

STONES DISC

BAN IN U.S.

Cream name last home date

THE Cream, whose decision to split up at the end of the year shocked the music business and fans a few weeks ago, play their last British date together on November 26 at London's Royal Albert Hall.

There will be only one concert on this date and it will be the group's only appearance in Britain when they return from their farewell American tour.

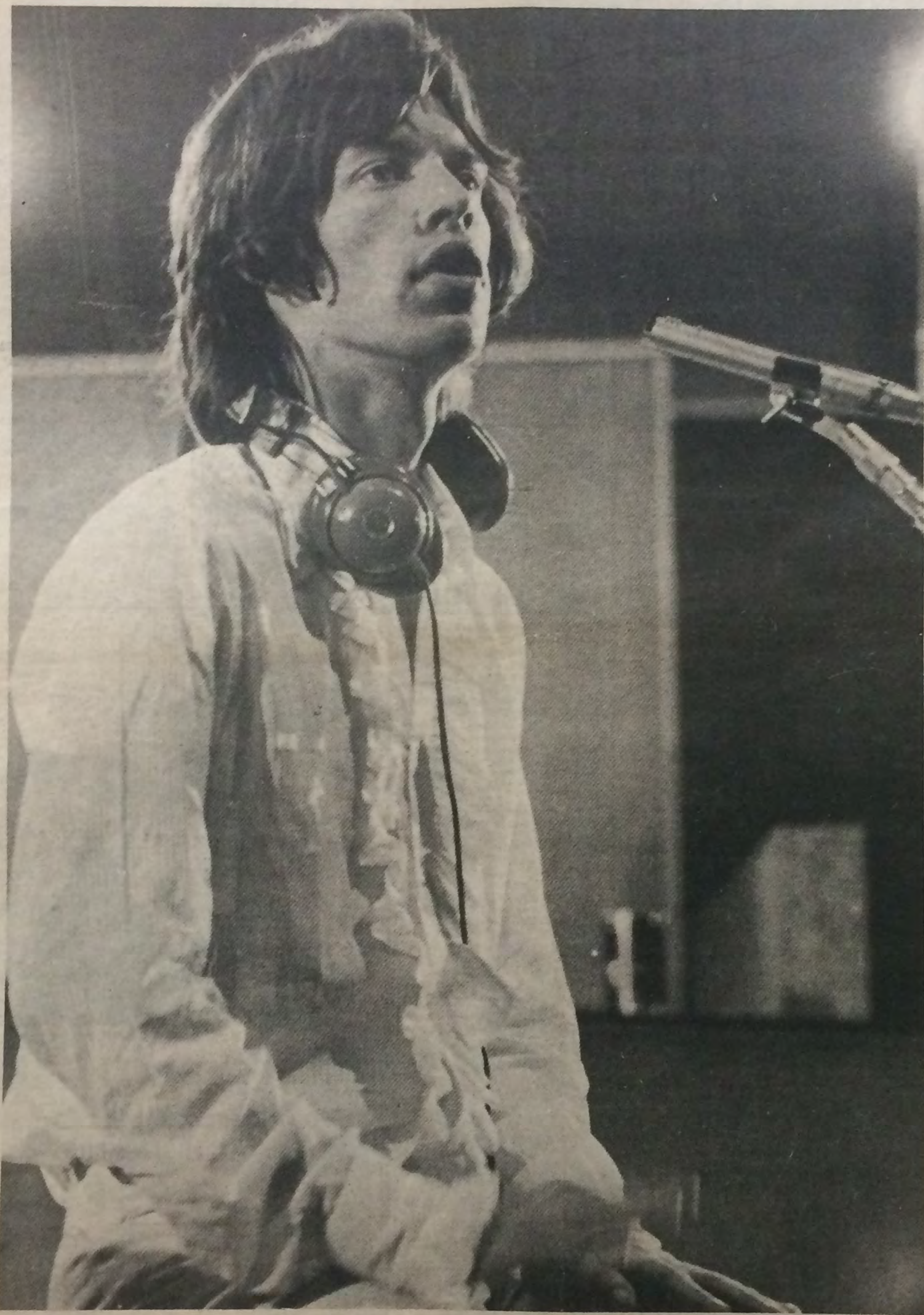


GINGER

This tour, which will last five weeks and visit major American cities all over the United States, kicks off on October 4.

While in the States, they will record tracks for a last album in studios on the West Coast.

A new British single for the Cream is rush-released tomorrow (Friday). It is "Sunshine Of Your Love," which is already in the American Top Ten. Their latest album release — the double LP set "Wheels Of Fire — is named this month's Pop Album Of The Month in the Melody Maker's LP Supplement (see page 16).



'Street Fighting Man'—violence fear

NEW YORK, Monday

THE new American single by the Rolling Stones, "Street Fighting Man," a track from their new album, has been banned by many radio stations.

The single is running into a lot of problems over radio plays. Many stations have refused to play it and the Chicago stations banned it altogether last week because they feared it could incite even more violence in the city, where the Democratic Convention was held amid scenes of extreme police brutality.

The record is a strong, hard 12 bar bluesy number, reminiscent of early Stones' recordings featuring heavy guitar chording.

NEW ALBUM

In London on Monday, Mick Jagger commented: "I'm pleased to hear they've banned it, as long as it's still available in the shops. The last time they banned one of our records in America, it sold a million."

A spokesman for the Stones said this week that there was still no release date for their new album "Beggars Banquet." "It could even be a Christmas release now," he commented.

The film One Plus One directed by French director Jean-Luc Godard is now in the editing stage in France. The Rolling Stones have parts in the film which features them at a recording session.

Beatles verdict

PAGE 5



3-PAGE ALBUM SUPPLEMENT

MELODY POP 30 MAKER

- 1 (—) **HEY JUDE** Beatles, Apple
- 2 (2) **DO IT AGAIN** Beach Boys, Capitol
- 3 (3) **I'VE GOTTA GET A MESSAGE TO YOU** Bee Gees, Polydor
- 4 (1) **THIS GUY'S IN LOVE** Herb Alpert, A&M
- 5 (7) **I SAY A LITTLE PRAYER** Aretha Franklin, Atlantic
- 6 (8) **HIGH IN THE SKY** Amen Corner, Deram
- 7 (12) **HOLD ME TIGHT** Johnny Nash, Regal Zonophone
- 8 (5) **HELP YOURSELF** Tom Jones, Decca
- 9 (14) **ON THE ROAD AGAIN** Canned Heat, Liberty
- 10 (9) **SUNSHINE GIRL** Herman's Hermits, Columbia
- 11 (6) **MONY MONY** Tommy James and The Shondells, Major Minor
- 12 (4) **FIRE** Crazy World of Arthur Brown, Track
- 13 (13) **DANCE TO THE MUSIC** Sly and the Family Stone, CBS
- 14 (18) **DREAM A LITTLE DREAM** Mama Cass, RCA
- 15 (11) **KEEP ON** Bruce Channel, Bell
- 16 (16) **I PRETEND** Des O'Connor, Columbia
- 17 (22) **LADY WILLPOWER** Gary Puckett & the Union Gap, CBS
- 18 (17) **DAYS** Kinks, Pye
- 19 (10) **I CLOSE MY EYES AND COUNT TO TEN** Dusty Springfield, Philips
- 20 (28) **JESAMINE** Casuals, Decca
- 21 (15) **MRS ROBINSON** Simon and Garfunkel, CBS
- 22 (21) **HARD TO HANDLE** Otis Redding, Atlantic
- 23 (—) **THOSE WERE THE DAYS** Mary Hopkin, Apple
- 24 (26) **AMERICA** The Nice, Immediate
- 25 (23) **DREAM A LITTLE DREAM** Anita Harris, CBS
- 26 (20) **UNIVERSAL** Small Faces, Immediate
- 27 (—) **LITTLE ARROWS** Leapy Lee, MCA
- 28 (24) **YOUR TIME HASN'T COME YET BABY** ... Elvis Presley, RCA
- 29 (—) **CLASSICAL GAS** Mason Williams, Warner Bros
- 30 (—) **ICE IN THE SUN** Status Quo, Pye

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TOP TEN LPs

- 1 (1) **BOOKENDS** Simon and Garfunkel, CBS
- 2 (2) **DELILAH** Tom Jones, Decca
- 3 (4) **HOLLIES GREATEST HITS** Hollies, Parlophone
- 4 (6) **WHEELS OF FIRE (Double Album)** Cream, Polydor
- 5 (3) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 6 (7) **IN SEARCH OF THE LOST CHORD** Moody Blues, Deram
- 7 (8) **THE SOUND OF MUSIC** Soundtrack, RCA
- 8 (9) **BARE WIRES** John Mayall, Decca
- 9 (5) **CRAZY WORLD OF ARTHUR BROWN** Arthur Brown, Track
- 10 (10) **JUNGLE BOOK** Soundtrack, Disneyland



MAMA CASS: up to 14.

FIFTY MINUTE SHOW FROM LONDON ROUND HOUSE DOORS TO STAR IN TV SPECTACULAR

AMERICAN UNDERGROUND group The Doors are to be filmed by Granada TV appearing at London's Round House for a 50-minute TV spectacular to be screened at peak time on ITV.

The Doors — the group which features vocalist Jim Morrison — were due to fly in

on Tuesday for their first British visit. They appear tonight (Thursday) on BBC-TV's Top Of The Pops and appear tomorrow (Friday) at the Round House where cameras will film their act. This film, plus film of them in London, will be edited into the TV special. On Sunday (8), they fly to the Continent for appearances in Amsterdam, Frankfurt, Copenhagen and Stockholm.

Della Reese joins Tom Jones on tour

AMERICAN SINGER Della Reese is the guest star on the new British tour by singer Tom Jones, which opens on October 10 at London's New Victoria theatre.

Both singers will be accompanied by the Ted Heath Orchestra and the show will be hosted by Charlie Cairoli.

The rest of the tour's itinerary is: Odeon, Glasgow (October 11 and 12); De Montfort Hall, Leicester (13); Empire, Liverpool (15 and 16); Adelphi, Dublin (17); Ritz, Belfast (18); ABC, Blackpool (19); London Palladium (20); Gaumont, Hanley (23); Odeon, Newcastle (24 and 25); Gaumont, Bradford (26); Coventry Theatre (27); Capitol, Cardiff (29 and 30); Odeon, Manchester (October 31 and November 7); Odeon, Birmingham (2 and 3).

TETE A TETE TOUR

THE MAYNARD Ferguson Big Band, Jon Hendricks and Annie Ross are to star in a new tour for Peter Burman's Jazz Tete A Tete.

The tour will commence on February 2 but the only dates confirmed so far are: Grand Theatre, Wolverhampton (2) and Colston Hall, Bristol (4). The tour will last until February 15.

AVANT GARDE JAZZ

THREE AVANT garde jazz programmes have been recorded by Jazz Club producer Roger Eames for the BBC's Third Programme.

The first, on September 13, will feature the Spontaneous Music Ensemble playing a new John Stevens work, "Family." Line-up of the SME will be Kenny Wheeler (flugelhorn), Trevor Watts (bass clt), Paul Rutherford (trmb) and Norma Winstone (vcls).

On September 18, a new work by John Surman will be featured. The work is in three movements — "Configuration," "Inter-Section" and "Falling." It will feature Surman (bari), Mike Osborne (alto), Dave Holland and Harry Miller (basses) and Alan Jackson (percussion).

On September 25, the Chris McGregor Sextet plays three original works by McGregor: "Sun Song," "Travelling Somewhere" and "Pibroch."

JUNIOR TO TOUR

JUNIOR WALKER and the All-Stars have been set for a British tour early next year. America's Universal Attractions, which has lined up next month's tour of America by John Mayall's Bluesbreakers, have set up the tour, from January 10-26.

The agency are trying to negotiate American visits for Chicken Shack, the Taste, Savoy Brown Blues Band and the Moody Blues.

MOTHERS IN ESSEN

THE MOTHERS Of Invention will give three separate shows during the Essen International Song Festival in Germany from September 25 to 29.

The opening night of the Festival will feature another American Underground group, the Fugs.

Other Americans on the Festival bill are the Reverend Kirkpatrick and his Black Power Songs, Tim Buckley and David Peel.

BONZO SINGLE

THE BONZO Dog Doo Dah Band are spending this week recording a new single, for release within the next month, and an LP for release in the late autumn.

The group plays London's Hampstead Country Club (September 8) and Rasputin's (9) before touring Switzerland.

Pentangle to release in U.S.

THE PENTANGLE have been signed by Reprise Records for American release of their records.

A "substantial advance" on royalties was paid to the group, said manager Joe Lustig on Monday.

Their first releases in the States will be a single "Travellin' Song" and an album "The Pentangle."



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Advertisement FIFTH COLUMN PLUS TWO

What about a touch of the old blues then? You can tell Nugent MacSpirdley has been in the office—whatever I write about he wants the opposite—and as he's so tall—well—you know—what can I do?

EDDIE BOYD has been on the scene for some time now and your best bet to hear him now is on "FIVE LONG YEARS" (SFJL 905 stereo play-able mono) on which he sings 12 titles backed by **BUDDY BOY** guitar, **JIMMY LEE ROBINSON** bass guitar, and **FREDDIE BELOW** drums. If you like blues this is for you.

Also for you is the fabulous collection of stuff from "CHICAGO/THE BLUES TODAY, VOLS. 1, 2 & 3" (TFL 6068/6069/6070 mono only—available separately). These feature artists like **JUNIOR WELLS**, **J. B. HUTTO** and **MIS HAWKES**, **OTIS SPANN**, **THE JIMMY COTTON BLUES QUARTET**, **HOMESICK JAMES** and **HIS DUSTERS**, **J O H N N Y YOUNGS SOUTH SIDE BLUES BAND**, **JOHNNY SHINES BLUES BAND**, and **BIG WALTER HORTON'S BLUES BAND**. That's not a bad little lot for any blues fan.

"MISSISSIPPI JOHN HURT" (TFL 6079 mono only) is a tribute to one of the world's greatest blues singers and has been a consistent selling LP in the FONTANA catalogue. It includes many of his favourite titles like **CANDY MAN**, **I'M SATISFIED**, and **MAKE ME A PALLET ON THE FLOOR**.

SAM CHARTERS has produced many great albums for **VANGUARD** and as many of the **VANGUARD** recordings are released on **FONTANA**. We get a chance to hear albums like "IT'S MY LIFE, BABY" (TFL 6084 stereo, TFL 6084 mono). Some of this LP was recorded live at Peppers' Lounge on Chicago's south side, and the rest was recorded in the Universal Studios—also in Chicago. The band at Peppers was **JUNIOR** harmonica and vocals, **BUDDY GUY** guitar, **FREDDIE BELOW** drums and **LEROY STEWART** bass. The studio session just had a couple of changes — **WALTER BEASLEY** was added on rhythm guitar and **LITTLE AL** replaced **FREDDIE BELOW** on drums. I don't know if you think of **ODETTA** as a blues or folk singer — to me she's great whatever she sings — but on "ODETTA AT CARNegie HALL" (FJL 409 mono only) she sings some great blues things and as this is a live recording you can feel at atmosphere she creates in concert — it's electrifying really. With **ODETTA** is **BILL LEE** on bass and four of the tracks include the **CHOIR OF THE CHURCH OF THE MASTER**—so you can see she also sings some spirituals—it's an album well worth getting.

BUDDY GUY has been mentioned earlier — but have you heard his single "MARY HAD A LITTLE LAMB" (TF 951). It's back with a great "B" side "SWEET LITTLE ANGEL." If you like **BUDDY GUY** you're bound to like this — and — if you don't know what he sounds like I strongly advise you to get it—then you'll know what I'm raving about. **MIKE RAVEN** has been playing both sides — so there you go.

While we're on the blues kick — I must mention **STEFAN GROSSMAN**. This young man's teacher was **THE REVEREND GARY DAVIS**, so he should know his blues and on "AUNT MOLLY'S MURRAY FARM" (STL 5463 stereo, IL 5463 mono) he proves that he does, and he also proves that he's something of a guitarist, too. On "AUNT MOLLY'S" he goes through the full range of blues and instrumental guitar—including bottle-neck—and he sings kind of like **Hoagy Carmichael**—only don't tell him! This is Stefan's first album for **FONTANA** and I'm sure it won't be his last for us.

A few years ago a gentleman called **JESSE FULLER** walked into our studios and amazed us all by getting through something like 17 titles in an hour and forty minutes—and this at the age of about 70! It really was incredible to watch this fabulous man working completely on his own telling stories and playing his unique array of instruments. Anyway, the whole thing came out so good we called it "A SESSION WITH **JESSE FULLER**" (TL 5313 mono only). This is one of those albums which has to be heard to be believed, it includes titles like **SAN FRANCISCO BAY BLUES** (Natch), **HOW LONG BLUES**, **STAGOLEE**, and **99 YEARS AND ONE DARK DAY** — this is a real must for your collection.

Melody Maker

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LULU: on holiday

More TV offers for Lulu

LULU HAS been offered big TV series both in Britain and the States. "We are considering the respective offers at the moment," said her manager Marian Massey on Tuesday.

Lulu has already starred in two BBC-2 TV series and recently ended a successful spot on BBC-1.

Lulu, currently on holiday, appears at Tito's Club, Majorca, on September 14 and

15. She then visits Sweden for TV on 23 and 24.

Negotiations are proceeding for her to play her first season in Las Vegas in October — postponed from last year owing to film commitments.

Lulu starts her next film in April, in which Trevor Howard has a grandfather role. Mark London and Don Black, who wrote "To Sir, With Love," are writing the score for the new movie.

CANNED HEAT DUE TO ARRIVE FOR MONTH-LONG TOUR

AMERICAN BLUES group Canned Heat, whose "On The Road Again" is in the MM's Pop 30, were due to arrive in Britain on Tuesday for their first, month-long European tour.

The group, who return to America on October 1, are bringing all their own equipment — which includes four specially-built amplifiers and 16 speakers.

They open their British tour on September 5 at London's Revolution. The rest of the dates are: Mother's Club, Erdington (6); Civic Hall, Dunstable (7); Toft's Club, Folkestone (8); Pavilion, Bath (9); Colston Hall, Bristol (25); Round House, Chalk Farm (27, 28); Barnsley (29) and London's Marquee (30).

Today (Thursday), they appear on BBC-TV's Top Of The Pops and appear on the Joe Loss Pop Show tomorrow (Friday); Disc Jockey Derby and BBC-2's Late Night Line-Up (10) and Top Gear (15).

From September 12-24, they tour Europe for appearances in Germany, Belgium, France, Holland, Sweden and Denmark.

DAVE DEE DISC

THE NEW Dave Dee, Dozy, Beaky, Mick and Tich single, "The Wreck Of The Antoinette," released on September 13, is the eleventh written for them by Ken Howard and Alan Blaikley.

The B side, "Still Life," has been written by the group.

The group returned yesterday (Wednesday) from a tour of Sweden and Denmark and resume their British one-nighters on Saturday (7) when they top the bill at the Welwyn Garden City Pop Festival.

On September 21 they appear at the Berne Festival, Switzerland, with the Small Faces and Flirtations. They tour Ireland from September 26 to 29.

Japanese promoter Tats Nagashima flies into London next week to finalise the group's tour of Japan.

Rowles new disc rush released

A NEW JOHN ROWLES single is rush released tomorrow (Friday), titled "The Pain Goes On Forever." This time, it's an up-tempo swinger for Rowles, whose first two British singles have been ballads.

The song is an Italian melody with English lyrics by Mike Leander. The B side is a Jim Webb composition "All My Love's Laughter."

Rowles starts a week's cabaret at the Kon Tiki Club, Wakefield, on September 22.

THE BEE GEES will play a return concert at the Royal Albert Hall, again with a 30-piece orchestra, as the start of a major European concert tour.

The exact date for the Albert Hall show has yet to be finalised but it will be at the end of September. They will then travel to major cities in Germany, France, Holland, Switzerland and Belgium.

The group flies back from its current American tour on September 7 and two days later leaves for Belgium where they will spend two weeks in Brussels working on a TV spectacular which will be shown in Britain and America, as well as the Continent over Christmas.

The group's new Polydor album, "Idea," is due in the shops this week and another LP, titled "The American Opera," recorded mainly in New York, has been completed.

MANFRED RECORDS

MANFRED MANN will spend most of September in the recording studios working on a new single and two LPs.

They plan to produce one satirical LP, a send-up of the current pop scene. On the second album, each member of the group will produce his own songs.

The group has TV dates in Germany (September 19) and Paris (23).

BEE GEES EUROPEAN TOUR OPENS IN LONDON

September one-nighters are: Top Rank, Hanley (6) and Scene Two, Scarborough (13).

NEW SIMON ALBUM

A NEW SIMON and Garfunkel album will be released by CBS in October titled "Wednesday Morning 3 am."

The album features old tracks by Simon and Garfunkel never released in Britain before. They include the original version of "Sound Of Silence" with just guitar backing.

The company are also issuing three albums of material by Frank Sinatra in October. The volumes feature some tracks never released before and the material ranges from 1939 to 1952. They will be titled "The Essential Frank Sinatra."

MIDEM DATE

THE THIRD annual international record and music publishing market, MIDEM, will be held in Cannes, France, from January 18-24, 1969.

Stars and music business executives from all over the



BEE GEES: new album due this week

world will be attending MIDEM 3, where the gathering of music people from all over the world in private operating offices under one roof enable transactions totalling millions of dollars to be negotiated.

There will also be a series of star galas at the festival presenting top attractions providing entertainment for those attending.

DON TO PROMOTE

DON PARTRIDGE has been asked by Columbia Pictures to

go to America in January to help promote the film, Otley, starring Tom Courtenay and Romy Schneider, for which he has written the lyrics and recorded the soundtrack.

No definite date has been set, but he will go for the World Premiere in New York and do TV and personal appearances.

On his new single, "Top Man," to be released by the end of this month, Don features his all-electric, one-man band backed by a 14-piece orchestra including cellos, violins and flute.

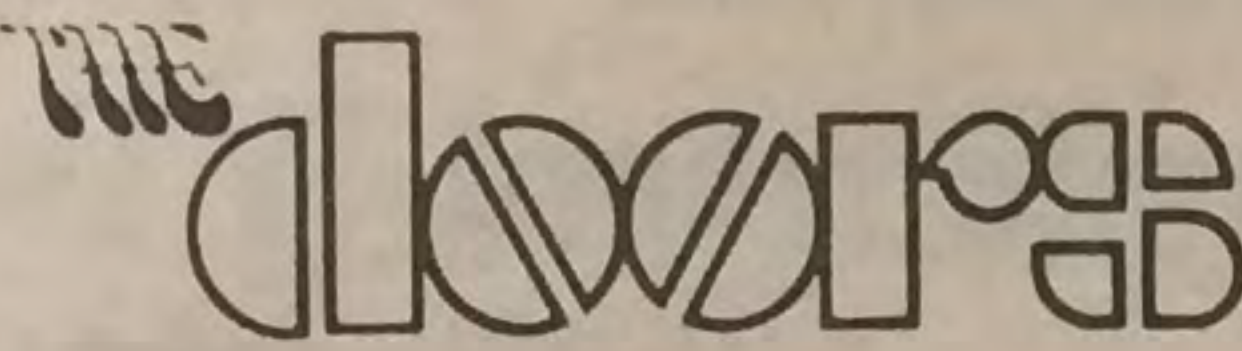
MOODY ON BBC 2

THE MOODY Blues will present the full 40 minutes music from their "Lost Chord" album in BBC-2's Colour Me Pop on September 14.

The group returns from their current Continental tour on September 9 and plays Eel Pie Island, Twickenham (11) and Canterbury (14).

They guest in Radio One O'Clock on September 16.

An American tour is being negotiated for the group.



First British Live TV with the Chart-Busting

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Only Public Performance


Round House-Chalk Farm

Sep. 6 and 7th

7.30 till Dawn (both nights)



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ION ALLEN has ceased his direction of the Birmingham based IMA agency and will now concentrate on personal management. Among the artists whose interests he will be looking after are Joni Mitchell, Odette, Jean Ritchie, Tom Rush and the Young Tradition. Nat Joseph will continue to handle all other IMA Ltd. affairs. Ion Allen can be contacted at 021-706 6730.

HAMISH IMLACH, Matt McGinn and Archie Fisher join Nigel Denver, Josh Macrae and the Humblebums on the bill of a

FOLK NEWS

By Tony Wilson

concert being held at Glasgow Locarno on October 1 in aid of the Easterhouse community centre fund.

RON GEESIN, multi-instrumentalist, poet and wit, is working on his second album. He will write and play all the music, sing, record and design the sleeve himself. Ron says it will be entirely different from his first album. "A Raise Of

Eyebrows." on Transatlantic. BBC-2's Late Night Line Up team start shooting next week on a half hour film about Ron and his work.

EWAN McCOLL, Peggy Seeger, Johnny Handle and A. L. Lloyd are among the guests scheduled for appearances at the Grey Cock folk club, Horse Fair, Birmingham. John Faulkner and Sandra Kerr are guests

there on September 8 followed by Tom Woodward (22), Pacie Byrne (October 8), Colin Ross and Ray Fisher (20), Peter Coe and Chris Richards (November 3) and the Stewart Family (17).

ARCHIE FISHER, the Fife Reivers, the Islanders, the Corries Hamish Imlach and Paddy Bell are among the artists booked for Grampian Television's "Ellie's Place"

NEW SLY SINGLE ON SEPTEMBER 20

SLY AND The Family Stone — due to arrive in Britain next week for their first tour — have a new single released on September 20.

The follow-up to their hit "Dance To The Music" is titled "M'Lady" with "Life" as the B side. An album "Dance To The Music" will be released to coincide with their trip.

Their tour opens at London's Round House on September 13 and continues until October 1.



SLY AND THE FAMILY STONE: open in London

for four hours on returning from France last week because his work permit was not in order.

He was eventually allowed into Britain on an extended permit and will continue his tour.

Tonight (Thursday) he plays the New Cellar Club, South Shields, and tomorrow plays a concert at Fulham Town Hall.

He guests in Top Gear (16) and the rest of his September dates are: Edmonton (9), Woolston (14), Redcar (15), Worthing (19), Portsmouth (20), Cork Film Festival (21), Holtfleet (22), Cleethorpes (23), Colston Hall, Bristol, with Canned Heat and the Small Faces (25), Sheffield (27), Manchester (28) and Nottingham (29).

NEW SAGA SERIES

SAGA RECORDS are launching a series of new popular LPs costing only 10s.

Among the 16 albums launching the series this week are LPs by the Brunning Sunflower Blues Band, Family Affair, Good Earth, Dave Travis and Tom and Smiley.

Saga's PR, Lynn Chick, told the MM: "Instead of going for reissues or unknown artists playing other people's hits, as usually happens with budget labels, the new series will be all original material."

OTIS SPANN DISC

BLUE HORIZON, the blues specialist label, release their first single by Otis Spann, "Can't Do Me No Good," on September 13. Spann is a half-brother of Muddy Waters and is heard singing and playing piano.

It was recorded in Chicago by Blue Horizon's Mike Vernon and Spann is backed by Shakey Horton (harmonica), Willie Dixon (bass), Clifton James (drms) an ex-Bo Diddley sideman, and Johnny Shines (gtr). Shines has his own album released by Blue Horizon in November. Another release at that time will be an album by Sunnyland Slim.

Curtis Jones, singer, guitarist and pianist, has his first album "Now Resident In Europe," released by Blue Horizon on September 13.

On September 27, Blue Horizon issue Champion Jack Dupree's first album for the label. Titled "When You Feel The Feeling You Was Feeling," the album will feature Jack working solo on one side and with Chicken Shack guitarist and singer, Stan Webb, and one-man blues band, Duster Bennett, on the second side.

ROSE DETAINED

TIM ROSE was detained by immigration officers at Dover

Ray to record TV shows



RAY CHARLES, due to play concerts in Britain on September 21 and 22, will record two 50-minute shows for BBC-2 TV on September 20.

First is likely to be screened in the "Show of the Week" spot at 7.25 pm on Sunday, November 10. "But this could be changed" said a BBC spokesman.

The second of the Louis Armstrong shows taped during his recent British trip will now be shown on Sunday, September 22. First of the programmes was shown on August 2, and there will be a similar gap between the first and second Ray Charles programmes.

As reported in the MM on July 20, Ray Charles, his Orchestra and the Raelets vocal group star at London's Royal Festival Hall on September 21, followed by the Grand, Wolverhampton (22).

GEORGE WEIN will keep his annual jazz and folk festivals at Newport, Rhode Island, for at least one more year. The festival ground is to be demolished eventually to make way for a new road, but Wein has been told that construction will not start for at least another year. Wein is also planning to initiate a Country and Western Festival in 1969.

Roger Bennett, leader and soprano saxist with Bristol's Blue Note Jazz Band since their formation 12 years ago has given up "sadly and reluctantly" because he can no longer spare the time. One of his last dates with the band is on September 10 at the Zurich International Jazz Festival — the same day the band's first LP is released.

JAZZ NEWS



Jazz Workshop, a division of Doctor Bird Records, is presenting a concert at London's Purcell Room on November 30, starring the Johnny Scott Quintet and Graham Collier Sextet. The programme will include Scott's "Purcell Variations For Five" and Collier's "Contrapuntal Forms."

Clarinetist Albert Nicholas is to lead an All-Star band from Europe at the 1969 International Jazz Festival in New Orleans. The band will include four Britons — Clive Wilson (tp), Barry Martyn (drs), Brian Turnock (bass) and John Marks (pno). New Orleans Presentations Incorporated are to organise a

We are signing artists and promoting them, and the recording is top quality.

"We feel that we are really competing with singles at this price. We believe that the swing now is to budget albums."

MOVE FOR CONCERTS

NEGOTIATIONS are under way for the Move to do four concerts, in Yugoslavia, the shows to be run in conjunction with Radio Prague. If the deal goes through they will leave for Yugoslavia during the first week of October.

Some 200 members of the group's fan club are to be invited to their recording sessions for a new LP, starting on September 16.

A stage will be erected in the recording studio to give a "live" atmosphere to the album.

The album is being produced by the Rolling Stones' recording manager Jimmy Miller, while the Move's own recording manager, Denny Cordell, is in the States.

NEW KINKS' ALBUM

THE KINKS' next album, "The Village Green Preservation Society," will be released by Pye Records later this month. The group was in the final stages of recording last week.

Yesterday (Wednesday) they flew to Germany for television promotional appearances and at the weekend play concerts in the Belgium towns of Emerchtem, Chatelet and Putte.

SKIP SINGLE

SKIP BIFFERTY will have a new single released in the first week of October.

They will then spend three weeks promoting it in Britain before flying to America on November 2.

The American tour opens, on November 8, with a week at the Cheetah Club, New York, and the group then goes to Los Angeles for a week at the Go Go Club. They then spend the rest of the month touring American colleges.

charter flight from Britain to the June festival.

Sussex Jazz Society are closing their Friday sessions at the Sackville Jazzbar, Hove, because of dropping attendances. Says the Society's Mike Collier: "We hope the closure will show people they could lose jazz entirely if they can't be bothered to support us regularly." Bookings for the Society's Sunday sessions at the Fox And Hounds, Haywards Heath, include the Tia Juana Jazzband (September 8), Fourteen Foot Band (15), George Chisholm (22) and New City Jassmen (29).

Midlands jazz fans will get their share of visiting Americans at the Grand Theatre, Wolverhampton. Coming attractions include Ray Charles (September 22), Oscar Peterson Trio (29), Buddy Rich (October 4 and 5), Jacques Loussier (13), Earl Hines All Stars (27) and Salena Jones and the Roy Budd Trio (December 8).

The first Dave Brubeck-Gerry Mulligan album will be released by CBS in mid-October. The title is "Compadres." The group opens the Jazz Expo '68 at the Royal Festival Hall on October 18.

THE VERDICT IS YOURS!

MM CANVASSES FAN OPINION ON THE BEATLES NEW SINGLE

LAST week, just four days before the new Beatles single was released, Tony Blackburn tossed a minor bombshell over Radio 1 by inviting his six-and-a-half million listeners to cast their verdict on "Hey Jude."

Afterwards, Tony told the MM: "I've never done this before. But it was the first morning back after my holiday, and it was just an off-the-cuff thing I did after I heard the studio technicians arguing about the single."

"Frankly, I think 'Hey Jude' goes on a bit at the end, and I didn't care too much for it at first. But now I love it. I still think it's not one of their best—like the early Beatles stuff. But it grows on you."

If only a proportion of those Blackburn fans write in to Radio One, then extra postmen will have to be drafted to Portland Place. Just to ease the burden on the poor old BBC, the MM decided to conduct its own poll on the new single.

JEAN DOUGHTY (20), secretary, Wallis Avenue, Parkwood, Maidstone, Kent.—The opening of "Hey Jude" was very good, but as it went on and on I just lost interest in it. But it will catch on all right. All Beatles records sell—just because they're the Beatles. But this one definitely didn't interest me.

LAURA PATTERSON (21), secretary, Dolphin Square, London, W.1. It's the same as all Beatles' records—when you've heard it about six times you'll probably go mad over it. But I've only heard it twice, and I didn't like it very much. But that's often the way with Beatles records. On a first hearing, you think, "Oh God, that's terrible." Then you hear it again and again, and you know it will be a hit.

But I prefer "Revolution." That's different again. This one could make the new single a hit.

BRIAN KEEN (16), kitchen hand, West Ealing.—Quite a good record. I like it—even though a lot of my friends criticise me for saying so.

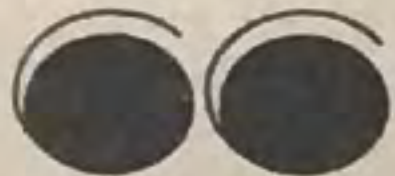
ALAN BRACKETT (20), post office engineer, Bishops Way, London, E.2. I like it. It's the best one they've made for quite a while. But the ending does go on a bit too much. How long is it? Three minutes? But it's still better than "Lady Madonna." It'll definitely go to No. 1.

BEVERLY FALLSHAW (16), clerical worker, Tachbrook Estate, London, S.W.1.—It's all right, but it's not as good as other Beatles singles—like "Lady Madonna," and some of their earlier ones. It's too ordinary and goes on too long.

The Beatles aren't as good as they used to be. Once, they always stood out from the rest. Now, they're losing this quality.

GARY MERRIN (16), trainee photographer, The Vale, Southgate, London, N.14.—I quite like it, but it could be a bit shorter. It seems to carry on for quite a while.

"Revolution" is more in the Beatles' older style—which I prefer. At first, I preferred this side, but now that I've listened to both, I like them equally.



I LIKE IT.

IT'S THE BEST SINGLE THEY'VE MADE FOR QUITE A WHILE ●●

A DRAG

CAROL PUGSON (19), sales manageress, Woodford Green, Essex.—It's quite catchy, but if it weren't the Beatles, it wouldn't be a hit. Or possibly only a minor one. It hasn't got much of a tune to it; Beatles' singles are usually much more distinctive.

"Revolution"? That's a drag. I don't like it. Too much rock 'n' roll. Neither is it as good as "Lady Madonna" or "All You Need Is Love."

But just because people may not like this new single, doesn't mean the Beatles are slipping.

TROUBLE

KEN WALKER (21), student, London, N.2.—I like it. But I expect after I've heard it about three times I'll get sick of it. You hear pop records played so much you're bound to get sick of them. It's inevitable, I suppose.

PETER DARKINS (15), Plumstead, London, S.E.18.—I don't think much of it. It doesn't sound like the Beatles. But as it is the Beatles, I suppose it will do well. It's not as good as "Lady Madonna."

FRANK SWEENEY (28), solicitor's clerk, London, S.E.3.—I'm a great Beatles fan, but I didn't like "Hey Jude" at first. But it grows on you. Even so, I don't think it's one of the best things they have

done. I prefer their older recordings. The Sergeant Pepper album, for instance, was probably one of the best things they've ever done. One would get a bit bored with the end of "Hey Jude"—it goes on too long. That's the trouble with so many of the modern pop records—there's too much repetition.

Anticipating the inevitable controversy surrounding any new release by the Beatles, MM reader Mike Thompson, of Chingford, London, E.4, dashed off a letter to Mailbag.

KNOCKERS

Says he: "Before any knockers get busy (as they always do at the slightest chance) please let me add my congratulations to the Beatles on a really great record."

"The beauty of 'Hey Jude' and the rawness of 'Revolution' are wonderful."

"Thanks again, Beatles, for making our dull lives more exciting. I, with many others, look forward to your next LP."

Definitely lukewarm, however, is reader G. Pearson, Lambwarth Road, Hull. He writes: "While appreciating that the Beatles 'Hey Jude' reflects beautifully the sad period they must be going through, I wish they wouldn't spoil their songs by prolonging the endings till they reach monotony."

QUANTITY

"They've done this with 'All You Need Is Love' and 'Altogether Now,' and now 'Hey Jude.' I'd much rather have quality than quantity, quantity, quantity, quant . . ."



BEATLES: "they aren't as good as they used to be"

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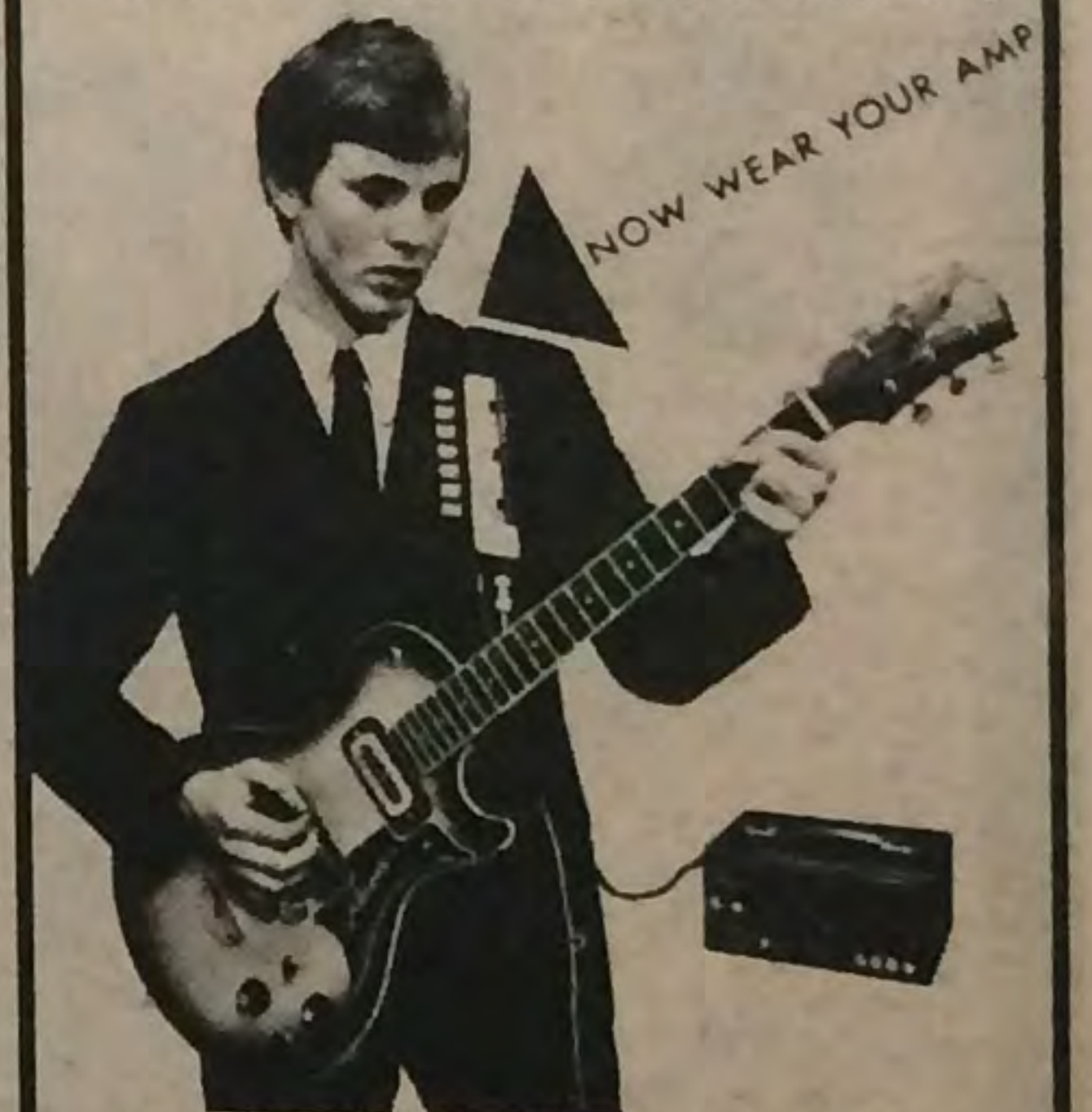
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by *Leon*



An impressive first in Cologne

JAZZ festivals are a risky business, but Gigi Campi, producer and supervisor of the first Jazz Am Rhein Festival which was held in Cologne last weekend, has plenty of practice avoiding the mines strewn in the field of jazz enterprises.

By virtue of superb organization and the stature of his own brainchild, the superb Kenny Clarke-Francy Boland Big Band, this first attempt must be rated a success on all counts, discounting finance. But next year, with more local subsidy expected, that should also be conceded.

The weekend belonged to the Clarke-Boland Band. Their two concerts on Sunday were marvellous proof that the best traditions of big band jazz—and it's a far richer heritage than many people will allow—are being kept alive by this international combo which gets together in Cologne a handful of times in the year.

The British contingent in the band—Ronnie Scott, Tony Coe (trns), Derek Humble (alto), Jimmy Deuchar (tp) and Kenny Clare (drs)—are important pillars in an organisation which flourishes on the excellent arrangements by the Belgian pianist Boland. The scores are an imaginative synthesis of swing, highly personalised orchestration which draws deeply on the individuals in the band, and an unflinching dexterity in contrasting soloist and ensemble.

Since Kenny Clare was brought in to augment Kenny Clarke on drums, the band produces an enormous swing. As well as the visual excitement in watching two masterly drummers working together.

If the Clarke-Boland band stole the show it was only to be expected. But there were other moments of delight in the five concerts—four held in the open air in the Rheinpark—



MAYNARD FERGUSON, SLIDE HAMPTON IN COLOGNE



PICTURES BY HANS HARZHEIM

which made up the Festival.

Dexter Gordon was in awesome form with Benny Bailey in a set appropriately titled "The Master Swingers"; Jon Hendricks, with lusty help from Ronnie Scott's group made up with expatriates Humble and Deuchar, was typically humorous and engaging; Mark Murphy sang better than I've heard him for a long time; the Maynard Ferguson Big Band was the only disappointment for me, of our representatives—the gulf between the leader and the band seems too great for comfort.

In all, an impressive first Festival, musically and otherwise. If only all festivals were as well organised as this one can dream.—BOB HOUSTON

IOW POP FESTIVAL

A SMALL bronze medal should be struck and presented to all the survivors of the Isle of Wight Pop Festival. They are the brave men and women who trailed across the wild hinterland of that cursed isle on Saturday to see Jefferson Air-

plane, the Crazy World Of Arthur Brown, Tyrannosaurus Rex, Move and many more migratory groups.

The Festival wasn't badly organised. It wasn't organised at all. Until a few days beforehand when Portsmouth promoter Ricky Farr was called in to make a few essential arrangements—like mowing the field of barley where it was due to be held. And digging a trench which was to be the latrines for 7,000 people.

At least Ricky made sure there WAS a festival, and the Airplane and a bargeload of

equipment did, in fact, turn up. And they roused cheers from an unbelievably patient and well-behaved crowd sitting at 2 am on the damp, cold ground.

They played a lengthy set, and while their tons of equipment did not make them a loud group, it ensured each instrument had maximum separation and clarity. Like most American groups who visit us, they proved touchingly unprofessional, vague and timid towards their audience, but played with feeling and obvious musical involvement. Grace Slick tended to mumble her thoughts aloud to nobody in particular, but sang beautifully. The two-guitar lead ensured an exciting sound.

Other highlights were drummer Twink's hilarious and brilliant performance with The Pretty Things, Fairport Convention's contribution at 4 am and Carl Palmer's solo with Arthur Brown and Aynsley Dunbar's Retaliation playing on during an 8 am cloudburst, with what remained of the audience who hadn't fought their way on to a bus to town crowded on the stage with the group.—CHRIS WELCH

BIRMINGHAM

IT WAS a real hanging from the rafters scene when the afternoon session of the bravest jazz-blues festival of the year, at the Midlands Arts Centre, Birmingham, had to be hurriedly switched indoors and hundreds turned away, thanks to the vile Bank Holiday weather.

"Bravest" because the organisers by firmly setting their face against the musical apartheid policy typical of other such summer get-togethers, with jazz following blues following jazz in a most stimulating way, really tried to open up the ears of many of the young people who were attracted to the centre by the blues itself.

In a four-hour kaleidoscope which included music by the Bakerloo Blues Line, Barry Whitworth Quintet, Graham Collier Dozen, Chicken Shack and the Mike Westbrook Concert Band it is impossible to pick out more than a couple of highlights, such as Carl Jenkins gorgeous composition, "Maradella," which opened the Collier set, and, as usual, the tremendous jazz playing of John Surman and Mike Osborne with the Westbrook band when their "Release" gave us a good account of jazz, past, present and future.

The evening show, a similar mixture but with the addition of Champion Jack Dupree (nice to hear a blues singer on a blues festival) opened with a short set from the newly-formed Midland Youth Jazz Orchestra which, in a remarkably short space of time, has reached a good standard of proficiency with an outstanding young alto player in 17-year-old Jan Steel. In conclusion, there is little doubt that the Midlands Art Centre is rapidly becoming the focal point for jazz development in the Midlands, not least with respect to audiences.—CHRISTOPHER BIRD

CAROUSEL

THE CAROUSEL, in London's Piccadilly, is now offering nightly six hours of almost non-stop entertainment headed by the delicious Lynda Baron. The only breaks are for dancing and the pace is hectic. In addition to Lynda's dancing, singing and chats with the audience, there are the John M. Lee Trio, the Satin Bells, Take 3, Grisha Farfel's orchestra and assorted others. The Satin Bells were a knock-out, like the Carousel itself.—JACK HUTTON

ROLF HARRIS

ROLF HARRIS could never be called one of the world's great cabaret performers. But he is a good Second Division man who can send even the blasé Talk Of The Town patrons home with a feeling of being wined, dined and royally entertained.

At his opening at the West End nightspot on Monday he mixed his more predictable repertoire ("Tie Me A Kangaroo Down," "If I Were A Rich Man") with a heavy concentration of whimsy and comedy numbers. And his specialty opener "Jake The Peg," though no longer original, is still very funny.—ALAN WALSH

U.S. record sales hit the billion dollar mark

AMERICANS spent more than a billion dollars on records last year, an increase of 9.6 per cent in retail sales compared with the figure for 1966 which was 959,000,000, reports Billboard.

For the first time, more albums than singles were sold in America last year. In dollar value, album sales accounted for 82 per cent of the total turnover. Altogether the American record industry which has more than 57 per cent of the world market, released 7,231 singles in 1967 and 4,328 albums. Go on admit it—you're amazed!

Prestige Public Relations, Dave Cardwell's company, now handling Scott Walker, Gary Walker and the Rain and Rockin' Berries.

Claude Lintott has just the sound to make your party go with a swing—the Jews, or as it is sometimes referred to the Jaws Harp, Claude is the only member of the MU to specialise in the instrument and he has created a WORLD RECORD by playing to an audience of 3,440,000. He now proposes to direct his attention to the "pop" market and feels his sound could give extra appeal to records. How about it Apple!

Scott Walker holidaying on French Riviera... Hold the front page, singer Clinton Ford ran over his dog's tail while lawn mowing at his home recently...

Roland Tripe broke every bone in his body while tiddly-winking in his bath recently.

Eric Clapton has a short haircut!... Drivel's Constipation arrived for their tour of Mombasa with eleven ship loads of equipment, but couldn't play when their lead singer, Jiving K. Boots, suffered a severe hangnail... Is it true that it's all lies about you-know-who?

Wedding Bells for Guy The Gorrilla? Roy Tempest, Robert Stigwood and Rik Gunnell to give free concert in Hyde Park?...

Rumours rife that Paganini plays violin on "The Underwater Balloon Boat" by Ronald S. Kwango on the Strawberry Label.

New mods wear short hair, red braces, bleached jeans with heavy boots. Call everyone "John" and have peculiar rolling gait. Call Otis Redding



The RAVER'S weekly tonic

records "andsome" and drive Ford Anglias dangerously.

Are the Rolling Stones making a film about a meeting of magicians on the banks of the Ganges?... Is Al Beano any relation to Jim Dandy?

Sorry, "Hey Jude" and "Revolution" aren't a drag, they're pretty damn good...

American groupies always seem very hung up... In 1918 you could buy a packet of peace pudding, two tram tickets and a seat at the Alhambra all for 98 guineas... The News of the World's Weston Taylor a knockout in the floorshow at London's Carousel Restaurant.

Steppenwolf, an American group "reject the status quo, socially, politically and aesthetically. They innovate, create and function in an always moving, futuristic world." Bit of a tall order, what?

Did Skip Bifferty give Wina Golden the horrors?... Fats Domino on "Lady Madonna" wow!

Move's Trevor Burton has been nominated for election as Teenage Mayor of Birmingham. If elected Trevor, who is 19, would attend Council meetings to put forward ideas for "youth activities."

Jazz North West Organisation is to give £800 to local charities...

Gerry Mulligan in London this week with his wife, actress Sandy Denis who is to film "Millstone" at Shepperton.

There are others but this is the AMERICAN HIT!



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Aretha, the girl who draws pictures when she sings...

ELLA, Sarah, Carmen, Dakota, the late Dinah Washington, Della are just a few of the American song greats who have dominated the international music scene over the years.

And Ella, the Grand Dame, is as great today as she was some thirty years ago when she blazed on the world "pop" scene with the unforgettable, "A-Tisket A-Tasket."

Now, another American star is blazing brightly in the international firmament. Aretha Franklin. And she has one thing in common with all those great names who preceded her. She is Coloured.

And, truth is, one would have to look pretty hard to find equivalent White singers to match the world status of the Ella-Aretha line.

memorable

Peggy Lee? Possibly. Certainly she burst on the scene with Benny Goodman back in 1940 with her memorable "Why Don't You Do Right?" Then, she was just another band singer. But she soon became an international favourite and has had an immensely long and deserved run.

Anita O'Day? She's long been a favourite with the "in" jazz crowd. Particularly with musicians, some of whom rate her as the Greatest White Girl Jazz Singer of All Time.

June Christy, Chris Connor and—in more commercial vein—Julie London, all had their particular scenes going at various stages. But has any one of these considerable artists wielded the world influence of Miss Fitzgerald and company?

Has, in fact, being "Coloured" anything to do with this impressive success?

Over to Miss Salena Jones. "It's hard to say," she comments. "Few white girls face the same problems as coloured girls, who have a more trying time. White girls can get in where a coloured girl can't. And maybe this whole scene leads to them expressing their feelings musically."

pictures

"But there are some fine white singers around. Marian Montgomery, for instance, really got into a bag with 'When Sunny Gets Blue.'"

"But Aretha—I really dig that girl, baby."

"She draws pictures when she's singing more than anyone I know. When Aretha sings 'I love you,' she really means it; when she sings 'Hold me,' you can see a big love scene going."

"I really regard her as the female Ray Charles."

Says Frank Fenter, European representative of Atlantic Records: "Probably the greatest quality about Aretha is her incredible amount of humility. Her total form of expression is through her music. She absolutely vibrates on stage and on records."

"Yet, in person, she is the most quietly spoken and modest person imaginable."



LAURIE HENSHAW
on the international stature of America's greatest soul star

"We owe a lot to Jerry Wexler for bringing out her tremendous vocal qualities on record. The crux of the whole matter is that he let her be completely natural—and those qualities just came out."

Arthur Howes, impresario who brought Aretha to Britain for those memorable soul concerts in London last May, says: "I've never before known such a standing ovation for a girl singer. 8,000 people were on their feet at Hammersmith, and 7,000 at Finsbury Park. It was the most exciting experience I've had."

quality

"Aretha has such a star quality in her voice. She can sing Soul, Rhythm 'n' Blues, Gospel, Jazz and Pop with such conviction and feeling. She has a tremendous range."

"We want her back. And Aretha wants to come. The trouble is the time factor. Also, she can command such an enormous

amount of money in the States. She is one of their highest paid artists. She can get far more money there than here."

"But she would come for a charity like the Royal Variety Performance, and probably stay on for a couple of dates."

stature

Adds Frank Fenter: "I'd like to see Aretha in a Royal Command Performance."

Certainly thousands who saw her in person in London feel her stature today warrants such an honour. But then, honours—in commercial rewards and critics' acclaim—have already been heaped on ex-gospel singer Aretha.

Jerry Wexler sums it up simply by saying: "There is nothing new in what she is singing. Negro music—the only creative art form in America."

With good and just reason is Miss Franklin called the Queen of Soul.



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Jazzscene

A share of the best in jazz

TORONTO'S citizens have a strange attitude toward the quite ordinary-looking, so-called hippies who live in Yorkville, a pretty little street near where the centre of town would be if Toronto had one.

The citizens cruise down the street and mumble about the hepatitis "they" are supposed to have, according to the TV and newspapers. Put whatever Toronto lacks in understanding that there is more than one way to live, this place gets a good share of the best in jazz.

I caught Eddie Condon at the Colonial Tavern on Yonge Street, just before the tragic death of his trombonist, Cutty Cutshall. Urbane as ever, Condon was leading a bass-less group with Yank Lawson, Bob Wilber, Cutty, Herb Gardner and Cliff Lee-man. The sound? Lovely, just like the best of my old Fleet Street Jazz Club sessions.

For me, the man of the evening was Bob Wilber who does so much with his clarinet—so many good things to fill the basic Dixieland pie—and great solos on every song. How I wished Dave Shepherd, Alan Cooper, Archie Sempie, Al Gay and all my old friends had been there to fall about in delight at this tremendous player's performance. I must have looked pretty foolish grinning and applauding so much among such a casual audience.

Round the corner at the Town, Junior Mance is knocking out his fans with some very convincing piano, backed by Wilbur Little (bass) with Paul Russell (drs). The best things I heard from the trio were "Sunny," taken at twice George Fame's pace; a slow "Summertime," with tricky percussion, a still slower "If I'm Lucky" and "Peg O' My Heart" taken at dragster-racing pace, about three times a Quick March tempo. Mance doesn't sound the most modern of pianists now, but he is formidable and very compelling entertainment.

Don Ewell lives in Toronto and if you like piano playing that is deliciously reminiscent of Teddy Wilson on one occasion, Duke Ellington on another, Fats Waller or Art Tatum on another, then I haven't discovered any English influence on Toronto's jazz, but Scotland certainly has one in the shape of Jim McHarg and his Metro Stompers—all rampant Celts save for one solitary English drummer. They are doing well and it's a competent, disciplined band which always looks happy on stage. They weld the music with sound, simple arrangements and are building a growing audience in Canada.

Ray Whittam

Dave Holland at home in Harlem

ONE of the very few, if not the only English jazz musician ever to play in a Harlem nightclub is bassist Dave Holland currently with the Miles Davis quintet which opened a nine-day engagement on Friday, August 23, at Count Basie's Bar on the Strip Seventh Avenue at 132nd Street. The atmosphere, was one of subdued excitement for this too was Miles' debut at Basie's, to the delight of the patrons who turned out in full force to hear him on opening night and were rewarded by a demonstration of his extraordinary musicianship.

Davis, perhaps the most eloquent lyricist in jazz today, was

JEFF ATTERTON CATCHES THE MILES DAVIS QUINTET

very much on form and played with rare fire and invention. He never sounded better and was really getting to the large crowd on such original numbers as "Nefertiti" and "Riot" featuring tenorist Wayne Shorter and pianist Herbie Hancock who were excellently contrasted against Miles' own warm and rich sounds.

Another set included the rather funky "Walkin'", "Gingerbread Boy" and Shorter's "Paraphernalia" which is on the new Columbia album, "Miles In The Sky." Miles'

rhythm sections have always been an explosive force and this one is certainly no exception. It has a spark of its own that comes from the relentless drumming of Tony Williams and the strong bass playing of Dave Holland who seemed very much at home with the group and more than able to hold his own in this fast company.

Now under new management, Basie's, one of the few remaining Harlem strongholds, has come up with a big name jazz policy which promises much for the future.



HOLLAND: holding his own

Lionel Hampton—a giant in danger of being forgotten

ONE of the world giants of jazz ranking in stature to Louis Armstrong, Sidney Bechet and Charlie Parker, has been ignored for several years and almost been in danger of being forgotten, at least as far as this country is concerned.

Lionel Hampton, the first exponent of the vibraphone in jazz represents to many people the whole essence and spirit of the music.

Swing, improvisation, drive and feeling are all his attributes, and they still mean a lot to audiences everywhere, despite what protagonists of the highly respected avant garde would have us believe.

FERVOUR

To us simple jazz fans, "the beat" is something to be pursued with great fervour and despite all the rock groups, Tamla Motown, and even the great Stax rhythm sections, which are devoted to "the beat" and have ably provided it since most jazzmen opted out for non-communication, Lionel Hampton and the musicians he employs and inspires can still provide the greatest form of rhythmic excitement, in a much freer and more inventive form than King Rock Group.

Lionel also has an under-



LIONEL HAMPTON: 'blamed' as an instigator of rock and roll.

standing of showmanship that enables him to rouse an audience to a great pitch of excitement, branded by some critics as "rabble rousing."

He was even at one time "blamed" as an instigator of rock and roll, and during his 1956 British tour when he played "Razzle Dazzle" and his tenor saxophonist was observed dancing through the auditorium. Cries of "play some jazz" were uttered by shocked British musicians.

The band, which featured double drummers, the first use of electric bass, tenor saxophone battles, and Hamp on vibes, piano and drums, not to mention a certain amount of singing and dancing on his tom-tom, was dismissed as a circus.

Forgotten were the beautiful ballads he played and the phenomenal vibraphone technique, and since those days of the tour, which hit audiences unused to any form of rhythm and blues, the Hampton star has waned.

There are very few current albums of his work

available. The best recent release is "Newport Up-roar" recorded live at last year's Newport Jazz Festival, and there is "You Better Know It!" on World Record Club which dates from 1964 and features Hamp in the ideal musical surroundings of Clark Terry and Ben Webster.

To obtain some of his finest recordings it is now necessary to find a jazz collector who was active in the middle 'fifties or roam around the second hand and deletions departments of record stores.

There are several different recording periods to be explored, all offering treasure trove.

Lionel started out as a drummer with Paul Howard's Quality Serenaders, "a popular band on the West Coast" then joined Les Hite's band.

When Louis Armstrong made a Paramount movie with Bing Crosby called "Pennies From Heaven" Lionel joined Louis and on a recording date the drummer found a vibraphone in

the studio and played it on "Memories Of You." It became a top seller and Hamp switched from drums to vibes. He was then discovered working in a Los Angeles cafe by Benny Goodman and joined B.G. Teddy Wilson and Gene Krupa to form one of the most famous small groups in jazz history.

Their recordings of the mid-Thirties like "Moon-glow," "Dinah" and "Exactly Like You" were a great success and in 1936 Lionel was voted by Down Beat magazine to be the most exciting artist of the year.

After four years with Benny, Lionel formed his own band and has run big bands on and off ever since, featuring such swing classics as "Flying Home" "Airmail Special," "How High The Moon," "Hamp's Boogie Woogie" and many more vehicles for such sidemen as Thad Jones, Joe Newman, Illinois Jacquet, Arnett Cobb, and Milt Buckner.

Yet on record, Hampton's

whose excitement has not been dulled over the years. "Gin For Christmas" with Ziggy Elman is a three minute riot still to be equalled for sheer fun and high spirits.

His big bands of the 1940-45 period have a strangely ferocious and menacing atmosphere about their performances. The trumpet players were quite startling in their speed and attack.

But whenever Hamp was hustled into a studio away from his role as bandleader, great jazz always got played, as on the 1953 sessions in Paris with Mezz Mezzrow his regular rhythm section and guest French musicians when such great performances as "Real Crazy" appeared on Vogue records.

Norman Granz must be thanked for his bringing together the powerful forces of Buddy Rich, Oscar Peterson, Ray Brown, Herb Ellis and Hampton for a succession of superb albums.

Then there were collaborations with Art Tatum, Stan Getz and Teddy Wilson. Once again Hamp was being recorded with musicians of his own stature, spurring them on to greater heights and providing rewarding, timeless music.

Since the Granz sessions, Hampton albums have been rare events. If record companies could be induced to release more, if he could tour here again with a good small group, or play a season at Ronnie Scott's, it might lead to the rediscovery by the public of a great talent.

Chris Welch

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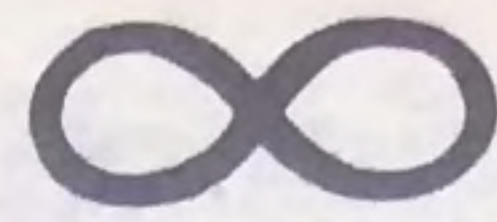
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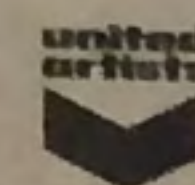
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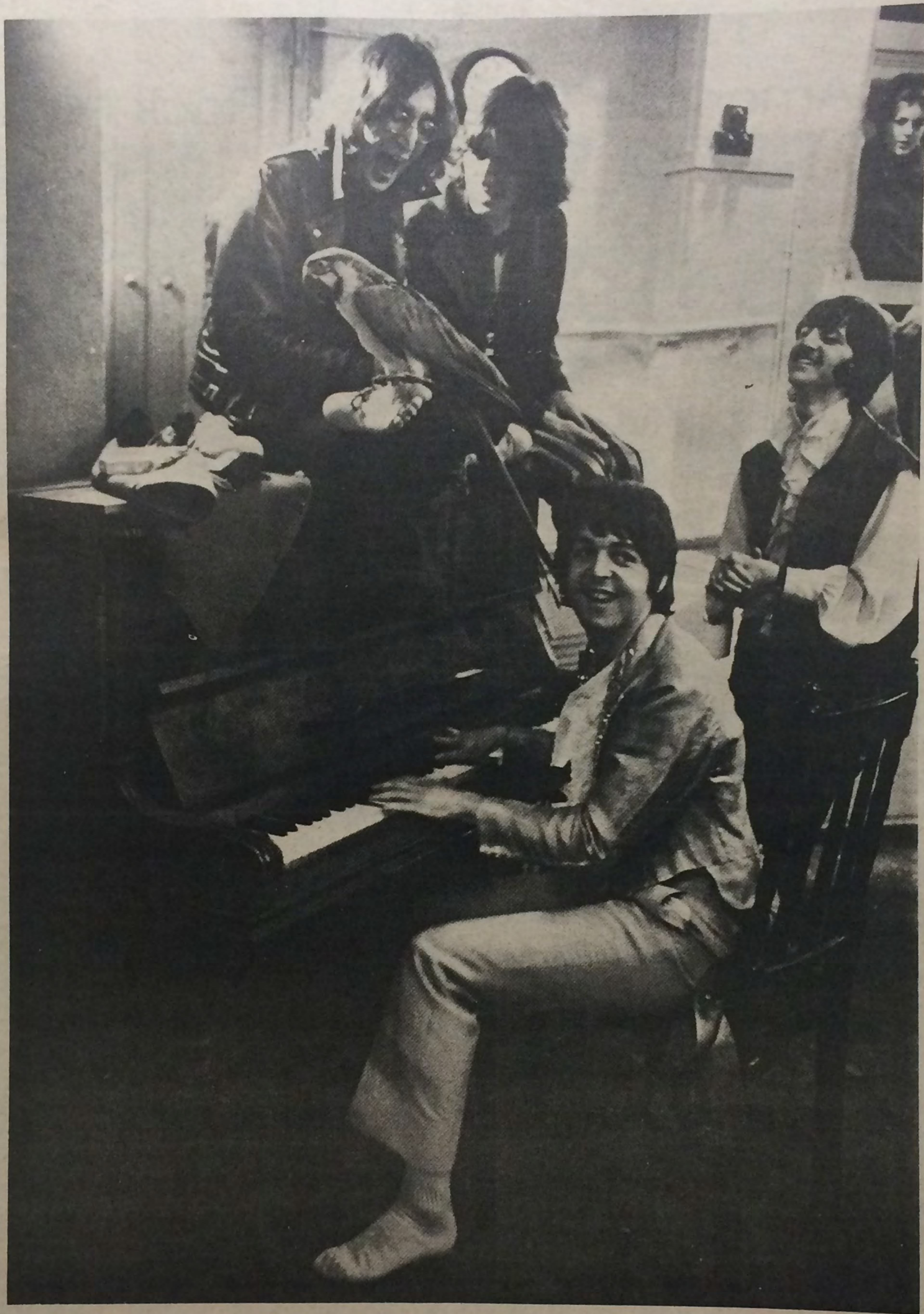
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'We love the screamers' say Skip Bifferty

SKIP BIFFERTY are a "happening" group. The most amazing things happen to them—like their van dropping with all its equipment into the River Thames.

Disaster prone, they are desperately anxious to succeed. Raving looners, they have a musical sincerity barely equalled by any group in Britain. They are broke, struggling, but undaunted. Somehow they have managed to issue a single, the highly commercial "Man In Black" and a highly interesting RCA Victor album.

A handful of people have faith in them. The Small Faces are their greatest fans and helped produce the single. Other supporters include deejay John Peel. They are all convinced Skip Bifferty will "happen" — someday.

But who is Skip Bifferty? He is Graham Bell, Mick Gallagher, Tom Jackman, Colin Gibson and Jon Turnbull.

Graham, their lead vocalist, explains: "Lots of people say to me, 'hello Skip,' but he is just a cartoon character created by our bass guitarist Colin."

EXPLOSIVE

Graham is explosive, sensitive, often bad tempered, but only when his normally good nature is overtaxed by the aggravations that threaten to stop Bifferty skipping.

On stage he is intense and dramatic. He usually wears a black tee shirt and his hair hangs like a cloud over his shoulders. Five foot eight inches tall, he tends to disappear if he turns sideways.

Mick, his calmer buddy,

BY CHRIS WELCH

is always on hand to stop Graham banging his head against a wall, or blowing his mind. He plays a mini-tronic piano and adds to the vocal harmonies that give the group their distinctive sound.

Colin on bass is cheerful and enthusiastic, digs the Mothers Of Invention and talks like Frank Zappa.

Tom Jackman plays the drums and Jon Turnbull lead guitar. They both sing and between them can contribute extra guitars, tabla and piano.

They live together in a large house in Beckenham, Kent, where music and laughter and indeed terrifying screams, continue far into the night.

They have a basement, allegedly sound-proofed, where their equipment is set up for blowing sessions, to which I was cordially invited recently.

After a Chinese meal with Graham in the local restaurant, we drove by Bentley to the mansion.

But the Bentley was loaned and the mansion has

all the phones cut off. If they aren't pop stars yet, they certainly try and live up to accepted standards.

In the basement for hour after hour they thundered blues, rock and jazz. The most complicated bit was me trying to play the right drum breaks on their highly popular and much requested arrangement of "Tobacco Road." But mostly it was a freewheeling ball.

Later Graham and Mick talked about their attitude to pop and their quest for success.

MISSING

"We've been together for about 15 months," said Graham. "Mick used to play with the Animals, when he was about 13. That's so as not to give his age away."

In fact, all the lads come from Newcastle and retain soft Geordie accents. The Eric Burdon type gravel throat is missing probably because they went to Grammar schools.



SKIP BIFFERTY: a group with a lot to say

"Our gig scene is getting sick," said a grimacing Graham. "We had to play for some soldiers at an Army camp recently and all they wanted was Buddy Holly all night. The soldiers were terrible but the officers were quite nice. I want to get to America because the kids are getting spoilt with so many groups. They've had too much. Talk to anybody in groups and they will say the same about England. Even the Nice have

some stinky nights.

"We don't want a hit. We're desperate for a hit! It's got to happen for us. I want to make lots of money and never have to work again, outside the pop business.

"We love screamers and the ripping of shirts. We love it all. Everybody tries to be so cool today and that's stupid. I believe in superstars and excitement. It's a drag to be ordinary. "All the stars today are so anxious to tell everybody they lead normal lives and go home to Balham and the wife and kids after the show.

GLAMOUR

"Well we do go to big parties and we do have a big moon-up. People seem to want to make the business boring. We want to make it exciting. Scott Walker keeps glamour and mystery going and although I can't remember it because it was before my time, Cliff Richard and Elvis Presley used to be super-stars. It used to be such a big thing to be number one in the chart — but not anymore."

Their first album, with sleeve notes by John Peel, is quite a revelation. There are certain comparisons one could draw to other groups, obviously the Beatles, and oddly enough, the Who, but such influence is probably quite unconsciously absorbed.

The main points to look for in Bifferty music are close harmonies, inventive arrangements, and a sense of humour.

FEELING

"Money Man," the first track, is the most Beatle-like, but then Bifferty are off on their own groove for the rest of the album. Graham sings with soul and feeling on his own composition "Inside The Secret," while Tom Jackman's drumming is to the fore on "Guru," a sort of New-castle-Indian chant.

The piano is vital in gaining their distinctive sound and can be heard in particular on the outstanding "Time Track" which also has some walling blues guitar.

Here is a group with a lot to say that must be "got together" and saved from any threat of extinction.

From band pianist to Frank's arranger

FROM Palais-band pianist to arranger for Frank Sinatra seems a pretty big step. But it is one taken by Arthur Greenslade, top British arranger who has scored for Chris Farlowe, Vince Hill, Kiki Dee, and Frankie Vaughan, and played piano on record sessions for Kathy Kirby, P. J. Proby, Dusty Springfield, Tom Jones and Engelbert.

Arthur is now about to set the seal on a successful career by flying to Hollywood in October for a Sinatra session in Hollywood. Frank will be singing 12 songs by Rod McKuen. All of them arranged by Arthur Greenslade.

How come Frank picked a British arranger for an important session? Especially when he has previously worked with such American greats as Axel Stordahl, Billy May, Nelson Riddle and Buddy Bregman? A



ARTHUR GREENSLADE (left) and ROD MCKUEN

British arranger, moreover, whom he has never met!

It all came about when Arthur was introduced to Rod McKuen by Kenneth Hume, late husband of Shirley Bassey. "I had done a Danny Williams LP for Kenneth," says Arthur Greenslade. "And apparently Rod was very impressed with it."

"Rod wanted to record three LPs in Britain. One with

a British arranger, the others with Americans.

"But after hearing my Danny Williams album, Rod asked me to do all three LPs. We did them in July of last year. One, in fact, was issued here. It was titled 'Listen To The Warm.'

"Then, Rod and I did a film together. He wrote the music, and I orchestrated it. The film

was 'Joanna' — title of Scott Walker's big hit.

"Next step was when Rod flew back to Britain in June this year and I orchestrated about 60 titles for him.

"Rod was a big friend of Frank Sinatra's, and 12 titles were recorded as glorified demos for Frank to hear. We used top session men and Rod took the tapes back to New York, where he was spending the weekend with Frank.

"That was around July 5.

"I was sitting having a cup of tea one Sunday evening shortly afterwards when the phone rang. The operator asked me to take a call from New York. I expected Rod to come on the line. Then a voice said: "Hello, Art — this is Frank Sinatra. So I fainted!" "When I got my breath back, I said: 'Hello Frank' — and everyone in the house dived to the extension phones.

"Frank was charming, and very complimentary about my 'charts,' as he called the arrangements. He said we must get together. He added he hoped to come to Europe soon.

"We are having to have the arrangements re-copied as the keys are a little cockeyed for Frank. But I shall be flying out for the actual session. Though I don't expect I shall be allowed to conduct.

"I consider it a tremendous honour to write for Frank. Of course, the Americans have some great arrangers, but so do we. And we shouldn't forget this. I'm thinking of men who leave me standing — fellows like Johnny Spence and Johnny Gregory. They're fabulous arrangers.

"I must admit that I do my best work when I'm under pressure. I leave everything to the last minute. I must have given producers heart attacks at times. I often start work the night before for a session the next morning. In my opinion, first thoughts are best.

"The only thing that would stop the session was if I dropped dead. And if I dropped dead, then I couldn't care less about the session, could I? — Laurie Henshaw.

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POP SINGLES

by Chris Welch

The Move, and a return to gimmick-free music

MOVE: "Wild Tiger Woman" (Regal Zonophone). While not as good as "Fire Brigade" this Roy Wood composition is a good indication of the Move's return to gimmick free music. A sort of boogie beat underpins the guitar, and the vocals have that odd "wah wah" effect that is a Move trade mark. I don't know many wild tiger women, so I cannot speak from experience, but I once went to a cocktail party with an aggressive cat girl, and if she is anything to go by, this should be a hit.



MOVE: trade mark

the background, and banjo and tuba grumble effectively.

SPOOKY TOOTH: "The Weight" (Island). Lots of people are dashing about to cover this superb Jaime Robbie Robertson song which stems from Bob Dylan's band. I first heard the original which Eric Clapton played me a couple of weeks ago, and at the time it seemed an absolute knock out. When played with in the grim walls of my reviewing cell, it seems practically a work of genius. Spooky are a great band, deserving a break, and they make a fine version, as does Jackie de Shannon on Liberty.

JAIME ROBBIE ROBERTSON, RICK DANKO, RICHARD MANUEL, GARTH HUDSON, LEVON HELM: "The Weight" (Capitol). This is even worse than Dave Dee, Dozy, Beaky, Mick and Tich. At least they stuck to Christian names. Now these gents are insisting on using all their names on record labels. They are the musicians who play at Bob Dylan's house The Big Pink, and produce four minutes forty seconds of sheer delight. A relaxed, typically Dylan feel hangs over their work, as if they have all the time and talent in the world.

MARY HOPKIN: "Those Were The Days" (Apple). One has the feeling Apple will soon be taking over the whole of the chart if their releases continue to be of such a high standard. Pretty Miss Hopkins sings this elderly song with a charm that occasionally takes on the extra bite of a Lotte Lenya performance. The backing is of the type that would be described in some circles as "jog-along" while a children's choir whisper in

VINCE EDWARD: "Aquarius" (United Artists). From that Knickers In The Wind West End show Hair and all about the new age when peace will guide the planets and love will steer the stars. Vince is an ex-shipyard worker from Tyneside who has been with various groups as the saying goes and has landed a role in the Love-Rock musical that threatens to blow all London asunder soon. A fine, dramatic performance that reminds faintly of Arthur Brown in astrological mood.

JOHN ROWLES: "The Pain Goes On Forever" (MCA). John has a fine, deep voice and coupling his talents to a strong arrangement and tune makes a chart certainty. This is no lush ballad, but a strong up tempo performance that should be an example to the rest of the balladeers.

BLACK DYKE MILLS BAND: "Thingumybob" (Apple). The days when other artists got hits with Lennon-McCartney songs seemed to be over, but hearing this fabulous performance by the finest brass band in't country on the theme from the TV series one reacts: "HIT!" The interplay between the various sections is quite remarkable and they even manage to swing like the clappers.

TREMELOES: "My Little Lady" (CBS). Trumpets are also the standout feature of this bright and inventive arrangement that has the infectious qualities of some French pop records. One thinks immediately of the amazing Antoine whose records are currently all the rage among the hippies.



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SUNSHINE SURFING music is back in the Top Ten — again peddled merrily by the West Coast wizards of electronic recorded music, the Beach Boys. Their new single "Do It Again" has brought the tang of the surf and the gaiety of a sunny California beach back into the MM Pop 30.

"Yes, it has got the old Beach Boys surfing sound, I suppose," said Beach Boy brother Carl Wilson to the MM this week. "It's back to that surfing idea, with the voice harmony and simple, direct melody and lyrics."

"But we didn't plan the record as a return to the surf or anything. We just did it one day round a piano in the studios."

IDEA

"Brian (Wilson) just had the idea and played it over to us. We improvised on that and recorded it very quickly, in about five minutes. It's certainly not an old track of ours; in fact it was recorded only three weeks before it was released. We just liked how it turned out and decided to release it."

The Beach Boys are getting into a variety of different types of music in

BEACH BOYS REVIVE SURF SOUND

their recordings at the moment. "There are a lot of different things happening. We're letting them happen and seeing what comes out. For instance, we've just done a very soft thing, like a waltz, which is very pretty."

They are more together these days, said Carl. At one time, Brian was the fountainhead of ideas and creativity but today the other four boys and Brian's deputy Bruce Johnston contribute far more to their recorded sound than ever before.

"It's more of a group effort; we are all getting ideas and putting them

forward. For example, Dennis is writing some fine songs at the moment. But I wouldn't say the Beach Boys had any particular musical direction.

"As I say, we are letting things happen, recording ideas and seeing how they develop. We are currently working on a new album and I think when it's released in Britain, there'll be some new ideas for the Beach Boys fans there to listen to."

IMPACT

The group are open to influences around them. They are aware of the impact of groups like Jefferson Airplane and the Doors, as well as the increasing interest being taken in the blues.

"We all buy and listen to a lot of albums even though we don't get to see many groups live. But we are aware; we know for example that a blues group called Canned Heat is happening. I hear they are really a tremendous group in person, too."

Carl and his cohorts would deny that a new Beach Boys' sound is emerging to dominate the group, but they will be doing a lot of new material when they visit Europe

again later this year. The tour, which will probably take in six or seven dates in Britain, is scheduled for late November or early December and Carl said: "We'll be doing the things the Beach Boys have become associated with, but there'll also be a lot of newer things on show that we hope people will like."

STAGE

One of the things they will be doing during their European junket will be filming. "We are to make a film. Not a feature film, but a crew will be with us filming us and we'll be doing some things in London."

"I don't know at this stage exactly what we'll be doing with the film; maybe it'll be used as promotion material. We'll have to wait and see how it turns out."

It could be used as the basis for a Beach Boys TV special or even cinema screen short, however, and is a project which Carl is interested in.

The Beach Boys of course were involved with the Maharishi, the mystic now abandoned by the Beatles, earlier this summer. This, reflects Carl, was probably a mistake.

MISTAKE

"I don't think we should have got involved with him," said Carl. "It was a mistake."

But, he stressed, that didn't mean the group eschewed meditation.

"We still meditate; we haven't been disillusioned by that. It gives an immediate relief of tension, but we didn't realise the long term implications. You have to stay with it for a long time before you really get the benefit of meditation to the full." — ALAN WALSH.

POP goes the trumpet



THE MUSICAL ANALOGY of the comedian who wants to play Hamlet seems to be the trumpeter who wants to throw away his mouth-piece and step up to the microphone as a vocalist.

Louis Satchmo Armstrong started it all when he put down that golden trumpet and growled a few scat vocals years ago. Some say he said it all anyway but there has been a steady stream of trumpeters flexing their vocal chords since old Satchmo.

Here are a few: **HERB ALPERT.** He is now permanently linked with the Mexican Mariachi sound which he has made famous all over the world. But he is in fact an American—born and bred in Los Angeles. Now 33, he has been playing trumpet for about 20 years, studying classical music first, later developing a strong jazz interest.

He listened to men like Dizzy Gillespie and Miles Davis, but when he first heard the late Clifford Brown he forgot ideas of jazz greatness and turned to popular music, becoming a session player on the West Coast.

The Mariachi sound which brought him fame and considerable fortune was created in 1962 when Herb and his partner Jerry Moss arranged a tune called "Twinkle Star," written by composer Sol Lake. They added trumpet, piano, boss drums, mandolin and three voices—and for good measure threw in sound effects of the bullfight: the roar of the crowd and the strident trumpet sounds. A hit sound was born. "Twinkle Star" was renamed "The Lonely Bull"—and Alpert's Tijuana Sound was off and running.

He cut "This Guy's In Love," a song by Burt Bacharach, after he'd sung the song on a TJB TV special—and received a fantastic demand from the public. It made the charts in America and followed up by a leap to number one in Britain.

LOUIS ARMSTRONG. Battling on in his 68th year like a colossus, is the man Joe Public thinks

of when you say trumpet. He is the man who set all the standards of jazz trumpet playing but has always enjoyed singing in his own, much-copied but never equalled, gravelly style. He has perfect timing and an innate sense of rhythm, whether he's blowing his horn or singing "Wonderful World," the big hit of earlier this summer which made number one in the MM Pop 30.

BILLY ECKSTINE—known as Mr. B—is another singer/trumpeter who has the distinction of leading his own band on trumpet and vocals with Dizzy Gillespie sitting in the lead trumpet chair.

Born in Pittsburgh, Eckstine was singing at Chicago's De Lisa Club when he was heard and signed by pianist/bandleader Earl Hines. He joined the band, doubling on trumpet, and their recording of "Skylark" became a hit.

His next step was the management of a small club which was unsuccessful and B formed the band that also featured Dizzy. It played new and progressive music, but again it proved impossible to keep the band together and Billy turned to solo work as a vocalist and trumpet player.

KENNY BALL. One of our leading jazz group leaders, Kenny leaped into prominence with a jazz version of "Samantha" on which Kenny handled the vocal.

Ilford-born Kenny made his professional debut at 21 with the Sid Phillips band, after playing for the Charlie Galbraith Jazz Band as a semi-pro. He left Phillips to play with the Eric Delaney band, then returned to the Phillips' trumpet chair before joining Terry Lightfoot.

In 1958 he quit and formed his own band and in the early days of the trad boom the band did exceptionally well playing all round the country and on radio and TV. In 1961, the band released "Samantha" which made its way into the top ten.

He followed up with a variety of hits including "March Of The Siamese Children," "Someday" and "Midnight In Moscow."

AL HIRT. Billed in America as that country's greatest trumpet/entertainer. He's certainly great—tipping in at over 20 stone and he plays fine horn. But America sees him as an enter-

tainor. The Yanks love a fat man—and a fat man who can sing and play horn, that's something else.

He was born in New Orleans in 1922 and initially studied classical music. He served in the war and returned to the big bands after discharge—working with the bands of the Dorsey Brothers, Ray McKinley and Horace Heidt.

His recordings too have been very successful — his single "Java" earned him a Gold Disc and he has won many international show business awards.

LOUIS PRIMA. Louis' band provides a whole, fast-moving show that rips up the audience every time. Louis' name was linked with his former wife Keely Smith for years but she is now pursuing a successful solo career.

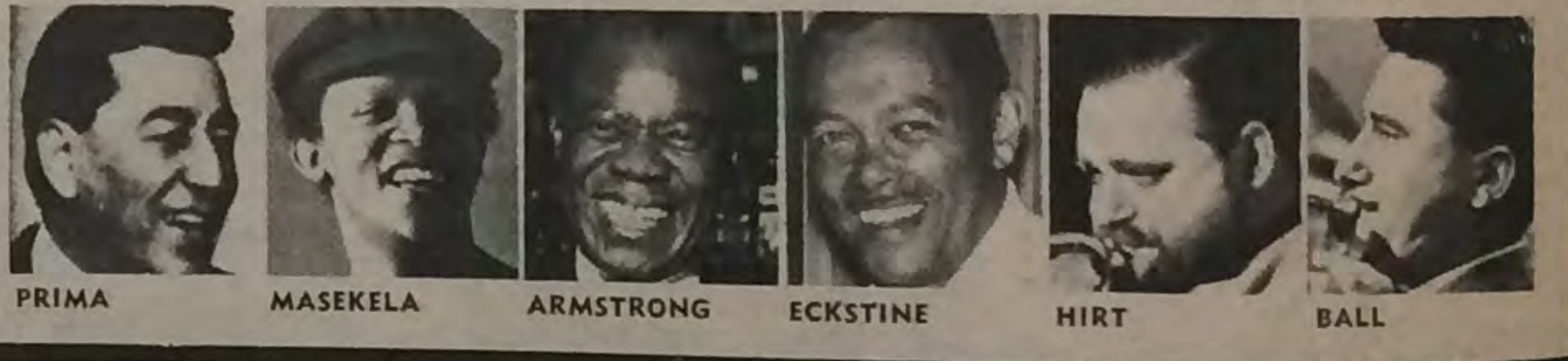
Louis has been a top trumpet man and vocal entertainer in a fast, ebullient style since before the war. Of Italian origin, he really hit the scene when he appeared in a number of Hollywood films in the Fifties, as well as making hit records like "Buona Sera," "Black Magic" and "Oh, Marie."

But he's another musician who has come up through the jazz field — he worked with name bands in the Thirties and in fact wrote the Benny Goodman speciality "Sing Sing Sing" and the standard "A Sunday Kind Of Love."

HUGH MASAKELA. South African trumpeter who had a big hit with "Grazin' In The Grass" in the States.

Born in 1939 in Witbank, South Africa, he fell under the spell of the trumpet when he saw Kirk Douglas in the film "Young Man With A Horn." His School headmaster acquired a horn for him and after a few months practice, he was playing in clubs and street bands around Johannesburg.

He studied music seriously in South Africa and earned a scholarship to London's Royal Academy of Music. Another scholarship in 1960 took him to America where Harry Belafonte subsidised him while he studied at the Manhattan School of Music. In 1964 he married South African singer Miriam Makeba and started recording.



KALEIDOSCOPE Jenny Artichoke



TF 964



BLIND DATE



PETE BRACKLEY

THE MOVE: "Wild Tiger Woman" (Regal Zonophone).

That's the kind of record I'd lead a programme with. It's got to be the Move. It would lift up a programme and I like this sort of beat. I think it will make it in the chart — which means nothing because the number of records I thought would be hits and never made it must run into millions.

JOHN FRED & HIS PLAYBOY BAND: "Little Dum Dum" (Pye).

I kept waiting for it to happen and it didn't. I don't know who it is, but it sounds American. I don't see this one happening at all.

FRANK SINATRA: "(You Are) My Way Of Life" (Reprise).

Frank Sinatra. Personally, I can't see anything happening with this. Sometimes with this sort of song you don't like it first time but it grows on you — I don't think I will ever get to like this. There is nothing special about it.

VINCE EDWARD: "Aquarius" (United Artists).

This is from Hair. I think this is a better version than the one on the Ameri-

can album, the On the America show song, but a commercial thing on the a some of the other because of the if this could be

BEATLES: "He

I've listened to wants to review Obviously it's got of copies. I like for the trem although in each happening. The I thought I had sequently found was supposed Beatles say this is discordant. If it would be a trem

GARY LEWIS: "Gated Wh... I listened to th I have a syste records I immedi the ones I'm no and the ones I out. This was on

JEFFERSON AIRPLANE

arrive
by
bus

JEFFERSON Airplane arrived in London last week in a double decker bus filled with the group, their 20-odd strong entourage, four-man light team and baggage.

Earlier at the airport, travellers to distant parts turned in wonder at the wildly dressed group that filed out of the airport building towards the coach. One girl had her orange hair whipped into a candy floss shape by the wind, while the group's road manager, Bill Laudner, held on to his leather top hat. Coloured stockings, shirts, cloaks and sun glasses abounded.

Before they boarded the bus, the group posed for photographs, Grace Slick hiding her pretty features in the large fur collar of her coat as drizzle sprayed them.



IMPORTANCE

With the luggage loaded and the Jefferson Airplane settled in amongst their friends we began the bumpy trip back into the heart of London and I prised two of the group, drummer Spencer Dryden and bassist Jack Casady, out of the throng to talk about the Airplane.

Their two albums, "After Bathing At Baxter's" and "Surrealistic Pillow" have been quite well received but their singles, such as "Somebody To Love" and "White Rabbit," which made top position in the U.S. charts have not happened here. RCA Records release their latest single, "If You Feel Like China Breaking" this week. Did the group attach much importance to singles?

"We don't really make singles," replied Spencer. "On the last album we talked for four weeks trying to decide what to use as a single. We played the album to various people, like deejays, and when the consensus came down we said 'OK release it.' But we are really an album group. We like to sell singles because they get to more people but I don't think the band depends on that."

While they are here the group will perform in a free concert at Battersea Park. "I wanted to play in Hyde Park," said Spencer. "I heard that the Traffic played there. We'd like

tony wilson shares the ride

to break the precedent set by the Sunday-afternoon band concerts in Hyde Park. Not that I have anything against Battersea, but in Hyde Park you don't have the distractions of roller coasters and things like that."

Now one of the biggest draws on the American group scene the Airplane have been together about four years. The leader and founder is singer Marty Ballin. He met up with Paul Kantner and Jorma Kaukonen, both guitarists, then Spencer Dryden joined on drums. He had worked with jazzman Charles Lloyd. Bassist Jack Casady was added and finally, ex-model Grace Slick became an Airplane crew member after

singing with another group. "Everybody came from a different musical background" said Jack, "and we all listen to different kinds of music. We used to have a lot of musical division until recently."

The group have their own big light show and this works closely with the group on its actual stage act. Nothing is planned about what slides and colours are used though. "They work with us all the time so they know us, they do it as they see it," said Spencer.

Talk turned to the group's stage act. "It's disorganised" said Spencer. "We never know what's going to happen. It's different every time. We have no stage presence. From the public's point of view it's either

a circus or could be boring. It depends on what you expect."

The group use improvisation in their music built on a tune and it is a fairly spontaneous reaction. "There is a framework that is basically the same," explained Spencer, "but things get improvised. Somebody will start to play something and everybody else will just fall in. There is a framework but it's loose."

The bus reached the hotel shortly after this and the Jefferson Airplane and friends began disembarking. "They're just a bunch of freaks along for the ride," grinned Spencer. The Jefferson Airplane had landed and, from the furry depths of her collar, Grace Slick smiled.

BRADY

can album, the tempo is a bit different. On the American album it is obviously a show song, but this has been done as a commercial thing. It's one of the best songs on the album and I don't think some of the others will be published here because of the language. I don't know if this could be a hit.

BEATLES: "Hey Jude" (Apple).

I've listened to this quite a lot and who wants to review a Beatles record anyway? Obviously it's going to sell an awful lot of copies. I liked this first time except for the tremendously long ending, although in each chorus something new is happening. The other side, "Revolution" I thought I had a bad pressing but subsequently found out that was the way it was supposed to sound because the Beatles say this is the sound of revolution, discordant. If it wasn't so distorted it would be a tremendous number.

GARY LEWIS & THE PLAYBOYS: "Sealed With A Kiss" (Liberty).

I listened to this record the other day. I have a system where I put all the records I immediately like into one file, and the ones I'm not sure about in another, and the ones I don't like at all I throw out. This was one I threw out.

singles out the new singles

FAMILY DOGG: "Brown-Eyed Girl" (Fontana).

There's a little bit of everything in that. There are some chord sequences that remind me of other things. There are some Tremeloe-ish sounds. I'd like to be able to hear the lyric better. It's nice, but I'd be very surprised if anything much happens to it.

KALEIDOSCOPE: "Jenny Artichoke" (Fontana).

It's obviously about Jenny and that's all I can get out of it except that she is a versatile lady who climbs flagpoles and looks out of portholes. I don't recognise the group. I don't like it.

JACKIE LOMAX: "Sour Milk Sea" (Apple).

This is a great discotheque record. George Harrison produced it and it is sung by Jackie Lomax. Again I think it is a good programme opener, a record with a lift.

SANDIE SHAW: "Those Were The Days" (Pye).

It's "Those Were The Days" and it's not the Mary Hopkin one so I am biased against it immediately. It's Sandie Shaw. The song is tremendous and I understand

Paul McCartney found it in the States and has had it for quite a few years. I don't know why Sandie has done it — Mary Hopkins has it out and Sandie already has "Together" on release. They really must think this will be a giant hit for Sandie. The Mary Hopkin treatment is much softer — the orchestra is much more gentle and in the bit where Sandie has an adult choir, Mary's version has kids and it sounds marvellous. I think the Mary Hopkin version is much nicer but Sandie is better known so who can tell?

JACKIE DE SHANNON: "The Weight" (Liberty).

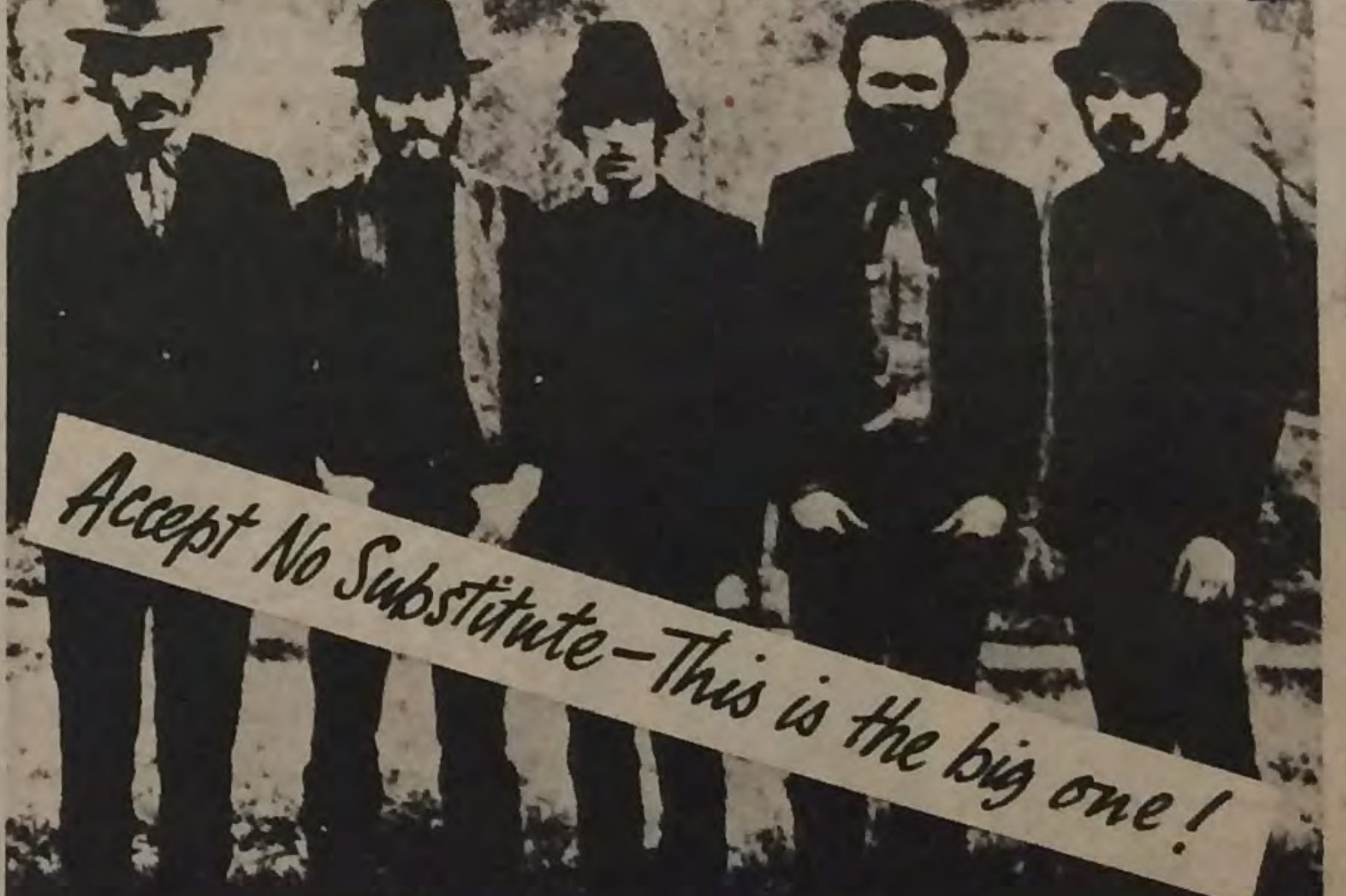
This is called "The Weight" and the singer is Jackie De Shannon. Another version by the Band which I played on Luxembourg and didn't like when I first heard it. Then I got this version and I liked it better but now I think I was probably wrong.

DODIE WEST: "Living In Limbo" (Philips).

If I hadn't just heard a Sandie Shaw record I could have thought this was her at the beginning. Enough, take it off! It's pleasant but really a nothing record. It might be quite nice on an album surrounded by better stuff, but why release it as a single?

MUSIC FROM THE BIG PINK
The original hit version of

THE WEIGHT



Jaime Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, Levon Helm

better known as **THE BAND**
CAPITOL CL15559

Jr. Walker And The All Stars
Hip City—Pt. 2
Tamla Motown TM667



James & Bobby Purify
Help Yourself To My Loving
Bell BLL1024

melody maker lp supplement

folk

THE CRITICS GROUP: "Waterloo - Peterloo" (Argo DA86). Songs from the 1780-1830 period from a number of industries recording the thoughts and reactions of the working man to changes and events in his life. Good album with strong social and historical interest.

NIGEL DENVER: "FOLK OLD AND NEW" (Decca LK4943). Scottish folk singer Nigel Denver with a bunch of traditional and modern songs. Jimmy McLean has written the new ones and arranged the old ones. The combination of these two talents results in an entertaining album with Nigel's strong voice well to the fore of the backing that includes fiddle, accordion, bass drums and guitar.



NIGEL DENVER

EILEEN DONAGHY: "The Boys From County Armagh" (Fontana SFL13037). Should go a bomb in Camden Town and Liverpool. If you're Irish and a long way from home, this is for you. If you're not — forget it!

TIM HART AND MADDY PRIOR: "Folk Songs Of Old England" (Tepee TPRLP102). First album from Tim and Maddy with a selection of traditional material sung pleasantly and unaffectedly to simple and tasteful accompaniments on instruments such as banjo, fiddle, dulcimer, guitar and melodeon. Songs include "The Rambling Sailor," "Bruton Town," "Babes In The Wood" and "The Brisk Young Butcher."

GORDON LIGHTFOOT: "Did She Mention My Name?" (United Artists ULP1199). Canadian singer/songwriter Gordon Lightfoot is impressive with his own material on this album that is very much third stream, somewhere between



PEGGY SEEGER

Don't wait for...

 THE WEIGHT
 WIP 6046

pop and folk. His songs have good lyrics fused with equally good melody lines and Lightfoot performs them well.

EWAN MACCOLL AND PEGGY SEEGER: "The Long Harvest" Vol 9 and 10 (Argo DA 74 and 75). The final two albums in this ten-volume set of ballad matching albums. MacColl and Seeger look at and compare ballads from Britain and America. Two quality records that stand up individually and as part of a set.

ADRIAN MITCHELL AND LEON ROSSELSON: "A Laugh, A Song, And A Handgrenade" (Transatlantic TRA 171). From the show of the same name, Leon and Adrian present a mixture of songs and poems, all their own, that are clever, satirical, often barbed shafts aimed at various social and political targets. A very good, adult album.

VARIOUS ARTISTS: "Blues Like A Shower Of Rain" (Matchbox SDM 142). Country Blues in different styles performed by British blues stylists Jo-Ann Kelly, Dave Kelly, Mike Cooper, Ian

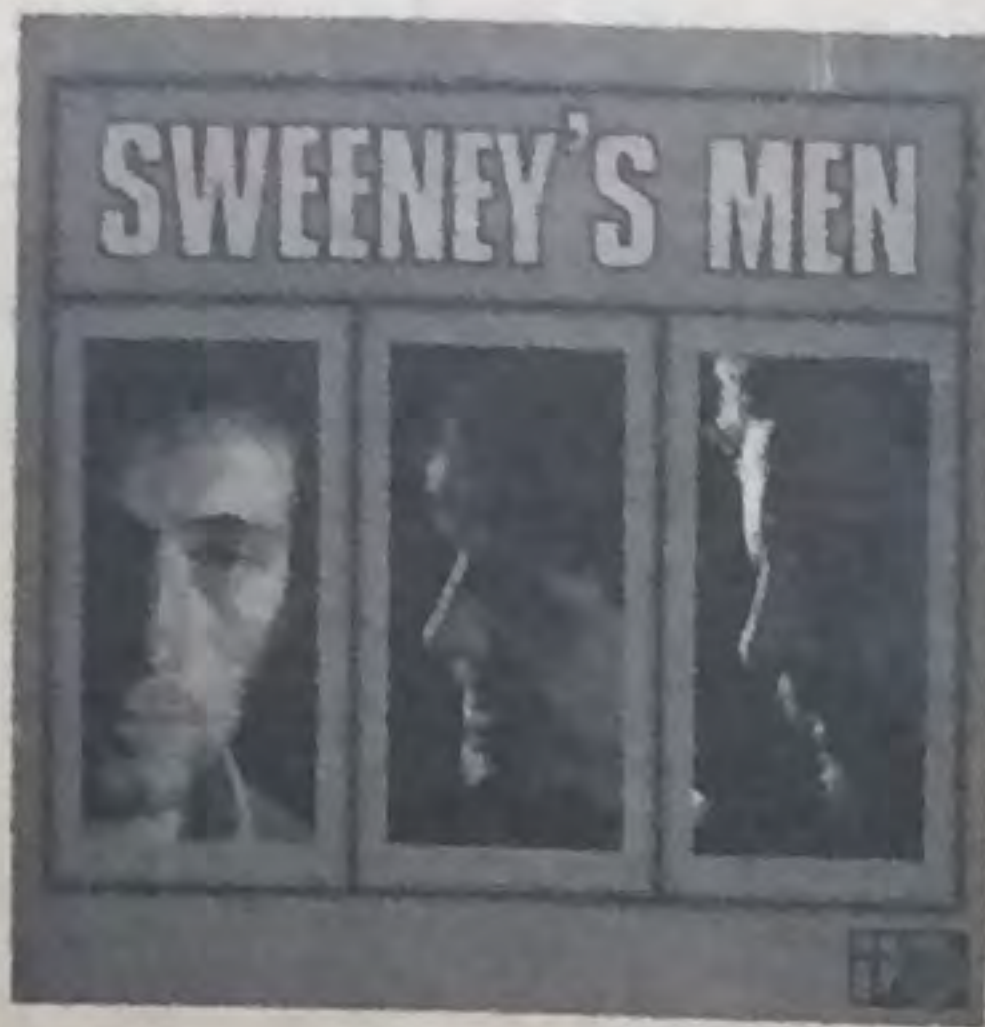


ROSSELSON

Anderson, the Panama Limited Jug Band, Simon and Steve and the Missouri Compromise. Some very good singing and instrumental work particularly from Jo-Ann Kelly and Mike Cooper.

VARIOUS SINGERS: "The Angry Muse" (Argo DA83). The songs on this album come into the category of protest but they relate to specific events and periods over the last three hundred years on both sides of the Atlantic. Some are almost brand-new as in Ewan MacColl's "Brother Did You Weep," an anti-war song written last year, while others date far back like "Epithalamium" (circa 1689), a piece of political lampoonery. Singers are Ewan MacColl, Peggy Seeger and the Critics group.

FOR FOCUS ON FOLK TURN TO PAGE 18



SWEENEY'S MEN: music ranges from Irish traditional tunes to ballads

A look back at Sweeney's Men in their prime

SINCE this album was recorded some months ago Andy Irvine has left Sweeney's Men so it is retrospective as far as the group is concerned but nevertheless is still important because it shows one of the best of the young groups to emerge from the Irish folk scene when the group was in its prime.

The music ranges from Irish traditional tunes and American country music to ballads. The Sweeney's have obtained a distinctive sound on a number of tracks by the use of the acoustic bouzouki combined with guitar, mandoline, harmonica and whistle.

Johnny Moynihan is a very good singer who handles the Irish songs well. He solos on "Rattlin' Roarin' Willie," a song in slip jig time, the easy-paced "Sullivan's John," learnt from street musician and traveller, Pecker Dunne, and leads the other two on the Dublin song "Dicey Riley." He also acquits himself admirably on "The Handsome Cabin Boy" which although originally heard as an English version has become tinged with an Irish feel on the group's version. He also sings a sinister ballad of betrayal and treachery, "Johnston" and makes it one of the best tracks on the album.

Andy Irvine is featured on an American version of the shanty, "Sally Brown," the legendary hunting song, "Reynard The Fox," and a ballad, "Willie O'Winsbury," sung to his own

SWEENEY'S MEN: Rattlin' Roarin' Willie; Sullivan's John; Sally Brown; My Dearest Dear; The Exiles Jig; The Handsome Cabin Boy; Dicey Riley; Tom Dooley; Willie Winsbury; Dance To Your Daddy; The House Carpenter; Johnston; Reynard The Fox. (Transatlantic TRA 170). ...

Andy Irvine (vcls, mandolin, harmonica, gtr); Johnny Moynihan (vcls, bouzouki, tin whistle); Terry Woods (vcls, six and twelve string gtrs, bnjo, concertina).

guitar accompaniment, which has a pleasing simplicity that makes this an outstanding track.

Terry Woods' particular forte is American songs. He leads the group on their own stylish interpretation of "Tom Dooley," which is similar to the Doc Watson version, with guitar-bouzouki-mandolin backing. He accompanies himself on banjo for his solo track, "The House Carpenter," based on Clarence Ashley's version but his best track, perhaps, is "My Dearest Dear," a love song with the words from Peggy Seeger and the tune by Terry which gives the song an Irish-American feel.

The only instrumental track is a slip jig, "The Exiles Jig."

Altogether an entertaining album by three singers and musicians who are obviously not afraid to move outside their own native traditions to find material that they think suitable and showing that group work is not just a matter of three people singing together but having the ability to break down into segments to give their music character and purpose.—TONY WILSON



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jazz

LOUIS ARMSTRONG: "Disney Songs The Satchmo Way" (Buena Vista). A recent album that proves Louis is still blowing mightily. The songs may not be to everyone's taste but Louis gives them his special treatment with a chuckle that overrides all.

ACKER BILK: "The Veritable Mr Bilk" (Columbia). Two sides of Acker — one, recorded during a 1966 tour of New Zealand, deals with the traddier aspects. The second, with guest Ronnie Ross (bari), is a mainstream set recorded in London. Not an outstanding LP but a lot of solid and swinging jazz.

DONALD BYRD: "Blackjack" (Blue Note BST 84359). Byrd is a steady, reliable trumpet player; Hank Mobley (tr), Cedar Walton (pno) and the rhythm section are all up to par. If you are prepared to settle for good, routine blowing, this is worth acquiring.

ORNETTE COLEMAN: "The Music Of Ornette Coleman" (RCA Victor RD7944). The Philadelphia Woodwind Quintet and the Chamber Symphony of the Philadelphia Quartet play Ornette's "serious" music, with "trumpet interludes" by Ornette. Limited interest for strict jazz fans.

DUKE ELLINGTON: "Ellington 1953/4" (World Sound T708). This reissue of a Capitol LP, titled "The Best Of Duke Ellington," includes the then new arrangement of "Rockin' In Rhythm" and remouldings of "Black And Tan," "Caravan" and other Duke items. Recommended.

DUKE ELLINGTON: "Pretty Woman" (RCA Victor RD7942). The mid-1940s are not generally accepted as Duke's most golden era, but there is much wonderful music on these 1945-6 tracks with line-ups that include Ray Nance, Cat Anderson, Shorty Baker, Lawrence Brown, Johnny Hodges, Jimmy Hamilton, Harry Carney, Oscar Pettiford and



ORNETTE COLEMAN

Sonny Greer, as well as singers Joya Sherrill, Al Hibbler and Ray Nance.

BILL EVANS — JIM HALL: "Undercurrent" (World Record Club T741). Superb interplay by piano and guitar on a series of great duets. A most satisfying album of thoughtful jazz.

DUSKO GOYKOVICH: "Swinging Macedonia" (Columbia SX6260). Yugoslav trumpeter Goykovich, who earned his spurs with Woody Herman, leads a first-rate sextet including expatriate Nathan Davis on tenor. Good, imaginative modern blowing.

LIONEL HAMPTON: "Newport Uproar" (RCA Victor RD7933). A superb set from the master of the vibes with a fine band and soloists and excellent arrangements from Quincy Jones and Thad Jones.

LIONEL HAMPTON: "You Better Know It" (World Record Club T734). Smooth, swinging jazz to soothe your nerves made in 1964 with Hampton leading Clark Terry,

Ben Webster, Hank Jones, Milt Hinton and Osie Johnson.

TUBBY HAYES: "Mexican Green" (Fontana SFJL911). The Hayes Quartet — Hayes, Mike Payne, Ron Mathewson and Tony Levin — produce an admirable, and at times virtuoso, album. Some nice flute as well as excellent tenor.

WOODY HERMAN: "The Best of Woody Herman" (CBS Realm 52551). The Herman band has always gone in for excitement, good musicianship and plenty of beat, and his '45-'46 Herd with Flip Phillips, Bill Harris, Ralph Burns, Chubby Jackson and Dave Tough was one of the best ever. Such gems as "Wild Root," "Apple Honey" and "The Good Earth" are included on this first-rate reissue set.

STAN KENTON: "The World We Know" (Capitol T2810). Band performances, with Kenton's piano the only solo voice. The material is heavily romantic and some may dismiss it as mere mood music, but Kenton fans will find it gets better with every playing.

BOBBY HUTCHERSON: "Stick-Up!" (Blue Note BST 84244). A fine album from Hutcherson (vibes), Joe Henderson (tr), McCoy Tyner (pno), Herbie Lewis (bass), Billy Higgins (drs). Great solos and interesting themes written by Hutcherson.

J. J. JOHNSON — KAI WINDING: "The Great Kai And J.J." (World Stereo ST688). The two swift trombonists were reunited for these 1960 sessions with Bill Evans in both rhythm sections. Among the better tracks are "Blue Monk," "Side By Side" and "Just For A Thrill." A reissue.

HANK MOBLEY: "Hi Voltage" (Blue Note BST 84273). A disappointing set despite the presence of Mobley, Blue Mitchell, Jackie McLean and a fine rhythm section. All too predictable. Nobody plays badly, but there is little to remember.

OLIVER NELSON: "Live From Los Angeles" (Impulse! M1PL510). Good big band jazz from a unit Nelson assembled on the West Coast. Soloists make up for lack of stature with a lot of enthusiastic blowing. Stand-outs are altoist Frank Strozier and young tenorist Tom Scott.

BUD POWELL: "A Portrait Of Monk" (CBS Realm 52566). Despite the title, four of these eight tracks are Monk tunes. Recorded during Powell's Paris period this hardly ranks with his very best, but there is still some great piano and he is well backed by Kenny Clarke and Pierre Michelot.

RAY RUSSELL QUARTET: "Turn Circle" (CBS Realm 52586). A most interesting first album with original material and ideas from guitarist Russell and the group. On the fringe of avant garde jazz while retaining a Romantic feel.

PEE WEE RUSSELL — RED ALLEN: "College Concert" (Impulse! M1PL509). A live concert made six months before Allen's death and he is not at his best. At first hearing it doesn't sound all that relaxed, but repeated plays uncover the subtleties of all the musicians, and especially those of Pee Wee.

ARCHIE SHEPP: "Mama Too Tight" (Impulse! S1PL508). Shepp's two trombone unit in a typical fascinating set. Reminiscent in parts of the music he played at Ronnie's, its spectrum is wide and there are magnificent moments. Shepp

Paul Oliver as an adjunct to his new book—Screening The Blues—Aspects Of The Blues Tradition, this collection offers 16 varied examples of the tradition from the period 1927-36. Butterbeans and Susie, Bumble Bee Slim, Memphis Minnie and Lucille Bogan are among the singers represented.

JOE TURNER: "SINGING THE BLUES" (Stateside SL10226). Everything here is vigorously sung, incisively timed and on the best tracks Turner manages to concentrate enormous vitality, enjoyment, power and rhythmic fluency into the old 12-bar form.

T-BONE WALKER: "The



JAZZ LP OF THE MONTH

FOR POP AND JAZZ FAN ALIKE...

IT IS rare for a jazz group to be surrounded by critical acclaim and also find itself a firm favourite among pop fans. But such a fate befell the Gary Burton Quartet after their impressive British debut last year. There are, of course, elements of current pop practices in the Burton Quartet's music. These are supplied on this album mainly by Coryell and Moses, but the sheer jazz qualities of the group and their work here make this a worthy choice as jazz album of the month.

Astute

Coryell was aptly described by Ron Atkins of The Guardian as being able to do everything with a guitar except solo on it. Evidence of how astute that judgment is abounds here, but paradoxically it is the relationship between guitar and vibes which makes the most memorable music of the album. Their partnership is a beautiful thing, and Coryell's recent departure must leave Burton with a difficult problem.

Image

As I said in the original review, "this LP will appeal to a much wider audience than the normal jazz release, but those fans who are sceptical of the Burton group's image — the Jimi Hendrix haircuts, the kaffans, etc.—should also get this. It's the kind of album that allays many of the fears for the future of of jazz."—BOB HOUSTON

GARY BURTON QUARTET: "Lofty Fake Anagram." June 15, 1967; Feelings And Things; Fleurette Africaine; I'm Your Pal; Lines; The Beach; Mother Of The Dead Man; Good Citizen Swallow; General Mojo Cuts Up (RCA Victor SF7923).

Burton (vbs), Larry Coryell (gtr), Steve Swallow (bass), Bob Moses (drs).

fans will love it, others should make an effort to hear it.

HORACE SILVER QUIN- TET: "Serenade To A Soul Sister" (Blue Note BST 84277). The Silver brand of straight-down-the-line jazz never palls, and this is another worthwhile acquisition which features Stanley Turrentine's tenor.

JIMMY SMITH: "Greatest Hits" (Blue Note BST 89901). This two-album package from Smith's golden age with Blue Note should convince unbelievers that Smith is the supreme jazz organist.

STANLEY TURRENTINE: "Easy Walker" (Blue Note BST 84268). A nice, relaxed set from Turrentine's tenor backed by the excellent McCoy Tyner (pno), Bob Cranshaw (bass) and Mickey Roker (drs).

BEN WEBSTER: "See You At The Fair" (World Record Club T702). Few people can play a ballad like Webster and on these 1964 tracks, made with Hank Jones, Roger Kellaway, Richard Davis and Osie Johnson, he spins the old Webster web of melodic magic.

CLARENCE WILLIAMS: "Clarence Williams Rarities" (Parlophone PMC7049). These 16 tracks, recorded in New York by varied units under Williams' direction between 1923 and '30, are well titled indeed. All are rare and one item has never been issued before. Louis, Bechet, Ladnier and Jimmy Harrison are among those featured.



RED ALLEN



BILLIE HOLIDAY: probably greatest ever

BLUES AND VOCAL JAZZ

BILLIE HOLIDAY (Wing). Billie was probably the greatest ever female jazz singer and this reissue offers some of her best performances recorded in 1939 and 1944. At 13s 11d a tremendous bargain.

LIGHTNIN' HOPKINS: "Earth Blues" (Minit MLL40006E). There's no shortage of Hopkins albums, but this set — made up of titles from Sam Hopkins' early recording career — must be considered by all his admirers. "Worried Life," "Drinkin' Woman" and "Let Me Play With Your Poodle" are among these late Forties items.

"SCREENING THE BLUES" (CBS 63288). Compiled by

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pop

ARS NOVA (Electra), Poetry weaved against an insidious mixture of contemporary hard rock and medieval music.

CLIFF BENNETT AND HIS BAND: "Cliff Bennett Branches Out" (Parlophone). Group veteran Cliff Bennett, backed by the brass and reeds of his band, is heard on a set of mainly up-tempo numbers. Cliff, vocally, never overreaches himself on such tunes as "You're Breaking Me Up," "Good Times," "You're The One For Me" and "I Take What I Want," backed by bright, punchy arrangements making this an enjoyable album.

SKIP BIFFERTY: (RCA Victor). Brilliant first album by a struggling group that deserve recognition. They write excellent material and have a pleasant combination of humour and dedication, plus instrumental and vocal ability. Graham Bell must be a big star, and the group must be a big success, if discerning ear holes are still open.

BLUES ANYTIME: "An Anthology Of British Blues, Volumes 1 and 2" (Immediate). A look back at the British blues scene of 1965 and 1966. Eric Clapton is the star and there are also tracks from, among others, John Mayall, Jimmy Page, Savoy Brown and Jo-Ann Kelly. Mick Jagger plays harmonica on one Clapton track.

DUNCAN BROWNE: "Give Me Take You" (Immediate). Thoughtful arrangements sung with delicacy and taste by young and good looking Mr. Browne, but unfortunately a trifle dull as they are much in the same mood. However, as Duncan has written all his own songs, he obviously has great potential for the future.

JOHNNY CASH: "At Folsom Prison" (CBS). Remarkable set made before an audience of prisoners in California's Folsom Prison. Cash proves his supremacy in this field with an album that will probably become something of a collector's piece.

BING CROSBY: "Merry Christmas," "Christmas Round The World" (MCA). Lead biscuit to MCA for being the first out this year with Christmas records — in August. We don't wish to dwell on the thought except to say that it's predictable Crosby.

VIC DAMONE: "My Baby Loves To Swing" (World Record Club). Vic has an excellent voice and sings in tune, but he sounds so out of date.

JACKIE DE SHANNON: "Great Performances" (Liberty). Jackie has a pleasant voice that never grates on you. But the best thing about this record is the material.

FATS DOMINO: "Fantastic Fats" (Stateside). Sixteen groovy tracks that roll along with that rocking piano beat and even the girlie chorus is palatable when Fats is doing his speaking-singing bit.

BOBBY DOYLE: "The Bobby Doyle Introductory Offer" (Warner Bros.). Lightweight soul from a new name to the British market. Listenable but lacks vitality enough to make it notable.

JULIE DRISCOLL - BRIAN AUGER: "Jools/Brian" (Music For Pleasure). An uneven set of early, separate, Driscoll and Auger recordings. Some nice moments but not really the very best of either.

ROBERT EARL: "Walk Hand In Hand With Me" (Wing). Big ballads in the corny, euphoric style of the Fifties.

EARTH OPERA: (Elektra). Too many influences and not enough original lyrical or musical thought from this new Boston group. Profound for its own sake.

BILLY ECKSTINE-QUINCY JONES: "At Basin Street East" (Fontana Special). A wonderful live recording. Mr. B soaring away in peak form. Quincy's arrangements are out of this world.

ELECTION (Elektra). Good debut album from a relatively new group. Included is their first single, "Nevertheless," which like the rest of the material is original. The group have a full, musical West Coast oriented sound.

THE EVER-GREEN BLUES: "7 Do Eleven" (Mercury).



AN EXCITING AND REWARDING SET

POP LP OF THE MONTH



FINEST value of the month was the double album recorded "live" and in the studio by Cream during the long stay in America. Although the group are splitting up, they still have quite a lot more material "in the can" so this is unlikely to be the last we shall hear of the trio, but it is certainly their best on record to date.

The studio tracks reveal fine playing by Eric Clapton and original compositions by Jack Bruce, with the inimit-

able Ginger Baker in charge of percussion.

The "live" tracks include a fantastic "Spoonful" on which Eric's guitar playing excels, plus features for Bruce on "Traintime" — a traditional harmonica shout-up, and Baker on his mammoth drum solo which lasts about 15 minutes.

As well as the wilder blowing tracks, there are several thoughtful arrangements, which show Cream had only

scratched the surface of their potential development.

Heavy work schedules probably prevented them from concentrating enough on rehearsals and song writing which could have made them more the co-operative group heard on "As You Said."

An exciting and rewarding set, and one of the great records of the year, as well as the month. — **CHRIS WELCH.**

Despite the title this has little to do with the blues. It is, in fact, an average West Coast rock group with nothing out of the ordinary to offer.

JOSE FELICIANO: "Feliciano!" (RCA Victor). A swinging set by blind guitarist/singer Jose Feliciano who weaves his unique style around songs like "Sunny" and "And I Love Her."

FEVER TREE: (UNI). A splendid example of progressive American pop produced by Scott and Vivian Holtzman featuring strings and horns as well as basic group sounds. Rob Landes supplies piano, organ, harp, flute, bass recorder, clavichord, harpsicord and cello and is obviously a talent to be reckoned with.

INEZ AND CHARLIE FOX: "Come By Here" (Direction). There are some good sounds here, but they are beginning to sound old.

ARETHA FRANKLIN: "Aretha Now" (Atlantic). A great soulful album from the Queen of Emotion. She gives a lesson in what the blues is about. Her leaping, soaring voice and delicate blues piano are a joy.

PETER GREEN'S FLEETWOOD MAC: "Mr Wonderful" (Blue Horizon). "Safe line" unadventurous British blues that seems rather dull after recent albums by Ten Years After and the Cream. Guest artists Christine Perfect and Duster Bennett on piano and harmonica swell the sound a little and Jeremy Spencer adds some nice slide guitar.

RICHARD HARRIS: "A Tramp Is Shining" (RCA Victor). Richard Harris is a fine looking chap as the colour pictures on this album will demonstrate. The songs, by Jim Webb, are so contemporary if a little obscure. And Mr Harris has a lot of wistful charm in his delivery. But as for singing, who's kidding who? As a singer he's a fine actor. Includes "Didn't We," "Paper Chase," "MacArthur Park," "If You Must Leave My Life."

THE HOUR GLASS (Liberty). Exciting but unsensational West Coast-plus-Soul sounds. They've got it together. But so have a thousand other similar groups.

HOLLIES: "Greatest Hits" (Parlophone). A fascinating set that traces this most

consistent group from 1963 to 1968. Fine vocal harmonies and bright arrangements.

JACKY: "White Horses" (Phillips Stereo). Jackie Lee need never go back to session singing on this showing. She has a wistful original approach but can also belt 'em out. Nice debut album.

BILL KENNY: "Sings The Golden Hits Of The Ink Spots" (Fontana Special). The Ink Spots' former high-note man leads a re-created group through some of their old hits. For all but the nostalgic it will probably sound faintly hilarious these days.

ABBE LANE (Fontana Special). You really need to see this gorgeous chick moving around to get the full flavour but this is a fair stab at a wide range of material with expert Latin backings from Xavier Cugat.

BRENDA LEE: "Merry Christmas" (MCA). God, Christmas albums already. Brenda rocks a bit on what can only be called ugh! songs.

BRENDA LEE AND PETE FOUNTAIN: "For The First Time" (MCA). The dynamic Miss Lee and clarinetist Pete Fountain swing along on numbers like "Cabaret," "There's A Kind Of Hush," "Mood Indigo," and "I Gotta Right To Sing The Blues."

JIMMY McCracklin: "A Piece Of Jimmy McCracklin" (Minit). A soulful singer who puts over a song with excitement and a lot of feel.

MIREILLE MATHIEU: "Live At The Paris Olympia" (Columbia). Despite the denials of her followers, she does sound like Edith Piaf. But who's complaining? So, roll up for the heavy dramatic bit with all the nasals ringing out, the weepy middle eights and a near hysterical audience.

MINDBENDERS (Fontana Special). Average beat music from the Mindbenders, neatly done but not particularly memorable. Tracks include "A Groovy Kind Of Love."

GUY MITCHELL: "Traveling Shoes" (London). New Nashville recordings, of old Mitchell hits like "Singing The Blues," and "Truly, Truly Fair" as well as new songs. The voice has lost a little of its zest, but his old fans should be satisfied.

WILLIE MITCHELL: "Soul Serenade" (London). An exciting, soul record ideal for do-it-yourself rave ups. Includes "Papa's Got A Brand New Bag," "Sunny," and "Slippin' and Slidin'."

LAURA NYRO: "Eli And The Thirteenth Confession" (CBS). A good first album from Laura Nyro, who not only sings well but writes all of her own material, mainly in the soul idiom. A young lady with great potential.

ROY ORBISON: "More of Roy Orbison's Greatest Hits" (Monument). The strange, fascinating Mr Orbison creating his highly personalised moods on hits like "It's Over," "Blue Bayou," "Lana," and "What'd I Say."

IVOR RAYMONDE ORCHESTRA & CHORUS: "It's Lovely Up Here" (Decca). Standards, old and new, given the real smooth, gently swinging treatment by orchestra and voices.

MARTHA REEVES AND THE VANDELLAS: "Ridin' High" (Tama Motown). If you've always liked Martha and the Vandellas then you'll like this for it's just like their previous records. And that isn't quite good enough in these days of changing styles. The tama sound is dating fast, but now and then the sheer spirit of the girls wins through.

CLIFF RICHARD: "Two A Penny" (Columbia). Cliff in sprightly form, plus a few instrumentals, on the themes from his latest film.

JOHNNY RIVERS: "The Realization Of Mr Beelzebub" (Liberty). One year he was a rocker, then a folk singer, now he peers from the cover with beard and hippy bell. The voice is still flat and unprepossessing.

HANK SNOW: "Snow In Hawaii" (RCA Victor). Hawaiian songs, complete with ukelele and guitar accompaniments, but sung in country style. The result isn't nearly as horrific as it might have been.

SPANKY AND OUR GANG: "Like To Get To Know You" (Mercury). Excellent harmonies and melodies from a '68 group with a Twenties image.

TEN YEARS AFIER: "Undead" (Deram). A remarkably rewarding "live

set which should be circulated among all who find some of the guts and swinging missing from contemporary jazz musicians. Proof that British groups are achieving maturity.

TEMPTATIONS: "Wish It Would Rain" (Tama Motown). Move-a-long versions of soul and pop songs from an excellent group. Includes a great version of "Gonna Give Her All The Love I've Got."

IRMA THOMAS: "Take A Look" (Minit). Here's an exciting, newish voice on the scene. Sexy and throaty and great dollops of soaring excitement on numbers like "I Haven't Got Time To Cry," "Anyone Who Knows What Love Is," "He's My Guy," and "Wait, Wait, Wait."

THE WEBB: "Fully Interlocking" (Deram). A nice, varied album from a very underrated British group. Excellent singing from John L. Watson and a lot of good, musicianly playing.

JIM WEBB: "Jim Webb Sings Jim Webb" (CBS). Songwriter Webb — "Up, Up And Away," "MacArthur Park" — is one of the best in the current game, but his singing is no more than adequate. Still, some very beautiful songs on this set.

SLIM WHITMAN: "In Love The Whitman Way" (Liberty LBL 83113E). One of the all-time C and W greats with a selection of love songs in modern country style sung in his own distinctive style. Strings and guitars back Slim's singing of "Unchained Melody," "Yesterday's Roses," and "How Could I Not Love You" and others.

ROGER WILLIAMS: "I'll Remember You" (London). More inoffensive piano delights from Roger Williams — including "Lara's Theme," "Zorba" and the Beatles' "Yesterday."

JACKIE WILSON AND COUNT BASIE: "Two Much" (MCA). The temptation is to echo too much! Jackie tears a song apart at the seams and he doesn't really make full use of the Basie band and Benny Carter's arrangements. More of them and less of him would have helped. Includes "In The Midnight Hour," "Chain Gang," and "My Girl."

STEVIE WONDER: "Greatest Hits" (Tama Motown). The teenage tearaway of soul rips through some well-known numbers.

INSTRUMENTAL

BILL BLACK'S COMBO: "Bill Black's Beat Goes On" (London). The beat definitely goes on... and on... and on. Bill's instrumental group are fine for dancing, but wearisome on the ear after a time.

DAVID CARROLL ORCHESTRA: "Percussion Parisienne" (Mercury). One of a series capturing high quality sound so get your tweeters in trim and blast the neighbours.

ALAN CLARE: "Young Girl" (Decca). If you're a millionaire and own a sumptuous penthouse you're probably in need of wee small hours piano music to entertain luscious lady visitors. Reach out for these renderings of songs like "This Guy's In Love With You," "Honey," "What A Wonderful World."

RAY CONNIFF: "Honey" (CBS). The usual, smooth Conniff voices and Orchestra on a nice selection of modern standards.

GEORGE GERSHWIN FAVOURITES (Wing). The memorable music of Gershwin — including "An American In Paris," "Rhapsody In Blue" and "Cuban Overture" — beautifully played by the Minneapolis Symphony Orchestra and the Eastman-Rochester Orchestra.

RICHARD HAYMAN & HIS PROMENADE ORCHESTRA: "William Tell And Other Delights" (Mercury). One for the Hi-Fi fanatics.

AL HIRT PLAYS BERI KAEMPFERT (RCA Victor). The technical titan of the trumpet plays Kaempfert's hits with consummate ease but without a great deal of taste or originality. Includes "Strangers In The Night," "Spanish Eyes," "Red Roses For A Blue Lady."

PETER KNIGHT AND HIS ORCHESTRA: "Sgt. Pepper's Lonely Hearts Club Band" (Mercury SML 30023). Orchestral arrangements of the Beatles album and played in the same order although "Fixing A Hole" has been

omitted. Pleasant but you can't beat the originals.

LESTER LANNIN: "That's A Party" (Mercury). Party music in the Hi-Fi of Fi.

MICHEL LEGRANT: "Violent Violins" (Mercury Superstereo). Too violent for mood music, this raucous set is beautifully recorded — but that's all.

LORD SITAR (Columbia). East meets West — head on. Sitar and orchestra settings of tunes such as "If I Were A Rich Man," "I Can See For Miles" and "I Am The Walrus." Result? Ugh.

LOS CHAVALES DE ESPANA: "Spanish Fire" (Mercury). Superbly recorded low priced album for hi-fi enthusiasts in Super Stereo Sound series. 'Twill remind you of your Spanish holiday in the long dark days of winter.

THE MAGYAR ORCHESTRA: "Balkan Rhapsody" (Mercury Super Stereo Sound). A selection of Hungarian gypsy classics — from Liszt's Hungarian Rhapsody via Brahms to traditional Magyar tunes: all in super stereo.

ROBERTO MANN: "More Great Waltzes" (Deram). Gotta bird to swag back to the gaff! Turn on Roberto's smoochy waltzes — and you're off. But get ready to duck.

THE MYSTIC MOODS ORCHESTRA: "Mexico Trip" (Mercury SML30012). Orchestral offerings on a Mexican freak-out with music for siesteering and feasting. Pass the tortillas, Miguel!

ORCHESTRE DE L'ETOILE: "French Fried" (Mercury SML30018). Television rain-stopped-play music.

PACO DE LUCIA: "Dos Guitarras Espanolas" (Mercury Super Stereo Sound). Great flamenco playing in superb stereo. Fills the living room with whirling dancers and flashing castanets.

PERCUSSION ORIENTALE (Mercury). Superb recording techniques produce a hi-fi fan's delight on selections like "Caravan," "In A Persian Market" by David Carroll's Orchestra in the Super Stereo Sound series.

ALAN TEW ORCHESTRA: "Rosie" (CBS). Arranger-MD Alan Tew has concocted some interesting versions of a few pop hits — including a version of "Rosie" as good as the original.

VENTURES (Liberty). Organ, guitars and drums work with breathtaking efficiency to retain all the old rock characteristics that other musicians have spent years trying to get rid of.

THE VENTURES: "Lonely Bull" (Liberty). The slightly-corny wholly American sound of the Ventures on some well-known melodies in different rhythms — "Telstar," "Lonely Bull," "Mexico," "Never On Sunday," "Red River Rock," etc.

STAGE AND SCREEN

JULIE ANDREWS: "Star!" (Stateside). The soundtrack music from the new film version of the life of Twenties star Gertrude Lawrence.

"BLUE" (Dot). Mano Hadjidakis' score for the Terence Stamp film is quite out of the ordinary and features occasional bursts of Laurindo Almeida's guitar.

"CANTERBURY TALES" (Decca). London cast recording of the music from the highly successful show. None of the songs are likely to become standards but it makes a good souvenir of the production.

JOHN HANSON: "The Student Prince" (Phillips). High camp or a souvenir of your night out with grandma. The current king of British musical company in his highly successful role.

THE NEW WESTMINSTER ORCHESTRA: "West Side Story / My Fair Lady" (Mercury). Another Super Stereo Sound recording to show off your equipment with. Beautifully played and recorded and well worth the 27s 11d asked.

"THE ODD COUPLE" (Dot). Neal Hefti's witty score for the memorably funny Jack Lemmon-Walter Matthau comedy is laced with four dialogue excerpts. A nice touch.

advice ★ dealers ★ bargains

The secret of Vilayat Khan's sitar tuning



DYLAN: available in London

WHAT is the string order and tuning system employed by Vilayat Khan. I ask because most sitar players and manuals advise the use of the six-string method, but Vilayat appears to leave on the fifth string and omit the second string.—R. Natkiel, Walthamstow.

There are two schools of thought on tuning in India. Ravi Shanker uses surbahar tuning on the sitar, but Vilayat and I prefer sitar tuning on surbahar, which is an instrument similar to the sitar. All our strings are steel, except the 2nd which is bronze, and our tuning is F (1st), C (2nd), E (3rd), G (4th), C (5th and 6th). The 3rd and 4th strings are usually tuned according to the raga. Some sitar players use seven strings with a setting which originally came from the surbahar.—IMRAT KHAN

IS it possible to obtain the French LPs of Bob Dylan's "Highway 61 Revisited" and "Blonde On Blonde"? — Sharon Denton, Wickford.

These and other Continental records can usually be obtained from the Soho Record Centre, 60 Dean Street, London, W1, who will advise on availability and price for a fee.

WHERE can I get psychedelic lighting units? — John Brownhill, Nottingham. Makers of psychedelic lighting effects and practically

every product in the musical world are written about monthly in the comprehensive trade magazine, Music Industry, which is available from Tofts and Woolf Ltd, 64a Lansdowne Road, London, E18, at £1 10s pa. Editor Gordon Woolf will be pleased to assist with queries regarding the music industry on receipt of a sae.

WHAT happened to that incredible character Jack Marshall, who was with the MELODY MAKER for many years and became a legend of Archer Street? — Frank Melrose, Barking.

Those who knew him will never believe it, but until a short time ago he was village postmaster at St Newlyn East, near Newquay! He had to give it up due to his wife's ill-

EXPERT ADVICE

BY CHRIS HAYES

health and now he does some freelance writing, combined with buying, repairing, selling and collecting vintage cars, and commenting at motor rallies. He has a remarkable collection of old horn gramophones and muzzle-loading guns with which he has appeared on BBC-TV. Jack joined the MM in April 1928 and first left in August 1933 to freelance on cycling, motor and music papers and start his own little photography business. When inhaled out of the ARP in 1940, he rejoined the MM, remaining until 1955. He stayed in journalism for a time, but tried a few other jobs, ranging from book salesman to hotel proprietor! He is still the same old Jack: rosy-faced, plump, ambling, deliberate, affable and amusing.

In New Zealand and has been accepted for the archives of the British Film Institute. Sam recalls and sings the songs which brought him fame with

Jack Hylton, Ambrose, Elsie Carlisle and radio's Soft Lights And Sweet Music. The commentary is spoken by Frank Phillips, who provided the link-up announcements when Sam used to broadcast with Ambrose from the Mayfair Hotel.

NEWS EXTRA

GRATEFUL DEAD, from America's West Coast, are booked to appear at London's Round House, Chalk Farm, on October 12.

TYRANNOSAURUS REX and the CHICKEN SHACK share the bill for a concert at the Albert Hall, Nottingham on September 20. The INCREDIBLE STRING BAND play the same venue on October 30.

THE BACHELORS' summer show Five Past Eight will be transferred to Edinburgh's King's Theatre for three weeks from September 10, at the end of its three month run at the Glasgow Alhambra.

United Artists are to release the EASYBEATS' "Good Times" from their "Vigil" album as a single on September 13.

ROY ORBISON and TRULY SMITH start a week at the Birmingham Theatre on Monday (September 9)... the BARRIER have signed for a series of appearances at British Weeks on the Continent organised by the Export Council. They will appear in Stockholm (September 19-26), Lille, France (October 11 to 19) and Vienna in June of next year.

IDLE RACE's new single "I Like My Toys" is released on September 27 and from November 9 to 18 they tour the Continent.

MAX BYGRAVES last week took over the star spot at Morecambe Winter Gardens from comedian AL READ who was indisposed.

THE TRAVELLERS have their first LP released in September on the Allegro

label... Eel Pie Island present the MOODY BLUES and JUNIORS EYES (11); PETER GREEN'S FLEETWOOD MAC and DOWNLINERS SECT (18) and THE FAMILY and TERRY REID (October 2).

DES O'CONNOR travels to London from Great Yarmouth this weekend to start work on his next album. He has chosen his next two singles but neither will be recorded until later in the year... MD ALYN AINSWORTH last week completed another orchestral LP under his pen name GARRY BLAKE.

CHICKEN SHACK have a new single "Waiting For My Woman" out on Blue Horizon on September 21... Soho record dealer LEN DANIELS, brother of drummer JOE DANIELS, has died aged 65. He was resident saxist-leader at the Charing Cross Road Astoria and Kit Cat for many years.

THE SMALL FACES and SIMON DUPRE AND THE BIG SOUND top the bill at the Portsmouth Guildhall on September 16... THE PAPER DOLLS' first album "Paper Dolls House" will be released on September 29. From September 15 to 21 they appear in cabaret at Birmingham's La Dolce Vita.

The ALAN BOWN's first album will be released on October 1 on the new Music Factory label... record producer DENNY CORDELL said he may move to America's West Coast. He said in New York that he would make a decision after trying out the recording facilities in California, reports REN GREVATT.

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

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<p>ALFRED MOORE LTD.</p> <p>BRADFORD</p> <p>Specialist in Dance Band Instruments</p> <p>Selmer DEALER</p>	<p>Midland Music Centre</p> <p>Cowper Street, Northampton</p> <p>Tel. Northampton 36832</p> <p>Farfisa Compacts, choice of 3 from £110</p>	<p>POPS Music Centre</p> <p>For an Express 24-hour Musical Instrument and Amplifier Repair Service. All Musical Instruments bought and sold</p> <p>Write, phone or call 37 FELSHAM ROAD PUTNEY, S.W.15</p> <p>Tel. 01-789 5804</p> <p>H.P. & Part Exchange available</p>	<p>BROWNS of Bristol. Premier Red Glitter Drum Kit, complete, £120. Hohner Special Guitar, hand-made, two pick-ups, was 120 gns., now 95 gns.</p>
<p>FORSYTH BROS. LTD</p> <p>126 Deansgate, Manchester</p> <p>Tel. 651-8181 (3 lines)</p> <p>MATH DEALERS FOR ALL MUSICAL INSTRUMENTS</p>	<p>KEN WATKINSON LIMITED</p> <p>All Musical Instruments Main Boosey & Hawkes Stockist and Dealer</p> <p>19/20 Ambrose Street Cheltenham 55404</p> <p>Premier & Selmer AUTHORIZED DEALER</p>	<p>SOUTHERN ENGLAND</p> <p>HUNTS MUSICAL SUPPLIERS of Windsor. Brand new buffet Tenor, 155 gns. Hohner Sonola 120 Bass Accordion, immaculate, £60.</p>	<p>To meet unabated demand, the Gibson Les Paul has gone back into production. Custom model is 335gns and standard is 245gns.</p>
<p>C. JEAVONS</p> <p>35 Percy Street Newcastle upon Tyne 1</p> <p>Tel. 20895</p> <p>For all musical instruments and specialist advice</p> <p>Selmer DEALER</p>	<p>ASHTON 'Sound' SERVICES</p> <p>Ashton-U-Lyne 2836</p> <p>Specialist Band/Group Multi-Sound Outfits</p> <p>Selmer DEALER</p>	<p>KENNARD & SONS LTD.</p> <p>For all Musical Instruments and Accessories</p> <p>86 NORTHDOWN ROAD CLIFTONVILLE, MARGATE</p> <p>Tel. Thanet 23205</p>	<p>Japanese guitars claimed to look and sound as good as instruments three times their price are being brought over by Vox to stimulate sales. All acoustic electric, they have no trade name, but will be known as VG4 (4-string bass, 44 gns), VG6 (6-string, 39gns), VG12 (12-string, 45gns) and VG Jumbo (C and W Jumbo, 30gns).</p>

TRADE TALK

RANK Audio Visual are marketing a single-manual portable organ with a 61-note keyboard which divides into two sections: three-octave bass and two-octave treble. This enables any effect to be used on either section, as with two manuals. It is the Farfisa Professional, with silicon transistors, a keyboard which can be fitted to an angle of 30 degrees and a price of 345 gns.

Hammond have devised an Autolutor for their organs, which can be fitted under the keyboard and reproduced through the internal amplification. At the touch of a button it stops, rewinds and restarts the taped lessons, which is tuned in pitch with the organ. At present they cover basic elementary teaching, but will eventually comprise a complete course in several languages.

A new look has been given to the popular Fender Telecaster, which now comes in flowered red paisley or floral blue finish, created by the use of silk brocade under protective transparent polyester. The Telecaster now becomes a real pop-art guitar, marketed by Dallas Arbiter at £194.

Noel, a Christmas song book of festive carols and folk songs associated with Joan Baez, has been brought up to date and reissued by Boosey and Hawkes at 22s 6d. There are arrangements for voice and piano by Peter Schickele, with complete chord progressions and capkey indications for the guitarist.

Gordon T. Williamson has been appointed general manager of Beverley Musical Instruments Ltd. He began his career as a professional percussionist, touring several countries, and continued in marketing, specialising in sales and promotion. He is currently officer in charge and conductor of the Band of the Royal Leicestershire Regiment T. — CHRIS HAYES.



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Concert, Queen Elizabeth Hall,
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THE TINKERS
Starts 8 pm sharp

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WALLY WHYTON

HANGING LAMP, RICHMOND.
RALPH McTELL
FRANK McCONNELL, 8.15.

READING "SHIP", Duke Street,
CHAMPION JACK DUPREE.

THE SPINNERS 10th Birthday
Concert, Queen Elizabeth Hall,
Tuesday, September 24 at 7.45
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CLIFF AUNGIER
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WALLY WHYTON
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HUNGRY I CELLAR
SANDY DENNY
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NELSON.**

THE SPINNERS 10th Birthday
Concert, Queen Elizabeth Hall,
Tuesday, September 24 at 7.45
pm.

TROUBADOUR, 9.30. **MIKE
MILNER.**

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THE SPINNERS 10th Birthday
Concert, Queen Elizabeth Hall,
Tuesday, September 24 at 7.45
pm.

SURBITON, Assembly Rooms,
8 pm **DEREK SARJEANT, JOHN
FRASER, MALCOLM PRICE.**

THE RIGGERS, Old Budes Club-
house, Roding Lane North, Wood-
ford Green.

CLUB NEWS

Dupree opens in cabaret at Top Hat Club

ON Sunday (Sept. 1)
Simon Dupree and
the Big Sound, made their
debut in club cabaret when
they opened for the week at
the Top Hat Club, Spenny-
moor, Durham, followed by
next week (starting on
Sunday 8) at the Excel Club,
Middlesbrough.

After touring the ballroom
circuits for almost four
years, and doing package
tours with the Beach Boys,
Gene Pitney and the Amen
Corner, the boys felt it time
that they tried out the
lucrative field of cabaret.

They have been working
on new numbers and new
routines which include stan-
dards, ballads — and
comedy spots. The six-piece
group which includes Simon
and his two brothers Phillip
and Raymond, hope that this
trial two weeks will lead to
regular cabaret dates
around the country.

NEXT Sunday (Sept. 8)
sees the resumption
at Club Fiesta, Stockton, of
recordings for Tyne-Tees
Television "Night Club '68"
after a three-week suspen-
sion of activities due to the
strike of TV technicians.

Fortunately the channel had
several recordings in hand,
hence the show has contin-
ued to reach north-eastern
screens without a break.

Norman Vaughan com-
pares the show which is
televised each Thursday, and
in Sunday's edition the star
will be Dickie Valentine who
will also appear at the club
from Tuesday (10) for the

remainder of the week
following Cliff Richard's
one-nighter on Monday.

THE Bailey Organisation
will shortly have two
clubs in the Midlands when
they open Club Cavendish at
Yardley, near Birmingham.

Meanwhile, the Fourmost
open at their original Brum
establishment, La Dolce
Vita, on Sunday 8, followed
by Sounds Incorporated
(Sept. 22), Mark Wynter (29),
Ted Rogers (Oct. 13), Bob
Monkhouse (27) and Michael
Bentine (Nov. 27).

At nearby West Brom-
wich, Jon-E. Kirkbright is
spending more than £50,000
on decor alone, in convert-
ing the former Fairlanes
Bow into the Flamingo
luxury theatre club, with its
1,000 capacity — and live
flamingos on view!!

ANOTHER new club in the
prolific north-east
opens in Middlesbrough on
November 7, when the
former Rank-Astoria Ball-
room, will become the
Astoria Theatre Club, fol-
lowing a £100,000 transfor-
mation, carried out by Barry
Noble who already operates
the Domino Club in Bed-
lington.

David MacBeth is at
present negotiating via
transatlantic cables with
Dean Martin, Herb Alpert
and the Beach Boys in the
hope that he can tempt one
at least to become the
Club's opening attraction,
for November 7-8-9. Already
signed for the opening is Joe
Brown.

With the John Gibson
Seven as resident band, the
Barron Knights and the
Pedlers will be the double-top
for the week of November
10, followed by Herman's
Hermit (17), Matt Monro
(24), Anita Harris (Dec. 1),
P. J. Proby (8) and Paper
Dolls (15)



Malcolm Price— champion of U.S. old-timey music

MALCOLM PRICE

"The old time country
music goes down well
in the clubs although
a year ago I thought it
wasn't."

By
**Tony
Wilson**

AMERICAN old-timey music has always had its champions in Britain and none has
been more consistent in promoting this type of music than Malcolm Price.

For over ten years Malcolm has played American country music both as leader of his suc-
cessful trio and as a solo performer.

More recently Malcolm has been doing a lot of very early country music. "This developed
by accident," explains Malcolm. "After the group broke up, I went back to the old stuff. A
lot of the group things didn't come over so well."

"The old time country music goes down well in the clubs although a year ago I thought it
wasn't, but I'm still getting booked up and down the country. They go for the old time stuff
as long as it isn't too schmaltzy."

Malcolm is happy working solo and doesn't feel the desire to go back to leading a group.
One reason is that he finds it hard to get musicians to work full time. "The only sort of
people I work with now are session men," says Malcolm.

As well as folk clubs Malcolm appears at such events as the Folk Voice Get-Togethers, held
annually at Cecil Sharp House, which Malcolm thinks has helped country music a lot in Britain,
and on Country Meets Folk, the folk and country music show on Radio One.

It was on this programme
that Malcolm did a six-week
comping stint when regular
comper Wally Whyton was
on holiday. "It was a hell
of a lot of fun," says Mal-
colm, who scored a great
success with his zany wit and
singing. "I could throw in
a few ad libs if anything came
along, and it was good be-
cause it was live. The spon-
taneity is fantastic. Ian Grant,
the producer, mixes the acts
well, too."

Malcolm has recorded quite
extensively and Polydor Re-
cords have just released his
first single for them, "Burglar
Man," and will follow this
with an album soon.

Malcolm's musical career
began back in 1956 when he
swapped a harmonica for a
guitar in a pub. Malcolm joined
a skiffle group almost im-
mediately. "They said when
'we do a chord change you
play quietly,'" recalled Mal-
colm. "We did the old Done-
gan stuff and we did some
culture-ken Colyer!" From
there Malcolm discovered the
songs of Woodie Guthrie and
the Carter Family and began
practising his now very skil-
ful flat-pick style.

After spending two years
in some woods in Cornwall,
Malcolm emerged and took
off to Paris in 1958. Just after
he arrived he was sitting in
a cafe one morning when he
heard some singing down the
street and there appeared "a
wild Scotsman" — Alex
Campbell.

After six months in Paris
Malcolm went south to Cannes
and earned a lot of money
singing for American sailors.
He returned to Paris some
time later and found it full
of would-be street singers so
he headed back to Cornwall.
Itchy feet took Malcolm to
Brussels and he met Derroll
Adams. After five months he
came back to Britain and at
a party met Mick Northam
who was to become his man-
dolin player in the trio. "That's
when I decided to start work-
ing the clubs because by then,
in 1961, there were clubs to
work in. My heart was never
in the streets but at the time
there was nowhere else to
play."

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MAILBAG

THE NEWS that Bob Dylan is unlikely to make any more appearances is disconcerting and disastrous. Dylan laid the foundation for today's lyrical brilliance coming from such unique performers at Paul Simon, Donovan and many more, and his influence still remains, but for how much longer?

If Dylan does fade completely he will take with him the little sanity and meaning still left on the scene today. — COLIN BRINTON, Harwich, Essex.

WHAT'S WRONG with me? I have albums by the Bee Gees and the Doors, the Hollies and Booker T, the Beatles and the Shadows, the Cream and the Zombies, the Lovin' Spoonful and Lulu.

One friend of mine only collects instrumental albums. Another has a collection consisting entirely of John Mayall, Cream and Fleetwood Mac. A third buys every Tamla-Motown LP he can lay his hands on. Another only buys modern jazz.

It's all music to me. What's wrong with me?—NIGEL LEPAGE, London SE23.

I WOULD like to apologise to Jefferson Airplane on behalf of all the young people of Edinburgh for the behaviour of our Corporation who refused to allow them to give us a free concert in Princess Street Gardens.

We were all thrilled at the prospect of seeing you in such a beautiful setting and this would have made this Festival our most memorable ever. — NEIL GRAY, Edinburgh 9.

OVER the past 12 months there has been a growth of pretentiousness in pop music. People are throwing sound effects and inversions of what is still the three-chord trick, talking of "progression" and calling everyone "man."

The "in" British blues groups are purveying what is essentially an American product and, let's face it, the Chess boys do it best—I never could get used to an affected Chicago accent from Deptford High Street.

Equally laughable are self-appointed, neo-Western mystics who shuffle around in their kaftans dropping philosophical gems. These people are entirely negative with nothing constructive to say from their cocoons in Swinging London.

The only thing that's unaffected and unpretentious on the British scene is still the Beatles.—R. BAYLEY, Alderley Edge, Cheshire.

I MUST express my dissatisfaction at the sleeves of the records I buy. Some include full lyrics—e.g. "Sgt Pepper," Tyannosaurus Rex and Donovan's "A Gift From A Flower."

I would like to see this exploited more, especially on more difficult albums like "Mr Fantasy," "Saucerful Of Secrets" and "Music In A Doll's House," where trying to pick out the words sometimes spoils the unity and

beauty of the music. With the lyrics printed one can consider the words without breaking the unity. — STUART NEESHAM, Newport, Mon.

I WAS surprised to read Jann Wenner's scathing attack on the Stones' "Satanic Majesties" LP in the MM. As far as I am concerned this was the best LP ever done by the Stones, and marked a true progression from their old 12-bar blues and poorly-arranged numbers.

If their new album really is "characterised by its assertion of rock and roll," I, for one, won't be bothering to buy a copy. — TONY MANNERS, London, SW15.

TONI Mitchell's LP is the most beautiful music to have reached English shores for many years. If our Russian friends were to follow intensive treatment from such "products of capitalist society" we would never see a repeat of the past week's events. — JUDY WELLS, Chigwell, Essex.

I WOULD like to point out that there is an LP featuring wholly Roland Kirk's flute playing—"I Talk With The Spirits" (Mercury Lighthouse LML4005).

I think this incredible, three-year-old album should be once again brought to the public's attention, not only for the newer fans, like myself, but so that we will re-listen to some of the most amazing jazz flute playing ever recorded. — VINCENT TSENG, London, N3.

I'D LIKE to express sincere thanks to Harrogate Jazz Club for securing such good artists for their Festival—Rod Hanson, in particular, I thought was very good. And Weston Gavin was an absolute gas. — ANNA MACDONALD, Waltham Forest, Essex.

Thank God Radio One's got Mike Raven and Humphrey Lyttelton

THE FALSE accents, forced humour, time-wasting jingles, and pseudo camaraderie of the Radio One deejays is not what the vast majority of listeners want. The idea has grown up that you can't play records without first putting on a funny hat.

What people really want is information about the music and the singers delivered in a friendly, matter-of-fact manner. Thank God for Mike Raven and Humphrey Lyttelton who know their music and



MIKE RAVEN

share their knowledge with us.—A. W. HAWKINS, Broxbourne, Herts.

EMPEROR ROSKO

reviews the latest singles in next week's

BLIND DATE

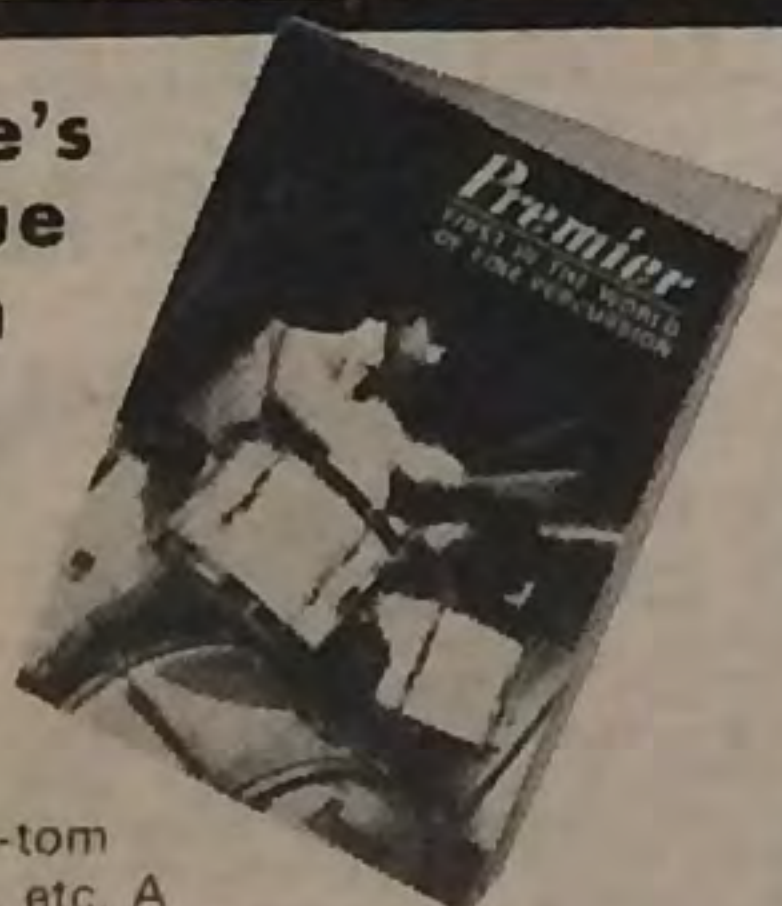
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Derek Taylor writes about the Beach Boys

Jonathan King writes about the Monkees

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Royal Oak, MJS Club
TONY LEE TRIO with TOMMY WHITTLE.
U.G.H. RAGTIME BAND
BROCKLEY JACK

FRIDAY
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THE ORIGINAL EASTSIDE STOMPERS, Slough.
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BOB KERR'S WHOOPEE BAND
With Sam Spoon's Bumper Puzzle Band Kit
DEURAGON ARMS HACKNEY
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TIM ROSE
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