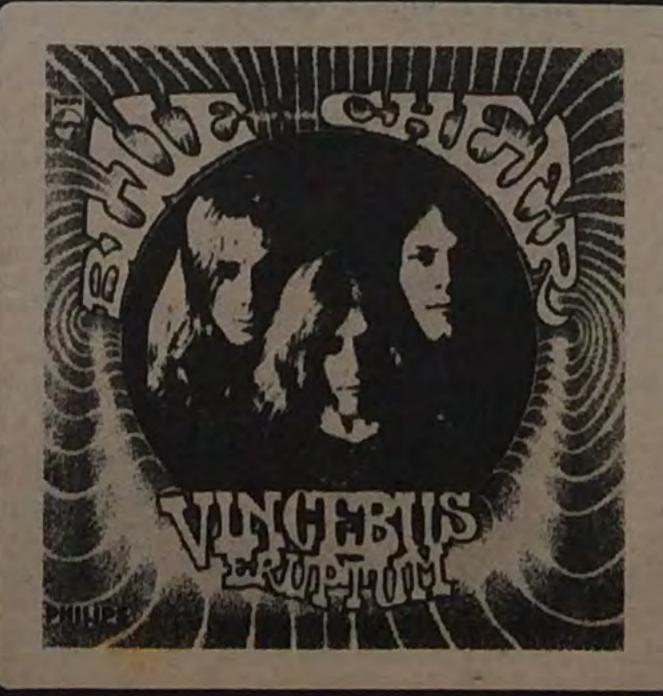




SPANKY AND OUR GANG Like to get to know you

SMCL20121 (Stereo playable mono)





BLUE CHEER Vincebus Eruptum SBL7839(S) BL7839(M)



JEFFERSON AIRPLANE BOOKED FOR FESTIVAL

AMERICA'S JEFFERSON Airplane will be guest stars at the Isle of Wight Pop Festival on August 31, while the Crazy World Of Arthur Brown will top the bill.

The festival will feature several top groups,

free film shows and a continuous light show staged by the Royal College of Art. John Peel will compere the show.

A 40 acre site at Hell Field, Ford Farm, near Godshill has been chosen and the show will last from 6 pm on August 31 to 10 am on September 1.

Wine gardens, beer and refreshment tents will be provided and free films will be shown all night.

Complementing the bill are the Move, Plastic Penny, Pretty Things, Tyrannosaurus Rex, Mirage, Aynsley Dunbar Retaliation, Fairport Conven-

tion, Orange Bicycle and Blonde On Blonde, plus several supporting groups.

and the Frame are to appear

from 3 pm in the open air

Arena Theatre, and records

will be provided by Mark

by Mark Williams of the Mid-

SAVOY/SHACK TOUR

SAVOY BROWN and Chicken

Shack Blues bands will both

tour the US in coming months.

November and Chicken Shack

will tour there in February

next year. The group's mana-

ger, Harry Symmonds, goes

to America next month to

finalise negotiations for both

Chicken Shack will be re-

cording a new album and

single specifically for the

American market. Guitarist

Stan Webb will write both

SINGER MIKE PATTO and

Pete Halsall (vibes, gtr) of the

Time Box have been asked to

write the music for a new

film, Night Club, for American

featured doing two numbers

LEN DODD is to appear

Manchester's Palace Theatre

this Christmas for a record

Julie Felix talks about her

life and career and sings in

Be My Guest on August 27

New for a week from Sept-

ember 14 . . . New York Pub-

lic Library this week record

a new single for release in

late September or early

October . . Family Dogg

Jonathan King hosts What's

on Radio One and Two.

in Robinson Crusoe at

The group will also be

NEWS EXTRA

producer Stanley Feltham.

sides of the single.

TIME BOX MUSIC

Savoy Brown will fly out in

lands Arts Centre.

The event is being organised

Simon.

tours.

in the film.

FREE CONCERT

Lulu pulls out of Autumn tour

SUPREMES

LULU HAS pulled out of the proposed autumn tour with Scott Walker and Tommy BIRMINGHAM will experience James and the Shondells bea free pop concert at Cannon cause of a big commitment Hill Park on August 31. in Las Vegas. Elmer Gantry's Velvet

David Apps, of the Harold Opera, Roy Harper, Breakthru Davison agency, told the MM on Monday: "She has been released by mutual consent to appear in Vegas."

Lulu's manager, Marian Massey, added: "Lulu of course, is disappointed she won't be appearing with Scott again. But there is a chance she will tour with Scott at some future

Revised billing of the tour which opens at London's Finsbury Park Astoria on October 4-as front-paged in the MM a fortnight ago now comprises Scott Walker, Tommy Jones and the Shondells, Paper Dolls and Love

Follow-up dates take place at: Odeon, Manchester (October 5), Gaumont, Bradford (6) ABC, Edinburgh (9), City Hall, Newcastle (10), Odeon, Birmingham (11), ABC, Chesterfield (12), Empire, Liverpool (13), Colston Hall, Bristol (14), Capitol, Cardiff (16), Adelphi, Slough (17), Ipswich (18), Gaumont, Granada, Tooting (19) and Coventry Theatre, Coventry

STATUS SINGLE

STATUS QUO, whose new single, "Ice In The Sun," written by Marty Wilde, is currently in several Continental charts, have been invited

Ken Dodd to star in

Crusoe pantomine

LULU: big commitment in Las Vegas

to star in a stage musical in to continue work on the Belgium.

If they accept the offer the group will open, in February for six weeks in Brussels, followed by a 12-week tour with the show, The Music Goes Round, in Belgium, Holland and France.

The group is at the moment considering whether they can afford to spend 18 weeks away from Britain.

BEATLE IN GREECE

BEATLE GEORGE HARRISON flew to Greece this week with his wife Pattie Boyd and various member of his family for a short holiday.

They were sailing round the Greek Islands in a hired boat. But George was due to fly back at the end of this week

America titled "Rocking The

Foundations," to be issued in

mid-September . . . I lans were

discussed in London this

week to send the Alan Bown

to Scandinavia for club and

turned this week from a holi-

day in Venice with their

mother Marian Ryan . . .

John Rowles makes a short

tour of Ireland next month

appearing at the Royal Arms

and Romanos, Belfast (Sept-

ember 6); New Arcadia, Dub-

Paul and Barry Ryan re-

TV appearances

SYMBOLS THINK THE SYMBOLS have had sec

Their new single "Hey

Jude," with the B side " Revo-

lution," will be released on

the new Apple label on August

group's next album.

Supremes return to Britain

at London's Talk of the Town

last February proved the show-

biz sensation of the New Year,

reveal that two big concerts are

are returning to Britain!

SUPREMES, WHOSE season being negotiated by impresario at London's Talk of the Town Jack Higgins, of the Harold Davi-

At presstime the MM is able to new album or single was scheduled

ond thoughts about reviving the old Ronettes number, "Do I Love You," as their November single release. It will now be one of four

tracks, from which the single will be chosen, which will include a new song being specially written for the group by Ken Howard and Alan Blaik-

The group starts its third tour of Denmark on November 16, playing ten days of concerts, TV and radio dates. Following their tour of Australia and New Zealand in February, they will play six days in the Far East en route home.

AMEN CORNER TOUR

AMEN CORNER'S American tour seems almost certain for November.

Their manager, Don Arden, returned this week from the States and told the MM: "Negotiations are afoot and it would seem they will be going in November. They will do a mixture of dates. Rather to our surprise some of the underground places were very

interested in the group." Arden also said that he is currently tying up details of the bill and venues for the group's concert tour of Britain.

A GIANT free concert starring Ten Years After will be held in London's Hyde Park on Saturday at 3 pm, another in the series organised by Blackhill Enterprises.

run on the lines of America's free hippy concerts, will be Fairport Convention, Family, Roy Harper and Eclection, It is also hoped that Peter Green's Fleetwood Mac will

The final free concert in the summer series will be held in September and will include a "well-known pop group"

Convention takes place at the Conway Hall, Red Lion Square, London WC1, on Sep-

Wight.

Grossman, Aynsley Dunbar Retaliation, Champion Jack Dupree, Mike Hug, Tom McGuinness, John Peel, Paul Oliver, James Asman, Hughie Flint, Mike Cooper, Dave Kelly, Joanne Kelly, Ian Anderson, Elliot Jackson, Bob Hall, Andy Fernback, Alexis Korner, who will direct a guitar workshop,

"But I can't say anything further

Supremes' current album, "Re-

flections," was issued in July. No

at this stage," added Jack.

for release at presstime.

and the Dynaflow Blues band. Besides the guitar workshop there will also be recitals, auctions, films and concerts throughout the two-day convention, Tickets cost 35 shillings and are available from Trimming, London Blues Society, 6 Lewisham Way, London SE14.

BALDRY IN CABABET

LONG JOHN BALDRY will be the cabaret guest at Pye Records' international conference being held at London's Europa Hotel on September 6. He flies to Zurich at the end of September to take part in a television spectacular that will be shown on the

Swiss network. Long John appears on Time For Blackburn on Saturday and Radio One's Disc Jockey Derby next Tuesday.

BEN E KING GUESTS

BEN E. KING will guest in Radio One's Saturday Club on September 14, the last day of his current British tour.

He and his British backing group, Chris Shakespeare's Globe Show, will then go to Germany for an eight-day tour, and negotiations are under way for this to be followed by ten days in Scan-

King guests in BBC-2's Late Night Line-Up on August 28.

Miller to record Move

THE MOVE are to be recorded by the Rolling Stones' A&R man Jimmy Miller at six sessions starting on September 12.

Reason for the change is that their regular recording manager, Denny Cordell, left this week for a six weeks' visit to America and didn't want the group to wait that long before getting down to recording.

Miller will record material for a new Move LP and also



MOVE

the B side for their next single but one - the A side has already been finished. The group's next British single will be "Wild Tiger Woman" which will be re-

leased on August 30. The B side was originally to be their curent American release, "Something," but this has now been changed and the new flip will be another Wood composition, Roy "Omnibus."

On August 31, the Move co-star with the Jefferson Airplane in the South Coast Pop Festival on the Isle of ALICE COLTRANE, pianist and harpist widow of the late, great John Coltrane, is pictured with AGR man Bob Thiele after signing a recording contract with Impulse Records. Mrs Coltrane plans to use the rest of her late husband's group on her first albums for Impulse.

NEVVO

New Orleans stars hit by Britain's half-empty concerts'

DRITISH fans will to hear a chance stream of New Orleans jazzmen touring Europe. Drummer Barry Martyn, responsible for bringing many of them here in the past, says there is no longer a big enough British audience for the Crescent City men.

He told the MM: "I've agreed with my Belgian and Italian partners in **New Orleans Presentations** Incorporated that future tours will by-pass Britain. It's a pity but we simply can't afford the loss on half-empty concerts."

Among those heading for Europe, but not Britain, in the near future are Kid Sheik Cola, Kid Thomas, Sammy Penn, Andrew Morgan and Paul Barnes.

The London Jazz Centre Monday sessions at the 100 Club continue on August 26 with a bill featuring the London Youth Jazz Orchestra with singer Sandra King, in addition to the Mike Westbrook band. The recent Johnny Dankworth show at the Scott Club raised over £300 for the LJC.

Art Pepper, who joined the Buddy Rich band in June, is seriously ill in hospital in San Francisco suffering from ulcers. Pepper's recording debut with the band was on a recent live album recorded in Las Vegas.

A new promotion company, Dawning, is presenting a series of experimental concerts at the Arts Lab in London's Drury Lane. Bookings so far are: Spontaneous Music Ensemble (August 30), AMM (September 6) and Music, a trio with Howard Riley (pno), Barry Guy (bass) and either Jon Hiseman or Barry Jackson (drs), on September 13.

Cy Laurie was delighted with the opening night reactions at his new Sunday evening club at London's Bedford Corner Hotel, Bloomsbury. He told the

MM: "It went like a bomb. The audience was extremely enthusiastic, screaming and shouting for more. And we had a full house."

The Midland Jazz Club will reopen on September 5 in new premises — the Factory, the recently opened extension of Birmingham's Opposite Lock Club. Humphrey Lyttelton and the Second City Jazzband star on the opening night — and the Blossom Dearie Trio will be appearing in the Opposite Lock.

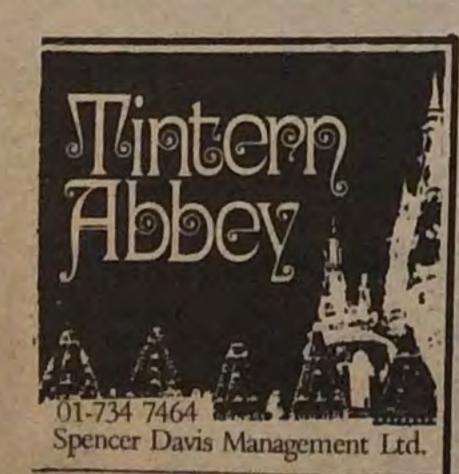
The Monty Sunshine band plays the opening night of Yeovil Jazz Club at the Three Choughs Hotel, Yeovil, on October 2. Other bookings include: Alan Elsdon (16), Avon Cities (23), Max Collie (30) Tia Juana (November 6) and Alex Welsh (13).

A highlight of the Harrogate Jazz and Folk Festival last weekend was a three baritone meeting between Ronnie Ross, John Surman and Johnny Barnes. Barnes had to leave after 15 minutes but the other two fought it out in a remarkable free session that had the audience shouting for more.

The revived Harry Walton band is currently playing at the Kensington Hotel, London, on Mondays, with Harry (pno), leading Allan Wickham (tpt), Jim Shepherd (tmb), Terry Clarke (clt), Denny Banbury (bass) and Bob Smith (drs).

The Sutton Jazz Society is presenting A Swingin' Affair at the Skegby Miners' Welfare Sports Ground, Notts., on Saturday (24) featuring the Bev Wilde Big Band.

The Chris Barber Band, with Ottllie Patterson, play Edinburgh Playhouse on August 30 . . . the Arman Ratip Trio presents "Modern and Turkish Jazz" at the International Students House, London, on August 29 . . . the Portena Jazz Band, from Buenos Aires, plans to visit Britain from September 15 to 30 as part of a European tour.



To obtain your copy of "UNDEAD" by "TEN YEARS AFTER" send £2 to:

MUSICLAND 230 Portobello Road, W.11, or 44 Berwick Street, W.1



have their third single Brown-Eyed Girl" released on September 6.

Fairport Convention guest and tour Holland from September .11 to 14 . . . John Chilton's Swing Kings play Chelsea's Six Bells on Saturday (24) . . . Rolf Harris tops the bill for the nine week Birthday Show at the Coventry Theatre on October 10 ... Tim Buckley arrives in Britain on October 1 to appear in BBC-TV's How It Is and tapes a Julie Felix Show for later screening. On October 7 he plays a concert at London's Queen Elizabeth Hall. Foundations a re completing an album recorded during

live shows in Britain and

Through The Fair" out on September 6.

Top Gear on August 26 "Paper Doll's House" will be released by Pye on September Young Show on Radio One on

> week series for London Weekend TV this Christmas . . . the Young Blood are featured Mike Speake's Speakeasy on Radio Four tomorrow (Friday) and the Ugly's are in the programme on September 6.

lin (7) and Travellers' Rest, Castlebar (8) . . . Donal Donnelly has a single "She Moved

August 26. Lonnie Donegan starts a 13-

The Paper Dolls' first album Billie Davis' followup to " Angel Of The Morning" will be a Jon Hendricks' song "I Want You To Be My Baby" released on August 30. . . Sight and Sound start a week in the Jimmy

GIANT FREE CONCERT

Also set for the concert, appear.

who are accepted by hippies.

BLUES CONVENTION

THE FIRST National Blues tember 7 and 8.

Among those taking part will be Davy Graham, Stefan

Diaries of a Junio

Sexy on TV? not "MR JONES is on the line now," said the MM's switchboard girl with a deep sigh of longing. Understand-

able; she is female after all and Tom Jones has that sort of reaction on the ladies.

But the shock when I placed the receiver to my left lug was, to say the least, hard to bear.

Instead of that vibrant, virile, Welsh - tinged; tones, there was an al-1 most inaudible, ethereal squeak.

For Tom was in Viareggio, which as any brown English bird will tell you, is in Italy.

GABBLE

And as far as telephonic communication is concerned, that might as well be Mongolia.

But despite the fact that his replies to MM questions were either inaudible or interrupted by operators gabbling Italian, I managed to glean a few new facts about Tom, his future and his thoughts on his latest smash-hit, the slow but sure-fire winner "Help Yourself," currently contesting the top spot in the MM Pop

"I'm here to do a one- be at home, which is all night show from Via- right." The rest of the

reggio which is also go- series don't go into proing out on television; then duction until the new I fly back to London at year. the weekend," said Tom, But the exciting news

son in Bournemouth and

a busy autumn is

"A couple of weeks holi-

day-in Portugal. That's

what I'm looking forward

to at the moment," he

said in a barely discern-

first of a series of major

TV spectaculars for

America. "It'll be taped

in Britain, though, so I'll

Then he records the

But his first priority?

scheduled.

ible whisper.

obviously pleased with for British fans is that his brief sojourn in the Tom will be touring Bri-Italian Riviera sun. tain for the whole of It was a brief working October, giving his loyal is one of the main items on interlude in what has fans around the country been a busy summer so another chance of seeing far for Jones the Voice. his world - conquering He's just had a lengthy vocal-gymnastics display. and very successful sea-

Tom Jones

The tour was originally planned on the lines of his highly lucrative 1967 bash. but with one exciting difference: Tom was to be accompanied by the superb Duke Ellington Orchestra.

This idea was hatched after Duke caught Tom's act during his Las Vegas season earlier this year and mentioned he'd like to do something with the Welsh

IDEA

"But there have been too many difficulties and the has now been dropped," said Tom. "It's a pity, but there it is. I'll be working with the Ted Heath Orchestra instead." This is the band that backed Tom last year with great success. Last year's tour also starred Kathy Kirby, but a co-star for the 1968 trek has not yet been fixed.

After the tour, Tom goes in November to America for a couple of weeks for major television. He'll be appearing on the Ed Sullivan Show and will also do a spectacular with singer Nancy and very clear.

Sinatra, as seductive an explosion of sex-appeal as you'll find in any combina-

BY ALAN WALSH

"It's the American trip that has forced us to postpone any film plans," added Tom, whose celluloid debut his career agenda at the present time.

DEPEND

Tom's not a man to depend on chart positions, so he was not particularly worried that "Help Yourself" didn't make the same instant impact in the list as "Delilah."

"It was a bit slow to move in comparison with 'Delilah,' but I wasn't worried by that. It's a happy song; a summery song. You can't release a big moody ballad at this time of year

"And, as I was down in Bournemouth for a couple of months, I couldn't do any TV plugs on it. That's probably part of the reason it didn't take off as fast as some people expected."

Finally, I asked Tom about his first spectacular for Thames TV a couple of weeks ago which had the maidens panting and the menfolk malevolent at his sex-charged finale to the

"Sexy? I didn't think it was sexy. It's just the first time I've ever done 'Land Of A Thousand Dances' on

And though his voice was faint, the chuckle was loud



POP FACTFINDER



JOHNNY NASH

TOHNNY NASH (full name John Lester Nash) is a 28vear-old Texan who has zoomed from obscurity into the MM's Pop 30 with "Hold Me Tight," released here on EMI's Regal-Zonophone label which also has the Move on its roster.

Nash was born on August 19, 1940 in Houston, Texas and began singing at four in the Christmas pageant at his local kindergarten. He grew up with music through the Progressive New Hope Baptist Church, where he was lead singer in the choir, working in his school holidays as a golf caddie.

It was while he was caddying that a local businessman heard him sing and arranged an audition with Houston's KPRC Television. He was immediately signed to a regular afternoon show where he stayed for three years.

In fact, he broke the colour bar in Houston TV and opened the door for many other Negro artists who followed.

He later won a talent spot contest and joined the Arthur Godfrey team which produced a regular TV show.

This posed a problem, for Johnny had already earned a university place and was reluctant to move to New York where the TV show was based, But he took the decision and spent five profitable years on the show. He appeared in a leading role in the film "Take A Giant Step" which won him a Silver Sail at the Motion Picture Festival in Locarno, Switzerland, then went into another movie "Key Witness."

Johnny also produces records and has formed his own record label which has had American hits like "For Your Love" by Sam and Bill. In addition, he wrote the Joey Dee hit "What Kind Of Love Is This."

Johnny lives in New York with his model wife Cissi, who also finds time to run Johnny's four music publishing companies and a public relations firm called Cissi Publicity.

In America, Nash has appeared on most of the major TV shows including the Johnny Carson and Steve Allen Shows and the Merv Griffen and Mike Douglas Shows and has appeared at leading nightspots like Basin Street East, the Livingroom, in New York; Miami Beach's Eden Roc Hotel and Bermuda's 40 Thieves club.

His albums are: "The Quiet Hour," "Let's Get Lost," 'Johnny Nash," "I Got Rhythm," "Studio Time" (all on ABC-Paramount) and "Composer's Choice" on Argo. His first recording was 'Teenager Sings The Blues," followed by "A Very Special Love" on ABC-Paramount. He now records for MGM.

TOW ENGLAND NEARER DULL down the white cliffs of says the

Dover! Put John Lennon on top of Nelson's Column! Clean Up London! The Bees Gees, many miles away in the dark wastes of America land, are nevertheless thinking of Good Old Mother London.

They gathered themselves together just before kicking off their current barnstorming tour of the States of the Union and talked of Britain.

They talked of their own popularity and success; Jim Webb; and a thousand other ancillary subjects, a few of which are faithfully reproduced here for your edification and amusement.

So, it's in at the deep end, intrepid MM staffer asking the

questions. Did the Bee Gees feel they had been over-exposed in recent months, and were suffering from a lapse in popularity?

"I think so," said Barry. "But I don't believe 'Jumbo' was the flop people said it was. It made the Thirty and that's enough for me. I think it would have done

better if it had more promotion." What do the quintet think of the dreaded, sorry, highly-esteemed Jim Webb, of whom we hear so much. Bang.

Robin: "Who's Jim Webb? Oh, who wrote Macarthur Park. Everybody says that the words of that aren't really important, but the tune is great. But the tune is similar to 'Words.'

"People are saying 'What an original tune.' I don't mind Richard Harris, but I just can't stand the

Colin, Vince and Maurice: "It's a lovely arrangment. It's a good record

Barry: "LISTEN! Robin, these things happen. He might not have heard our song, it was probably all coincidence. You mustn't say anything vicious. You're just knocking the record . . .

"Of course, I'm knocking the record-I can't stand it!" Meanwhile Colin, quietly been building up to fury, burst through the din being created by Robin and Barry.

"The chart is rotten" he yelled, or words to that effect. "Some records take longer to understand than others. You can make a single dead simple like Blue Eyes' and it'll be a hit, but anything with any quality that takes getting

used to doesn't get played, and this is why the chart in England is so blatantly commercial.

"All the tunes are like nursery rhymes. The Beatles can put out something with quality and it will get listened to, because they are the Beatles and you've GOT to listen to them.

" And what I think is really killing progression in England is 'live' radio. Who wants to hear 55 versions of 'The Last Waltz' every day?"

Colin continued his theme: "There should be eight radio stations offering different types of music, jazz, blues, or pop, like they have in Australia. And they could have one station playing recipes all day if they like, so young people wouldn't have to listen."

Barry: "This isn't knocking the BBC, but by the way they act sometimes you would think they wished pop dead. There should be teenage programmes on television and rot just one half hour show a week." "I think I'll go back to Australia.

Maurice. Hasty interpolations from the MM

this country sounds terrible," said



BEE GEES: "The chart is rotten."

of: "What are your brighest hopes for the future of progressive music?" Colin: "Music from Big Pink is the greatest album I have ever heard." Robin: "If you think that is the greatest album ever then I have lost confidence in you."

Maurice: "Well, that's only Colin's opinion, Robin

Robin: "Gah, I heard an album recorded in Australia in 1964 that was better than anything Bob Dylan or the Big Pink has ever done!" Colin: "Look, I'm just speaking

personally. Anyway, I think it's time to clean up London. Look at the Houses of Parliament-fifthy. And instead of reconstructing Piecadilly. how about giving it a wash?" Robin: "AND WHAT ABOUT

DRAINING THE ENGLISH CHAN-Barry: "And what about pulling

down the white cliffs of Dover. The whole country should be rowed nearer France!"

MM made its excuses and left Called out Robin-" New you know what fools we all are." "Yes," said MM. "I mean no."

WEEK: Keith Emerson of Nice reviews the latest singles







MIHEN Jefferson Airplane fly in their London dates, they'll be bringing in a party of 32 and five tons of equipment to present their spectacular light show.

"Everyone wants them for TV," says David Apps of the Harold Davison Agency, "but with that amount of stuff, it is not so easy to rush them from the Roundhouse to the Simon Dee show, for instance."

shows

Jefferson may also do open air shows in Hyde Park and Edinburgh. The original plan to present Jeffersons and Doors at Royal Albert Hall in September had to be shelved "The hall was unavailable until the end of the month and that would have cut into time when the groups are in big demand for college dates in America."

David Apps has been appointed European agent for 1910 Fruitgum Co. and the Lemon Pipers.

False rumours swept the London jazz scene last week that drummer Phil Seamen had been killed in a car crash. It was said that Phil had been in an accident returning from a

gig in Nottingham. Says Phil: "It was a bit

Andy Frazer's Free are the "Small Faces of the blues world" says producer Gus Dudgeon . . .

Keef Hartley has a nice band . . . Bonzos plan lunatic interviews for next when she sits in the bath? album.

Alexander Butter-Their publicists aren't an Idle Race . . . Jumping Jack Barrie is a Chasse, Chasse!

riot

Terry Goldberg (organ), ex-Mark Leeman Five, and Bobby Harrison (drums), ex-Procol Harum have been raving at the Gate House, Canning Town. . . . What's Gary Brooker up to these days?

Publicist of the week -Rex Berry (Courtesy of the Beast) . . . Terry Reid is a minor riot at Revolution.

Kit Lambert, seen wearing leather jacket, says: "This jacket is so expensive I daren't even wear it, and you call me a rocker!"

Does Mama Cass sound like a round of applause

. . Louis Armstrong Is Richard Barnes the played his own records on Desert Island Discs ... B. P. Fallon reports that five Irish showbands want to cover Traffic's "All Join In."

> Israel Trems-Marmalade tour now starts on October 22 . . . Skip Bifferty were at Eel Pie Island and their roadie Chips backed the van into the river. He struggled out through the rear doors. It cost £20 to fish it out.

Amen Corner's saxist Mike Smith hit in the eye by a girl's bracelet at Tottenham Royal and taken to hospital . . . Spooky Tooth have done "The Wait" by The Big Pink . . . Traffic won't release "All Join In" except as an album track. They're

Arthur Brown's address at Hyde Park Corner was a riot. "The police were very good," says Arthur,

missing a big hit.



The RAVER'S weekly tonic

"even when the kids spilled all over the road. We only had one heckler and he was brilliant."

Arthur Brown reports that Jim Morrison's hair is shorter, and that he has eschewed leather gear for "a cloth suit . . . " Jon Hiseman says his group, being handled by the Bron Organisation, are called "Colosseum."

Good grief dept. . . . Arthur Brown commissioned Chris Welch to write thesis on knee dancing for his fan magazine.

D ECORDED evidence that Joe Henderson is one of the major contemporary jazz tenor sax voices was confirmed on the opening of his Ronnie Scott Club season on Monday.

Like Sonny Rollins, Henderson refuses to be pinned down to a narrow approach to jazz improvisation - he can play a caressing ballad or a soulful blues chorus as well as moving to the fringe areas of the avant garde.

Imagination is his most obvious quality, allied to a musical logic that takes the listener along on even the most personal flights of fancy. He has already worked up a nice understanding with his backing group, the excellent Gordon Beck Trio - Beck (pno), Dave Holland (bass) and Tony Oxley

Monday's bill also saw the debut of Ronnie's new band -Kenny Wheeler (tpt, flugel), Chris Pyne (tmb), Ray Warleigh (alto, fit), Ronnie (tnr), John Surman (bari, sop), Gordon Beck (pno, organ), Ron Matthewson (bass) and Tony Crombie (drs).

I hope they can keep together because this is a most exciting, swinging band which gets fat and varied sounds and copes with a very wide range of material - from Cannonball Adderley numbers to a Donovan tune. And what solo

strength! Joy Marshall's first set suffrom half-remembered lyrics and some doubt in the accompanying Brian Lemon Trio, but it is always fascinating to watch a professional paper over the cracks. - BOB DAWBARN.

HOLLIES

THE Hollies started a week's I cabaret at Batley Variety Club last Sunday with only one black mark-over-use of their amplification.

Opening with "Eso Beso" this talented quintet proved themselves capable light comedians, as well as songwriting musicians. In white suits and orange shirts they looked as bright as they sounded. An unusual "Times They



IOE HENDERSON

Are A'Changin' " and "Stop Stop Stop " stood out particularly with some clever drumming by Bobby Elliott.—STAN-LEY PEARSON.

WEEF HARTLEY'S new band stood up to the test of the highly critical crowd of fans and experts who vet group talent at London's Marquee Club last week.

Keef who has powerhoused the Artwoods and John Mayall bands, formed his own band a month ago. He has an exciting sound in the making. Owen Finnegan is the singer, backed by Spit James, lead guitar, Peter Dines, organ, and maestro on drums. They are well worth a listen.—CHRIS WELCH.

TNBELIEVABLY, 21 Edinburgh Festivals have been and gone without a first-rate resident jazz attraction. Now it has arrived in the shape of Salena Jones installed at the Harlequin Room for the first two weeks of the Festival.

Everything was happening for Salena on her opening night. Polished backing, by the local Alex Shaw Trio, allied to brand-new light and sound systems. She looked happy and sang impeccably. - JOHN GIBSON.

DETER GREEN'S Fleetwood Mac made their first appearance with their new three guitar front line - 19-year-old Danny Kirwan, joining Jeremy Spencer and Peter Green and adding new punch to an already powerful sound.

On his showing on Monday night at the Nag's Head, Battersea, Kirwan is an obvious asset to the group and will make a name for himself. -TONY WILSON

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'We don't have compete the Eclection

THEY HAVE been called the Collection and the Election so let's get the name right first, it is the Eclection. The name stems from the word eclectic meaning a collection of the best of various types - in the case of the Eclection this means music.

Formed just about a year ago, the group have already done well for themselves, appearing on television on the continent and in Britain, including the BBC-2 show, Colour Me Pop and BBC's How It Is. Their first single, "Nevertheless," on the Elektra label, has been favourably received and comes from their debut album out at the end of this month.

a Canadian from Hamilton, Ontario, plays guitar and trumpet and was making a name for himself on the British folk scene before joining the group. Australian Trevor Lucas established himself in the British folk field singing his native Australian songs and plays bass. Kerilee Male, another Australian, started her singing career in jazz and folk clubs and mer Gerry Conway is Eng-lish and has played with vari-

The strength of the Ecelection lies in the fact that they perform their own material. "That means we don't have to compete with anybody," says Mike Rosen. "But if we find a song we want to do then we'd do it. Georg does the majority of the songwriting and I do some of it. The arrangements are a combination of everybody's

ous groups including Alexis

Korner's blues band.

ideas." Trevor sees their sound as being close to the kind of music coming out of the America West Coast. "The West Coast thing is, I think, just people putting together what they've collected while they've been playing other

things," he says. The Eclection have been lucky in so far that they have not had to work the club circuit and so their music has developed on much softer lines than it might have done. They are aiming at a listening rather than a dancing audience. "If we had gone into clubs people might not have listened," says Mike. "I think it's been a good thing that we can stick to our own thing. "It's allowed us to maintain a little bit of honesty among ourselves we don't have to compro-

mise." Their single, "Nevertheless," is only a fragmentary idea of where the group are going and what they doing. "There are other things on the album that were stronger but not time wise," states Trevor. "We went to record an LP, not a single. That came after.

"We had to put something on the market that said 'This is the Eclection," adds Mike, "There's a couple of things on the album that if they took off as standards have got such good arrangements that they are as good as they can be. We now get a lot of opportunity to change things but some don't need

change. "What we all want to do is more performing. We've done more television than anything else. There hasn't been enough time for rehearsing. It's like the string that draws everybody together on stage

is getting a bit knotted." Eclection are currently working on some new material and are already thinking about their next album. "We may pick a single out of that if there is something we really like although it may need editing because nothing we do is really under three minutes," says Trevor. "As far as the stage act goes, we still have a few faults to iron out. It's all down to rehearsing on stage. That's where the act develops not in any rehearsal room. If you haven't got any problems you get into a stale position, you haven't got anything to work on."



The Eclection is an international group. Mike Rosen, JETHRO TULL: " it doesn't matter who's best "

Enter Ray Davies, comes from strong background of music. Georg Hultgreen, guitarist and chief writer of the groups material, comes from Norway. Drummer Gerry Conway is English and has played with york

WATCH OUT, Mickie Most! A couple of Kinks are on your trail.

In short, Ray and brother Dave are going into the record producing business. Knowing the Kinks' flair for creating hits on their own account, they could do the same for other artists, and conquer a whole new Kinkdom.

Says Ray Davies: "We've got a few artists in mind at the momentthe sort of people we want. They include a well-established group.

"But we are looking out for new talent. There's a lot of talent around, but often it doesn't get the right chance to express it-

TRENDY

"Somebody gets hold of a new group, looks at the chart, and says: 'Let's make a record like that! Then we'll also have a hit. But we'll put some trumpets in there.' So they turn out another trendy record. A record which is not representative of the group-it's not really them.

"They're glad to get a record anyway, but more often than not it fails to become a success. So it's a big drag-especially if the group really does have talent.

"We have lots of new ideas we want to try out. We'll produce the records ourselves. Other than the Kinks records, I did a few little jobs about three years ago that turned out reasonably well. I didn't

"Now we've formed

The LP features more compositions by the proli-





HENSHAW talks with Kinks' leader Ray Davies, guitarist, singer and songwriter, and finds another side to the multi-talented Mr Davies

have any hits with them, but people asked me to go to sessions and supervise

this record producing company and have put our own money into it."

Right now, Ray is as excited as Ray ever could get about a new Kinks album, due out in September. Recording was being completed last week.

THE MOVE in next week's Britain.

Melody Maker

Mr Ray Davies. "They're all related in a way," says Ray. "I hope they will be self-explanatory if people are interested enough to listen. still writing. Then before Sometimes I wonder if I know where I am, it's they really do listen to

records.

"I know our last single, 'Wonder Boy' did not make it. But it was put out because we were going on tour. We had made the title as an album track, but they wanted to take it out as a single while we were on tour. But I was not too sure of its single potential."

Certainly the Kinks have again broken through with "Days," their latest chart-rider.

On the comment that it had the sad, haunting quality of previous Kinks hits, Ray smiled. "That amuses me a little," he said. "But I suppose it's true in a way. Some of my songs start off sad, but they end up happy."

WRITE

Was this a reflection of Ray's personality. "Well, he said, "when you write a song you put something of yourself into it.

"Every time I write a song, I'm convinced I just couldn't do any more. Then two weeks later I'm Christmas!"

Aretha hits the chart again

TT was only a matter of time —and now it's happened. Aretha Franklin, the soul-stirring sister of song, has made the single chart again.

The record that put her name back in the lists is "I Say A Little Prayer," one of the numbers she featured at her sensational London appearances in May. And it crowns a fantastic year for Arethathe gospel girl who has become the soul sensation of America and now of

In America, Aretha has become one of the biggest artists on record and certainly one of the greatest attractions to arrive since the Beatles era. Her records sell by the million and her earnings are astronomical but it's not an



ARETHA: fan-worship

overnight success. She has in fact been a professional singer for 11 years.

She was born in Memphis, Tennessee, and raised in Detroit where she sang in the New Bethel Baptist Church, the church of her father the Rev C. L. Franklin.

After a solid grounding in church Gospel music she started singing soul and R&B, making her debut in 1960 at a bar in

Chicago called the Trade

Winds. Her fortunes since her debut have been mixed but a couple of years ago she started on a trend which has led her to Gold Discs, fame, fortune and fan-worship which turned her recent Hammersmith Odeon concert into a near

Her first hit "I Never Loved A Man," sold more than a million and she also made a huge impression with "Respect," "Think,"

and many others. There are plans to bring back Aretha to this country later this year for more appearances than she was able to fit in on her

May visit. Promoter Arthur Howes is trying to fix the trip, he told MM this week and is currently negotiating with Aretha's husband/manager Ted White.—A.W.

Jethro Tull -humour and blues

Most groups who play in the blues idiom present their music pretty seriously but at the recent National Jazz and Blues Festival, at Sunbury, the hit group on the Sunday evening was Jethro Tull who received a tremendous ovation for their set that featured the singing, flute and harmonica playing and humour of lan

Anderson, In a long overcoat and sporting a wild mop of hair, lan came over like a cross between Charlie Chaplin and the Wild Man of the Pampas and the audience loved it.

Yet the success of the group at Sunbury overawed them and they hightailed it out of town. It took several phone calls to find lan Anderson. Finally the group's manager, Terry Ellis, tracked him down to Blackpool and it was from there that lan spoke to Melody Maker.

"I don't mind people laughing at me but what happened at Sunbury wasn't deliberate although if they hadn't cheered we might not have felt happy at all," he said. "I don't like this thing of standing around and trying to outplay everybody. We don't plan things out. We just go on and see what happens. You just keep it loose.

"If people go away happy, feeling that they've had something for their money then we're happy."

lan plays Roland Kirk influenced flute on stage, singing and playing at the same time, and his version of "Ode To A Cuckoo" is a highlight in the group's show.

"Somebody said to me 'It's all very well, but it's just like Roland Kirk' but there are only two ways of playing a flute, you either sing or you don't although what I play hasn't got the musical content of Kirk. But it's still the blues.

"I think it's the blues as much as B. B. King is blues Where do you draw the line? Where do you put the label? It's blues basically but we don't end up doing what everybody expects. And we don't need to make excuses for it."

The humour in Jethro Tull's act is a spontaneous reaction to the group's general mood and is not deliberately contrived. "Some nights nobody laughs at all," continued lan, " because there is nothing to laugh at. We can go onstage and laugh and be happy but it's not like an act."

The group are currently working on their first album and lan said of it, "We don't want people to think we are just a 12-bar blues band. We've tried to get an underlying feel to the tunes to tie them to-

"It's about three months since some of the tracks were recorded. All the time we are trying to catch up, get new ideas across. That's why some groups worry when they are called progressive.

"Two of the tunes, 'Cat Squirrel' and 'Ode To A Cuckoo,' we worried about putting on the album because they were someone else's but we do play them on stage and people like them, they go down

well, so we put them on." Jethro Tull are beginning to happen although they are happy doing there thing and making other people happy. Their attitude was summed up by lan when he said "It doesn't matter who's best, as long as it's good and as long as people enjoy it."-TW.

Jazzscene

The miraculous Basie-keeping the big band together

KEEPING A BIG BAND together and working for 31 years almost continuously — is something of a miraculous achievement. And if you ask Bill Basie how he has managed to stay so serene in the face of problems which have proved far too desperate for other would-be big band leaders, he'll tell you, with the air of someone who has made a profound philosophical discovery:

"I've found out there's no need to get bugged about anything. I'm pretty happy and optimistic and, of course, I'm pretty fortunate in having a bunch of guys who are conscientious about work. They're not kids, they're profession-

"It's seldom that I've had to fire anyone. They usually finish up firing themselves because they soon feel it when they're upsetting everyone in the band."

Only once in his bandleading career has Basie had to break up the big band. I asked him about this and he said:

"I'm poor at remembering dates "-(it was in 1950-51)—"But it was at a time when big bands were really struggling. I was pretty fed up at having to break up the band. But I was asked to get a small group together to go out to Chicago. I took Clark Terry and Buddy de Franco and we had a ball for eight weeks. Then we took on Wardell Gray and, later, Billy Eckstine talked us into getting the big band together again to go out with him in a show.

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PART 2 By Steve Holroyd

ing wood, "it has never been a problem."

With a lower frequency of one-night stands these days, Basie spends more time in his Long Island home where, he watches a lot of television.

MASTER

"Music," he says, "I listen to very seldom, but when I do play records, usually listen to Duke if I really want to get enthused. I listen to the master. He's 30 or 40 years ahead of everyone else.

"I've always had a great respect for Duke, and every time they've tried to set us against each other, to kind of build up the rivalry thing, I've always refused. When we made that album together, they wanted my band to play on one side and the Duke's on the other. But I said no—we play together. Everybody knows how I feel about Duke."

When I said that it was no secret that Ellington also "Since then," the Count dug Basie, the Count smiled added, ceremoniously touch- and said, "I hope he does."

And asked about his favourite pianists he said. "The other Sunday I was watching TV and I caught Teddy Wilson. This guy is more powerful than ever. He's beautiful. And Oscar Peterson-well, he's disgusting!"

Basie has also been impressed by some European musicians - in particular Britain's Tony Coe and the Danish bassist, Nils Henning Orsted Petersen. These two seem to have been perpetually on the point of joining the band for years. I asked Basie what the situation was, and he said:

'I still love them both and if you can help get Tony with the band I'd appreciate it. I think he's sensational. And I'm going to get him, too. The hard part is getting him in. But if I can get him, I'll use six saxes if necessary."

About the future of jazz Basie says, "Nobody really knows where it's going and I've not had much chance to listen to any of the new

(bass), Harry King (drs). The

band has been going for four

years and has a policy of mod-

ern Dixieland and mainstream

music. It is resident on Sunday

evenings at the Gun Tavern,

Croydon, and also plays sports

MEN. Bill Brunskill (tpt), John

Lang (tmb), Les Allen (clt, al-

to), Bob Parr (drs), Malcolm

Saunders (bass), Bill Skinner

(bjo), Martin Hunt (pno).

Since the band was started in

'51 it has seen many personnel

changes, but the lineup has

been stable for the past three

years. It plays every Sunday

at the Fighting Cocks, King-

ston, periodically visits Ching-

ford's Royal Forest Hotel, and

also does weddings and private

Mick Potts (tpt, pno, ldr), Nor-

man Heeley-Creed (tmb), Billy

Douglas (clt, alto, tnr), Jim

Willis (pno), John Maitland-

Smith (bjo, gtr), Colin Smith

(bass) or Peter Myers (sousa-

JAZZBAND.

GATEWAY

BRUNSKILL'S JAZZ-

club socials and jazz clubs.



BASIE: 'no need to get bugged'

sounds. Of course I get a great kick out of the Thad Jones-Mel Lewis band, and Buddy Rich has a fine band.

"And in San Francisco recently we were playing on the same bill as a free jazz group. I heard the applause they got just before we went on and it made me scared to death. I was afraid the audience wouldn't dig-our stuff. So the next night I tried to halfway get the picture of what the group was doing-I don't remember the name. And I found they'd really got something going there. don't know exactly what it was, but I sat and listened and they were really communicating."

Of Basie's prodigious output of albums, the Hefti set, "The Atomic Mr Basie," has, he says, been the top seller-although he has no

idea of the extent of sales. He also admits that there are a few albums he'd rather not have made.

BETTING

"After listening to them, feel I'd rather they hadn't been released. Sometimes it is the way they've been recorded-I don't think they really captured the sound of the band. Which albums?" He grinned, "I'd rather not say-but you know could!"

Finally I asked the Count: "Looking back over the last forty years, if you had the chance to do it all over again, would you change anything?"

He thought for a moment and said, "Well, no-except I might cut down a little on the drinking and betting!"

'l refuse to be pigeon-



holed' says Lennie

PURE BASIC RAGTIME, with the proviso that it was the best of its kind in the world at the time, was how Lennie Tristano, the 49-year-old modern jazz piano giant, described the early work of the Beatles and other British beat groups during a Harrogate Arts Festival interview.

Breaking him off a long, detailed discussion on free form and its place in jazz, I asked: "At the risk of sounding facetious, what are your views on the Beatles? "

Tristano looked faintly annoyed at this and said: "That's not a facetious question. They were the best of their kind. Their music represented pure ragtime but today you might call it pop art. I would include the Rolling Stones in with them though their music has more guts to

Lennie's first impression of the piano was a player paino at the Chicago home of his parents who were born in America of Italian parents.

"When I was seven we got a phonograph. I would listen to the old jazz records and then just sit at the piano and play anything — no particular tune. "You might say that

this was the start of those Capitol sides I cut in 1949 which were intuitive music -no tunes, no chord progressions, no time. This you might call the start of free form. I wouldn't like to be definite on the sub-

"Miles Davis has gone on record as the only man

to say this. But I am comwhat people call the music I play. I refuse to be pigeon-holed. The only thing I know is that what

I am doing is improvising."

Lennie, a nervous little figure, constantly paced the room during the interview. Suddenly he returned to the Beatles.

"When they started their rock group it was the best of its kind in the world. But they were very, very shrewd and completely practical when they changed their scene and grew up into something different.

Returning to jazz he said: "The essence of any art form is feeling and this applies whether the form is classical music or Without culture and remember. artist, would have no civilisation as we know it today.

"Louis Armstrong was the first soloist to impress me. But at that time I didn't like big commercial dance bands. I liked Eldridge, Christian, Young, Navarro, Clarke, Dave Tough.

enjoyed listening to them and those who followed - Coltrane, Miles. etc. But these didn't influence me because my direction had been set by

"I don't feel I have a style. Listen to the trio sides I did for Capitol in '46 and Atlantic in '49 and you will find they are all different. While I don't believe I have a style I think I have a direction." -STAN PEARSON.

The Bands of Britain

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SAMMY RIMINGTON

phone), Albert Holliday (drs). Formed nearly 18 years ago by Mick and brother Al Potts, the GJB has become a well known band at jazz clubs and concerts in Scotland and the North. They also played London clubs during the "boom." Through the years, the band has run clubs in the Carlisle district. It is now resident on Sundays at its own Coach House Club at Heads

CY LAURIE AND HIS BAND.

Cy Laurie (clt), Terry Pitts (tmb), Dennis Field (cornet), Pete Corrigan (bass), Hugh Rainey (bjo), Phil Franklin (drs). Laurie has been on the traditional jazz scene since 1948. For years he ran the Cy Laurie Jazz Club in London's Windmill Street, and his band played club, concert, radio and TV dates. The name Blue-Hot was coined to describe the band's style, in 1960 he quit the business and travelled to India. Now he has started this new band and opened a Cy Laurie Jazz Club at London's Bedford Corner Hotel.

ROD MASON'S TAMAR VAL-LEY JAZZ BAND, Rod Mason (cornet, tmb), Ted Palmer (cit, saxes, pno); Tony Bagot (bass, tpt), Jimmy Garforth (drs), Peter Sumner (bjo). Valerie Wiseman often sings with the band. This band has been going since '53, originally with

Mason's father at the helm, but the present lineup is about a year old. They are based at Ronnie's Rovaro-Tormani Club, in Plymouth's Barbican, five nights a week and often fill in the remaining nights.

MESSENGER'S BAND. Mike Messenger (tmb), Jake Spalding (tpt), Carl Hemmingfield (clt), Gerald Deeble (sousaphone), Allan Howell (pno), Griff Griffiths (bjo), Colin Symons (drs), Pam Heagren (voc). The band currently holds forth at the White Hart, Southall, on Sundays, and plays clubs and private dates elsewhere. It has recorded for VJM with a larger personnel. The band's style is vintage traditional.

MILNER - MARSHALL QUAR-TET. Alf Rivetts (tnr, vibes), Brian Milner (pno), Dave Millener (bass), Jim Marshall (drs). This professional swingstyle combo has been active on the Hull scene since '63. Currently resident at the Westfield Country Club, near Hull, they also find time for middleperiod jazz sessions at Hull Jazz Club.

MORGAN'S BAND. Dave Morgan (tmb), Bill Goyder (tpt), Dick Kellaway (clt, alto), Bob Kemball (bjo), Roger Wright (bass). John Roscoe (drs). Morgan has been leading this band for eight years, operating mainly in the Reading area but appearing also in many parts of the Home Counties. Besides jazz clubs, the band plays cabaret and private functions. Its style is described as "rather on the lines of late-Fifties Chris Bar-

NEW ERA JAZZBAND. George Tidiman (tmb, Idr), Alan Gresty (tpt), James Hurd (clt), Tom Calbert (pno), Barry Drew (bjo), Steve Nice (drs). Dave Lobb (sousaphone). The present New Era was formed about a year ago. It plays regularly at the Elm Park Hotel, Hornchurch, and has often appeared at London's 100 Club. Such jazzmen as Johnny Barnes and Geoff Sowden have guested with the band at its Sunday lunchtime sessions at the Hotel.

NEW SOCIETY DANCE OR-CHESTRA. John Florence (bjo.



DAVE MORGAN

ldr), Frank Toome (sousaphone, bass sax), Mol Rhodes (pno), Jim Chambers (alto, clt), John Eedy (tpt), Peter March (tmb. bass sax). This London semipro band bases its style on the "white" New York school of the late Twenties. It is resident at the Bricklayers Arms. Brentford, on Saturdays and plays clubs around London.

ODEGA JAZZ BAND. Vic Bevan (tpt), Mike Paley (tmb), Gerry Breadhurst (clt), Keith Goddard (bjo), Al Duffell (bass), Ade Carbut (drs). The band, originally formed in 1960 from the remains of the Mike Taylor Jazzmen, has since then run the only jazz club in Don-

ORIGINAL EAST SIDE STOMP-ERS. Jim Cox (bje, ldr), Ron Bash (alto, clt, sop), Ron Burrow (tpt), Len Hedgson (tmb), Brian Rackham (pno), Bill Finch (drs), John Arthy (bass), sousaphone, bass sax). The present OESS have been going for about two years though there was an East Side Stompers group before that. The band plays every Monday at the Green Man, Leytonstone, and has worked at various clubs in London and the Home Counties.

FREDDY RANDALL AND HIS BAND. Freddy Randall (tpt). Alan Cooper (clt). Bobby Mickleborough (tmb), Pat Mason (pno), Tony Allen (drs),

Brian Jones (bass), Randall, one of Britain's best known trumpet-playing bandleaders, was out of the business for nearly two years before forming this new group a few weeks ago. It is currently playing Monday evenings at the Cubana Club, Ilford, and Sunday mernings at the Wood Green jazz club. Randall himself works with other groups, too,

SAMMY RIMINGTON QUAR-TET. Sammy Rimington (cll. alto, tnr), Jon Marks (pno). "K" Minter (drs), Steve Fags (bass). The quartet plays every Thursday at the Lord Napier, Thornton Heath, It aims at playing tasteful and exciting music in the New Orleans idiom. The planist and drummer are also full-time members of the Barry Martyn and Gothic bands respectively.

URBAN GIN HOUSE RAGTINE BAND. Ray Turner (bass, ldr) John Felton (tpt), Jake Gould (tmb), Charlie Young (clt), David Rose (bjo), Richie Mc Gowan (drs), Duncan Calmers (G bjo). The UGH, as they are often billed, was formed two years ago by five musicians as a means of relaxing on Monday evenings. The band now finds itself playing publicly at least four nights a week: three at the Brockley Jack, London, SE4, and at Plumstead's Green Man on Thursdays.

SANDY WEST JAZZMEN, Sandy West (pno. ldr), Stan Burnell (tpt). Dave Littlejohn (tmb). Athole Smith (clt), John Smith (bjo), Graham Stephen (bass) Doug Whyte (drs). This is an Aberdeen band playing in the traditional style. At the time of writing it has no regular engagement.

ZENITH SIX. Keith Pendlebuty (pho), Terry Brunt (tmb), Mick Morris (alto), Peter Brown (tpt), Bob Ascough (bjo), Gra ham Fenton (drs), Gooff For (bass), Marcia Macconnell (voc). The Manchester-basel Zenith was formed in '53 as pre-classic New Orleans grown but no original members are now with the band. Johnny Barnes (of Alex Weish's band) is an ex-member. Today the group has no set style but plays blues, gospel, mainstream.



a magic fairy



came bouncing through a leafy glade.



MELODY MAKER, August 24, 1968-Page 9

and all things merry and in flight",



There was thunder and frightening

and nothing happened.



She shouted louder and still nothing happened.

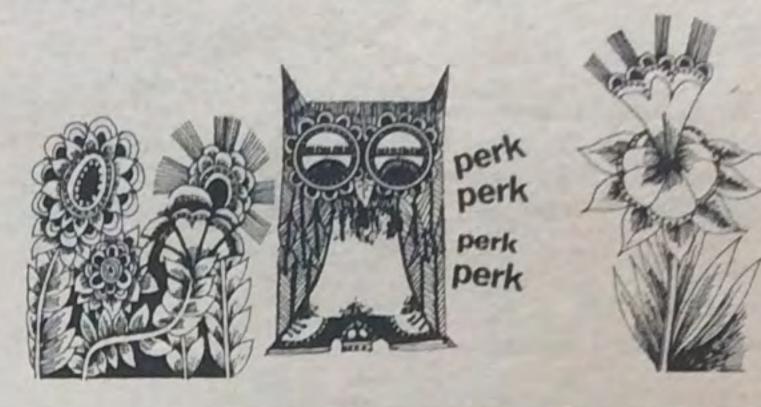


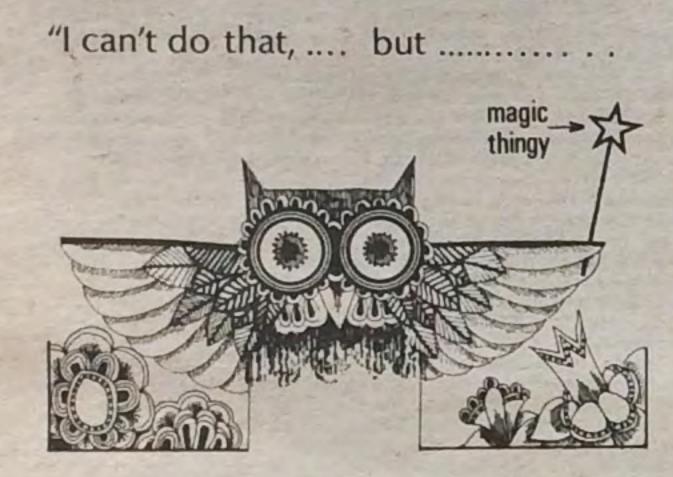
louder louder

LOUDER LOUDER

and still nothing happened

till an owl named "Charblie" perked up





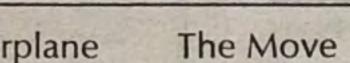


I can do you sound and light perk perk

and



The Jefferson Airplane



Plastic Penny

The Pretty Things

Tyrannosaurus Rex

The Mirage

The Crazy World of Arthur Brown



Aynsley Dunbar Retaliation

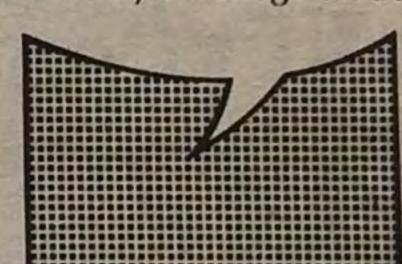
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Godshill is alive with the sound and the images of muzik

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Andy Fairweather—Low

OORS: "Hello I Love You, Won't You Tell Me Your Name?" (Elec-

Somebody has been listening to the Kinks. Oh what was it called? "So Tired?" Yeah, with enough promotion it could be a hit. It sounds like an American pop group, definitely not British. Should do well because "So Tired" was a hit, it could be again. Who is it? Well, well, well! An American pop group! I would never have thought it was Doors. I thought it was the Ohio Express. That'll upset a few people. There'll be a great outcry. "What have they done! They've gone commercial." Three cheers for Doors. I was getting a bit lonely. What will John Peel say? I don't think he'll even play

DERISHERS: "How Does It Feel" (Fontana).

Oh Canned Heat! What -"High In The Sky!" It seems a bit clockwork. It's not called "High In The Sky" is it? A nice tune, with a sort of old twist beat. This could well be a hit. There are a lot of songs about aeroplanes and sky. I've noticed



mind, it's unfair to judge something on one hear-

CEEKERS: "Love Is (Columbia).

I think it will be a hit. But of course they won't be able to promote it now. I think they should have stayed together. I saw their TV show and it was very good. I watch telly all the time. I've got

square eyes.



on these publicists

OVIN' SPOONFUL:

"Never Going Back"

Byrds? Young Rascals?

I like it. Lovin' Spoonful?

Yeah, that should be a

massive hit, because it's

great music. I like the

voices and the guitar. I

like anything with accous-

tic guitar. The tempo is

just right, nice and easy

without being forced at

all. It sounded a bit like

"Blowin' In The Wind,"

which is one song I loved.

It's a shame they don't

get hits anymore, because

they really started some-

thing. His voice is so

YRANNOSAURUS

(Regal

I know who that is -

ha ha! I laughed because

I like it, and I think

they're great. Their voices

are just great. We need

more records like that.

Too much. I liked their

other one, what was it

"Deborah?" His voice is

so unusual and so great.

It shows you what two

people can do if you use

your brains and initiative.

You're never limited

DOZ: "Light My Fire"

I'm glad I didn't say a

word while that was play-

ing, it would have spoilt

it. I can't think of any-

thing to say because it is

so good. I can't express

enough how much I like

that. I would like to hear

it sung by a girl though,

like Aretha Franklin or

Janis Ian, but that was

just beautiful. Who was

it? Oh yest I remember,

Boz and the Boz People.

I wonder who did the ar-

TEN YEARS AFTER:

Ball" from the album

Fantastic. Alvin Lee's

guitar solo leaves you as

exhausted as if you had

just played it yourself. I've

seen them lots of times

at the old Speakeasy, and

I think this is the best

way to record a group like

them "live" before an

audience. And they know

how to make a solo a

solo and put it in the

right place, rather than

just blowing without

CERGIO MENDES &

BRASIL '66: "The

Fool On The Hill" (A&M)

this, I'd like to do it on

stage. Who is it? I'm sur-

prised it's not the girl

singer who is featured be-

cause that is the name of

the band. This is wasting

a good voice. They might

as well not have bothered.

This is an instrumentalist

taking the limelight from

a vocalist. What a shame,

because she sings very

well, but old Sergio Men-

des is copping all the

DICHARD HARRIS:

"How To Handle A

Woman" (Warner Bros).

just like sitting in the pic-

tures eating pop corn.

What a great voice, but I

don't think this can really

"Macarthur

up

That's marvellous. It's

credit.

follow

Park."

I'm glad you played

thinking.

"Undead" (Deram).

"Woodchopper's

rangement.

(Columbia).

"One

Inch

Zono-

relaxed.

Rock"

phone).

really.

REX:

(Kama Sutra).



says Chris Welch

A PLAGUE OF LOCUSTS smote the Egyptians, and with good cause after their high handed treatment of Moses and the children of Israel. But the pop world is asking what it has done to deserve the present plague of publicists smiting journalists and pop stars

The publicist has the hard and often thankless task of being the link man between the artist and the press. He has to ensure his client receives a fair share of publicity, organise the distribution of photographs and biographical material establish contacts and make appointments. But it is a profession so cutthroat and unstable that it tolerates a great many buffoons, so inefficent they would be incapable of holding down a job as pickpocket in an opium den.

There are several expert and highly professional publicists who shine like stars in the firmament. They know their job, can perform it with the minimum of brute vulgarity, and are highly

For every expert devoted to cementing good relations between all parties, there are teams of cloth heads expert at whipping up a maelstrom of odium. Revealing for more sophistication than Jehovah who sent boils, frogs, blood, darkness and great noise in the heavens, the modern plagues wrought by the God Of PR are boredom, blithering, blethering and earache. These are the weapons used quite without mercy in attempts to pervert journalists into writing laudatory features on a stream of talentless dross.

New Cliff Richards, new Tom Jones and new Les Hobeaux Skiffle groups, all with the price of a publicist in their pocket, are boosted and blasted at newspapers and eventually the public, who are really only too happy to continue their own search for talent. A list of boosted and blasted losers taken from the files would prove fascinating but libellous reading. A list of discoveries by the general public and journalists would include the Beatles and Bob Dylan.

One of the basic devices used by the blithering publicist is The Lie. These lies can often be entertaining, but when they are transmitted by continuous telephone calls at peak hours when journalists are attempting to write newspapers, they become

a dangerous nuisance. A typical Lie might go as follows: "The Rocking Jobbernowls have cancelled their tour of the earth owing to the illness of their six foot eight, weight lifting, vegetarian, cross-country running lead singer, who is stricken with a severe case of freckles. He is currently in a Swiss Sanatorium, being drip-fed carrot juice to keep him from death's door.

"But the promoter, Irving Shuckster, is on bended knees asking them to tour for him at any time for as much money as they can write on an open cheque. At their last concert in the Grand Canyon before twelve million people, they had a standing ovation lasting three quarters of an hour, and seventy eight curtain calls."

In fact their two day tour of Icelandic Irish Clubs was cancelled at the last minute when promoter Arne Saknussem realised only ten complimentary tickets had been given away, and the supposedly stricken weight lifter was seen drinking and dancing the night away in the heart of London's clubland. At their last appearance they were booed off stage by a handful of eightyear-old girls who loudly demanded the return of the Spontaneous Music Ensemble.

Other publicists might be trying to gain recognition for a new group that is probably quite reasonable and might build up a following if they are left alone, and allowed to work. But no, according to the promotion men, The Sons Of Kwango, are going to conquer the world.

Paul Simple, a hippy new publicist who recently worked as an assistant drain dismantler, and was seen asking Don Short if the Daily Mirror circulation was "any good" telephones to say: "We've got a great new group that are going to be even bigger than Bern Elliot and the Fenmen."

This one's approach is of the jovial layabout and bores thus: "Yer, they're all good looking geezers. Probably queer if you ask me. Ha! ha! No I didn't mean that. They've got a great guitarist, he's even better than Whatsisname—you know that bloke that left the Cream. Paul Samwell-Smith weren't it?

"And they've got a great sound on their new record 'Respect On Fire, It's A Gas, Gas, Gas'. But they're not doing any work until they're ready. They're too busy writing songs for Leonard Bernstein and the Beatles. Now I want a full centre spread feature, lead Raver, Blind Date, and selection of Barrie Wentzell pictures. Can I have a definite yes on that?"

After the thicko comes the hyper-efficient hustler who rings unceasingly with requests for features on Johnny Jerk, who has been 16 and the new Englebert Humperdinck for at least three

The voice drones on for minute after minute relating tedious facts about Jerk and if printed would result in a phenomenal drop in circulation.

The good publicists know that the most they can do is present the full facts of their case, and wait for genuine acceptance. The day of hustling losers should have been over years ago, but the recent virulent strain of plague publicity has reached unheard of proportions threatening to lead to a wave of suicides among journalists.

demoniacal God Hell Fire whipping a crowd to frenzy and a shy, lonely schoolhoy too scared to board a seem hard to equate as one and the same person.

Yet that, in a nutshell, is the matamorphosis of Arthur Brown, a person whose apparent exhibitionism cloaks a sensitive, complex and somewhat introspective nature.

The Brown study of contemporary topics has previously been aired in the Melody Maker. His attitutdes have made stimulating, often startling, reading.

But how much is known about Arthur Brown himself? Not the Crazy World character of Top of the Pops, but the Arthur Brown who went to school like any other kid, got into the inevitable scrapes, but had a pretty normal home life.

Normal up to a point, that is. For Arthur pinpoints a tendency of things to come when he says: "My father was a very changeable person. He had been to a public school; my grandfather had about £90,000. But by the time his money had been dispersed through the various branches of the family, my father had only about £6,000.

"Then the war interrupted the pattern of his life. Afterwards, there was a total shift of emphasis on his social status. For example, he became a bricklayer for a time.

> "But I think his experiences during the war did most harm to him. He was a navigator in a bomber. He had to guide the bombers to their targets, and when the bombs were dropped, he would think of all those people being killed down there. I feel this may have contributed to his various changes of mood.

"For instance, he was terribly critical of me. His attitude was almost Victorian. He often went into rages and smashed the chandeliers.

"But I don't blame him

Pop 30 probe

STRONG AMERI TO REGAIN CHA

MAN Yankees! They're taking charge of the Old Country again. After a number of years of Pop Home Rule, thanks to the self-determination policies of the Beatles and other early exponents of the Mersey Beat, those brash Yankees are back again.

Just look at the chart. Half of the records are British; the other half are Ameri-

The record companies of the USA had an iron grip on the chart scene in Britain throughout the Fifties, with artists like Johnnie Ray, Frankie Laine, Perry Como, Elvis Presley, etc, all almost guaranteed a place in the British top ten with virtually every record they cared to produce.

It wasn't just a grip on the chart. The whole of the British music business was America-orientated. Success with British produced records was incidental for a long time and few British artists ever made an impression on that side of the Atlantic.

Take the story of Cliff Richard for instance. At the end of the last decade he

had leaped to prominence in Britain via Jack Good's pop TV shows like Oh Boy! and Wham! His management decided he should try to crack the American scene and put him on a touring rock show doing one-nighters across the country.

He was not a big success and has never managed to break big in America in 10 years as a star in Europe.

Boost

The Beatles shattered that situation. They hatched in Liverpool and gave the British (and world) record scene the biggest boost it had ever had. Record sales in Britain shot up to an all-time high; interest in pop reached fever pitch among the fans; Beatlemania was exported to America which went wild. That part history fast becoming nostalgic.

The effect in Britain on American record production was instant and drastic. The British fan decided for a number of years

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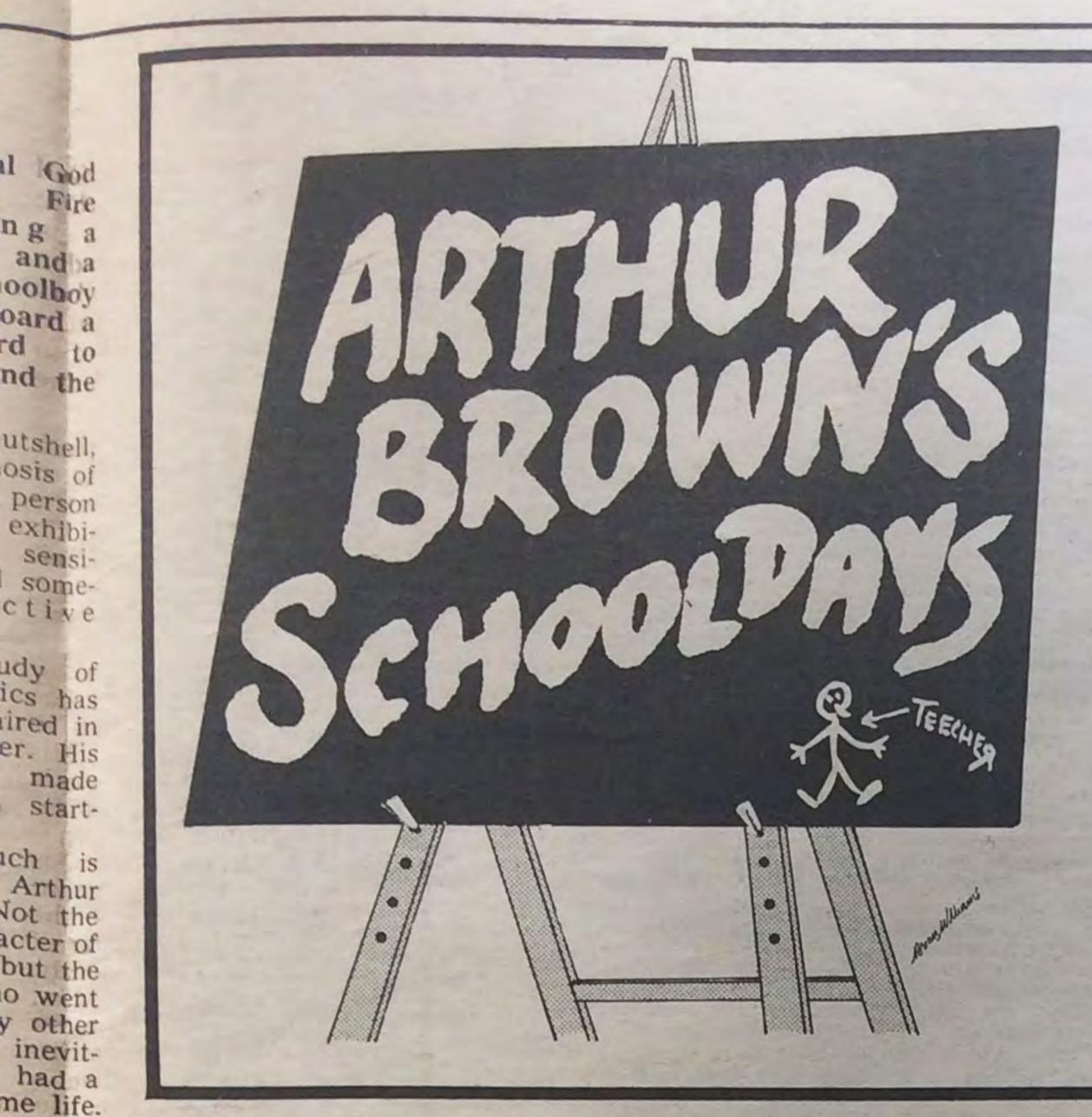
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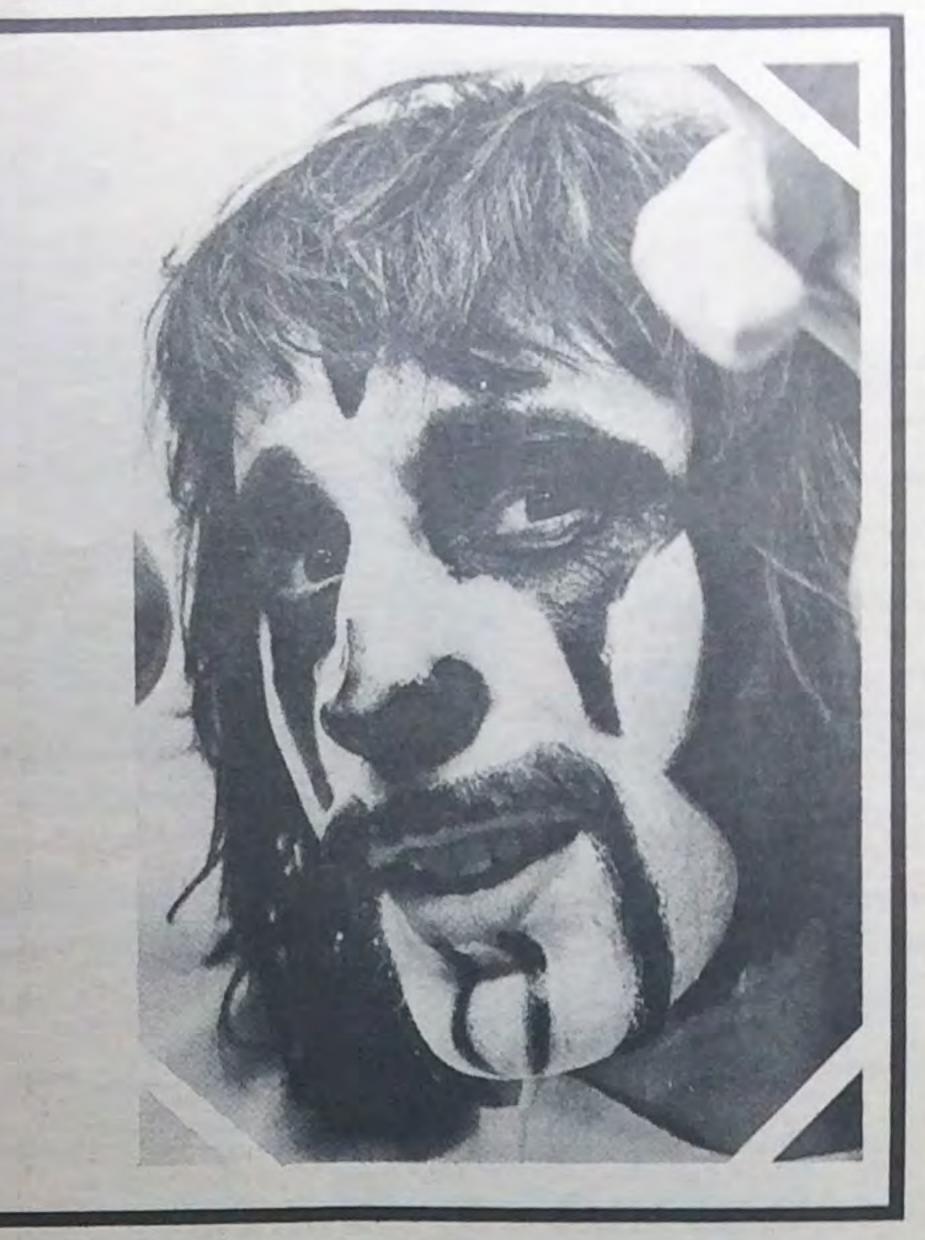
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ecame known as Fingers Brown. I could steal a football out of





"But even here there was

no real violence. We'd fight

with these home-made

swords, and when the foe

was routed, he wasn't beat-

en up. Honour was statis-

person. I have had fights at

school, but I dodged them if

I could. Violence was all so

pointless. Boys used to try

to smash each other up,

then a few hours later they

would be the best of friends.

say my act is violent. It is

in a way, but we don't actu-

ally smash anything up. If

people get excited, then

they're merely working the

violence out of their sys-

watching war films. It

doesn't mean that they want

to go out and kill somebody.

Watching films and shows

of this type is merely a

means to release energy.

And young people have

"Same with sex. It's

sex. But this is frowned

on by the older people,

and boys get a girl

complex. Really, a lot

of them are a bit afraid

plenty of that.

"Like when people enjoy

tems.

"Of course, you could

"I was never a violent

LAURIE HENSHAW

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for this; I think he was just a product of his generation. Yet he was extremely generous, and would take the trouble to play constructively with me and my brother.

"I was constantly runing away from home. But not for any length of time. I always went back. My mother? She was very easy going. But eventually my parents separated, and my mother is now remarried.

"I can't say I was consciously unhappy at home. but I often used to go for ople be- long walks in the fields. And I read a lot, too. All the classics, like Treasure Island, Defoe, Tennyson and

so on. "I was very shy at school. I was even afraid to go on Victori- a bus, I hated seeing people so much. At first I was often bullied. But later I learned to stand up for myself and gave as good as I got.

"I remember even in kindergarden standing up for my brother, Colin, who was physically rather weak.

"We moved three times, and this made adjustment difficult. From Whitby, where I was born, we went to Cardiff. That's moving from a country place to a city with hundreds of people around.

"Then we moved to Leeds. That meant thousands of people—and a drastic change from the quiet country life I knew.

> "Another problem is that people couldn't understand my accent, and I couldn't understand theirs. So this caused a withdrawn attitude on my part.

"And at school-particularly in Cardiff - I wasn't very interested in the fixation on local geography and Welsh sheep farming. And was completely off-key with the lessons at Leeds, too. I seemed to be in detention every week.

"I must have been the only prefect regularly in detention. If I had been the headmaster, I would never have made me a prefect.

"Then I went through the Teddy Boy stage, grew a

Tony Curtis haircut and did things out of bravado. Like petty pilfering.

> "I became known as 'Fingers' Brown. could steal a rubber football out of a shop within three feet of the assistant. And I didn't even wear a coat to hide it under.

"I never stole anything really valuable. Even this pilfering used to worry me; I had terrible twinges of conscience about

Hero

"But at school on Mondays we had like an Army open order march. The order would be to open jackets. And the boy whose jacket was stuffed with the most Platignums was the hero of the week.

"I became a leader of a gang around this time. I was about 15, and I was Arthur, with his Knights of The Round Table.

"We would dress up in home-made armour visors and make swords out of golf club shafts. Then we'd do battle with the local yobbos.

of girls. But this is only because of the pressures and taboos brought to bear upon them.

"Then they break out, and this often causes trouble. For instance, I got in a scrape with the police once when, while at school in Leeds — I was about 15 at the time — a band of us peeked at nurses undressing at a Nurses' Home. We were nabbed, but nothing came of

"I went through my randy

a shop within three feet of

the assistant



period, but that was only a phase. Despite all this, I was pretty good at my studies, and intended to enter the legal profession.

"I got my A levels when I was coming up to 17. I got three A's and a scholarship, but they wouldn't let me leave Roundhays School. "Then I started to take

my Oxford Entry Exam, I wanted to study law at Oxford. I was told if I could do English it would be O.K. But when it came to the interview, I was told couldn't do Law on an English Paper.

"So I didn't go to Oxford. I'm not sorry in a way. So many students who aren't brilliant go to Oxford, then they have to work like mad the rest of their lives to maintain their position.

"And when I look back, I'm not sorry, either, that didn't go to a public school like my father. In any case, his finances wouldn't have permitted it.

"There are good points about a public school. You learn to become self-reliant. But I think you miss a loving relationship with your

"When you are disciplined at home, your parents can explain just why that discipline was necessary. That way,

there's more chance of your understanding it. More so than at a public school, where you tend to regard any discipline as just a part of the blind authority set-up.

"That's how it appears to me anyway. Though, not having been to a public school, it may be different.

"I suppose I've always been a bit of a rebel. Some authority is necessary at some stages of a child's life. They go through a destructive stage, for instance. But I feel those free schools have the right attitude.

"There, a five-year-old has as much right to have his say as one of the older children. Tools and equipment may be broken, but when the children find by practical experience that this is against their own interests, they behave in a more responsible manner.

"Much better to impose their own self-discipline than to have it superimposed upon them from above. Often, in their own eyes, without any apparent rhyme or reason.

"It's all a part of the English hypocrisy, I suppose. Same with religion. There, the attitude is: Don't question the word of God. Obey it!"

Roger Whittaker

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Emily

RICAN

that British was best and American artists who had reigned here for years found themselves out in the cold. Even indomitable Elvis lost a lot of his stature and influence in spite of retaining a vast and fantical (if ageing) following.

But Beatlemania has gone (now it's Beatle disenchantment) and a torpor has settled on the British scene. American records are slowly but surely regaining some of the glory that Britain's pop boom denied them for so long. But will they ever get back to a position of domination

American companies are quick to see the potential in the British market, Most of the companies who had issued their product here for years under licence to a British company went independent in the British market with varying results. They market American-derived music and strive to find and produce hits from British contract artists.

One company which was early into the field is CBS and it has had marked success

ARETHA both with American artists (Dylan, Union Gap, O. C. Smith, Simon and Garfunkel, etc) and British talent (Tremeloes, Love Affair, Anita Harris, etc). A spokesman told MM that they liked to think of themselves as a British company but are naturally very happy to have hits with American artists.

Priority

But why have the American records started to come back now?

One reason, says Mr Martin Davies,

general manager of Liberty Records and United Artists in Britain, is the priority American companies have given to promotion of their product. "The appearance of the discs in the chart is only to be expected," he said.

Another American label which has had marked success here over the past couple of years is Atlantic, with big artists like Otis Redding and Aretha Franklin in their



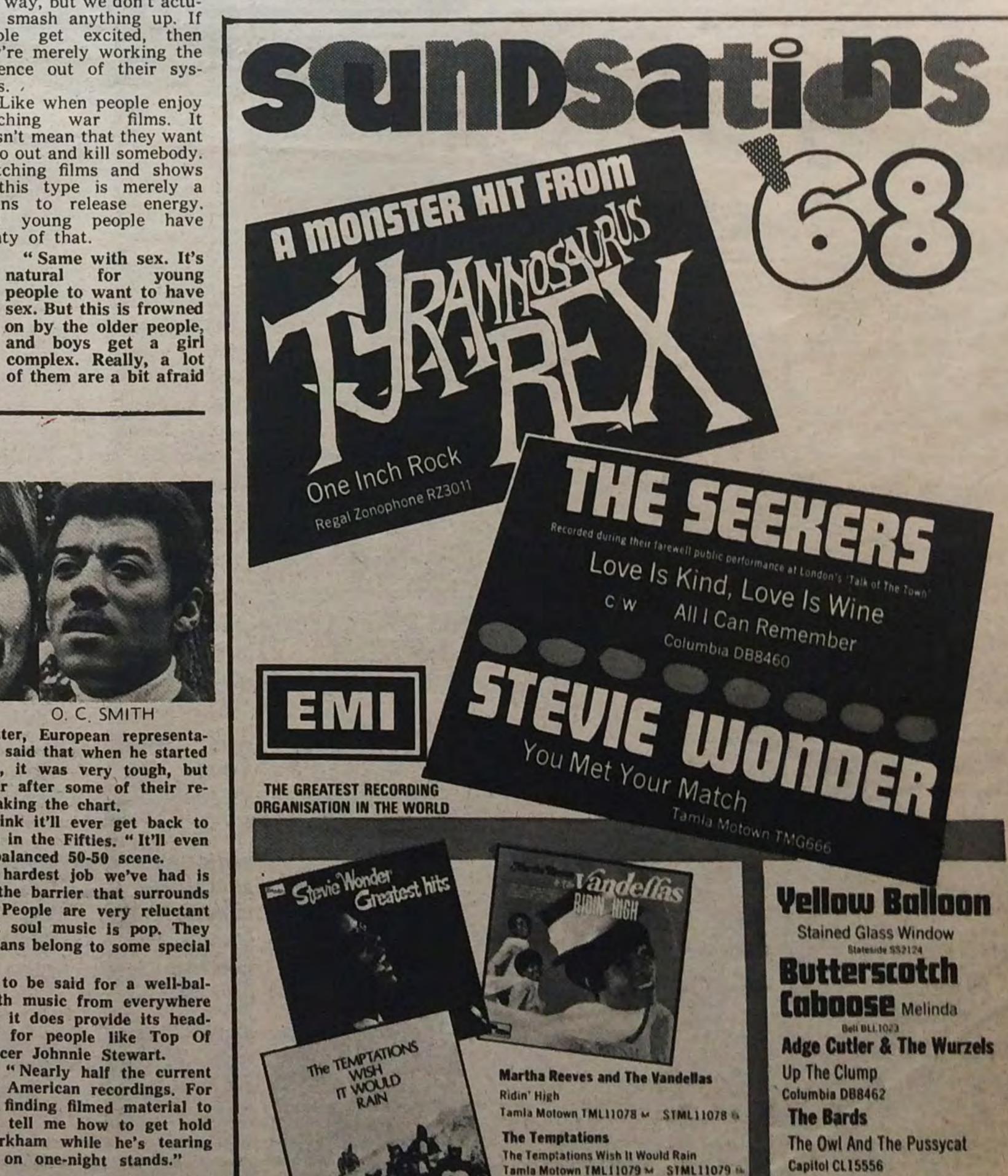
He doesn't think it'll ever get back to the stage it was in the Fifties. "It'll even out to a more balanced 50-50 scene.

"I'd say the hardest job we've had is breaking down the barrier that surrounds soul from pop. People are very reluctant to consider that soul music is pop. They think that soul fans belong to some special club."

There's a lot to be said for a well-balanced chart, with music from everywhere represented, but it does provide its headaches-specially for people like Top Of The Pops producer Johnnie Stewart.

He told MM: "Nearly half the current chart comprises American recordings. For me, this means finding filmed material to match. But you tell me how to get hold of Pigmeat Markham while he's tearing round America on one-night stands."

by alan walsh



Stevie Wonder

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Greatest Hits

THE COLLEGE CON-CERT OF PEE WEE RUS-SELL AND HENRY RED ALLEN: Blue Monk; I Want A Little Girl; Body And Soul: Pee Wee's Blues; 2" East, 3" West; Graduation Blues (Impulse MIPL 509).

Russell (clt), Allen (tpt), Steve Kuhn (pno), Charlie Haden (bass), Marty Morell (drs), Massachusetts, October, 1966.

LIVE concert made about six months before the sad death of Red Allen. Red doesn't sound at his very best. but his thick gutsy tone is beautiful throughout the record and his singing is poignant.

The album at first hearing doesn't sound all that relaxed, but repeated plays uncover the subtleties of all the musicians and especially those of Pee Wee. Some of his meanderings seem to defy all laws of musical logic, other little passages seem the definite work of a grand master. His customary "Pee Wee's Blues" is delicate and sensitive-a little gem of a performance.

Jazz writer Whitney Balliett arranged the concert and his idea of using a "modern" rhythm section turned out well. True there are some awkward gaps but the constant feeding by pianist Kuhn brings pleasant results. He is a thoughtful, forceful and melodic player. This is subtle, soft jazz and it needs an easy atmosphere to listen to it. Pee Wee and Red con-

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solidate their positions as two of the most individual improvisors in the history of the music. - J.H.

ELLINGTON

DUKE ELLINGTON: "Elling ton 1953/4." Warm Valley; Rockin' In Rhythm; Prelude To A Kiss; Satin Doll; Caravan; Flamingo; In A Sentimental Mood; Black And Tan Fantasy; Passion Flower; Bakiff (World Sound T708).

THE Capitol Ellingtons of I the mid-Fifties are not my favourite Dukes, by and large,

NORTHERN ENGLAND

Continued

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but the band had an exciting sound, as ever, and some good new material was still emerg-

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

When the recordings on this World Record Club reissue were made, between April of '53 and October '54, the band was undergoing a number of changes.

Sonny Greer (followed by Bellson), Lawrence Brown, Johnny Hodges (even Willie Smith) had left, and during the course of these sessions Juan Tizol goes, Dave Black replaces Butch Ballard (drs) and, for the latest date, Pettiford takes over bass from Wendell Marshall,

The ensemble was somehow less typically Ellingtonian than in the great periods, but newer soloists like Paul Gonsalves and Quentin Jackson were

MIDLANDS

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RED ALLEN: his thick gutsy tone is beautiful throughout. making their mark. All these have been out before - the same collection appeared as "The Best Of Duke Ellington" on Capitol T1602 - and the majority are

well known to collectors. Two of the rearrangements of earlier Ducal works, "Rockin' In Rhythm" and "Black And Tan," first came out here on "Ellington '55, and the piano solos (with bass and drums) were included in "The Duke Plays Ellington.

These last, "Sentimental Mood," "Prelude" and Stray-

horn's "Passion Flower," are intriguing samples of Duke's keyboard improvisation. " Mood " is especially choice.

"Satin Doll" - oddly the only really new number of the set - is a well-designed piece featuring Nance's trumpet also heard to advantage on "Black And Tan" and the delicately coloured "Valley" (on which Gonsalves scores heavily).

The Nance fiddle cuts loose on "Flamingo," "Caravan" and "Bakiff;" Jackson's trombone is strong on the re-cast classics; Procope, John Sanders and Jimmy Hamilton are other soloists. "Rhythm" is the most exhilarating bit of playing in a set which leans towards the reflective, the exotic and the tonally subtle-

JOHNSON/

WINDING

J. J. JOHNSON - KAI WIND-ING: "The Great Kai and JJ." This Could Be The Stort Of Something; Georgia; Blue Monk; Judy; Alone Together; Side By Side; I Concentrate On You; Picnic; Trixie; Going, Going, Going; Just For A Thrill, (World Stereo ST 688). Johnson and Winding (tmbs), with Paul Chambers (bass), Roy Haynes (drs), Bill Evans

On "Judy," "Alone," Picnic," "Trixle," "Going " and "Thrill," the section is Tommy Williams (bass), Art Taylor (drs), Bill Evans (pn).

IJ and Kai Winding are very accomplished players, and the music they made on two trombones with rhythm always sounded faultlessly - almost clinically well executed, novel, swingy and lit with touches of

humour. This World Record Club release returns to currency a reunion session recorded by the bones team for Impulse in

CREATIVE

The trombonists unite in satisfying duetting and separate in creative soloing. Bill Evans is not heavily featured, but his solos make an agreeable contrast to the prevailing trombone timbre, which can easily pall.

For myself, I find an entire LP of this combination less than engrossing, while I admire the neatness of the arrangements, the inventiveness of the better solos, and the integrated quality of the rhythm sections.

The tracks with Chambers, Haynes and Evans are superior because this is a very fine team; but both work well. My own favourites include "This Could Be The Start," "Side By Side" and, top of the list, the adrealised "Blue mirably

Lil Armstrong's "Just For A Thrill" is a successful item from the later date (all these numbers were cut in October or November of '60), and it is nice to hear how this old tune responds to the requirements of these erstwhile modernists.

The programme is fairly balanced, and readers who react favourably to the two trombone band, and don't already own the album should find it worth hearing .- M.J.

A lot of sportive and a lot serious fiddling occurs on TWO OF A KIND (Polydor Special 236502), which presents the jazz violins of Stephane Grappelly and Svend Asmussen (plus Svend's viola) in a very free setting. The French and Danish fiddlers are given sensitive accompaniment by Ole Molin and Jorn Grauengaard (gtrs), William Schiopfle (drs) and that fine bass player, Niels Henning Orsted-doesn't he usually have Pedersen at the end? Steph and Svend play "Honeysuckle Rose" (slow, then fast), Toots Thielemans' "Blue Lady" (a charming blues waltz with excellent solo guitar), two Asmussen originals, "So Sorry" and "Twins," then "Satin Doll" followed by Grappelly's "Love Is Back," Gershwin's " Someone To Watch Over Me" and Bud Powell's "Parisian Thoroughfare." Steph bows some bold and expressive stuff on "Twins" and "Parisian," and Asmussen impresses with his moody modernish viola on "Sorry," "Love Is Back" and one more. But the real kick is the duetting, the exchanges of ideas and the mingling of violin voices in ornamental polyphony. The brightest jazz is made on "Honeysuckle," "Blue Lady," "Twins" and "Parisian;" a more sombre atmosphere hangs over "So Sorry " and " Someone." All in all, a good album but a bit soporific unless you like what

Two sides of the Acker Bilk Band are on show on their album, THE VERITABLE MR BILK (Columbia). Side one was recorded during a 1966 tour of New Zealand and deals with the traddier aspects of tunes like "Tiger Rag" and "Bugle Call Rag." Side two brings in guest baritone Ronnie Ross on a mainstream set made in London studios. The record is not outstanding, but there's a lot of solid, swinging jazz. My preference is for the band without guests - it always sounds tighter - and it allows Bruce Turner and Acker more solo space which can't be bad. Acker's playing keeps on improving and there are moments when his solos really sizzle. He must be the most exciting clarinet player in Britain today. -

at times sound like extended

string exercises .- M.J.

Here's the complete Teagarden

JACK TEAGARDEN: "J.T." Nichols: After You've Gone; Sally Won't You Come Back; Smiles; Sheik Of Araby; On Revival Day (Parts 1 and); Keep A Song In Your Soul Louisiana Rhythm Kings: Basin Street Blues. New Orleans Romblers: That's The Kind Of Girl For Me; I'm One Of God's Children Joe Venuti-Eddie Lang: Beale Street Blues; After You've Gone. (Ace Of Hearts AH 168.)

Teagarden (tmb, vac) with various bands, 1929-31

TO be fair at the start, this doesn't hold a mass of timeless jazz unless you're an admirer of New York Golden Age music. But the only Teagarden fans liable to be disappointed with it are those looking for out-and-out Dixieland or late-period Tea.

There may be a few better examples of this masterful player's early work hanging around the Decca vaults. But everything on this inexpensive collection, put together by Geoff Milne, is distinguished somewhere by Jack's voice or trombone.

At this time he was handsomely featured with Nichols, and his personality permeates such treatments as "The Sheik." But many other atinterludes solo tractive



RED NICHOLS

pleasure the ears, and the set is yet another tribute to Benny Goodman's commanding abil-

I've suggested that this is a mixed bag; several tracks are without much interest, apart from a solo chorus or two, and a couple of corny vocals belong only in the horror box.

"Sally" is perhaps the dullest track, unless your taste is for rather dated "symphonic" jazz treatments with strings and an excrescent vocal refrain. But this 20-piece orchestra shows the theatre pit side of Nichols' talent, and the jazz unit (including our hero, and Jimmy Dorsey and Glenn Miller) provides occa-

sional relief. Other up-and-down items are the slightly too fast "Revival Day," "Keep A Song" and the two by the Ramblers - which was Ben Pollack's

band. Now, to make all worthwhile, consider the winners. "After You've Gone" by the Pennies, a finely conceived and sustained performance - well arranged, full of variety. splendidly sung by Jack and with brilliant clarinet (JD) and trombine choruses, also a lazy

vocal coda, Next, "Basin Street," a Chicago-type version boasting chunky solos (Sullivan, Pee Wee, and Tea in "Knockin A Jug" shape) plus a hastily improvised vocal. Then an amiable arrangement of "Sheik," highlighted by BG's shapely solo and blue backing to the vocal coda and Tea's embroidery of Miller's melodic statement.

And last but best, a pair of 1931 classics punched out with irrespressible heat and beat by both Teagardens, Goodman, the two leaders and piano, bass, drums. Here is the complete Teagarden, robustly melodic, mature and relaxed; cream tea, as you might say.

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SATURDAY (24) 5.0 am J: Jazz Book, 11.0 83: Jazz Record Requests (Ken Sykora). 2.40 pm H1: Radio Jazz Magazine. 10.30 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Benny Goodman Broadcasts. 1938-9. 12.0 T: Roland Kirk. 12.5 am J: Sammy Davis Jnr.

SUNDAY (25) 3.5 am J: George Shearing.

11.5 J: Al Hirt with Boston Symphony Ork. 7.0 pm B1: Mike Raven's R and B Show, 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Clifford Jordan, Benny Green). 9.0 E: Jazz From Finland, 9.5 J: Finch Bandwagon. 10.30 Al: French Jazz Groups.

MONDAY (26) 3.45 pm H1: Dixie Time. 4.35 U: Pop and Jazz. 8.30 H1: Jazz. 10.20 E: Kurt Edelhagen All-Star Band, 10.30 U: Miles Davis. 10.55 H1: Jazzpresso, 11.0 A3: Free Jazz. 11.30 H2: Jazz. 11.30 T: Pop and Jazz. 11.45 A3: Eubie Blake (Hugues Panassie). 12.0 T: New Jazz Records.

TUESDAY (27) 6.5 pm B3: Jazz Today (Charles Fox). 11.0 U: Berlin JF, 11.5 O: Jazz Journal. 11.30 T: Pop and Jazz. 12.0 T; Oliver Nelson and his Ork.

WEDNESDAY (28) 8.15 pm Bl: Jazz Club. 9.20 0:

Jazz For Everyone. 10.30 0: Gary Burton, Larry Coryell. 11.15 A2: Jaz In Public, 11.20 H1: Radio Jazz Magazine. 11.30 T: Dionne Warwick. 12.0 T: Johnny Hodges, 1938-9. 12.15 am E: Jazz Oiscussion, 12.30 M:

THURSDAY (29)

4.35 pm U; John Mayall's Bluesbreakers, 7.0 H1; Jazz. 7.30 E: Intimate Jazz. 11.30 T: Kai Winding, J. J. Johnson. 12.0 T: Johnny Hodges, 1939-41.

Programmes subject to change. KEY TO STATIONS AND WAVE-LENGTHS IN METRES. A: RTF France 1-1829, 2-348/235, 3-280/ 214. B. BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J. AFN 547/344/271. M. Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Fireann 530.

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1 um pop

chart bilge?

CHOCOLATE FROG: "Butchers And Bakers"

(Atlantic). One important fact emerges on hearing this be-

low average piece of bubble

It is still far more enter-

taining than Peter Cook and

Dudley Moore being disappointingly camp and boring on

TV last Sunday. But what on

earth is happening at Atlantic.

ing to this kind of British-type

ASENATZ-KATZ SINGING

ORCHESTRAL CIRCUS:

"Down In Tennessee" (Pye).

Good grief, here comes the

biggest mouthful of bubble

gum music yet, the Daddy of

Sticky-Pop! The 1910 Fruitgum Co. and Ohio Express blast a revival of pure pop that will

gladden the hearts of married

25 year olds who remember

their teenage days when pop

They have listened gloomily

to psychedelia, trying hard to

dig but sighing: "Do you remember Nervous Norvous, Johnny and the Hurricanes

the Purple People Eater and

They will toast the work of

producers Jeffrey Katz and

Jerry Kasenatz. Bring back

DARDS: "Owl And The

D Pussycat" (Capitol). One

would have thought they

would be so embarrassed

about this tittle-tattle, they

would take steps to hush up

the whole affair rather than

issue it to the world in per-

hiding red-faced in a corner

enscribed with the letter D,

while the composers Sheridan

and Balzotti, should be sneak-

ing furtively to the bus sta-

tion wearing dark glasses and

asking for the first out of

does not help conceal the

grotesque singing or grovelling

Out of tune blues guitar

comical

The whole group should be

manent recorded form.

"ba ba ba BA!" not to men-

Harry the Hairy Ape?"

tion "Ow-oooH!"

was fun and lunacy.

Have they gone mad resort-

DOORS: "Hello I Love You, Won't You Tell Me Your Name?" (Elektra). Opinion seems to be split on Jim Morrison the main face of Doors. When the group first made their name among hippies a couple of years ago, nobody identified any particular member, but now Morrison appears to be attracting much attention, as a rebel and sex symbol.

Some critics are heard to mutter uncomplimentary remarks about the gent who has hit US fashion magazines, as frequently as he is hit by police action at his concerts. As it must be harder to be any sort of a rebel in America, land of the free, than here, one must applaud his free-thinking activities, and be in sympathy with Doors music which has long proved rewarding.

So what if Morrison is "out" with the "in" mob. This is their most commercial single release ever, and not much like the music English Doors fans have grown accustomed to. Ray Davies will titter audibly on hearing this heavy, sax-laden riff, because it sounds just like an old Kinks hit of years gone by. A hit methinks.

NDY WILLIAMS: "Sweet Memories" (CBS). This is one A of those songs that stick in your mind and tempt you to sing, whistle or hum at odd moments, so I am informed by Mr Williams' able representatives here.

This was highly popular during his last visit three months ago, and should make him a nice hit. Having an odd moment, excuse me while I hum a little.

TOHN BARRY: "Vendetta" (CBS). Along with Beatles, Carnaby Street and James Bond, John Barry has become one of Britain's greatest dollar earners and image boosters.

His film music is so much in demand, to be lucky enough to get the Barry credit on a main title theme is almost enough to ensure the success of the movie, be it for the cinema, or in this case BBC TV's series.

This piece neatly conveys an atmosphere of mystery, intrigue, murder and the Mafia. "My people, they are poor, and starving and stupid. And let's keep it that way, huh?"

DOCKIN' BERRIES: "Mr Blue " (Pye). Many moons have waxed and waned since the Berries gained a hit, but they have been happy to become a showbiz attraction, the delight of promoters everywhere. Versatility and entertainment are in demand.

A gentle and pretty song, but hopelessly out of touch with the current scene.

DOY CASTLE: "Wonderful World" (Olga). Everybody here at the office are currently hopping to Aretha Franklin's "Think" including two American girls who have just dropped in to place a small advertisement, and are even now breaking into impromptu dance steps.

Wow, listen to that rhythm section and blasting brass. Go Aretha go! But enough of this good music, let's play Roy Castle's latest. Oh dear, wrong speed. Oh dear, the right Nice, hard-working groups

much difference.



reviewed

have stopped bopping, and the Lamps Are Going Out Over Europe. Ho hum, back to grim reality and the current releases. This is a ballad with tedious mandolin backing dealing with our wonderful world in what seems like an attempt to render it a hideous, horrid, uninhabitable world. Yawnsville baby.

WEB: "Hatton Mill Morn-ing" (Deram). One wants to say nice things about Web, because they are hardworking and struggling for recognition.

Indeed, the singing and

Tim Hardin at work, don't

EAN MARTIN: "April Again" (Reprise). Ladies and gentlemen, if I can call you noisy lot that I would like to announce now a " real " singer, who actually started all the so-called jazz, blues and folk that you listen to today with such obvious relish.

And anybody who might be heckling while I'm writing this, I suggest you fill your mouths with fish and chips. Ring-a-ding-ding. Who threw that coke can? Owch! Oh cool it baby!

All right, go and listen to Jethro Tull, but I'm going to have a rave all by myself to this great ballad from the Ole Master himself.

DICHARD HARRIS: "How To Handle A Woman" (Warner Bros). A gentleman

informed me recently that if malaria symptoms.

One prays the whole affair

meaning to this charade. its way on record.

In a few minutes of single time they say a lot more than many can in a complete album. Folk rock is a crude phrase, but it helps convey in words their lyrical strength and folk feeling, combined with rock and roll vitality.

Doubtful as hit material, but

VOUNG BLOOD: "Just How Loud" (Pye). Strongly in the vein of the Love Affair and Marmalade, brash, noisy and too late.

Why don't they try "White Christmas" - Bing Crosby got a hit with that didn't he? No, wait a minute, I know, why not try "Heart Break

That was a fantastic hit for that guy, whatisname, Elvis

you see if we don't. news.

wearing

town departure.

DOORS: this is their most commercial single release ever

SINGLES Chris Welch

'BOTH SIDES NOW'

c/w 'URGE FOR GOING' BIG T BIG 113

"HIGHLY ATTRACTIVE. SHOULD HIT WHEREVER FINE SINGING IS CHERISHED." Melody Maker

"HIGHLY RECOMMENDED." The Observer

arrangement are good, in a poetical, Tim Hardin vein, but the odds are stacked up against it being a hit.

speed doesn't seem to make with songs that sound like Now our American visitors make it, is the cruel truth.

I didn't say I liked the arrangement on "MacArthur Park" he would punch me on the nose. The arrangement was great, fortunately for my nose, but Mr Harris' histrionics leave me a cold sweat that specialists agree show remarkable similarity to

After Jim Webb, he indulges in a Lerner and Loewe songs of the type that makes words like "banal" and "sickening" wholly inadequate. Suddenly the rich English language seems poverty stricken and useless as one attempts to cope critically with Harris' verbal prancing and posturing to string accompaniment.

is a parody, "a send up," some kind of coolly sophisti-Hollywood joke, thoroughly enjoyed by rich intellectuals, that leaves us dullards floundering, grasping at straws, and making utter

fools of ourselves, as we attempt to establish some

Meanwhile, back at the recording studio, technicians slap each other on the back, with tears streaming down their faces, as they hoist Richard Harris on high, and carry him on their shoulders round the studio, with loud huzzahs, declaring him a capital fellow and wit master supreme who has earned his title with the most embarrassing piece of tosh ever to find

OVIN' SPOONFUL "Never L Going Back" (Kama Sutra). Rather slow in getting off the ground, but there is a spoonful of magic about all their performances that lifts them well above the average.

it's good to know the Spoonful are still operating.

Hotel."

Yeah, nice one Lou! We'll get one in the chart yet baby,

lyrics. Job's news baby, Job's

PICK OF THE WEEK



YRANNOSARUS REX: "One Peregrin Took have created a track ous racket behind Marc's strangely telegraphy receiving apparatus.

Inch Rock" (Regal Zonophone). entirely of their own, and are being soulful voice and cute lyrics. The One of the immortal lines of 1968 accepted on a scene otherwise story line here is singularly droll, was "Oh, Deborah, you look like dominated by hard blues bands. about a chap made one inch high zebra," which I sing at odd Alvin Lee and Keith Emerson are by a girl who puts him in a bottle. moments when not singing Andy king, and add a pleasant toasted Williams' latest, reading my copy They are completely anti-technique Says Marc: "He gets bored and of International Times or tuning at a time when the geniuses of does a dance—the One Inch Rock." into John Peel on the wireless tea cake in a musical diet normally The Grease may not like hippies groaning with roast oxen.

singing rock tunes, but by the God It was the work of Marc Bolan The popping bongoes and Of Helmut Zacharias, this is a the Bopping Imp, who with Steve chattering guitar kick up a humor- gas and had better be a hit.

LPs

A RETHA FRANKLIN: A" Aretha Now" (Atlantic). So there's Aretha and there's the rest. Aretha's what soul is all about—as she proved with two fantastic nights in London a few weeks ago. The exhilarating excitement of her voice leaping, soaring, swaying over a fat, full big band backing is a joy, her sensitive blues piano picks emotion delicately from the atmosphere while her voice blasts the message is an exerience. Both the joy and the happening are on this new album which is another fine slice of Aretha's talent. Yeah, great. Must hit the top album sellers with tracks like Don Covay's "See Saw," "Night Time Is The Right Time," "You're A Sweet Sweet Man," "Hello Sunshine" and her own "Think"

HOLLIES: "Hollies' Greatest" (Parlophone). A fascinating set that traces the Hollies' musical history from 1963 to 1968 and shows they have remained consistently productive through the years. it's highly nostalgic to listen to their '63 version of "Stay" which brings back memories Mersey Sound and Beatle lot of earthiness and basic setting scenes. But the best is dominent, strings are used

Aretha's what soul's all about

drive since. The Hollies great appeal lies in their vocal harmonies and bright arrangements, plus a wise choice of material. Trip with them on "Bus Stop," "I Can't Let Go," "Carrie Anne," "King Midas In Reverse," "Yes I Will," "I'm Alive," "Stop, Stop, Stop," "Jennifer Eccles" and

CLIFF RICHARD: "Two A Penny" (Columbia). Cliff is getting quite sprightly in his old age! He kicks off this set of songs from the film with a punchy maintitle that rocks along with breathless urgency, and follows on with the pretty ballad "I'll Love You Forever Today" with his usual charm. Thus the prothe moody Mike Leander com-



tracks are Cliff steaming into "Twist And Shout," and several not from the film -"Cloudy" and "Red Rubber Ball" by Paul Simon and Bruce Woodley.

ECLECTION (Elektra). A group that shows a great deal of potential judging by this first album. Already released in the U.S., it contains all original material mainly from the pen of guitarist Georg Hultgreen, including Eclection's first single, "Nevertheless." This five-piece group, that features girl singer Kerrilee Male, has a very musical sound, and surprising maturity considering they formed less than a year ago. Vocal duties are handled by Trevor Lucas gramme continues, with a few (bass gtr), Georg Hultgreen, of the great Group Boom, the instrumentals thrown in like Mike Rosen (gtr, tpt), Kerrilee, and the line-up is completed Mania If anything British position "Long Is The Night" by drummer Gerry Conway, pure pop groups have lost a and "Daybreak," all vital in and although the group sound

to highlight some tracks. The feel is West Coast oriented and "Still I Can See," "In The Early Days," "Confus-ion" and "Morning Of Yesterday" are just some of the tracks of this very good album.

BLUES ANYTIME: "An

Anthology Of British Blues" Vols. 1 and 2. (Immediate). British blues groups have been blossoming with startling rapidity in recent months, many of them reaching high standards of musicianship. Among the newest names are Free, Taste, Jethro Tull and Keef Hartley's Band, Now is a good time to look back at the development of the current scene, and these tracks from 1965 and '66 provide a valuable scrapbook, and to some eyes, treasure trove. Eric Clapton is the star on most tracks and there are others featuring John Mayall, Jimmy Page, the Savoy Brown Blues Band, Jo-Ann Kelly, Jeremy Spencer, Stone's Masonry, and more. There are delights like hearing Eric and Jimmy together on "Draggin' My Tail," Mayall's "I'm Your Witchdoctor," and Eric's "Tribute to Elmore," which has Mick Jagger on harmonica, Billy Wyman, bass, and lan Stewart on piano.

THURSDAY

AT COUSINS, 7.30-11 p.m. successful new night at Cousins

THE SALLY ANGIE GORDON GILTRAP Adm. 5s.

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DAVE AND TONI ARTHUR: singing and researching folklore.

T may well be that Dave and Toni Arthur will have a genuine witch with them when they give a lecture on witchcraft in folksong at the Whitby Festival at the end of the month.

'We got this phone call recently from someone who said he was a witch and that he had seen the poster about our lecture at Whitby," explained Dave, when he and Toni visited the Melody Maker offices last week. "So we may try and get him to come to the festival with us."

Dave went on to say that this was just one of the number of talks and lectures that he and Toni were doing. Last week, for instance, they gave a talk in Redcar about sporting songs. It all springs from the tremendous amount of research that the pair are doing. The research is not limited just to songs. Dave and Toni covered customs and folklore and the tie-up between folksong and dance.

It's all based around folksong." said Dave. "I don't know how you can be folk singers without knowing the various aspects of folk life." Dave and Toni have spent several

Humblebums,

Macrae and, possibly Robin

Hall and Jimmy McGregor

all take part in a concert at

Glasgow Locarno on Octo-

ber 1 in aid of the Easter-

house community centre

fund. All tickets will cost

7s 6d. Senior magistrate

Frank McElhon has been as-

sisting the organisers with

Alison, appear at the Peanuts

Club, Kings Arms, Bishops-

DARRY MYERS is starting

be handling Terry Munday,

Irish Country Four, Jon Wice

FREK SARJEANT is be-

ing sponsored by a major

British company to give five

solo concerts in Stockholm

during the British Week there

from September 26 to October

given in the presence of HRH

Princess Alexandra. Derek is

also hoping to do some radio

and television while he is

there. You can hear Derek on

THE MacPeake Family guest

(Radio One and Two) on

August 31 with fellow Irish

singer Noel Murphy. They ap-

tember I and will probably

appear in the forthcoming

AVE KELSEY, still very

much the leader of the

Countrymen, is heard, with his

fellow Countrymen, Dave

Waite and Les Thatcher, on a

Saga album "The Country-

men On Tour" due for release

THE Compasses folk club

Tunbridge Wells, reports

good attendances in the past

few weeks. Residents are Pat

Willans, Phil Hills, Barry

BBC-2 colour show Folk.

on Country Meets Folk

One on August 28.

an agency and hopes to

gate on August 24.

and Colin Meadows.

publicity and printing.

Watch for a witch with Dave and Toni

looking out for is Stefan

Grossman's "The Country

Blues Guitar," published by

CCUNTHORPE Folk Festival

the Spinners joining groups

from Italy, Israel, Hungary

and Yugoslavia. The festival

is a four-day event and will

take place both indoors and

TIGHLIGHTS of the Blair-

gowrie Traditional Music

Festival will be broadcast on

Radio Four, BBC Scotland on

August 30. The programme is

At the Edinburgh Festival,

now under way, the Caley Pic-

ture House is the scene of the

late-night "Corriefolk '68,"

which features the Corries

with, this week, Roger Whit-

taker, Barbara Dickson and

the Skerries, then Dorris Hen-

derson, John DuBarry and the

Chieftains (August 26 to 31)

and the Manhatten Brothers,

Mike Whellans and the Bitter

August 24 to September 4, at

the Crown Inn, Lothian Street,

Dolina McLennan and Ted

Furey will be appearing on

alternate nights leading infor-

EA NICHOLSON and Alan

Taylor broadcast on Radio

Brighton this week and next.

Radio Brighton are also re-

cording a live session at Bob

Copper's club at Peacehaven.

Among those heard will be the

Copper Family, Scan Tester

Also at Edinburgh, from

Withy (September 2-7).

mal sessions.

and Jerry Jordan.

presented by Arthur Argo.

begins on Saturday with

Oak Publications.

in the open air.

years singing professionally around British folk clubs and have built up a strong reputation in traditional circles but with demands being made on them from other quarters they are cutting down on their singing side a bit.

"We're singing three or four nights a week and we spend the rest of the time researching," said Toni. "Now one goes out to do the research and the other stays at home to type out what was collected the

previous day." Spending time at home also enables them to improve their playing of instruments such as melodeon and concertina which Dave and Toni are

performances, and for Toni to work on her clog dancing. One project which is taking a fair amount of time up is their next album, which unlike their first, "Morning Stands On Tiptoe," will

introducing more into their club

be issued on the Topic label and not Transatlantic. "Most of the songs we've recorded have been about love and death," said Dave, "but they aren't doomy. The idea is to tie up the dancing thing that we do with the songs. I'm heard doing some Morris dancing on it to get the sound of the bells. We did try to put clogging on but it didn't work." The bells will be heard on a track called "Shepherd Oh, Shepherd" and other songs on the album will be "Thame Fair," "The Standing Stone Ballad," from the Orkneys and "Twas Early, Early In the Spring."

Said Toni, "We are trying to make it like a club evening with a dance tune to start with, then coming down to a ballad and then building up to another dance tune."

The album is in its final stages and Dave and Toni have spent the last three months recording it at Bill Leader's home in North London. "The trouble with all the researching is that we record a song then find another version we like better so decide to record that instead," Toni continued. "But we are not going to let it go until we decide it's ready."

Dave and Toni are fully immersed in the tracing and recording of our traditional songs, customs and folklore. They have found that it can be as worthwhile and satisfying just singing. Other people, too, recognise the value of the knowledge Dave and Toni are accumulating and consequently they are finding themselves in the roles of singers, lecturers and writers, with articles being

published regularly. "We like this and we can't keep singing all the time so we have other things to keep us going, particularly with regard to the future," said Toni. -TONY WILSON



The EC4 folk club has changed its name to the Ramblin' Boy and guests include Terry Gould (August 28), Lisa Gault and Geoff White and Turner (September 4), and among their guests will be Dave Kelly (11). The club now Jo-Ann Kelly (August 26), meets at the Royal Oak, Whizz Jones (September 26), Tooley Street, London SE1. and Lisa Turner (October 7). Club residents, Roger and

CORDON GILTRAP and Transatlantic chief Nat Joseph's discovery, Sally Angie, have a joint residency at Les Cousins, Greek Street, London WI, every Thursday night. Future guests at the club include Tom and Smiley, Martin Carthy and Dave Swarbrick and Jackson C, Frank.

EON ROSSELSON has a new songbook, "Look Here" (Harmony Music 10s 6d), just out and it ties in with his joint album with poet Adrian Mitchell on Transatlantic "A Laugh, A Song

And A Hand Grenade." It's nicely produced with illustrations and presents an excellent cross-section of Leon's work. Another publication worth

A UGUST 30 is the date of A the first of a series of three concerts being presented at the Community Centre, Richmond, Surrey by Ian Shircore. Al Stewart, John Martyn and Frank McConnell are the singers on the first bill, On September 13 the second concert features Johnny Silvo, John Townsend and Keith Clark and the third, on September 27, is an "experimental concert" with Ralph McTell, Ron Geesin and John James. Tickets are 6s 6d for each concert from 18 Sheen Park, Richmond, Surrey.

CTEFAN GROSSMAN, Ian Anderson, Jo-Ann Kelly, Simon Preger and Steve Rye, the Classic Jug band, Bob Hall, Lee Grossman and Mike Absalom all take part in an experimental blues night at the Holy Ground, 4a Inverness Place, London W2 on August 28. If it goes well it could become a regular event.

Northern clubs

to ban all

1st next year.

entertainers and are hinder-

ing the development of

are getting too greedy and

patrons far too flightly and

they are preparing plans to

safeguard club finances dur-

The clubs concerned have

350,000 members and spend

£600,000 annually on artists

Said a provincial repre-

sentative of Equity: "Pro-

fessional artists will move

to other areas to work. It

is the semi-pros who will

NIO single body is more

vulnerable to charity

organisers than the world

of show-business - and

clubs have by now taken

their place alongside artists

and theatre managements in

But Club Fiesta at Stock-

ton-on-Tees is going even

one step further by sponsor-

ing the "Club Fiesta

Stakes" at the Variety Club

of Great Britain's Charity

Greyhound meeting on Sep-

tember 4. Dickie Valentine

will be appearing at the

Club that night and it is

hoped that he will lead-in

the winner and hand over

CTEVE Benbow is to star

at La Reserve, Sutton

Coldfield, for the month of

September. He will be suc-

ceeded in October by Clin-

ton Ford for a week when

the show will be the "Bav-

arian Beer Hall Show"

complete with Tyrolean

A NOTHER club to latch

on to the season show

idea, is the Castaways Club,

Birmingham, where from

September, a six-week pro-

duction show will replace the

normal weekly cabaret. This

will be followed in October

by a return to the weekly

star policy and already

signed for autumn appear-

ances are John Rowles, the

Barron Knights, and Kenny

Proprietor John Reeves,

who also owns the Forty

Thieves in Coventry, plans

to open similar venues in

Southampton and in Jersey

Ball and his Jazzmen.

dancers and Brass Band.

the award.

supporting worthy causes.

be most affected."

ing the period of the ban,

Officials state that artists



ALVIN LEE: 'Over here for a promotional tour'

Ten Years After -learning and jamming the U.S.

THE best thing about the trip was that from all points of view, we learn't so much," said a suntanned Leo Lyons, bass guitarist with Ten Years After. The group have just returned from a highly successful American tour and Leo, later joined by Alvin Lee, guitarist and singer, dropped into the Melody Maker offices to chat about their visit.

"I don't know whether it was the audiences or the change of environment," he continued, "The audiences are very very musically aware, particularly in San

BY TONY WILSON

Francisco. They were really The jamming scene, where into what we were doing. "But jamming is the big thing over there. Sometimes we'd do only one number in a set. From a bass-playing point of view I've got a new concept in playing. I'd got in a rut and began to anticipate what I was going to do. It came out sounding corny then one day I woke up and got a lot of new ideas. Possibly this has come from jamming. But I think we all feel as if we have improved a tremendous amount."

musicians just get up and sit in with whoever is playing seems to have made a big impression on both Leo and Alvin, "What we'd like to do is to incorporate jamming into what we do over here. It's really a big thing in America,"

Smashed

Among the people Leo and Alvin found themselves playing with were Jimi Hendrix Larry Coryell, Janice Jopling of Big Brother and the Holding Company and Graham Bond,

"We jammed with Graham at the Scene club in New York," said Alvin. "Everyone was smashed at the party after the show. Janice Jopling put four bottles of 'Southern Comfort' on the stage and everyone just played. Janice is like a female Mick Jagger. People throw bottles of Southern Comfort at her like they throw jelly babies at other people."

Alvin said that now he felt musically freer and that his opinion of the music scene in Britain had changed and that now he had lost the feeling of playing against people but now was playing with them. The jamming scene certainly seems to have opened up new paths for Ten Years After and Alvin commented "The thing with jamming is that you are not expected to be brilliant. It's just experimenting."

Touring

Alvin recalled the night that Larry Coryell and Jimi Hendrix sat in with the group. "It was just one number, in and end they had to turn the power off to stop us," he said, "In the small clubs over there it's all jam things. You learn a hell of a lot more and we

At the end of September





SCOTT WALKER

over the next 12 months. For his Midlands venues he has fixed a deal with the British Travel Association for organised trips from Amsterdam and Paris to visit Coventry Cathedral and the Shakespeare country including a night out at the Castaways.

MORECAMBE AND WISE have signed for two weeks at Cranberry Fold Inn, Darwen, from 30th September. Roy Castle is this current week's star . . The Chantelles have replaced Mandy and the Girl Friends at the Club Empress, Bolton, this week. The latter cried-off at the last minute, the act having been disbanded. Topping the bill at the Empress is comedian Mike Coyne . . Ray Ellington is appearing this week as a solo entertainer at the Contessa Club, Middlesbrough.

THE Midlands-oased Astra Agency is going into the club business. They are shortly to open the Club Lafayette in Thornley Street, Wolverhampton with the Fortunes as the opening attraction on Semptember 20. Also booked for the club are The Cymbalines (Sept. 21), the Peddlers (22-28), Savoy Brown (Oct. 3), Swinging Blue Jeans (4), Cliff Bennett (11), Jethro Tull (17), Jimmy Cliff (18), Duster Bennett (25), and Herbie Goins (Oct. 25).

Scott Walker is lined-up for a November visit to the Lafayette, where dee-jay Barmy Barry will be extensively featured.

TIKE Carroll, boss of IVI Birmingham's Rio Grande Club (and himself a former band singer) sang a medley of standards with Sight and Sounds at a recent session. Bookings at the club include the Morgan James on September 1 . . . Bonzo Dog Doo-Dah Band start a week at the Club Fiesta, Stockton, on Sunday (25th) . . . The Panama Jazz Band are at Manchester Sports Guild tomorrow (Friday) followed by the Saints Jazz Band on Saturday (24).

FOLK LPs

THE folk club which meets every Thursday at the Bridge Hotel, Newcastle-upon-Tyne, has one of the strongest platform of singers and musicians in the country and a number of them are to be found on the patriotically " Northumberland titled Forever" (Topic 12T186) under the collective title, the High Level Ranters, They are individually Johnny Handle (accordian, vcls), Colin Ross and Foster Chariton (fiddles, Northumbrian pipes, Jews harp), Alistair Anderson (concertina), and Tommy Gilfellon (gtr. vcls). As the title suggests, the album is a cross section of the music of their native Tyneside. The Ranters, as a country dance band, play with virility and attack that is



HIGH LEVEL RANTERS

seldom found with bands of this type. They add life and strength to tunes such as " Shew's The Way To Wallington," "The Peacock Followed The Hen," "The Keel Row," " Kafoozalum " and

Washing Day" - and this is only a section of the band's wide range of repertoire. Colin Ross and Foster Charlton contribute a medley of tunes on Northumbrian pipes while Johnny Handle and Tommy

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Gilfellon and variety with Tyneside songs such as "The Sandgate Girl's Lament" and " Byker Hill," The High Level Ranters are a prime example of revivalism without selfconscientiousness or triteness.

THE Irishman has been of necessity a rover and has found himself living in new environments but wherever his music has gone with him. "Paddy In The Smoke" (Topic 12T176) is a representative selection of Irish dance music recorded in the Favourite public house, Holloway, North London. There's a real pub atmosphere about these recordings which feature some very good fiddle playing on a collection of jigs and reels, with marvellous titles such as "The Yellow Tinker," "Toss The Feathers," "Jenny Pickling Cockles," "The Battering Ram " and " Duffy The Dancer." There's a great vitality and enthusiasm about the music and this album is a fine example of a living traditional style of music and very much a part of the immigrant Irishman's life whereever he makes his home,

ARIETY is the keynote of the Wolfetones "The Rights Of Man " (Fontana TL5462) aloum. This group, long established in Ireland, has a punchy rocal style backing themselves with banjo, guitar, whistle, maniolin and bass. The Wolfetones ion't limit themselves in choice of material and range from the serious title track, "Rights Of Man," to the pop-folk "Four itrong Winds" via the music iall atmosphere of "Treat My Jaughter Kindly" and the aunty fox-hunting song "Raynard The Fox." There's a number of Irish songs as can be expected but the Wolfetones don't limit themselves as so many groups do to the 1916 Uprising era. They strike a patriotic note with "Wrap The Green Flag Around Me" but contrast this with "Up The Border" a satirical song about the farcical North/South border situation. Other songs on the album include "Enniskillin Fusiliers," the humorous "Ode To Biddy McGhee " and the love song, "Banks Of The Smirla Side." They have one instrumental track. "Lagan Love" which is an up-tempo version with bass and banjo backing mandolin.

CINBAR and Eddie Fury, according to the sleeve-notes on "Finbar And Eddie Fury" (Transatlantic TRA168), are descended from ancient Royal Irish bards. Their more immediate family is also musical, father being well-known Irish multi-instrumentalist, Ted Fury, and their mother being an accomplished banjo and accordion player. This album is a fine showcase for the talents of brothers Eddie and Finbar. Eddie is the singing half of the duo and is heard to good effect on songs such as "Come By The Hills" and "This Town Is Not Your Town," two contemporary songs, and the tradi-tional "Leezy Lindsay," "The Curragh Of Kildare" and "The Flowers In The Valley." Eddie has a slightly nasal, pleasanly rough voice that is always strong and confident, Eddie, accompanying himself on guitar, is backed by Finbar on pipes and whistle, Eddie, in turn, accompanies Finbar on the instrumental tracks using guitar and mental tracks using guitar and the boron, the traditional Irish drum played with a double ended beater. Finbar is a piper of great fluidity and feeling and, by the folk process of double tracking, duets with himself on both pipes and whistle. All the instrumental tracks are excellent and include jigs such as "Tattered Jack Welch," "Gra-ham's Flat," the reel "Pigeon On The Gate," the set dance " Piper In The Meadow Stray-

want to that over here."

Ten Years After return to the States for another couple of months touring. Said Leo, with a touch of dry humour. "We're only over her for a promotional tour,"



HENDRIX: sat in

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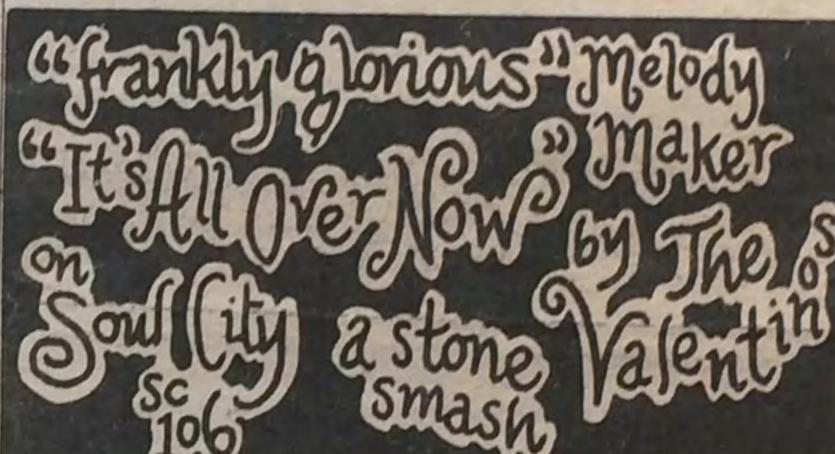
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Wednesday, August 28th (7.30-11.00)

Thursday, August 22 THE ORIGINAL EAST SIDE STOMPERS

Friday, August 23

BILL NILE'S DELTA JAZZBAND

Saturday, August 24

Sunday, August 25 **ERIC SILK'S SOUTHERN**

JAZZBAND Monday, August 26 WESTBROOK'S BAND

plus LONDON YOUTH JAZZ **ORCHESTRA**

with SANDRA KING Tuesday, August 27

Wednesday, August 28 ADGE CUTLER &

THE WURZELS plus NEW ERA JAZZBAND ****** *****

MAYNARD FERGUSON AND HIS ORCHESTRA *********

Sunday, September 1st

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NEAR LEICESTER SQUARE Saturday, August 24th, 7.30 p.m.

GOTHIC JAZZBAND Sunday, Aug. 25th, afternoon, 3-6 p.m. JOHN DUMMER

with TONY McPHEE Sunday, August 25th, 7.30 p.m. KEN COLYER'S JAZZMEN

BLUESBAND

THAMES HOTEL Hampton Court, Middlesex

Friday, August 23rd KEN COLYER'S JAZZMEN

Saturday, August 24th MIKE DANIELS **DELTA JAZZMEN**

Sunday, August 25th **ALEX WELSH & HIS BAND**

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BRIAN GREEN'S JAZZBAND TUESDAY

JOE COCKER!

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COUNTRY CLUB 210g HAVERSTOCK HILL, N.W.3 (app Belsize Park Odeon)

WED., AUGUST 28th, 8.15-11.30 **JETHRO**

TULL

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AT 33-37 WARDOUR STREET, W. FRI., AUG. 23rd (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 LIVE! LIVE! LIVE! TONIGHT

SAT., AUG. 24th (7.30-6.00 a.m. ALL-NIGHT SOUL SESSION

GO WHERE THE ACTION IS *GLENROY OAKLEY AND THE ORACLES

*THE NEW BREED WITH JOE BLACK ALSO THE FANTASTIC SOUNDS OF

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

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Grapes, Hayes, Middx. JOHN KEEN JAZZBAND, Hotel, The Shevelles. Railway Hotel, High Street, Putney.

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featuring Bernie the Go Go Go Go 12-2 p.m. Prince of Wales, Dal-Fishmonger's Arms, Wood Green ing Road, Hammersmith (next

NEW ERA JAZZBAND Woodenbridge Hotel, Guildford.

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Town Hall, THE DELTA BLUES OF GORDON SMITH PLUS KOKOMO PHOENIX BLUES BAND

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DON RENDELL/IAN CARR QUIN-TET. UGH Ragtime Band, Green

Man. Plumstead. "WHITTINGTON," PINNER: ERIC SILK.

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ELMER CRUMBLEY'S JAZZ and his Good Time Jazz Band.
The band that can really play blues, 8-12 p.m. BABES, Red Lion, Brentford."

FRIDAY cont.

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NEW ERA JAZZBAND Elm Park Hotel, Hornchurch

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LEE TRIO with LENNIE BEST. THE BORO JAZZ CLUB every Friday at Romford Football Club, Brooklands Road, Romford, To-night. — BLACK BOTTOM STOM-

THE ORIGINAL EAST SIDE STOMPERS. Norfolk Arms, Wem-

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SWING KINGS. THE ORIGINAL EAST SIDE STOMPERS. Ware.

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BILL GREENOW STRONG JAZZ with CUFF BILLETT

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ELM PARK HOTEL New Era Jazzband. Lunchtime

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THREE TUNS, Beckenham,

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* EAST OF EDEN

Friday, August 23rd (7 30-11.00)

Saturday, August 24th (8.00-11.30) * JULY * YOUNG BLOOD

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THURSDAY, AUG. 22nd TUESDAY, AUG. 27th

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NOW WE'VE all recovered from "This Wheel's On Fire," the first tremendous hit by Brian Auger and Julie Driscoll, I can't wait for their follow up!

sincerely hope they make a wise choice of material and don't revert to those old "Green used to blow. They make nice album tracks and club groovers, but always fail on singles.

And how about some more

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... but don't forget Brian Auger

A combination of the music

at the festival and the arrange-

ments of the MM sponsored

festival would create a really

great weekend. So how about

it MM NJF and the Duke of

Bedford? - P. R. COBBOLD,

NEVER thought the day

would come when I would

condemn Peter Green, but

his views on British blues

Tillington Road, Hereford.

held at Woburn Abbey.

recognition for Brian Auger next time. Julie deserves her publicity, but let's not forget Auge, Britain's finest organist. Wake up MM! -FRANCIS COOK, Catford, London.

I WOULD like to congratu-Onions" type riffs they late the National Jazz

Federation on yet another successful Jazz and Blues Festival. It was an extremely enjoyable weekend but it could be even better

fans are in poor taste. The most exciting evening I have experienced was seeing John Mayall in full cry in a packed club. Peter was on guitar and that time he seemed pleased with the tremendous reaction of fans to his solo.

The feeling on such occasions is much more intense than any teenyboppers pop concert, at which Peter Green would no doubt now prefer to play. - P. J. MILTON, Minehead, Somerset.

MAY I ENQUIRE why "One Stop Records" should receive preferential treatment from Chris Welch in last week's review of pop singles? One could get the impression that "One Stop" are the only stockists of "You Can All Join In" by Traffic, and this is quite incorrect.

All Harlequin shops have had this single for over a week. Printing the name of one dealer was unfair. -MAURICE LEONARD, Harlequin Record, London EC2.

 Apologies for appearing biased, but One Stop sent me my review copy, and also state that they arranged the importation from Sweden, and later agreed with Island Records that it could be made available to other dealers. "We had it first," say One Stop .-CHRIS WELCH.

TAMLA IS certainly on the way out and soul is dying quickly. Bluebeat had it a long while ago. Being a deejay I find the solid soul sound was an absolute must a year ago and is virtually non-existent now.

Sounds like Arthur Brown, Nice and Traffic are fast-taking over and getting the airplay they deserve. - ANDY HEIGHT, Harlow, Essex.

PLEASE SCOTT Walker and John Maus get together again and make another album. When you two were together, you made records that were superb and unique.

Somehow it doesn't seem fair that you can rob us of the fabulous Walker Brothers' sound by keeping to yourselves. Please make life happier for lots of people. -PATRICIA WENT, Radford Semele, Leamington Spa.

ISN'T IT SAD to witness the current disillusionment of the wonderful British public with their one time heroes the Beatles? Did anyone see the film Cool Hand Luke ? It was about a guy who was everyone's hero so long as he came out on top, but as soon as he was on a losing streak his so-called buddies didn't want to know him.

The Beatles may write great songs, but look! They're really the same as us in lots of ways! Help, I want my heroes to be glossy, clean, cellophanewrapped and superhuman at least! - GEOFF HILL, Wilkinson Street, Sheffield.

Don't compare Jethro Tull with Roland Kirk or Lloyd

AFTER LISTENING to the latest underground product, the jazz based Jethro Tull, it amazes me that while this group is being brought to the public attention, their obvious influences, Charles Lloyd and Roland Kirk are dismissed by then, as highbrow.

The Tull are extremely good, especially the flautist ,but they don't compare to Lloyd's tone or Kirk's versatility.— LES FOLKES, Aldershot, Hants.



cessful of Britain's jazzmen and the most praised," wrote the MM's Bob Dawbarn, summarising Tubby's endless string of victories in MM jazz polls.

RECENT

the most recent, Tubby scooped up no fewer than five firsts, adding LP of the Year award to his retained crowns of Musician of the Year, Top Tenorist, Top Flautist and Top Vibist.

It is not only Britain that has paid homage to Tubbs' towering talent. "He is one of us," and "A real hard swinger" are two of the many tributes paid by leading American musicians. U.S. stars he has played with include Duke Ellington (when he depped for Paul Gonsalves at the last minute), Quincy Jones, Gerry Mulligan and Dexter Gordon.

CHUBBY

London-born Tubby, still only 33, turned pro at 15 and was a bandleader at 20. He had been encouraged by musicians twice his age when, as a chubby youngster, he played the club scene "just blowing and blowing into the early hours."

He subsequently played with the bands of Kenny Baker, Ambrose, Vic Lewis, Jack Parnell and Ronnie Scott-with whom he teamed - until leading his own group.-L.H.

Diana Ross and the Supremes are at their recording peak

WAS AMAZED at Dave Godin's remarks about Diana Ross and the Supremes (MM August 10). How on earth can he say they are "dead" when they are at the peak of their career, proved by their record-breaking season at the Talk Of The Town?

The Supremes reach different age groups and their season was a chance for the British public to see them perform their highly successful cabaret act. - R. EM-BLEM, Leytonstone, London.

I WAS UTTERLY disgusted at the lack of organisation and control at the so-called Jazz Festival at Kempton Park, last week. Rockers were allowed to



DIANA ROSS

stand on the front seats blocking the stage all through the show, shouting, down every group until Jerry Lee Lewis came on, When

JOHN MAYALL talks about the blues

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he finished they proceeded to

throw beer bottles on stage

Many young fans had sat

through this mess just to see

the Herd, only to be told it

was impossible for them to

appear. - MISS P. PINK-

HAM, aged 22, Feltham,

CAN ANYONE tell me why

it is necessary to cavort

around in a disgusting half

naked state, daubed with

paint in order to sing a

Instead of Arthur Brown

on Top Of The Pops let's have

more clean looking singers like

Herman and Cliff Richard .-

R. H. OAKLEY, Hull, Yorks.

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and paint at the fans.

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song?

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