

MARY'S TOP!

Beats Beatles, changes manager, out of show

3 GREAT NEW SERIES



THE TRUTH ABOUT TOM JONES: PART ONE

PAGE 16

The Real Jools

PAGE 10



THE BLUES BRITISH STYLE

PAGE 14



MARY: on Engelbert's TV show

MARY HOPKIN, the 18-year-old girl from Wales discovered by Hughie Green's Opportunity Knocks, has knocked the Beatles from the top of the chart. Her "Those Were The Days" dislodged the Beatles' "Hey Jude" from number one.

But it's a soft blow for John, Paul, George and Ringo. For both records are released by the group's Apple label—and Paul McCartney produced Mary Hopkin's hit.

But this week, Mary's father changed her personal manager. Out goes Terry Doran of Apple and in comes sister Carol to take over the job.

Mary has also pulled out of the Tiny Tim charity show at London's Royal Albert Hall on October 30. She was originally set to do the first half of the concert, with Tiny Tim, America's pop phenomenon, doing the second half. But her agent Colin Berlin withdrew her from the show this week.

The concert organisers, Keystone, told MM on Monday that she would be replaced by singers Peter Sarstedt and Joe Cocker and the Bonzo Dog Doo Dah Band.

Mary's "Those Were The Days" looks like being a hit in America, too. It is being played extensively on U.S. radio stations and is tipped as a chart entry in the near future.

Mary guested on Sunday on Engelbert Humperdinck's TV spectacular recorded on Sunday at the Blackpool ABC. It will be screened on Saturday (October 5) in the Startime series on ITV.

FRANK ZAPPA



mother superior

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32-PAGE SPECIAL

MELODY MAKER POP 30

- 1 (2) **THOSE WERE THE DAYS** Mary Hopkin, Apple
- 2 (1) **HEY JUDE** Beatles, Apple
- 3 (4) **JESAMINE** Casuals, Decca
- 4 (8) **LITTLE ARROWS** Leapy Lee, MCA
- 5 (5) **HOLD ME TIGHT** Johnny Nash, Regal Zonophone
- 6 (3) **I'VE GOTTA GET A MESSAGE TO YOU** ... Bee Gees, Polydor
- 7 (9) **LADY WILLPOWER** ... Gary Puckett and the Union Gap, CBS
- 8 (7) **I SAY A LITTLE PRAYER** Aretha Franklin, Atlantic
- 9 (6) **DO IT AGAIN** Beach Boys, Capitol
- 10 (14) **CLASSICAL GAS** Mason Williams, Warner Bros.
- 11 (10) **ON THE ROAD AGAIN** Canned Heat, Liberty
- 12 (23) **THE RED BALLOON** Dave Clark Five, Columbia
- 13 (12) **DREAM A LITTLE DREAM** Mama Cass, RCA
- 14 (16) **ICE IN THE SUN** Status Quo, Pye
- 15 (11) **HIGH IN THE SKY** Amen Corner, Deram
- 16 (22) **A DAY WITHOUT LOVE** Love Affair, CBS
- 17 (27) **LES BICYCLETES DE BELSIZE** Engelbert Humperdinck, Decca
- 18 (24) **MY LITTLE LADY** Tremeloes, CBS
- 19 (13) **THIS GUY'S IN LOVE** Herb Alpert, A & M
- 20 (15) **HELP YOURSELF** Tom Jones, Decca
- 21 (20) **I LIVE FOR THE SUN** Vanity Fare, Page One
- 22 (17) **HARD TO HANDLE** Otis Redding, Atlantic
- 23 (21) **HELLO I LOVE YOU** Doors, Elektra
- 24 (18) **I PRETEND** Des O'Connor, Columbia
- 25 (—) **LIGHT MY FIRE** Jose Feliciano, RCA
- 26 (—) **THE WEIGHT** The Band, Capitol
- 27 (—) **MARIANNE** Cliff Richard, Columbia
- 28 (25) **AMERICA** Nice, Immediate
- 29 (28) **YESTERDAYS DREAM** Four Tops, Tamla Motown
- 30 (19) **SUNSHINE GIRL** Herman's Hermits, Columbia

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top twenty albums

- | | |
|--|--|
| 1 (1) HOLLIES GREATEST HITS
Hollies, Parlophone | 11 (—) JUNGLE BOOK
Soundtrack, Disney |
| 2 (3) DELILAH ... Tom Jones, Decca | 12 (—) ARETHA NOW
Aretha Franklin, Atlantic |
| 3 (2) BOOKENDS
Simon and Garfunkel, CBS | 13 (—) WAITING FOR THE SUN
Doors, Elektra |
| 4 (10) LIVE AT THE TALK OF THE TOWN ... Seekers, Columbia | 14 (—) FRIENDS Beach Boys, Capitol |
| 5 (8) BOOGIE WITH CANNED HEAT
Canned Heat, Liberty | 15 (—) BEST OF THE BEACH BOYS
Beach Boys, Capitol |
| 6 (4) WHEELS OF FIRE (Double Album) ... Cream, Polydor | 16 (—) IMMORTAL OTIS REDDING
Otis Redding, Atlantic |
| 7 (5) THE SOUND OF MUSIC
Soundtrack, RCA | 17 (—) THIS IS SOUL
Various Artists, Atlantic |
| 8 (7) A MAN WITHOUT LOVE
Engelbert Humperdinck, Decca | 18 (—) BARE WIRES
John Mayall, Decca |
| 9 (9) IN SEARCH OF THE LOST CHORD ... Moody Blues, Deram | 19 (—) IDEA ... Bee Gees, Polydor |
| 10 (6) MR. WONDERFUL
Fleetwood Mac, Blue Horizon | 20 (—) WHEELS OF FIRE (Single Album) ... Cream, Polydor |

u.s. top ten

- As listed by "Billboard"
- | | |
|---|--|
| 1 (1) HEY JUDE ... Beatles, Apple | 6 (10) SLIP AWAY
Clarence Carter, Atlantic |
| 2 (2) HARPER VALLEY P.T.A.
Jeannie C. Riley, Plantation | 7 (3) PEOPLE GOT TO BE FREE
Rascals, Atlantic |
| 3 (5) FIRE Crazy World of Arthur Brown, Atlantic | 8 (8) I'VE GOTTA GET A MESSAGE TO YOU ... Bee Gees, Atco |
| 4 (—) LITTLE GREEN APPLES
O. C. Smith, Columbia | 9 (7) 1, 2, 3, RED LIGHT
1910 Fruitgum Co., Buddah |
| 5 (9) GIRL WATCHER
O'Kaysions, ABC | 10 (—) I SAY A LITTLE PRAYER
Aretha Franklin, Atlantic |

EDDIE HARDIN AND PETE YORK TO LEAVE

SPENCER DAVIS GROUP SPLIT UP

THE SPENCER Davis group is splitting up. Spencer confirmed rumours of the split to MM on Monday. Organist Eddie Hardin and drummer Pete York, who has been with the group since it started, will leave.

Guitarist Ray Fenwick will remain and Spencer will reform the group with bass, drums lead and rhythm guitars.

STILL TIME TO GET TO BERLIN

THERE'S STILL time for you to get aboard the great Melody Maker trip to the Berlin Jazz Festival from November 7 to 10.

You can leave London on Friday morning (November 8) and arrive in Berlin in time to hear the Herbie Mann Group, Don Ellis's Berlin Dream Band and a Drum Workshop starring Art Blakey's Jazz Messengers, Max Roach, the Elvin Jones Trio and Sunny Murray.

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RECORD OF THE WEEK

BABY HOLD ON

PM 739

By

THE MOHAWKS



SPENCER: will reform group

"Eddie and I didn't really agree over the musical policy of the group. The musical direction, I wanted to move in didn't suit them," said Spencer.

He went on to say that he couldn't reveal the names of the new members but they would be going with him when Spencer toured the States in November.

The new group's policy, said Spencer, will be less jazz oriented. "I just want to play more heavy music like the old Spencer Davis."

HOLLIES TOUR OFF

HOLLIES HAVE postponed a projected tour of America this month to stay in Britain to promote their new single. Disc, out last Friday, is titled "Listen To Me."

Hollies are due back from a continental and Scandinavian trip tonight (Thursday).

NO BEATLES TITLE

THE BEATLES still have not decided on a name for their new double album, which will be released on November 16. It will contain 24 tracks of differing mood and treatment.

Press officer Tony Barrow told MM on Monday: "They are still having meetings

about the name and it should all be sorted out by the end of this week."

Clips of the Beatles singing "Hey Jude" and "Revolution" will be shown on American network TV's Smothers Brothers Show on Saturday (5) and October 12.

The single hit The Top Ten in the States this week.

STARS IN TV FILM

LULU, JULIE Driscoll, Brian Auger and the Trinity, Chris Farlowe, Emperor Rosko and the specially re-formed Lord Rockingham's XI are all featured in Innocence, Anarchy And Soul, a special television programme about 10 years of pop, produced by Yorkshire Television's Jack Good.

The show, which was recorded on Sunday at ATV's Elstree Studios, will be screened on October 12 and stars American singer Lance LeGault. Jack Good is the man who produced leading rock TV shows like Six Five Special, Wham and Oh Boy, 10 years ago. He returned to Britain recently after six years in America.

FIFTH COLUMN PLUS TWO

Nugent MacSpurdley started his bursting in the office again the other day—he was going on about not getting advance information about our lovely goodies. So, to avoid a messy office and a punch in the ear, here we go with a touch of the advances.

For starters there's a smashing album by RONNIE ROSS—his first for FONTANA—and, I believe, his first British album under his own name. The title is "CLEOPATRA'S NEEDLE" (SFJL 916 stereo playable mono). It features RONNIE'S current QUINTET—ART ELLEFSON tenor, BILL LE SAGE piano and Vibes, SPIKE HEATLEY bass, TONY CARR drums, and RONNIE STEPHENSON looms up on four tracks, too. On those tracks LES CONDON comes in on trumpet and makes "CLEOPATRA'S NEEDLE" one of the nicest LP's to come out of the FONTANA studios for some time. All the titles are original compositions by the group members. I wouldn't be at all surprised if this album was a big seller—it really is very good.

You might remember that last year FONTANA released an album by BUD POWELL called "HOT HOUSE" (FJL 903 stereo playable mono), well—this year we've got another one titled "BLUES FOR BOUFFEMONT" (SFJL 901 stereo playable mono). This LP, like "HOT HOUSE," was recorded in France—the personnel is BUD POWELL piano, MICHEL GAUDRY bass, and ARTHUR TAYLOR drums. The 8 tracks include Parker's RELAXIN' AT CAMARILLO and MOOSE THE MOOCHE, Miles LITTLE WILLIE LEAPS, and 3 BUD POWELL originals. This is one of the last recordings by BUD POWELL and one well worth hearing.

On the "folky" side of things we have another first—JEREMY TAYLOR has his first solo LP for FONTANA and it's called "JEREMY TAYLOR HIS SONGS" (STL 5475 stereo playable mono). The title speaks for itself because all the songs (with the exception of two) are by JEREMY—the two exceptions JEREMY and JOHN WELLS wrote between them. You might not know, but JEREMY wrote the music for MRS. WILSON'S DIARY, so he's no slouch and, just to prove it, on this record he treats us to 14 tracks—each one a complete entertainment on its own. At the moment JEREMY has a very successful single on the market called "RED VELVET STEERING WHEEL COVER DRIVER" (TF 962)—as it happens, this title is on the LP and I'm sure once you've heard the single you'll leap out and buy the LP.

Talking of leaping—the SPINNERS are always leaping on and off stage at concerts, and in general stopping anyone from sleeping—if you haven't yet experienced one of their concerts, shame on you, they really are something. This month they are celebrating their 10th anniversary as a group and FONTANA are releasing a sampler album of the SPINNERS. It's simply called "TEN OF THE BEST WITH THE SPINNERS" (SFJL 51 stereo playable mono). It gives you a complete history of the group in music and as this is a sampler LP it only costs 13/11d—and I can't think of a better way to spend 13/11d.

WALLY WHYTON has a single out at this moment called "GENTLE ON MY MIND" (TF 960) which has every chance of being a monster hit. Deservedly, too—it's a beautiful record and a beautiful song. Anyway, there's another version of it on WALLY'S first LP for FONTANA "IT'S ME, MUM!" (STL 5476 stereo playable mono). It's also WALLY'S first "grown-up" LP—what I mean by that is, all the songs he sings are for grown-ups—not children's songs. We are all very proud of "IT'S ME, MUM!" at FONTANA, it's a really good album with some fabulous backing from JON MARK guitar, PHIL BATES bass, and TERRY COX drums. And, of course, WALLY plays 12-string guitar like nobody's business.

Now then Nugent, don't say that I never give advance information any more—because I have this week—oh, and by the way, when you leap around to your record store, tell them this is advance information and give them the record numbers—I'm sure they will be only too pleased to order them for you.

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(Humperdinck)	5/—	Man From La Mancha	2/7
Hey Jude	7/6	Congratulations	5/—
Revolution	5/—	Love Is Blue	5/—
You Forget To	5/—	Nevertheless	5/—
Remember (WZ)	5/—	Delilah (Q WZ) Tom Jones	5/—
Santa Lucia (WZ)	6/—	The Bounce Beat	6/—
Greensleeves (WZ)	5/8	Down Beat	6/—
A Swinging Affair	6/—	Cabaret (QS)	8/—
Only When I Laugh	5/—	Daydream Believer	8/—
Cup Rounalith Over (WZ)	6/—	High on a Hill	5/8
Vallens (Monkeys)	8/—	Everlasting Love	5/—
What A Wonderful World	6/—	Wives and Lovers (Q WZ)	6/—
He Gives Me Love	5/—	Winchester Cathedral	12/6
Bubbles Baubles (FT Arr.)	6/—	When I Look in Your Eyes	6/—
Lady Madonna	6/—	Doctor Delittle	6/—
Step Inside Love	6/—	Live For Life (WZ)	5/—
		Work Song (Herb Alpert)	5/8



WALKER: opens tomorrow

Scott fit to open big tour

SCOTT WALKER has recovered from an attack of typhoid contracted on a trip to North Africa and is fit to open his British concert tour tomorrow (Friday) at the Finsbury Park Astoria.

The tour also stars the Love Affair, the Paper Dolls, singer Terry Reid and the Ronnie Scott Orchestra, with the Casuals and Cupid's Inspiration replacing Tommy James and the Shondells on various dates.

The rest of the tour is: Odeon, Manchester, on Saturday (5); Gaumont, Bradford, on Sunday (6); ABC, Edinburgh (9); City Hall, Newcastle (10); Odeon, Birmingham (11); ABC, Chesterfield (12); Empire, Liverpool (13); Colston Hall, Bristol (14); Odeon, Cardiff (16); Adelphi, Slough (17); Gaumont, Ipswich (18); Granada, Tooting (19) and Coventry Theatre (20).

The Casuals replace Cupid's Inspiration on October 5, 12, 17, 18 and 19.

CAT TOURS GERMANY

CAT STEVENS starts a tour of Germany, Belgium and Holland on October 8.

During November he will record an LP and a single specifically for the American market and then, early in 1969, he will go to the States for a two-week promotional tour.

TRAFFIC'S SIX WEEK U.S. TOUR CANCELLED



TRAFFIC

TRAFFIC'S SIX week American tour has been cancelled after only 10 days because of disappointment over the size and quality of venues the group had been booked into.

A spokesman for the group said: "The dates and venues we were expecting didn't materialise and the group decided there wasn't any point in going on with the tour on the basis of the way it was arranged. They played about 10 days which paid their expenses and then came home."

The tour has been re-arranged for November last- ing until just before Christmas.

The spokesman said there was no question of the dates being cancelled because of poor box office bookings.

Traffic and Spooky Tooth were among a number of groups who played a free concert in New York's Central Park last week arranged by rock station WNEW. Over 15,000 people attended the concert which also featured the Turtles, the Sunshine Company and Bunky and Jake.

PET GUESTS ON TV

SCOTT WALKER and Petula Clark will be guest stars on the hour-long Yorkshire-TV spectacular, The Two Of Us, starring Tony Hatch and Jackie Trent.

The show will be filmed between November 4 and 6 and screened nationally at the end of November.

It will be built about Trent-Hatch songs, with Tony conducting the orchestra and

OFF AFTER ONLY 10 DAYS

playing piano as well as joining Jackie for vocal duets.

The duo's Australian tour has been set to start on February 3 with two weeks of concerts in Sydney, followed by a week in Melbourne.

They fly to Hollywood in late November for Tony to act as musical director, arranger and producer of the album of their songs being recorded by Frank Sinatra.

COLISEUM DEBUT

DRUMMER JON Hiseman's new group Coliseum makes its debut at Scarborough's Scene Two club on October 11 and 12. The following night (13) it plays Redcar Jazz Club.

Jon has expanded the group to a six piece after advertising for a vocalist/guitarist in the MM. A spokesman told the MM: "We had over 50 replies and they included a knockout guitarist and a fine singer. We were really only looking for one man, but Jon decided to take on both."

The vocalist is James Litherland, who will also play guitar and lead guitar will be played by Jim Roche. The rest of the group is: Hiseman (drs); Tony Reeves (bass gtr); Dave Greenslade (organ) and Dick Heckstall-Smith (horns).

RICH RECORDS LP

BUDDY RICH recorded in London this week — despite the illness of World Pacific Records' Dick Bock who had come to Britain to supervise the sessions.

Bock collapsed last Thursday (26) and was taken to the London Clinic where he is expected to remain for another week. Derek Boulton took

over as producer for the album.

The LP was recorded at the Ronnie Scott Club on Tuesday and yesterday (Wednesday) and there may be a further recording made at the band's concert at Hammersmith Odeon on Sunday (October 6).

OSCAR FOR ITALY

THE OSCAR Peterson Trio, completed by Sam Jones (bass) and Bobby Durham (drs), leave Britain today (Thursday) for Italy. They perform at Bologna tomorrow and return next day.

The rest of the trio's British tour dates are: De Montfort Hall, Leicester (6), Fairfield Hall, Croydon (7), City Hall, Newcastle (8), Town Hall, Leeds (9), City Hall, Sheffield (10), BBC TV, Snape, Suffolk (11), University of Sussex, Brighton (12), Wembley Town Hall (13), Civic Hall, Solihull (14) and Whitla Hall, Belfast University (15).

BROOK BENTON DUE

AMERICAN SINGER Brook Benton arrives in Britain on October 10 for a tour of U.S. bases, cabaret appearances and radio and television dates.

He has a new single, "Do Your Own Thing," scheduled for October 11 and it will be the first to be released on the Atlantic label in this country.

DUNHILL SUE

NEW YORK, Monday. — The Mama's and Papa's are being sued by their record company, Dunhill Productions for "failure to live up to contractual agreements."

But Mama Cass Elliott, still

Gary Burton Quartet opens new Scott Club

GARY BURTON'S Quartet — Burton (vibes), Jerry Hahn (gtr), Steve Swallow (bass) and Bob Moses (drs) — opens the new Ronnie Scott Club tonight (Thursday). Folk singer-guitarist Nick Taylor shares the bill for Burton's ten-day season.

The Gun plays upstairs tonight, followed by Juniors Eyes tomorrow. Groups will be presented three nights each week.

To follow the Burton Quartet into the club, Ronnie Scott's has booked vibist Red Norvo and cornettist Ruby Braff. They open on Monday (14) and will work with pianist George Wein. The rest of the rhythm section had not been set at press time.

Melody Maker

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ROSE HITS OUT

TIM ROSE took a verbal swipe at the audience in London's Marquee Club last week.

Booked at four hours notice as a replacement for Jeff Beck who had pulled out because of a virus infection, he was halfway through his act when he took time out to castigate the audience.

Later, he told the MM that reports that he had said he didn't wish to appear in Britain again were untrue.

"I said I didn't like audiences like that one," he said. "It makes no difference whether they are British or American. Most of them had come to see Jeff Beck and in the middle of my act they were walking about and talking. Individuals in an audience can make me dislike an entire audience."

"I enjoy working in England and intend continuing to do so. This was just an isolated incident."

LEMON TREE SINGLE

LEMON TREE have a new single, "It's So Nice To Come Home," released by Parlophone on October 25.

On November 23 they go to Germany for a TV show followed by a date in Belgium before embarking on a four-day tour of Sweden.

Harris arrives in London



RICHARD HARRIS

RICHARD HARRIS, actor-singer star of "Macarthur Park" chart fame arrived in London from Hollywood on Monday.

He will make several TV appearances here prior to discussing plans to play Hamlet opposite Faye Dunaway (Ophelia) on stage in February.

While in Hollywood, Richard Harris completed an LP of Jim Webb compositions titled "The Yard Goes On Forever."



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ENGELBERT SET FOR SOUTH AFRICAN VISIT

ENGELBERT HUMPERDINCK is to appear in South Africa for three weeks in January.

He is due to start his appearances in the country on January 6 but may fly out for a holiday with manager Gordon Mills.

A spokesman said: "It's not decided yet but he may spend Christmas in South Africa getting some sun before starting work."

His summer season at Blackpool's ABC Theatre which ends on Saturday (5) has broken attendance records attracting over 400,000 patrons since it started. The theatre has now attracted two and a half million people since it opened in June 1963.

Also on the bill with Engelbert — whose new single "Les Bicyclettes De Belsize" is climbing the MM Pop 30 — are Lonnie Donegan, Ted Rogers and the Pamela Devis Dancers (see page 7).

THREE WEEKS IN JANUARY

Agency, are to merge. The name of the new company will be the Marquee-Martin Agency Ltd.

The new company will have John Martin as managing director. Spencer Davis has resigned to concentrate on his group and the new company will take over sole booking of the Marquee and National Jazz and Blues festivals.

It has also secured the stage rights to Pollwinning radio programme Top Gear and promotions are being set up which will include top deejay John Peel.

Among the artists handled by the new agency will be Spencer Davis Group, the Nice, Chris Barber's Jazzband, the Alan Bown, Roy Harper, the Idle Race and Billie Davis.

NEW P.J. SINGLE

P. J. PROBY will have a new single, "The Day That Lorraine Came Down" released by Liberty Records on October 11.

Proby, who has a new

manager, Drew Harvey, is this week working on a new album which will be released in November. His records are now produced by Steve Rowland.

On October 26, Proby flies to South Africa for cabaret in Johannesburg (October 31 to November 9) and Durban (two weeks from November 11). He then goes to Rhodesia for a week before returning to Johannesburg for a final two weeks.

Plans are under way for Proby to make his first film and, if the script is approved, he is likely to start work on it early next year. He will have a straight acting role.

A cabaret tour of the Midlands and North is being lined up to start around January 6 and last for six weeks.

VIKKI CARR DUE

SINGER VICKIE Carr arrives in Britain later this month for TV appearances and two London concerts.

The concerts are on October 27 at London's New Victoria theatre. She will be backed by the Ralph Dollimore Orchestra and John Rowles will also be on the bill.

Television appearances are being set up at present.

JULIE ENTERS CLINIC

JULIE DRISCOLL entered the London Clinic on Monday to have two impacted wisdom teeth removed. But she expected only to be at the clinic for two days.

Jools' next date with the Brian Auger Trinity is the Time for Blackburn show on

Friday, followed by a date the same evening at London's University College.

On Saturday, Jools and Brian are at Bedford College, Hanover Lodge, Regents Park. Their next date is at Top Rank, Brighton, Sussex on October 11, followed by Southampton University the following day.

NEWS EXTRA

ROLLING STONE Brian Jones was fined £50 with 100 guineas costs last week after being found guilty of possessing cannabis resin at his Chelsea flat. Jones pleaded not guilty to the charge.

The Bee Gees leave Britain on Monday for concert appearances in Amsterdam, Hamburg, Copenhagen, Stockholm and Vienna. The Who, Arthur Brown, Alan Bown, Elmer Gantry and Jethro Tull are featured at a midnight session at London's Lyceum Ballroom on October 18, organised by West London's Brunel University.

Tim Buckley appears in a solo concert at London's Queen Elizabeth Hall on Monday (7) the Manchester Youth Jazz Orchestra is now a reality — tuition sessions started this week. Sessions are every Monday at the North Hulme Further Education Centre, Jackson's Crescent, Manchester 15.

The Nocturnes have moved from Manchester's Tiffany's to the Nocturne, Streatham. The Bob Potter Nine are on the Jimmy Young Show for the week from October 14. An International Pop Festival is to be held in Utrecht, Holland, on November 23. Agent Roy Guest and Cyril Black formerly of Screen Gems, have joined the Nems



CLIFF AND SHADOWS CELEBRATE

It makes you feel old to think about it, but it's 10 years since Cliff Richard first graced the TV screens. Last week, Cliff and the Shadows celebrated a decade as pop stars — and the years have rung their changes. Cliff is now very much the boy-next-door. Gone is the dark shirt and white tie, while only two of the original Drifters (as the Shadows were called) remain—Bruce Welch and Hank Marvin. Still, they look all set for another 10 years. For, as Cliff says: "I'm still five days younger than John Lennon."



JONES: £50 fine

organisation.

Licensing difficulties prevented Canned Heat appearing at the Round House on Saturday. Middle Earth organisers said this week that money would be refunded or tickets could be used for the Fugs on Saturday (5). A new B. B. King single will be released by Blue Horizon on October 18, titled "The Woman I Love". The Easybeats guest at Radio Luxembourg's annual award show in Essen, Germany, on Saturday (5).

The Incredibles start a short tour at Manchester's Free Trade Hall on October 18, followed by Birmingham Town Hall (25), Liverpool Philharmonic (26), Newcastle City Hall (27), Brighton Dome

(November 1) and Royal Albert Hall (2). The Scaffold have a new single "Lily The Pink" released on October 18. Drummer Guy Warren is in London to record for Denis Preston for a Columbia album.

Ten Years After, Jethro Tull and Chicken Shack are among the groups to be represented by the newly-formed Chrysalis agency, formed after a merger between the Ellis-Wright agency and Universal Attractions. The Taste are booked for a tour of their native Ireland from December 22-29. Stars raised £1,300 for the Olympic Appeal Fund at a special charity show at Croydon's Fairfield Hall on Sunday.

Louis Armstrong, in hospital in New York with phlebitis, was "a little improved" this week. Election have their second single "Please" released on October 11. Blues singer Brother John Sellers, now living in Paris, wants to play British clubs.

Time Box tour France from November 8-16. Kathy Kirby has been invited to appear in Israel by the country's government to mark their 21st birthday celebrations early next year. The Alan Bown's first album "Outward Bound" is released on October 8. Ten Years After opened a 10-week tour of America at Fillmore East, New York, last week.

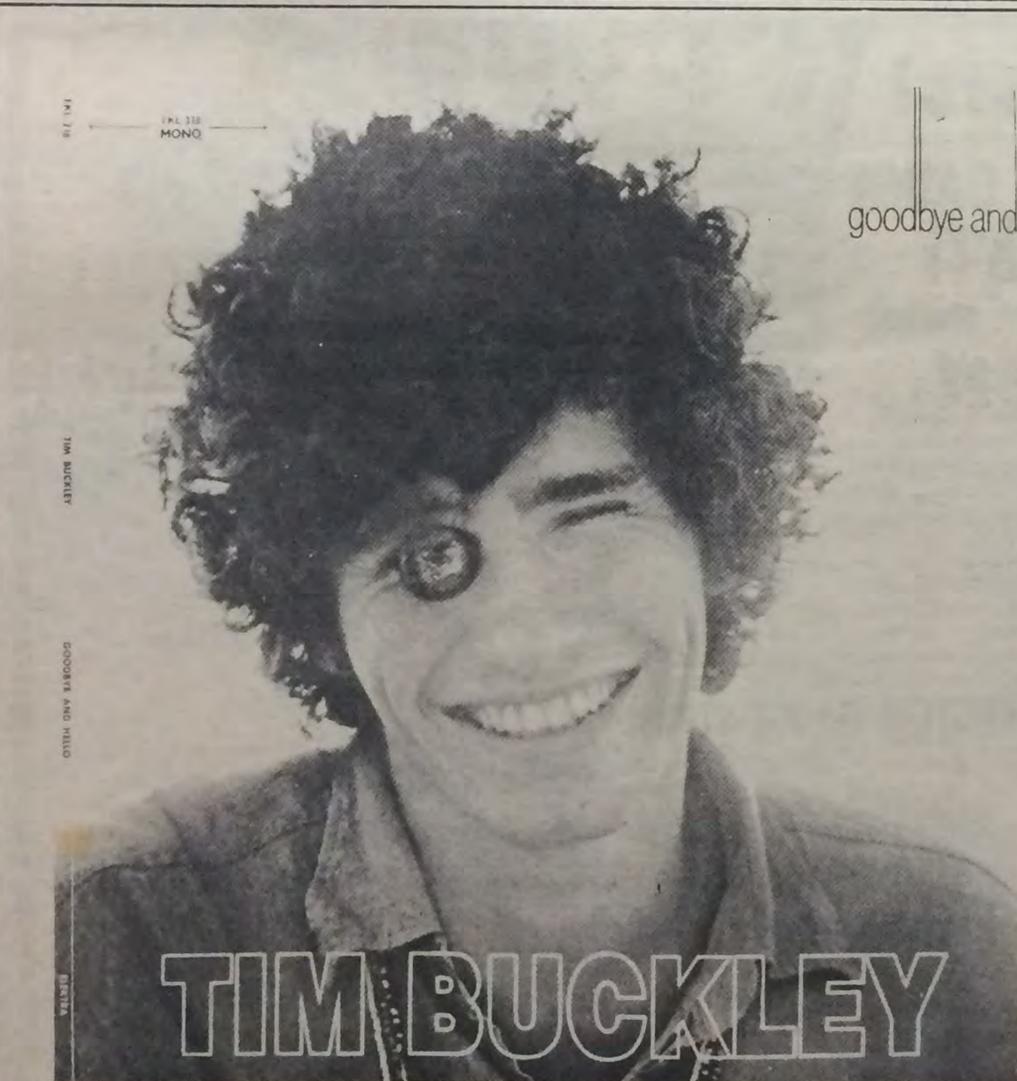
AGENCIES MERGE

TWO LEADING British agencies, Spencer Davis Management and Marquee Artists

Hendrix to record Bob Dylan song

JIMI HENDRIX will have a new single released on October 18 — a Bob Dylan song "All Along The Watch Tower."

The B side is "Long Hot Summer Night." The Hendrix Experience — Jimi, Noel Redding and Mitch Mitchell — will also have a double album released on October 25. Recorded in New York it is titled "Electric Lady Land."



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Uproar breaks out at Faces — Canned Heat concert

UPROAR BROKE out among a packed audience of 1,800 people during the closing stages of a one-nighter starring Small Faces and Canned Heat at Bristol's Colston Hall last week.

The Small Faces were accused of using "foul and obscene language" and both groups have now been banned from appearing at the hall.

Ray Muir, deputy entertainments manager at the Colston Hall, told MM on Monday: "The Small Faces did not go on in the second house until 12 minutes to eleven — when our licence expires. So, as they were overrunning, we had to put the house lights up."

"But after we put the lights up, the Small Faces and Canned Heat returned to the stage and started playing — more or less inciting the audience to demonstrate."

"We have decided in future never to accept a bill with the Small Faces or Canned Heat."

Commented Ronnie "Plonk" Lane, bass guitarist with the Small Faces: "The management just turned on the lights after we had done only two numbers. Admittedly, we were overrunning, but that's no reason for putting the lights up half way through someone's act."

"If there was any obscene language, it came more from the bouncers than us."

Said Liberty Records' Vivien Holgate, speaking for the Canned Heat: "They felt it a bit unfair for the kids not to have their money's worth."

"There was certainly no fighting between the groups — as has been reported. As a matter of fact, they all returned to London together."



SMALL FACES: Colston Hall ban

and for the Spring tour of the Monkees with manager Burt Schneider.

Rumours that Monkee Mickey Dolenz had received his National Service call-up papers could not be verified at presstime.

British arranger/MD Ken Thorne has been signed to write the theme music for the Monkees' first feature film.

HINES' TOUGH TOUR

EARL HINES and his All-Stars — including Budd Johnson, Booty Wood and Bobby Donovan — have a tight schedule fixed for their British tour which begins later this month. The band arrives on Tuesday (22).

Dates lined up are: Alconbury, USAF (23), Croydon (24), Odeon, Hammersmith (25), Wakefield Theatre Club (26), Wolverhampton (27), Portsmouth (28), BBC TV's Late Night Lineup (30), BBC TV's Jazz At The Maltings (31), Norwich (November 3) Bristol (4). The All-Stars then leave for dates in Scandinavia, Spain and France before returning to the States.

DUSTY IN STATES

DUSTY SPRINGFIELD flew to America last Saturday (28) for four days of recording for the Atlantic label in Memphis.

This was the last of a series of American recording dates which are expected to produce an album and a single.

Tomorrow (Friday) she goes to Holland for TV and on Sunday (6) she starts a week of cabaret at Wakefield's New Theatre Club.

She then plays weeks at the Golden Garter Civic Centre, Manchester (20) and Fiesta, Stockton (27).

On November 22 she flies back to America for two weeks of intensive TV dates, including the Ed Sullivan, Johnny Carson, Merv Griffith and Mike Douglas shows.

JOEY REPLACES CURTIS

THE FOUNDATIONS' new lead singer, replacing Clem Curtis who left to go solo, is Joey Young, formerly lead singer with the Tonicks.

He joined the group this week for rehearsals and makes his debut tomorrow (Friday) at Aberdeen University.

The group this week said they disassociated themselves with their new album "Rocking The Foundations" saying it was not representative of them on stage.

Pye Records commented: "We're sorry they're not happy, but we think their public will be. We don't know what they mean — they made the album, after all."

Mathis makes concert visit

AMERICAN SINGER Johnnie Mathis is to visit Britain in November for four concert appearances, finalised this week by agent Vic Lewis in Hollywood.

He appears at London's Royal Festival Hall on November 2 for two concerts and Coventry Theatre on November 3 for two concerts.

The Johnny Spence Orchestra will play the first half of each concert and accompany Mathis for the second half.



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THE benefit Night for Pops Foster at London's 100 Club last Tuesday (24) raised about £185 for the ailing New Orleans bass player.

Keith Smith, who organised the benefit, appeared with his band, as did Ken Colyer and Eric Silk. Individual musicians who gave their services included Humphrey Lyttelton, Bruce Turner, Johnny Barnes, Freddy Randall, Dave Jones, Tony Allen, Vic Pitt, Tony Pitt, Alex Welsh, George Webb, Stan Greig, Tony Wainwright, Pat Halcox, Alan Elsdon, Spike Mackintosh, Colin Smith, Johnny Crocker, Wally Fawkes, Andy Cooper, John Armitage, Graham Burridge, George Melly, Bill Cole and Beryl Bryden.

A highspot was a jam session featuring the three B's — Chris Barber, Acker Bilk and Kenny Ball.

"Jazz On A Sunday Afternoon," featuring Dizzy Gillespie, Ray Nance (vln), Pepper Adams and Chick Corea, which received rave reviews in the States, is among the first batch of albums on the Solid State label to be issued in Britain on October 8.

Solid State, formed about a year ago in the States, is being released in Britain



through the United Artists-Liberty set-up. Also in the first releases are albums by Jimmy McGriff, Herbie Mann, King Pleasure, Mike Mainieri and Johnny Lytle.

It now seems unlikely that Harold Land will be in the Dizzy Gillespie Big Band at Jazz Expo on October 20. Land is currently working in the States with vibist Bobby Hutcherson. The Gillespie Band will play two concerts at Bristol's Colston Hall on October 22.

George Wein's Newport All-Stars will play Acker Bilk's new club at the Old Granary, Bristol, on October 20 and 27. The Muddy Waters Blues Band will be there on November 15.

Cleo Laine with the full Johnny Dankworth Orchestra are to play a one-nighter at Ronnie Scott's Club on October 20. Cleo will give a one-woman show at the Belfast Festival for a week, starting on November 25, and the Dankworth Seven will accompany Jon Hendricks at the Festival on November 29.

Willis Conover has been appointed music and programme director for the 1969 New Orleans International Jazz Festival which is set for June 1-7 . . . the Chris Macgregor group and Ray Russell Quartet play London's 100 Club next Monday (7).

The Art Blakey sextet and Elvin Jones Trio, who appear on Jazz Expo at Hammersmith Odeon on October 21, will record for BBC-TV the following day at Snape, Suffolk . . . Jack Wilson is Radio One's Jazz Scene "Hear Me Talking" guest on October 6, followed by Joe Henderson (13).

Tubby Hayes plays at the Copper, near Tower Bridge, on October 6, with the resident Tony Lee Trio. He has also been invited to front an 18-piece band at Manchester's Club 43 on November 1, 2 and 3.

American tenor star Hank Mobley guests at Manchester's Club 43 from October 17 to 20, being featured on two nights with a quartet and on the other two with a 12-piece band of local musicians using Mobley arrangements.

Ella Fitzgerald describes her new Capitol album, "30 By Ella," as "the finest I ever recorded." She was backed by Benny Carter's group, featuring Harry Edison (tp), Georgie Auld (tr), Jimmy Jones (pno) and John Collins (gtr).

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CAUGHT IN THE ACT

Buddy's Croydon blues

"I TELL you what," said Buddy Rich, gazing round the half-filled Concert Hall at Croydon's Fairfield Halls, "we'll come down there and join you and they can show a film." It was a typical biting Rich comment on a disappointing first-house audience for a concert which turned out to be one of the most entertaining I've ever attended.

The entertainment was provided both by the excitement of the band and the mastery of wit and ebullient humour by Rich himself who, in the course of a very funny concert, played on Dave Culp's trumpet (from the seats at the back of the stage), gagged and ad-libbed with the audience.

Okay, so it's not for the purists, but it was good entertainment with a solid jazz core and the customers were well satisfied.

Rich is a superb technician, though arguably a major jazz figure. He creates an incredible beat from which his musicians evolve tremendous drive and he accentuates the sections magnificently while still keeping up a perfectly controlled rhythm. — ALAN WALSH.

SPINNERS

TEN YEARS singing the same old stuff, said Mick Groves at one point in the Spinners' tenth anniversary concert at the Queen Elizabeth Hall last week, but there wasn't a person in the hall, I'd bet, who would agree with him.

"Whip Jamboree" that echoed out among the encores, the old stuff is what the audience knows and loves.

The thing that really impresses me about the Spinners is their basic integrity. They never pretend to be what they are not, but the joy in what they are doing is genuine. As someone once said of their great predecessors, the Weavers, this isn't an act, it's the real thing. — KARL DALLAS.

JONI MITCHELL

OPENERS at Roy Guest's "Festival of Contemporary Song" at the Royal Festival Hall on Saturday, the Johnstons, finished their set with Joni Mitchell's "Both Sides Now." So did she.

A colossal blunder or a crafty bit of up-staging? Not a bit of it, for they accidentally highlighted the whole point of this contemporary song movement, with its roots in both folk and pop.

The Johnstons sang it with tremendous verve, making it an affirmation of the complexities of life. Joni's way with it was more reflective, a recognition that we usually don't know what we are really doing. Neither version is the "true" one, and both are — to the person singing.

Al Stewart was superb. Even his 20-minute sexual odyssey, which promised to be a drag, unprintable words and all, never tempted the attention to wander. I have heard three-

verse songs that have seemed to last much longer.

Joni Mitchell was someone who needs to come back for an entire solo concert, but until she does we have her record and her forthcoming BBC-2 colour show to show us what a many-faceted person she is. — KARL DALLAS.

HAIR

HAIR, now at London's Shaftesbury Theatre, is a right rave up. Boosted by the punchy, purposeful music of Galt McDermot, the prancing group of hairy hippies boisterously take over the theatre, grooving in the aisles, the stalls, the circle, the boxes. They deluge the audience with leaflets and confetti and zoom on ropes over the front rows. These seat-jerking tactics are infinitely more mind-expanding to London's blasé theatregoers than the expletives and dimly lit nude scene. The alleged message of Hair, puff pot and the world will turn on to love, may be dismissed as laughable naivety, but the passion, urgency and exuberance of the Hair hippies is a vital and awakening contribution to London's dreary and hidebound musical stage. This is about as far away from The Boy Friend as you can get, thank goodness. It's for ravers of all ages.

The rocking on-stage group includes guitarists Micky Keene and Alex Harvey and percussion man Frank Riccotti. — JACK HUTTON

FRANK ZAPPA never gave permission for that lood poster going the rounds... Casuals' Howard Newcomb refused to accept one of the new 10d pieces because he thought it was a foreign coin.

It was Buddy Rich's birthday on Monday. Wonder if he got Dusty's new single among his presents? Chris Barber says Cy Laurie is recording a new 78.

Geno Washington says Grapefruit's recent attack on the Maryland Club, Glasgow, was "a load of cobbles." They are one of the best audiences in Britain, says Geno.

Deep Purple album session left unfinished when guitarist Ritchie Blackmore collapsed through exhaustion... Which house was the Evening Standard's Milton Schulman reviewing at the Palladium where Chris Barber's band made "very loud traditional noises with trumpets, trombones and saxophones?"

Jimmy James and the Vagabonds formed their own football team... publicist Brian Sommerville, on holiday in Gibraltar, sends a picture of the changing of the guard outside the Governor's Residence and says: "And it's all for me."

Jazz Expo half-way to a sell-out already... Ed Stewart's All Stars XI football team becomes the Top Ten XI this month to avoid confusion with TV All Stars.

Zappa zaps 'lood' poster

Frank Sinatra must be backing Britain—after albums with Arthur Green and Jackie Trent and Tony Hatch he is planning to record a Les Reed-Barry Mason song, "Julie," as a single.

Invites from Ronnie Scott say he cordially invites the MM to "what promises to be the balls-up of the year" at his new club's opening tonight (Thursday). Asked if there would be topless waitresses, Ronnie said: "No, but we've had requests from lady customers for bottomless waiters."

Paul McCartney phoned the BBC after seeing the Marbles

on Dee Time... Emperor Rosko showing London to French singer Nicoletta... Message from Harper Valley PTA thanks MM's Laurie Henshaw for his "gentlemanly support."

Ed Stewart, Tony Brandon, Rick Dane, Dave Cash, David Symonds and John Peel among Radio One deejays battling it out in stock cars at Wembley Stadium on October 12. Makes a change from the other sort of smashes!

Bachelor Dec Cluskey weds dancer Sandra Williams at Stanford-le-Hope on Saturday (5). Vera Lynn's daughter, Virginia Lewis, is chief

bridesmaid. The Cream's farewell tour of the States starts tomorrow (Friday) and they have just been awarded a Gold Disc for a million sales of "Sunshine Of Your Love" in America.

Billy Fury's wife-to-be, Judith Hall, shorted her curling tongs and did £4,000 worth of damage by fire to Bill's flat... Pete Brown threatened with arrest after rendering his poem, "The Politician" in Hyde Park—the law reckoned it a bit on the obscene side.

Art In Movement intend to "display communication other than by normal media" in a happening at Trafalgar Square on Saturday (5).

Trogg Chris Britton missed Time For Blackburn after oversleeping... Rumoured that Donovan will tour the North of England early next year.

Richard Castle-dine writes to say the old Riverside Club in Nottingham was "doing a Scott" and showing old movies with modern jazz in 1962. "It got to be a bit of a drag" he says.

Oscar Peterson drummer Bobby Durham had to borrow Johnny Marshall's kit when his own failed to arrive in time for the Queen Elizabeth Hall Show on Saturday.

Trumpeter Harry James is writing a book titled The Good Old Days Are Now... Tony Bennett and Joe Williams join Duke Ellington, Lena Horne and Lou Rawls in a memorial concert to Billy Strayhorn in New York this weekend.

Scott Club doing souvenir posters of their artists starting with Gary Burton.

Kink Ray Davies raving over the Mother's "We're Only In It For The Money"... Hair proves Galt McDermot doesn't only write "African Waltz".

Della Reese digging Oscar Peterson at Queen Elizabeth Hall... Me not digging Della... on the Frost Show... Bill Walker, the Ron Harris of the MM football team, hobbling around after tackling himself.



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what more can we say?



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DAVE sets the record right



MEMO to everyone who thought Dave Clark's new single "Red Balloon" was a cover of Raymond Froggatt's "Callow La Vita": check your facts. Let MM do it for you. The Raymond Froggatt single was released in April but never made the Pop 30. Dave Clark heard the number on the car radio one night, wrote down the title and did nothing for six weeks.

He then contacted the publishers of the song and asked if they expected "Callow La Vita" to do anything; they didn't and Dave said he'd like to do the song provided he could change the title, part of the lyric and do his own arrangement. The publishers agreed to this in writing and Dave recorded the number as "The Red Balloon."

It was duly released by the Dave Clark Five, and then the Froggatt version was re-released with a new title by Polydor Records. A spokesman for the company told MM: "We have so much faith in the record and the artist that we re-released it with the new title which frankly is more commercial."

I spoke to Dave about the record after he had arranged a private colour showing of his TV show Hold On Its The Dave Clark Five which received a lot of praise when it was shown on ITV a couple of weeks ago. (Incidentally, the colour version, on 35 mm film, is superb. The colour really brings the film to life, emphasising its pace, vivacity and humour.

"I'm not annoyed about Polydor re-releasing the record, or about them re-titling it. But it does annoy me when I get accused of covering an unknown artists' song. I would never ever do that.

WORLD MARKET

"We all said four years ago that we'd never do a cover version when our 'Do You Love Me' was covered by Brian Poole and the Tremeloes. And we've always stuck to that. The thing that disappoints me is that people don't bother to find out the facts before accusing us.

"We deliberately held off this song until we were sure the Froggatt version wasn't going to be a hit."

Dave, one of the most astute yet approachable personalities in pop, said that over the next year he would be producing six more TV spectaculars for the world market. He has been offered the chance to do 26 a year for American TV but has decided: "The pressure would be too much and the quality would suffer accordingly. I've decided to do six a year really well. I've been really pleased at the reaction to the film.

"I suppose now I've seen the film so often, there's a lot I see that's wrong with it, but basically I am happy with it and I'm knocked out that even the national paper critics praised it.

"We had to strike a balance with it; it is impossible to make a film for art's sake if you're putting it on to a mass media television screen. You have to cater for a wider audience.

"That's what we tried to do. And that's what we'll be doing in the future."—A.W.

ENGELBERT-TOSS UP BETWEEN BEAT AND BALLAD

THERE seems little now that can stop Engelbert Humperdinck becoming a world star like stable-mate Tom Jones.

His latest British single, "Les Bicyclettes De Belsize," is an instant hit, with a staggering advance order; his Blackpool season has been a huge success and he is soon to open at London's Talk of the Town, the premier cabaret showcase in the country.

So there seems little possibility that anything he does in the foreseeable future will be a flop. And Engel himself doesn't even consider it.

NERVOUS

"I don't think about failure at all," he said at his rented Blackpool home. "I've got enough confidence now in my ability not to worry about it. I don't get over-confident, that would be foolish, but I'm not worried about the future as long as nothing happens, carewise or presswise, to destroy me."

But he still gets nervous before a show. "I was worried about opening in Blackpool because I'd never done a summer season before," he said as daughter Louise shrieked happily a few feet away.

"I'm a little frightened of the Talk of the Town, too, although I hope it'll be all right because it will lead on to bigger things for me — like a Vegas season which my agent Colin Berlin is talking about for somewhere about next May."

HOPING

Generally, he regards his career happily. "Things are going very well and I've no complaints because I've been so well handled by Colin and Gordon Mills, my manager. I can't grumble at all with the way things have gone. I can only be thankful."

Few people would grumble with a career that can provide a house in three acres in swish St George's Hill, the Beatle-infested area of Weybridge, Surrey.

After almost a year looking, Engel and his wife finally found the house for

by ALAN WALSH

them. "It's an old house which will need a lot of re-moulding, which for us is part of the fun. I'll be able to change it to exactly the way we want it. I've no idea of the total cost, but we are hoping to move in at the end of October."

It's five months since Engel's last single, "A Man Without Love" — a gap that was quite intentional on the singer's part. "We didn't want to kill the market for my records. There's a danger of saturation if too many Humperdinck singles are released. We felt that five months was a long enough break."

He had intended to release an up-tempo song this time as a contrast to his dreamy ballad hits. But Les Reed's song and the arrangement won the day. "But it was a close decision between 'Bicyclettes' and a much faster number which I have recorded.

HOLIDAY

"The ballad just won — and I think in this case it was the right decision. It's a good song with lots of meaning. But I'm hoping that the next one will be different. We'll have to wait and see."

After his panto season, Engelbert has a holiday — one day — and then flies to

America for a few days of promotion work. "My records are released there and they do quite well, so we felt it was only fair to go over and get a little exposure there. I'll be going back after the Talk season, too, for the Ed Sullivan and Jerry Lewis TV shows."

He won't be doing a pantomime this Christmas because he wants more time at home and anyway he's already done one at the country's top theatre. But he will be making a number of trips to other countries in the New Year.

DETAILS

These include a visit to Australia and a tour of South Africa.

"Colin Berlin has set up the trip to South Africa but I don't know any details yet," he said. Was he prepared for criticism of a South African tour?

"No, not yet. As I say, I don't know any details yet other than I'm going. I don't know if I'll be expected to play segregated audiences or not. I'll face that decision when I come to it."



Fun and games with Status Quo

STAND by for a storm warning. Be prepared for rough weather if you ever happen to take a boat or plane trip with a certain group that is happily riding the chart with "Ice In The Sun."

To wit, the Status Quo. For that conservative Latin tag certainly belies the antics the five boys get up to when they're not playing for their growing public on stage or TV.

There Was The Occasion When: Rick, Mike, Alan, Roy and John were loudly making £5 bets that the plane they were on would never land without bursting into flames. And they were passing currency of the Realm to prove the point.

"We had to pack it up, though," said guitarist Alan Lancaster, "when one girl broke down and cried."

There Was The Occasion When: deejay Chris Denning cried out to the dozing Status Quo: "This is your captain speaking. A wing has just fallen off. Would you all kindly lean to the port side of the plane."

That brought the boys awake with a jump. The other passengers, too. Admittedly, not a Status Quo prank this time, but one feels it wouldn't have happened if the Status Quo didn't indulge in such macabre humour them-



STATUS QUO: 'bunch of mischievous imps'

selves. And There Was The Occasion When: on a boat trip, they gleefully taped a message—supposedly from the captain, to "abandon ship." At full volume, too. "It sounded just like the real thing," chorused the Status Quo like a bunch of mischievous imps.

Of course, one day the boys may "cry wolf" once too often. Their plane did spring a puncture on a landing after a trip to Belgium. "All the fire engines were standing by," recalled Alan with a slight shudder.

Right now, the Status Quo don't need to pray. Their ten feet are safely on the ground and their latest single safely in the chart. And climbing fast.

Set to rival, in fact, their previous "Matchstick Men" hit. Which, of course, also broke through big in the States.

Surprising, therefore that the Status Quo should turn down a chance to follow up the hit with a Stateside trip.

"We had an offer to go," said Alan. "But we turned it down. There was quite a bit of discussion over the decision. A couple of the boys wanted to go over. In fact, we all did, of course."

"But after 'Black Vells' flopped in Britain, we thought it particularly important to be here to exploit our latest single. And our first album is due out now."

"Britain is the most impor-

tant place to us at this stage. And there is so much to organise on a trip to the States. There's all our equipment for one thing. We'd want to take our own gear, and it would be terrifically expensive."

And the Status Quo—unlike some groups who make it big — are not resting on their laurels.

They take tremendous pains to polish up their act. Often they arrive for a date hours beforehand to see their sound balance and equipment is spot on. "Then, if you don't do too well, you can't blame your equipment," says Mike Rossi with refreshing honesty.

They even go so far as to watch a video-tape of TV performances. This way, they can iron out visual flaws in presentation. "We think 'ugh! We won't do that again'," says Alan.

Status Quo, who have the built-in advantage of composing and playing ability, are determined to develop their own sound. But they do admit to being out-and-out admirers of the Nice and the Beatles.

They pour scorn on any whisper of a suggestion that the Beatles might be on the wane.

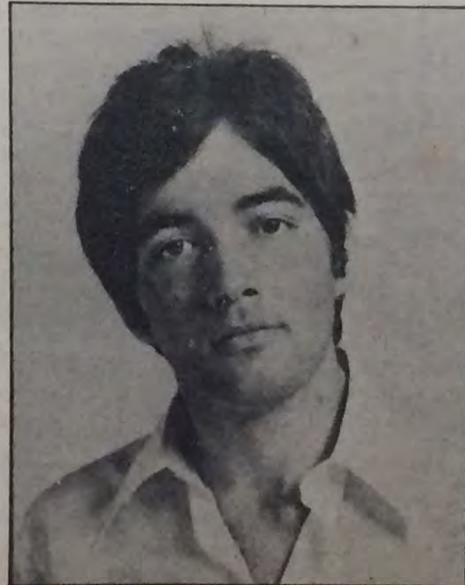
"People who say that just don't understand how great they are, and what they're doing," they chorus. — LAURIE HENSHAW

Barry Ryan

with The Majority sings

ELOISE

by Paul Ryan



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POP OPINION

RADIO ONE is now one, but is it all that wonderful?

EXACTLY one year ago, after getting into the fast company of some rather rough buccaneering gentlemen, Auntie laboured and brought forth a son. He was called Radio One and was deemed to have an illustrious future.

As Auntie celebrates Radio One's first birthday, I am prompted to suggest that if the last twelve months are a justification for celebration, then the country must be in the grip of a virulent epidemic of masochism. Personally I think Auntie had a miscarriage.

When the new arrival came into the world last year, it was heralded as a with-it, switched-on, knock-out kid who was about to blow minds from Penzance to Pitlochry — reception permitting. The pirates had, of course, been irretrievably torpedoed a month and a half earlier and the Radio One team at this point were, to change metaphors in mid-stream, just like a jubilant soccer XI taking the field and scoring goal after goal long after their

MARTIN YOUNG gives the thumbs down to the first year of the BBC's Radio One. What's your verdict? The MM would like to know. Write to Radio One, Melody Maker, 161 Fleet St., London, EC4.

opponents had been sent off *en masse*.

Radio One won that particular game. But after a year it has contrived to finish at the bottom of the table even though it's the only club in the league.

Why? Because it has failed miserably to accept the challenge of providing a bright and lively service for young people. It has become a musical wallpaper factory with interchangeable plastic disc jockeys, almost all of them recruited from the pirates after long hours of broadcasting experience and almost all of them culling their pathetic jokes from the same bumper fun book for tiny minds.

It is claimed that listening figures have gone up 17 per cent since the service started, but it is important to put this increase into perspective.

First of all, is Radio One getting the KIND of audiences it apparently set out to capture? It was intended for young people, the age group who'd been listening regularly to the pirates — although undoubtedly in far smaller numbers than the pirates claimed.

Yet the most popular programme on Radio One is the Jimmy Young Show, complete with recipes and allegedly live and excruciatingly boring telephone calls which are, in fact, recorded. Jimmy Young has a regular listening figure of between four and five million, peaking at seven million. And the fact that a disc jockey who wasn't in the first ten in the MM's poll is commanding the biggest Radio One audience suggests that few in that audience are in the MM readership age group.

Naturally — they're at school or at work at that time of the day. And when they get home in the evening what does Radio One offer them? Does The Team Think? and Any Questions, pinched from Radio Two.

Tony Blackburn has an audience for his morning show of around three-and-a-half million (and almost as many people listen to Breakfast Special on Radio Two). Dave Cash, on One and Two, gets an average of two-and-a-half million; David Symonds has an average of one-and-a-half million.

The figures sound quite respectable — until you compare them with the response to pre-Radio One pop programmes.

Saturday Club, before the pirate days, could claim a steady audience of nine-and-a-half million, peaking at 12 million. Easy Beat pulled

eight-and-a-half million listeners and peaked at eleven million.

With the advent of the pirates, of course, these programmes suffered. But they could still claim audiences of seven-and-a-half million and six-and-a-half million respectively. Today the COMBINED listening figure for Saturday Club on One and Melody Time on Two is still about a million less than the audience for the pre-Radio One Saturday Club.

The BBC has, as a monopoly, a tremendous responsibility to set standards in pop music, to elevate musical tastes, to initiate trends. But programmes using records (wholly or partly) represent about 120 hours of Radio One's total weekly broadcasting schedule of 142 hours. The remaining programmes are largely borrowed from BBC Two.

Thus Radio One is a giant juke box with occasional interruptions for inanities, station jingles and name checks.

Radio is at its best when it is live and has an atmosphere of immediacy; yet Radio One shies away from live programmes as if they were somehow indecent.

The desire to have wall-to-wall records on Radio One is in itself a complete negation of the art of broadcasting.

You would think, when you are paying disc jockeys between £135 and £150 a week that you would be entitled to expect a dash of character, of personality, of originality in their programmes.

But most of them, all moving in the closed circuit in-crowd of London record receptions and discoteques, are mindless bores whose wit has the unmistakable stamp of a child's comic, and whose personalities are as colourful and exciting as a glass of warm water. Most of them hesitate to wander far away from the Top Thirty in case their popularity ratings sag.

Isn't it just a little bit significant that John Peel, the most unconventional and individualistic of all Radio One disc jockeys, won the MM readers' poll, and that his programme, Top-Gear, was voted the top radio show of 1968?

The BBC — and Radio One in particular — should lead, not follow lamely in the wake of the charts, whose importance is already grotesquely over-emphasised.

A survey carried out by the Evening Standard on August 19th showed that charts measure what people buy and not what they like to listen to. Tastes in music, the survey concluded, could not be measured by record sales.



Isn't it just a little bit significant that John Peel, the most unconventional and individualistic of all Radio One disc jockeys, won the MM Readers' Poll? ♣

The survey asked a cross section of people in all parts of the country what sort of music they liked to listen to and most of them (47%) said light music. Pop music got 32% of the votes — only 1% more than classical music.

Certainly pop music was shown to be more popular with the under-35 age group but does this group represent the majority of Radio One's listeners?

In pre-Radio One days, the BBC had its own Top Tunes chart, an idea conceived by the Corporation's Donald McLean, based on weekly surveys by the listener research unit of a cross section of 2,000 people. This evaluated top tunes — not top RECORDS (a subtle but important difference) — and had absolutely no connection with record sales.

Radio, after all, should, to a large extent, provide people with music they want to hear and not base its programmes on what record buyers (a minority of the population) have bought. I can recall the time when "A Walk In The Black Forest" became No. 1 in the BBC Top Tunes chart six weeks before the record went to the top of the sales charts. This is a rare example of the dog wagging the tail — as it should do. Instead Radio One just goes on churning out the Top Thirty as indicated by retail sales.

A study of the most-plugged records on Radio One shows how heavily the service leans on the pop charts of the musical press.

My personal check of the 20 most-played records in the week from September 3 to September 10, showed that 15 of them were in the MM Top Thirty of September 7. And those 15 had a total of 227 plays, compared with 63 for the five records which were not in the Top Thirty. In fact, of the 17 most-played records that week, only two were not in the charts. Adventurous, isn't it?

It's my belief that Radio One producers are among the most frustrated in the profession because they are working in a soulless factory servicing disc jockeys who, in turn, are servicing the

record companies. Gone are the days when a producer could invest a programme with his own personality. Most of their time is spent in making runnings orders and seeing that the same song is not plugged too many times in a given period.

Why MUST Radio One be almost 100 per cent a pop music service? If there were a dozen BBC radio channels it might be justified — but aren't young people interested in anything else? Don't they have a sense of humour? Why not more discussion programmes, more live shows with audiences, more magazine-type programmes. What about the other arts, politics, social issues?

It is my belief — although, as far as I know, no survey has been done — that there are more Radio One listeners who don't buy pop records than there are who do. And why this absurdly exaggerated use of overpaid disc jockeys whose programmes are only as good as their records? Disc jockeys are utterly redundant unless, like Peel, they contribute something to the programmes.

The trouble is that the BBC is still hung-up on the pop music boom of five years ago. O.K. If Radio One MUST be five years behind and must have an all-pop policy, then how about breaking completely new ground with some GOOD programmes?

There is, of course, the big problem of a limited budget. It is no secret that BBC producers have little money to play with, and if they have to pay their disc jockeys £30 a day, it undoubtedly leaves them very little balance to spend on bold or wildly imaginative projects.

But surely BBC television — just about the best in the world — has proved that without anything like the colossal revenue of the ITV companies, it can still produce a first class TV service.

Radio One could learn a few lessons from the box — and then it might stand a faint chance of becoming "one-derful."



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'It has become a musical wallpaper factory with interchangeable plastic disc jockeys'

Hollies plan a sweeter, smoother sound



CLARKE: new album will be different

WE have become so used to seeing the words Clarke-Nash-Hicks credited as composers on Hollies' singles that it comes as a bit of a surprise to see Tony Hazard's name on their latest release, "Listen To Me."

Have the Hollies run out of songwriting steam?

"No," said Allan Clarke when I put the question. "We've been writing a lot of things but Tony Hazard's song was better than anything we had."

RECORDING

"But don't get the idea we haven't been writing any good stuff. I myself have got about seven new ones and I think three will be on the next LP."

"We are going to Sweden for a British Week in Stockholm and Gothenberg — we are appearing with P. J. Proby in Stockholm — and to Hensink for some TV."

"Then we are going to do

two weeks solid recording."

I asked if there were any unusual tracks planned for the album.

"The whole album will be very different from the last one," said Allan. "I think it will be a lot sweeter and smoother — a listening LP, a relaxation thing."

SWAMPED

Allan has for some time been interested in producing records of other groups.

"I'm not recording anybody at the moment," he admitted.

"But I'm swamped with stuff from writers and I've found some pretty good material. I'm helping to sort it all out and arranging to make demos of the best of it."

"Graham Nash is recently back from the States where he recorded an LP by a group called the Fool."

How does Alan view the current chart scene?

"I don't really know too much about it," he replied. "Really I play music only at night time

and I don't buy LPs by the dozen.

"I often have Radio One on during the day but I don't really listen much, it's just background music."

Do the group get together much socially?

"We see each other when we are working," said Allan. "We don't do too much in the way of rehearsing because Bobby and Bernie still live up north."

Songwriting, agrees Allan, is the most lucrative side of the business as far as he is concerned.

I asked him if he had written for anyone else lately.

COLLEGE

"We keep all our songs for ourselves," he explained. "We aren't all that prolific, but what we don't use on the LP we get demo'd."

Allan told me the group is unlikely to tour Britain now before next year.

"The American tour has been put back a month to November," he added.

"It will be all colleges — they are the only places to play, for appreciation and money." —BOB DAWBARN



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THEIR real names are David Harman, Trevor Davies, John Dymond, Michael Wilson and Ian Amey, but you will know them better as Dave Dee, Dozy, Beaky, Mick and Tich. They started out from their native Salisbury, around 1961 as Dave Dee and the Bostons but achieved little, except experience, until 1965 when they changed the group name to DDDDBMT.

Dave was born on December 17, 1943, is the singer and had worked as a builder, labourer and a policeman before entering showbusiness.

Dozy was born on November 27, 1944, plays bass guitar and worked as a painter and mechanic.

Beaky was born on July 10, 1944, is the rhythm guitarist and worked as a labourer.

Mick was born on March 4,

POP FACT-FINDER

DAVE DEE & CO

1944, plays drums and was a motor mechanic. Tich was born on May 15, 1944, is the lead guitarist and used to be a painter.

Their first two singles, "No Time" and "All I Want," didn't make it, but then followed a fantastic series of hits — "You Make It

Move," "Hold Tight," "Hideaway," "Bend It," "Save Me," "Touch Me Touch Me," "Okay," "Zabadak," "The Legend

Of Xanadu" and "Last Night In Soho." Their current single is "The Wreck Of The 'Antoinette'." "Bent It" and "Xanadu" have each sold over a million copies.

Their albums, all for Philips Records, are: "Dave Dee, Dozy, Beaky, Mick and Tich," "If Music Be The Food Of Love," "Golden Hits Of Dave Dee, Dozy, Beaky, Mick and Tich," "DDDBMT" and "If No

One Sang." They also have an EP, "The Loos Of England."



DAVE DEE

SHORN of her Bride of Frankenstein hair-do, Julie Driscoll has taken on a tranquility suggestive of Saint Joan about to meet her inquisitors.

Visually, the rebellious image has gone. Devoid of its somewhat disturbing halo, the chiselled symmetry of her face is now revealed in an unadorned perfection that truly warrants the accolade "The Face of '68."

The general impression of poise and composure of the "new look" Julie is only slightly dispelled when our Jools breaks into her native London argot to describe one of the many colourful events in her distinctly colourful career.

Then, she tends to produce the type of reaction immortalised in Shaw's shattering cameo of Miss Eliza Doolittle's outburst at the Ascot Races.

But — like Eliza — Jools speaks out with such uninhibited honesty that not even a bishop could take offence.

There is nothing "trendy" about her talk; her conversation is not laced with the required expletives adopted by the King's Road jet set.

When she does use what might euphemistically be called "earthy" expressions, she uses them because this has always been her natural mode of speaking.

She never apologises for her formal lack of education. She merely says with complete candour; "I always regret I didn't learn more at school."

"A good schooling can give you a foundation that helps you later on in life. I wish I knew a bit more than I do."

"For instance, if you don't study, it's difficult to get together with things like languages. I would like to be able to talk about more things than I can, so that I could

Always in trouble at school. Like the time she threw a chair and broke the teacher's glasses



Julie at her moment of glory. Voted top girl British singer and Brightest Hope in both British and World sections in the MM Readers' Poll.

suss out what's going on. "Sometimes during a conversation, I get hung up — though I can rabbit on about something I feel I do know something about. Like music, for instance."

"I don't think they can teach you a real appreciation of that in school. And school can't give you much of an understanding of people."

"You learn these things as you go through life. But school can equip you with facts, and the ability to be able to hold a conversation with pretty well anybody."

"Yet sometimes I'm surprised at the way knowledgeable and educated people give themselves away."

"They may be holding forth on something when I have dried up long ago. Then they'll come out with some such expression as 'Those bloody niggers.' It's then I realise they really don't know anything."

"But whose fault is it that people come out with expressions like this? I must admit that when I was at school I couldn't stand the sight of a coloured girl. We

went around saying terrible things about them."

"But why should we ever feel like that? Coloured people have minds and are intelligent human beings. It's so wrong that they should be chucked about."

"People should realise that they have given the world the most meaningful music there is. Coloured people really convey their emotions through their music—more so than many other people."

"At school, a teacher always spoke well of them. We used to

argue with him, and say we didn't like them. It all seems so unfair now. "We used to speak of 'all Italians being the same' and refer to a shop where I lived as 'The Jew shop up the road!'"

SHOUT

"But we didn't mean this to be offensive. But Italians are the same in some ways. Like when they shout obscenities after you. But we learned they don't really mean what they are saying."

"Really, of all the foreigners I've met, I think the Italians are the gov'nor people. They'll do anything for you."

DESK

"Once, in Italy, we stopped to ask the way. They couldn't have taken more pains. They said 'hop in the car' and ended up by taking us to the other side of Rome!"

"I think of school as my 'lurching days.' I was always in trouble. I chucked a desk at a teacher and broke his glasses."

LURCH

"A shame really, for he was such a nice harmless bloke. I felt sorry for the guy."

"It seemed I was always defending someone. There was a girl named Pamela Murphy who was getting a terrible rollicking from one of the teachers. So I lurched up to him and said: 'Why don't you leave her alone?'"

"I was sent up to the deputy headmistress's room, where I sat seething and grinding my teeth. I worked myself into a state of complete hysteria. So much so that the headmaster got a wet towel to put around my head."

HANG

"They said they would send for my mother at work, and tried to give me sedatives. I said if they did I would hang myself from the loo chain. By this time the whole place was in an uproar."

"I tipped up a desk and everything toppled out. Then I lurched up to this teacher and broke his glasses."

"It all calmed down in the end, I mainly got in trouble because I wouldn't do my homework."

GUIDE

"I said, 'There's no point in giving me homework, because I just won't do it.'"

"I just couldn't stand the school discipline. Yet, in the main, I got on well with the teachers. They said I was intelligent and a natural leader. But I would persist in leading the other children the wrong way."

"But I feel in a way they didn't make use of my intelligence; that they didn't guide it in the right directions."

"Children, I feel, need more guidance than they get. Discipline is necessary, but often they're disciplined in the wrong things."

"Like doing subjects they find a bore."

RELAX

"But I must admit I had a pretty terrible temper when I was eleven or twelve. It was so bad, my father sent me to a psychiatrist for a time."

"But then I had to give up the visits because dad didn't have enough bread."

"But that psychiatrist did me some good. He put me under hypnosis and showed me how to relax."

"Learning how to relax is one of the most valuable things I've discovered in life."



Jools in action at London's Klooks Kleek

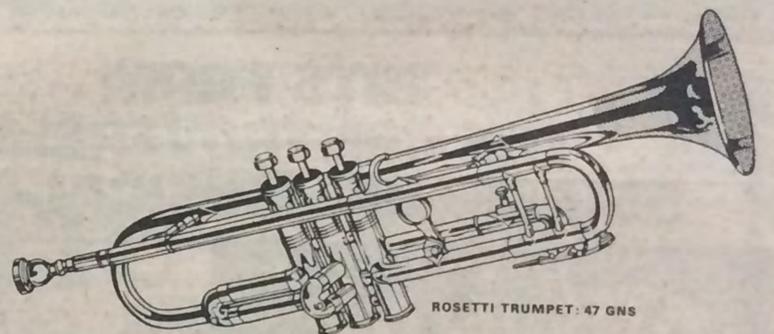
The Real Jools

BY LAURIE HENSHAW

Coloured people really convey their emotions through their music—more so than many other people.



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BUDDY RICH

BY CHRIS WELCH

BUDDY RICH's new album "Mercy, Mercy" is another musical explosion in the series Buddy has offered us since he formed his successful big band.

Due for release here in December it was recorded "live" in the States, at Caesar's Palace, and says Buddy: "It's a very heavy album!"

Tracks include "Mercy, Mercy, Mercy," "Preach And Teach," "Channel 1 Suite," "Goodbye Yesterday," "Acid Truth," "Alfie" and "Ode To Billie Joe."

The brass roar and the drums dance around like an aggressive sparring partner. And like his drumming, Buddy is aggressive — with a lot of soul.

At the Dorchester Hotel, London, prior to his Croydon concerts, Buddy was being very kind to a radio interviewer who thought he was Tony Bennett's backing drummer, and wanted to know what he thought about flower power, and how he got on with Tony Bennett.

"Well, I'm a pretty vicious drummer and Tony is a pretty vicious singer. And I thought flower power was terrific, all those young people getting up and telling us old folk what it's all about. We don't need no bomb. We just need to be beautiful."

"I like all those hippies sitting in the park protesting and getting nowhere."

"And how big was Buddy's drum kit?"

"I use such a large kit I have to wear double socks to get more power. What drum skins do I use? Well, in the old days they used to use what they call calf. They had to kill a poor little baby calf so we could play drums."

"Now there have been vast improvements and we use plastic. Next we'll probably be using live people."

Mr Rich was collapsed in silent mirth on his armchair while the interview was played back, and when the guileless interviewer had taken his leave, he muttered in amazement: "That guy didn't know anything about me. He

Master drummer suffering fools . . .

thought I was Tony Bennett's backing drummer."

Buddy does not suffer fools very gladly. "Ask me any stupid questions and I'll throw you out the window," he told me pleasantly, as I sipped, with outward calm, a proffered glass of Scotch.

Buddy is to record his band "live" in England. Would he like to record with English musicians?

"What kind of question is that? English musicians are certainly equal to most, and if I could integrate them in my band maybe we could do a session, but there are no plans."

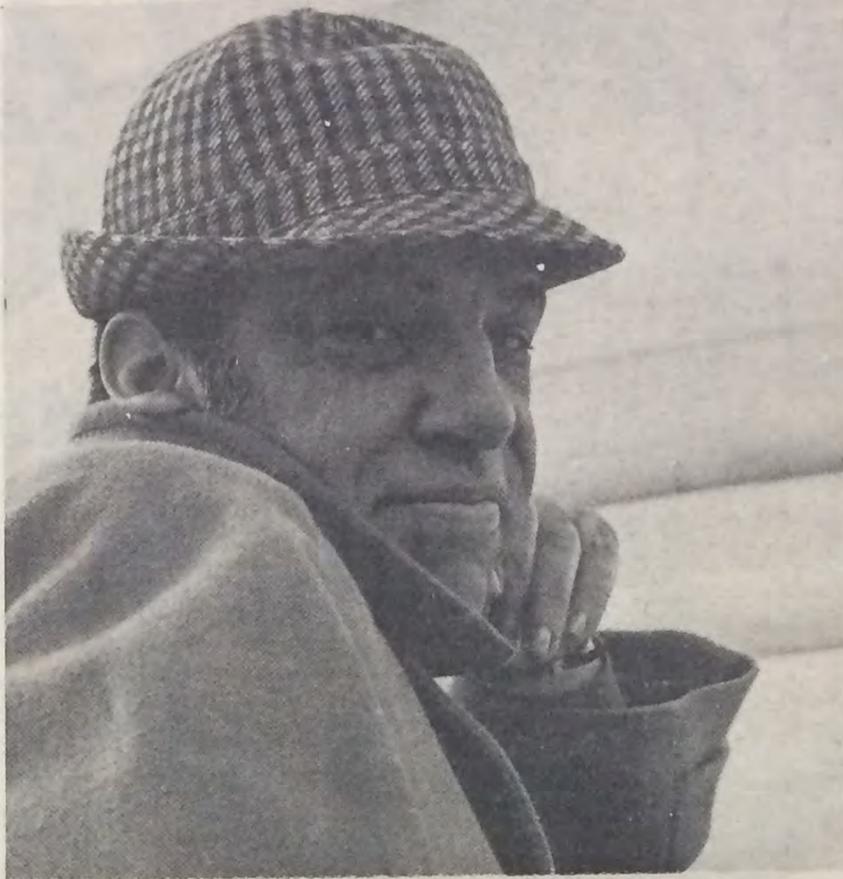
Had Buddy heard about the new developments in electronic drums? "Electric drums? Gee that's terrific. Everybody is looking for a gimmick. If you don't have the basic talent all the trickery in the world won't help."

Does Buddy prepare himself for his strenuous concert performances? "I'm preparing now — sitting around. Yeah, I'm constantly worrying. This is my worrying period now."

How busy is the band and what's new with the line-up and arrangements? "There are quite a few changes but the same soloists. Al Porcino is the trumpet section to strengthen the brass. He's played with just about everybody. We haven't got a whole new book, but we've got quite a few new arrangements. You've got to, to keep it exciting."

"We're very busy and we're going to Copenhagen and to New York. I don't think we'll be back here for a year."

"I know we are big here, but we can be bigger if we stay away a little longer. If you come back too soon, the excitement disappears, because you are playing the same places anyway. There are only a certain number of venues you can play."



RICH: 'I'm a pretty vicious drummer.'

"You should put this band into a place like the Talk Of The Town. Okay, so get a new chef and we'll bring in a different audience. The important thing is to get a relationship between the band and the audience — that's the thing."

"I'm a funny man. Coming here has nothing to do with finances. Although I could earn more in the States, I work here because of the attitudes."

"The new thing is the standing ovation. The hip thing to do now is stand up. You get such a different kind of feeling here in England. People understand the music a lot more than they do in the States. They don't applaud in the middle of a solo, they wait to the end, which means they are digging it and understanding the arrangement."

"How can you enjoy anything properly if you are whistling and making noise? And when you go to Japan — they know what's happening too. Screaming and yelling shows no respect for the performer."

"I love the pace of life here — it's beautiful. Taxis, room service — it's all great. No hustle and bustle, like they want to get you out and get someone else in, like you were cattle."

"People in stores treat you better, and when kids want autographs they don't jump on you and pull you apart. Here they stand in line, and I have no objection to signing an autograph for a kid, because if you can't spare him a minute of your time, you're not worth giving him an autograph. In the States the kids would want to steal your pen."

"In America, nobody wants to be a cab driver or a waiter, they want to be an executive so they think maybe next week, you'll be working for them."

Buddy began to change for his show and placed his new album on the record player. As I left the room, I thought I heard Buddy Rich say: "And by the way how old are you? — Oh, that's WONDERFUL."

NJO

BY CHRISTOPHER BIRD

Rebirth of a big band

FIFTEEN of Britain's best, but not so often recorded, jazz musicians, such as Henry Lowther, Harry Beckett, Frank Riccotti, John Mumford and Derek Wadsworth, are crammed into the control room listening intently to the play-back of Neil Ardley's composition "Dejeuner Sur L'Herbe," title track of the New Jazz Orchestra's second LP cut two weeks ago for MGM. There is a feeling of something special taking place; the hope that, with a bit of luck, this one is going to make a mark and draw attention internationally to a whole batch of musicians and composers on the British jazz scene.

Musicians, engineers, and casual visitors like me erupt into that heady blend of excitement, laughter and relief which is one of jazz's biggest kicks as Dick Heckstall-Smith discards the soprano after a few bars and proceeds to lay down a hard edged, urgent solo over the magnificent rhythm section of Riccotti (vibes), Jon Hiseman (drums) and Jack Bruce on bass.

The album is not all roaring excitement by any means, although there is a climatic passage in Michael Garrick's arrangement of his own "Dusk Fire."

"I think at last we've captured almost exactly what the New Jazz Orchestra is about" said Ardley later, after hearing the first test pressing. "There are eight tracks on the album and that means that, apart from two of my own things, you can hear the work of Mike Gibbs, Alan Cohen, Mike Taylor, Howard Riley and of course, Michael Garrick — "Dusk Fire" is the original arrangement that he did for the band some years ago.

"Then there are the soloists that are not heard too often, if ever, on record: tenorists Dave Gelly for example, on Taylor's 'Ballad' and Jimmy Philip in Alan's arrangement of 'Naima.' I'm sure that this is something like their best work."

"And Barbara Thompson: maybe it's because she's a woman, but few people seem to realise what a good jazz player she really is."

"Jon Hiseman is really the reason why this all came about," said Neil. "He's a tremendous beaver and about the beginning of this year he started to organise things, call rehearsals, even fix up one or two gigs."

"But apart from the one we did at the Old Place they fell through. We just could never get all the chaps together."

"So we said 'well let's at least do a broadcast if we can,' and we did. We called Derek Watkins and really that was it. What a fantastic player — it lifted the whole band on to a new level."

"Bassist Tony Reeves took the tape of the broadcast to MGM and they liked it so much they booked three days of studio time. It was almost too good to be true. That is why Tony, who is a recording engineer, has produced the whole album and is not on bass while Jack Bruce is."

Jack Bruce himself was gassed with the whole proceedings. "It's not the first time I've played jazz you know," he told me with an oblique look.



JON HISEMAN

HITS FROM THE CONTROVERSIAL SMASH-HIT MUSICAL 'HAIR'

sung by **VINCE EDWARD** UP 2236

also titled on **HAIR**

JEAN LIVINGSTONE

sings **FRANK MILLS** UP 2238

BARRY MARTYN

BY JOHN ROBERTS

Still in search of the 'true' sound

BARRY MARTYN, ten years a leading flag-waver for the New Orleans style in Britain, has given up the struggle. Lack of appreciation in the audience and prima donnas on stand have forced him to turn his back on a professional jazz career.

Over a cup of coffee Martyn recalled the collapse of a career which took the band touring all over Europe with such New Orleans names as George Lewis, Capt John Handy, Emmanuel Paul, Kid Thomas and many others.

A career which this year took the band to the Crescent City to represent Britain at the New Orleans International Jazz Festival.

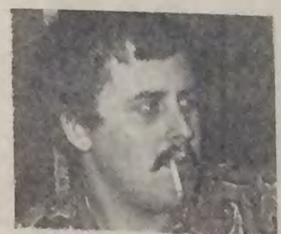
"Now," said Barry, "we're back to square one. I finally had to face the truth and give up any aspirations to national fame. The sad fact is that we're better known in the States than we are in Britain."

Martyn's search for perfection in the New Orleans style, based on his twice-yearly visits to the Crescent City, have brought constant upheaval in personnel.

These can hardly have helped to stabilise the band or to swell crowds.

In fact the only member of the band who has remained with it throughout is Martyn himself.

Now Martyn has settled on a line-up which rehearsed throughout September. He



BARRY MARTYN

said it has no all-star musicians and no spotlight stealers. Which sounded like the remark of a rhythm-section man jealous of front-line glamour.

Martyn denied it. "No jealousy at all. Just annoyance. In the past we've had 75 per cent spotlight-stealers. Musicians seemed to think the band was there as a backing group for a solo act. That isn't what New Orleans jazz is all about."

Carrying the message to the faithful with 27-year-old Martyn, are trumpeter Clive Wilson, clarinetist Dick Douthwaite, trombonist Peter Dyer, pianist John Marks and bassist Brian Turnock.

Martyn summed up the attitude: "I would rather be booed off the stage for playing good music than be applauded for playing bad stuff like we sometimes have in the past."

Reviled, revered Mother Superior

FEAR of the abnormal isn't a trait confined to Americans, but they do seem to express their fears more vociferously than most.

But a shrewd man can capitalise on most situations, and Frank Zappa, leader of the Mothers of Invention, has made a successful career out of exposing bare nerves of the American body public and playing upon them with a series of audio and visual shocks.

Zappa is a combination of cynicism born of sensitivity, and enthusiasm which begets hard work. His cynicism, or despair, of certain aspects of the American way of life, a phrase which has turned sour in recent years, is expressed through his work with the Mothers, one of the most reviled, misunderstood, and at the same time revered, musical organisations.

The Mothers' albums are banned from American radio stations, yet they sell in vast quantities. In Britain they were at first thought by many people to represent all that was really ugly and decadent — associated with drugs, sex, obscenity, anarchy, bad taste, ignorance, sloth and stupidity.

STUPIDITY

And the point of the Mothers' existence, is they are SUPPOSED to represent all these things, and maybe make people squirm a little and think about themselves. Because Zappa hates beatniks to revive an old term, he dislikes lazy, useless drop-outs, ignorance, bad taste and stupidity.

The tall, thin, S-shaped figure, with a bearded angular face was in London last week to arrange promotion for the Mothers concert at the Royal Festival Hall on October 25. Far from being a savage satirist, sending up everybody from room service to the elevator attendant, Mr Zappa proved merely to be intelligent, coherent, amusing, sincere, and capable of providing a verbal spectacular of anecdotes.

He told how the Mothers' future productions would be released on his own Bizarre label and of the many artists he is recording, including a man who will become an earthwise sensation — Wild Man Fisher.

The next album we are releasing will be "Cruising With Reuben And The Jets" which will be all 1950's rock and roll numbers." And Zappa seriously digs older forms of pop. "I think pop music is the new politics, and the only valid politics." And in using pop as a medium of communicating his ideas, he says: "We are disturbing rather than offensive."

Asked if he is upset by the American scene, he responds with "Pretty upset," and a penetrating stare. "I never identified with flower power, I never believed in it in the first place. I couldn't buy that."

"A lot of the things wrong with the world today could be put right by musicians quicker than they could by politicians." But he admits people probably buy his records — frightening mixtures of pop avant garde and caustic comment — for the wrong reasons. "People always do buy records for the wrong reasons."

FOETUS

An evening spent playing records and chatting to Zappa proved an entertaining experience. Enconced in a Mayfair hotel suite, he placed his feet gently upon a table, sunk into a settee and surveyed the stream of visitors.

Promoter Joe Lustig was on the telephone relaying Frank's instructions for the concert. "Yes, Frank wants four tympani, a xylophone, large bass drum, ten temple blocks, orchestra bells and a J. Arthur Rank gong."

Frank interrupted: "Yeah, and get me a bald guy, fat and covered in oil to play the gong. I know, get Ahmet Ertegun and pump him up. We're going to have a percussion extravaganza."

Frank actually called up Ertegun, President of Atlantic Records, but he gratefully declined the offer to appear half naked in the role of a gong beater with the Mothers.

Not to be deterred, Frank then inquired if Lustig could get him the foetus used in the final scenes of Stanley Kubrick's 2001 "I want to put it on a string and swing it across the stage." But the idea had to be respectfully shelved as the foetus was apparently in America and safely out of the reach of the Mothers.

One of their less bizarre ideas was the parody of the Beatles' Sgt Pepper Album sleeve design used on the Mothers' "We're Only in It For The Money" LP. "I liked Sgt Pepper, but I just didn't like the cover. It represented the Beatles in a state of flux between their mop top image and their flower



THE BOSS MOTHER OF INVENTION, HIS VIEWS ON THE RECORD AND OTHER SCENES

THE FRANK ZAPPA INTERVIEW

power phase, and whatever they are into now. Our sleeve was an exact negative of theirs. Like they had blue skies, and we had a thunderstorm, and the positions of the people was different. All the group faces backwards, and only the road manager faces the front. "I think our cover is a work of art. The guy who did is a fantastic draughtsman, as evidenced by the forgery of the dollar bill on the inner sleeve. But it was an element of satire that was not appreciated."

The cover cost four thousand dollars before printing and people said: "Ah, it's just a copy of the Sgt. Pepper cover." I was really proud of that cover. I don't give a — if people don't like it. That was really a work of pop art, down to the insincere smiles on our faces."

Zappa, the hard worker, is busy discovering an array of startling talent, for his label, including a beautiful soul singer Sandi Hurvitz, who could be a successor to Barbra Streisand.

Wild Man Fisher is a name that must be remembered. His voice, his screaming, his torment will soon be assaulting the world. "His scene is that he hates his mother — because she had him committed to an asylum. But he wasn't, and isn't insane." Zappa played me his first album which includes Fisher begging "live" on Sunset Boulevard, singing and screaming and being abused.

I don't know if people will enjoy him, but for the first time in recording history you will have a chance to hear a man's thoughts as they happen. You'll be laughing at home, and saying: "He's out of his mind," but he's not out of his mind. You will be hearing a person who has been stuck in an institution and told he is insane.

"I think Captain Beefheart's band is excellent and very creative. I'm happy to have the chance of working with them. I'm also talking about doing an album with Crazy Jerry. "Hey, try this on your imagination. A 34 year-old speed freak with no teeth, and his hair, because he burns it off. He's also trying to change his body into a perfect shape with straps and chains. He plays saxophone, organ and piano and when the speed gets him high, he goes into electricity."

"He has been arrested in California several times for standing near transformers, and reaching out so that sparks jump onto his hands."

Chris Welch

THE FRANK ZAPPA BLIND DATE

DRIFTERS: "Ruby Baby" from the album "Rockin' & Driftin'" (Atlantic 587 123).

Drifters—"Ruby Baby." I went to High School with that record, I really like that. We'll have to bring it back! Does this album have "Steamboat" or "Your Cash Ain't Nothin' But Trash"? This is very slick compared with the funky rhythm and blues sound they used to play.

I used to remember all the details and numbers on the record sleeves. Did you know A. Nugetre, who wrote "Yodde Yankee" is in fact Ahmet Ertegun, President of Atlantic Records? He changed his name because his father is the Turkish Ambassador to the United States, and it wouldn't do to have it known that Ahmet Ertegun was the proud father of that masterpiece of song, "Yodde Yakee."

BONZO DOG DOO-DAH BAND: "I'm The Urban Spaceman" (Liberty).

It's sort of bad taste. It's a good mix and the engineering sounds quite competent, and it's the true test of a record if it sounds okay on a crappy record player.

I've heard about the Bonzo Dog Doo-Dah Band, but I think this is rather opportunist. Every speed freak in the country will want to identify with this. I like the ending. I never was gone on old time music.

CRICKETS: "My Little Girl" (Liberty).

Sounds competently produced but basically it's a cross between Buddy Holly and the Everly Brothers. A most acceptable teenage record that won't take too much trouble to understand, if you want to understand.

As a remake of an old style, it's not funky enough. The guitar break in the middle is modern, but they did it better in the old days.

I used to listen to Buddy Holly and the Crickets in the Fifties, but I was more interested in black music.

DON PARTRIDGE: "Top Man" (Columbia).

It lacks guts. I don't mind a record that sets out not to have guts, but when it pretends to have some, I lose interest.

I'm not a judge of this type of music because I'm too old, but this is liable to get thousands of teenagers into screaming ecstasy. The musicians don't sound as if they mean it or believe in it.

The people who started making rhythm and blues records didn't do it because it would be a hit, but because they WANTED to do it.

“The public believes in it, yet soul music lacks soul”

JON HENDRICKS: "No More" (Verve).

No idea who it is, but I like the drums. It's too slick, and it sounds English and white. The guy has been practising in night clubs.

Who is it? Oh, of Lambert, Hendricks and Ross? You know, the first time I heard Mose Allison I would have sworn that he was coloured. And a lot of coloured people thought he was coloured.

When they booked him for the first time into a coloured club in New York, they wouldn't let him work. He might have got killed. You can never tell with some of these clubs.

I like Mose Allison, I think he's a groove. I'm not too thrilled about black music that doesn't sound like their heritage and becomes too ethereal and sophisticated. It's a trend of reversing roles. I wonder if a guilty conscience causes that?

Tamla Motown have produced some detestable records, although I liked the Four Tops "Reach Out." Some of the acts are so frighteningly plastic. One of the ugliest things I have seen is Diana Ross's smile. It gives me the creeps. It's like she's got props at the side of her mouth and a button that Berry Gordy switches:

"Smile, Diana" and it goes boing!

Soul music lacks soul, yet the public believes in it. James Brown used to be funky when he just sang. Now he's got a jet plane and a silk suit and before you know it — stardom.

ELVIN JONES TRIO: "Reza," "Sweet Little Maia" and "Kel Ko's Birthday March" from the album "Puttin' It Together" (Blue Note BST 84282).

I must say it's a pleasure to hear this after the other records you have played me. Even the stylus skipping on the record sounds great. I like this very much and I don't even care who it is.

I just like it and it sounds so great compared to the other stuff. This has some emotional content and they are playing interesting things. I like jazz very much but I seldom listen to it

because I don't listen to radio and I don't have many albums. I listen mostly to classical and contemporary music.

Sometimes the jazz stations on the radio can be as bad as the pop stations because the deejays always interrupt and tell you how much they really know about the music. They come on snapping fingers.

On a soul station in L.A. they have a deejay called Magnificent Montague who calls people up on the phone and gets them to say "Have mercy." There is a special way of saying "Have mercy" and he's trying to make finger-popping spades out of all kids who call up.

I can't recognise jazzmen on records, so I don't know who this is. I can only recognise rhythm and blues guitarists like Johnny Guitar Watson, B. B. King and Clarence Gatemouth Brown, who played "Okie Dokie Stomp."

Nice drum solo here. Good hand and feet co-ordination. I like Tony Williams a lot — he's frightening. He'd make a good rock drummer. Shelly Manne plays on "Lumpy Gravy."

TONY BENNETT: "Hush-abye Mountain" (CBS).

I don't respond well to romantic music, because I always see a boy and girl in love swooning and crooning in front of old guys in evening dress on a stage covered in the star spangled banner.

5TH DIMENSION: "Good News" (Liberty).

Vocals sound a lot like Mick Jagger, but the drums are too good for Charlie Watts. Not that I'm saying Charlie Watts is a bad drummer, because I like what he plays, but this is a bit more complicated.

I'd like the record better if there weren't any singers because I can't understand a word. If I did know what they were singing, then I'd really be repelled.

NEXT WEEK

THE FUGS

RCA

Sincere thanks for my recent M. M. Award "U.S. Male" for my latest single as much

RCA 1747

"You'll Never Walk Alone" c/w "We Call on Him"

Chris Welch



NO ONE connected with the music business, with the possible exception of the BBC, can be unaware that Blues is booming.

● About two out of every five letters received by the MM deals with some aspect of the Blues.

● Hundreds were turned away from the recent Blues Convention in London where full houses spent a weekend discussing, and listening to, widely contrasting forms of blues.

CULT PROPORTIONS

● A National Blues Federation is being formed, by the organisers of the Convention, to "foster an interest" in the music and present a series of concerts.

● The popularity of John Mayall, Peter Green's Fleetwood Mac and many other British bluesmen has reached cult proportions.

● Eric Clapton was voted the world's top musician in the recent MM Pop Poll.

HOUSEHOLD NAMES

● And there has been already a fantastic response to the Melody Maker's own Blues concert at the Royal Festival Hall (see page 27).

American bluesmen who, until a year or two ago, were known only to the small minority of blues collectors are now virtually household names.

Yet, of course, the Blues has long exerted an influence on popular music. Rock-and-roll made extensive use of blues forms — though its practitioners couldn't be called bluesmen by any stretch of the imagination.



BY BOB DAWBARN: PART ONE

During the trad boom, singers like Otilie Patterson, Long John Baldry, George Melly, Ken Colyer and Lonnie Donegan were featured on blues numbers. The Blues influence on skiffle was obvious.

LITTLE SUCCESS

The Rhythm-and-blues craze of five years ago was one aspect of the Blues — even the Beatles included such R&B stars as Chuck Berry among their early influences.

But this time it's different.

The Blues are becoming more than just an influence, its becoming an end in itself for many of today's musicians and audiences.

What is the Blues?

People have been trying to answer that one for as long as they have been trying to define jazz — and with as little success.

DESPAIR

When I first listened to the Blues it was easy. Blues in those days was Big Bill Broonzy, Bessie Smith or Huddie Leadbetter.

It was strictly the music of the underprivileged America: Negro. It was a commentary. It was protest. It was the voice of despair.

It was often poetic. It was almost always vocal. It was music that had grown from the worksongs of slavery.

Today, says Paul Oliver, one of the leading authorities on the music, "as played in the teenage clubs it is a group music, with shouting vocalists, wailing harmonicas, electric guitars and electric basses, piano or organ and back-beat drumming.

"It's a borrowed music with its principal source of inspiration lying in the modern, rhythm-and-blues of the Negro clubs of Chicago and other cities in the Northern United States."

FACTOR

"Blues is part of self-expression," says Christine Perfect of the Chicken Shack.

"Emotion is an important factor in listening to, and playing the blues," says Peter Green. "It doesn't matter if it's by Duster Bennett or B. B. King, it's emotional."

"Everybody's ideas differ, but I would identify it with an emotional feeling, basically despairing, though it doesn't have to be," says Long John Baldry, a dedicated British bluesman long before he achieved chart success as a pop ballad singer.

"It's easier to say what Blues is not," admits Alexis Korner. "The blues is definitely not simply playing 12 bar themes with a specific series of chord changes, which is what so

to believe that today."

Blues, today then, is a feeling rather than a form. And, like jazz, it gets pretty fuzzy round the edges. It fades into jazz, into folk music, into pop, into Gospel music, into Soul.

IDOLS

But its ever-growing public instantly rejects any of its idols who deliberately cross those edges.

The stirrings of the

Incorporated and the bare bones of it started at the Roundhouse with people like Cyril Davies on harmonica and vocals, guitarist Geoff Bradford, pianist Keith Scott, bassist Andy Hoogenboom and Charlie Watts on drums — the Stones were basically a blues group when they started out.

"The thing really got under way when Alex started his blues club in Ealing."

As it happened, I was

singer, Baldry, and renamed the Hoochie Coochie Men.

Mick Jagger, Brian Jones and Paul Jones were others in on the early days.

But the early British Blues scene was mainly concentrated on one aspect of Blues — R & B. The accent tended to be instrumental and its aims to provide music for dancing.

"R&B is just part of the blues," says Korner. "It is no more, and no less, a part than Charlie Mingus, or

continued on next page



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many people these days seem to think.

"I discussed it with B. B. King and he said it's not a matter of form any more, it's a feeling.

"Blues can be played in so many different ways it just isn't definable any more. But you hear someone and you know at once if he is a Blues player or not.

"When I first took an amplifier into a folk club to play blues, there was a horrified silence. It's hard

current blues scene can be traced back to the late 1950s and sessions at the Roundhouse in London's Wardour Street.

DISASTER

Baldry recalls: "Round about 1960 Alexis Korner had this bee in his bonnet about getting those of us who were trying to sing and play blues together into one band.

"That was his Blues

present at the opening night in Ealing. And a pretty unmitigated disaster it was, with amplification troubles giving no hint that this was the start of something important.

Regular sessions at the Marquee came next until the growing following was divided by the split between Alexis and Cyril Davies who both formed new units.

When Davies died in January, 1964, his group was taken over by his

In the beginning . . . there was the Alexis Korner and Blues Incorporated. The original group here was Cyril Davies (harmonica), Charlie Watts (drs), Korner (gtr), Andy Hoogenboom (bass), and Keith Scott (pno).



JOHN MAYALL: 'spearhead in reviving interest'

BLUES, BRITISH STYLE



LONG JOHN BALDRY

CONTINUED

“IF ALL THESE GUYS WERE TO APPEAR ON STAGE IN ORDINARY SUITS WOULD THE PEOPLE STILL COME TO LISTEN?”

Eric Dolphy or Country Blues — it was just a section aimed at the dancing market.

“The major difference between today and the revival of five years ago is that there are more solo performers now.

“Blues is becoming part of the pop scene — which I always maintained it should be. On the Continent it has been an important part of pop and that is happening here. One reason is the number of good young solo performers coming up.”

It is always dangerous to draw parallels in popular music, but there are many similarities between the 1968 British Blues scene and the early days of the Trad Boom.

Like trad, the Blues has come up from the clubs — not from Tin Pan Alley or the record companies.

It has a firm basis in its clubs and in its dedicated followers who really know their Blues.

Like Trad, it takes its inspiration from the American originators — and one can only hope that as its popularity increases it doesn't grow inwards, as trad did, with endless new groups copying the leading British names.

It faces the same dangers which eventually destroyed the Trad Boom. As trad

gathered ground, the uniforms became more important than the music.

I think Baldry voices a real fear when he says: “I wonder if all these guys were to appear on stage in ordinary suits and with conventional haircuts, would the people still come to listen?”

“The fact that today's bluesmen dress in a bizarre, eccentric style may have a lot to do with their popularity. That bothers me.”

When I first took an amplifier into a folk club, there was a horrified silence.

But, and it's an important but, British Blues has shown no signs of becoming as narrow, musically, as trad did. Blues, at the moment, covers a vast range of sound.

“I would see danger if I

had not heard bands as far apart as Fleetwood Mac and Jethro Tull,” says Korner.

“They are both very successful in playing totally different types of Blues material.

“In Trad, all the bands seemed to model themselves on Kenny Ball, Chris Barber and Acker Bilk. That certainly isn't happening to the Blues so far.

“And Jethro Tull, whom I admire enormously, are a

classic example of a band which, though undoubtedly basically a Blues band, is more concerned with Blues feel than Blues form.”

Why should the Blues be starting to boom now, at this moment in time?

One reason, obviously, is the hard work and dedication of people like John Mayall — whom Peter Green once described as “the spearhead in reviving interest in the blues.” But that belongs in the

next part of this series when I shall be looking at some of the most important personalities on the 1968 British Blues Scene.

My own theory about the current ascendancy of the Blues is that it is a reaction against the psychedelic, hippy, drop-out scene.

Blues has always dealt with reality — its whole subject matter has been the problems of living.

It vocalises these problems instead of turning its back on them. And any sociologist who fancies making something of that is welcome to try.

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BLUES SCENE
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ALEXIS KORNER

THE TRUTH ABOUT TOM JONES: PART ONE

FOUR YEARS ago, Tom Jones was working in a sawmill in Pontypridd, South Wales, and picking up extra cash and singing with his group in the evenings. Today, he is a world star. The journey from one to another was not without heartache and despair — as MM tells in the first of a series of three revealing articles.



A TRAIN thundered into Notting Hill Gate station and the young Welshman was a split second from a messy, unglamorous death. It was a moment of decision for singer Tom Jones — whether to carry on struggling for success as a singer or with a quick, decisive jump, end it all.

That's how depressed Tom was at the time—back in 1964 before "It's Not Unusual" had become a worldwide hit and he had climbed on the first rung of the ladder to world fame and fortune. He was so depressed, that for one infinitesimal moment in time, he actually considered suicide.

"The thought was there that day on that station," Tom told me. "I don't know whether I'd have done it, but the thought was in my head."

PROBLEMS

He had moved to London with manager Gordon Mills to try for success and had been forced to leave his wife Linda at home in Pontypridd with their son Mark. It was tough.

There were financial problems first of all. Tom and the Squires were living on £50 a week paid to them by Gordon Mills from his own bank account and were living together not very elegantly in a flat in Shepherd's Bush.

The incident at the tube station occurred one afternoon when Tom had been forced to ask Mills to send some money home to his wife.

"He agreed, although I knew he couldn't really afford it, because he was paying us from a bank loan."

This final incident brought Tom to a state of despondency and created the conditions when, for a fraction of a second, he thought his problems could be ended by a train.

There were other problems, too.

"When I first moved to London with Gordon, Linda had to get a job in a factory to support herself and Mark. It was hard for her because we were married when she was 16 and she had never worked apart from a short time in a shop when she first left school."

WORRIED

And there were people in the factory who didn't waste the opportunity of a separated marriage.

"They used to say things to her about her being stuck in Wales while I was up in London. That worried me a lot, too."

Tom had always wanted to be a singer. He had always been singing for that matter. "I remember I used to entertain the travelers in the grocers, singing for them. I was about four or five at the time."

Music played a big part in his life as he



BY
ALAN WALSH

grew up in a Welsh mining village, not too interested or brilliant in school and, in truth, a bit of a tearaway in his teens.

But for Tom, the path from mischief to crime was never completed because at 16 he got married, a step which gave him responsibility and a sense of purpose in his life.

"If I hadn't got married early, I probably would have just drifted along, boozing with the lads and not doing anything with my life," he said.

He knew he had a good voice and had sung at parties and weddings for fun. But at 16 he started to get paid for it.

STRUGGLE

"I made my first appearance at a local workingmen's club and was paid a pound for six songs."

A lowly start to a career that has culminated in him being paid millions of dollars, but nevertheless, Tom Jones (then called Tommy Scott) was off the streets and in the clubs, earning money with his voice and laying the basis for the virile, lambasting vocal style that has made him Britain's biggest attraction.

Tom has never been shy or embarrassed about singing in public.

"The only time I worried, or worry now, is if my voice is off and I think I'm going to have to struggle on stage."

"It's funny, but people say I am really two different people. The one you see off stage and the one out there in front of the audience. I don't know, but when I do step on a stage, everything that is inside me pours out."

"I let all my emotions go whereas, off-stage, I've learned to control my emotions."

Tom achieved considerable local success. "But I'd always hoped for success beyond Wales. I had confidence in myself and I suppose I knew deep down that if I got the breaks I'd be successful."

KNOCKS

"You need that confidence to survive all the knocks that Tom and many other stars took on the way up. But he remembers that the main emotion he felt when Gordon Mills asked him to try to make it from London was excitement.

"I was very excited when we moved up to town, but it was hard at that time because the scene was all groups. People didn't want to know you if you weren't some 12-year-old with pimples."

"It was very hard for me, older than most singers starting off."

He did auditions by the score. Agents would say "yes, he's got a good voice and moves well, but where's his gimmick?"

SEXUAL

And a gimmick is one thing Tom didn't want. He was persuaded at one time to adopt white clothes, with very tight trousers and long hair — almost the exact scene that P. J. Proby used to great effect.

"It was an attempt to promote me on a sexual level. This was at the time my first record 'Chills And Fever' came out. I did it for a time, but it wasn't me and I didn't keep it up."

Then came the turning point. Gordon Mills wrote a song with composer Les



Reed called "It's Not Unusual." Tom recorded it.

His fiery delivery and the brassy punch of the record shot it into the top ten and Tom Jones name (helped along by the film) became well known.

Tom still regards "Unusual" with affection.

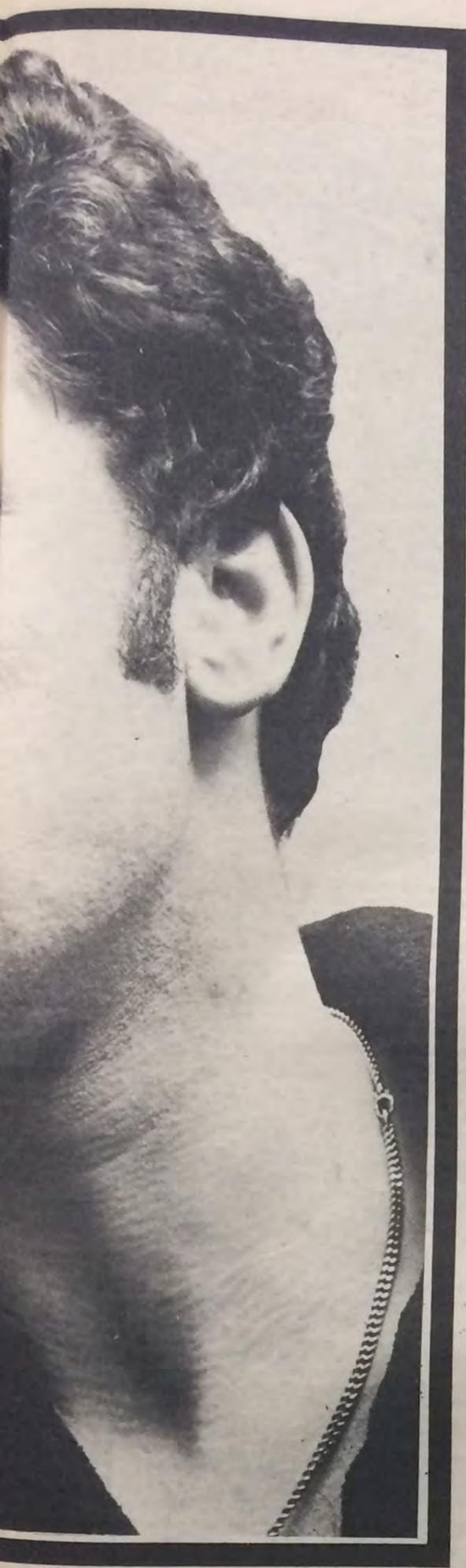
"It's in the act, the one before the last one, and I have never had the here-we-go-again feeling when I've started it. I still think it's a great song."

"It'll be a standard, I'm convinced of that. I'm glad that my first hit was with a song that will last rather

“I don't have done was in my



THE HERD
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TF975



The day Tom Jones

considered suicide . . .



TOM JONES RETURNS TO HIS NATIVE WELSH VALLEYS

and "Stop Breaking My Heart" were flops, and Tom's chart career took a dive, although he was still a big draw and commanding a large salary for theatre and club work.

That was when manager Gordon Mills and Tom realised that he was not just a record artist and started to conceive the plan that has brought him international fame.

But two flops looked bad, and when it came to a decision on another single, Tom decided for himself to go in a different direction.

BALLAD

From up-tempo rockers he turned to a sentimental country ballad which he found on an album of Jerry Lee Lewis, his favourite artist.

The song was, of course, "Green Grass Of Home," which really re-established Tom in the record sphere and started another chart run which saw songs like "Funny Familiar Forgotten Feelings," and "Delilah" taking the artist once again into the Top Ten.

Tom was a national name and Mills wanted to really promote him in America. But first Tom had to play the really top cabaret spots in this country.

"I was doing marvellous business, but it's a funny thing in this business. Unless an agent actually sees you work, he doesn't book you. I thought everyone knew me and my work, but Gordon insisted that I do a charity show at the Dorchester."

DEBUT

Most of the big agents and impresarios were there and they were knocked out by Jones. Within a short time, he was booked for his first starring appearance at London's top cabaret venue, the Talk of the Town.

"I think the Talk is the best cabaret room in the world," said Tom. "I went into there and my opening night was fantastic."

"Everyone was there and I was really knocked

out because I proved to myself that I could hold an audience for 50 to 55 minutes, and that really gave me confidence.

"I thought 'if I can do it here I can do it in New York or Las Vegas.'"

Tom was right. He signed contracts for appearances over three years at the Flamingo in Las Vegas and made his debut there earlier this year, with one of the biggest successes ever recorded in America by a British artist.

In fact, 1968 has been a truly international year for him because, in addition to TV and cabaret appearances in Vegas, New York, Miami and the West Coast, a few months ago he signed a colossal deal for a series of spectaculars for American television.

He has just completed the first of these shows at ATV's Elstree studios. The contract calls for at least 51, and possibly as many as 78 shows, over three years and Tom will spend between four and six months every year working on the shows.

It's a contract that will make him a very very rich man—and also disrupt his normal nocturnal way of life.

SERIES

"I usually work at night and sleep for most of the day because I find the best way to keep fit in a high-pressure business is to get plenty of kip.

"But that will all be reversed by the series. I've got to learn to go to bed early and get up early." And that for Tom is harder than three months of one-nighters on the road.

His spectaculars, however, are designed to broaden him from a singer into an entertainer and personality. He has to learn lines, introduce guests, chat to them, and learn to concentrate and relax on TV.

"It's the only way for me to get across to all my fans in America because they are split into many camps. My records sell on the country scene, the R&B field and the pop and easy listening scene."

So his fans are fragmented and he doesn't feel

that doing a long series of one-night stands wouldn't get to even a small percentage of them.

So it's TV — and Tom regards it as so important that he's shelved plans for a film debut until after the series are in the can.

But he's not afraid of over-exposure on the little box.

"I don't think it will be a problem because we are aiming with our guests at

providing something for everyone.

"For example, on the first show we have the 5th Dimension, who'll appeal to the kids, a terrific dance routine from Juliet Prowse and an American comedian called Dick Cavot.

"Each show will also present a major European star. It'll be someone who is big in Europe but who may not necessarily be a big name in America. On

the first show we have Mireille Mathieu from France and there are a lot of people like that for the other shows."

It's now a far better world for Tom Jones than the one he contemplated that lonely afternoon on a West London tube station platform.

Then he had to choose.

He chose right, for himself and for his fans.

NEXT WEEK: JONES THE SEX SYMBOL—TOM TALKS ABOUT HIS IMAGE, HIS HOPES, AND HIS HATES

MARATHON RELEASES FROM



BRUCE CHANNEL
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Bell BLL1030



DON PARTRIDGE
Top Man
Columbia DB8484

THE TEMPTATIONS
Why Did You Leave Me Darling
Tamla Motown TMG671

THE MOVERS
Birmingham
Capitol CL 15562

THE ORANGE BICYCLE
Sing This All Together
Columbia DB 8483

ANDY KIM
Shoot 'em Up, Baby
Dot DOT 112

COLOURS
Love Heals
Dot DOT 113

THINK BIG PINK



BUY-THE BAND

Jaimie Robbie Robertson, Rick Danko, Richard Manuel, Garth Hudson, Levon Helm.
The Weight CAPITOL CL15559

know whether I'd
it, but the thought
head that day ●●

an just a song that'll be forgotten in five minutes." So Tom's career was on the up-and-up. The record was a hit at home and in the States and Tom's good looks, terrific voice and cute handling soon made him a big draw. But there were pitfalls

ahead, too. They went to America when "Unusual" broke and stayed three months, a move Tom now admits was a mistake. They had lots of offers, but his career at home ultimately suffered.

After several hits, his records of "This And That"

melody maker lp supplement

jazz



ADDERLEY

CANNONBALL ADDERLEY AND THE BOSSA RIO SEXTET (Capitol T2877). Some very pretty alto interspersed with occasional flashes of violence from Adderley backed by Sergio Mendes' Brazilian group. Surprisingly, Adderley and the bossa fit like expensive gloves.

KENNY BALL: "The Sound Of Kenny Ball" (Marble Arch MAL5796). Some of the band's most popular items with a lot of singing, Kenny blowing well and nice trombone from John Bennett.

CHRIS BARBER: "Chris Barber Plays" (Marble Arch MAL824). "Petite Fleur" and other favourites from the time Monty Sunshine was in the band.

COLLIN BATES TRIO: "Brew" (Fontana SFJL913). Bates' piano exudes a gentle charm and fulfils his belief that jazz should be listenable swing and be based on a harmonically recognisable framework.

"SIDNEY BECHET SESSIONS" (Storyville 671199). Bechet reissues are always welcome; even more so are rare tracks not previously available such as several on this album. Bechet's fine soprano, mid-Forties vintage, is heard with the Bechet-Mezz Feetwarmers and his quartet. His sax and clarinet are featured also with Joe Sullivan's quartet.

BOB BROOKMEYER BIG BAND: "Out Of My Head" (Atlantic 590024). There are echoes of Ellington in some of the writing for the three ten-piece groups used here. Side



GOYKOVICH

One is Brookmeyer's "Blues Suite," a charming, and often witty, look at several jazz eras.

ORNETTE COLEMAN: "On Tenor" (Atlantic 588121). After seven years, this set finally makes its British appearance. Not the most important of Ornette, it is nevertheless interesting to hear one of the giants of post-Parker jazz adapt himself and his music to the tenor saxophone.

LOU DONALDSON: "Midnight Creeper" (Blue Note BST84280). Good players like Donaldson (alto), Blue Mitchell (tp), George Benson (gtr) and Lonnie Smith (organ) caught up in too much instant soul jazz. Surely this market must be wearing thin at last.

FRANK FOSTER: "Manhattan Fever" (Blue Note BST84278). The ex-Basie tenorist and arranger leads a sextet which includes Marvin Stamm (tp) and Garnett Brown (tmb) in a modern programme of five Foster originals plus Bill English's "Seventh Avenue Bill." All is agile, rhythmic and toughly expressive without reaching below the surface.

JIMMY GIUFFRÉ: "Four Brothers" (Atlantic Special 590022). Vintage Giuffrè double-tracking to make up a sax section. Guitarist Jim Hall and trombonist Bob Brookmeyer are on hand for support, but it's Giuffrè's folksy tenor sound that makes this a good acquisition.

DUSKO GOYKOVICH: "Swinging Macedonia" (Columbia SX6260). Yugoslav ex-Woody Herman trumpeter Dusko in an invigorating sextet setting. Powerful modern blowing with Mal Waldron on piano and expatriate tenorman Nathan Davis in good form.

"GREAT SWING BANDS OF THE FORTIES" (Ember CIS808). The bulk of these tracks — by the Lucky Millinder, Charlie Spivak, Erskine Hawkins and Elliot Lawrence bands — date from '52. Fans may not think of them as great bands but much of the music is swingily infectious, particularly that by Millinder and Hawkins.

BRIAN GREEN: "Display" (Fontana SFJL912). No outstanding soloists, but the group is well schooled in the traditional formula and make a bright sound on old warhorses.

FRIEDRICH GULDA: "Music For 4 Soloists And Band No. 1" (Polydor



DONALDSON



ELLINGTON

ELLINGTON: an LP with the essence of his unique talent

583709). A fascinating set of Third Stream jazz with interesting writing from Gulda played by a fine all-star American-European band. The four soloists are J. J. Johnson (tmb), Freddie Hubbard (tp), Sahib Shihab (bari, flute) and Gulda (pno).

HERBIE HANCOCK: "Speak Like A Child" (Blue Note BST84279). Pianist Hancock leads a sextet which features the intelligent flugelhorn of Thad Jones. Intelligent, thoughtful jazz which makes very rewarding listening.

FLETCHER HENDERSON: "The Dixie Stompers 1927-8" (Parlophone PMC7056). The Henderson band's recordings for Harmony were made under the name Dixie Stompers, and 15 titles from the period 1927-8 have been selected for this fine collector's album. Tommy Ladnier, Jimmy Harrison, Coleman Hawkins are among the soloists.

ANDREW HILL: "Andrew!!! The Music Of

Andrew Hill" (Blue Note BST84203). Always one of the more interesting of avant garde pianists, Hill here comes up with a very fine set which features the tenor of John Gilmore and the unfailing Bobby Hutcherson on vibes. Devout Hill fans will approve while unbelievers will find this a most approachable LP.

ROLAND KIRK: "The Inflated Tear" (Atlantic 588112). Multi-instrumentalist Kirk in masterly form on a mixture of tracks from the lowest of blues (an excellent "Black And Crazy Blues") to Ellington's "Creole Love Call." One of his finest albums ever.

LEE MORGAN: "The Gigolo" (Blue Note BST84212). A bit instant-soul. Nicely played but lacking any element of surprise despite a line-up that includes Wayne Shorter.

WOODEN JOE NICHOLAS: "Wooden Joe's New Orleans Band 1945-49" (Storyville 67204). Crescent City music recorded in its home town is presented here by Nicholas (tp, clt), Albert Burbank (clt), Lawrence Marrero and other veterans. These are American Music recordings made by William Russell, for purists mostly.

JOHN PATTON: "That Certain Feeling" (Blue Note BST84281). Yet more organ-tenor-guitar-drums jazz, this time from Messrs Patton, Jimmy Cook, Jimmy Ponder and Clifford Jarvis. Is average

stuff with nothing to stick in the memory.

HOWARD RILEY TRIO: "Discussions" (Opportunity CP2499). Debut album by talented young British pianist, superbly accompanied by Jon Hiseman (drs) and Barry Guy (bass). Not the highest of fi, but strongly recommended to those who keep up with the development of the local jazz product.

GEORGE RUSSELL SEXTET: "At Beethoven Hall, Part One" (Polydor 583706). Russell could never be boring, but there are some passages that don't come off here. Don Cherry will please his fans but he is hardly the ideal Russell sideman and some of the "live" recording is poor.

PEE WEE RUSSELL, PEE WEE HUNT: "The Two Of Us And Jazz" (Ember CJS806). Side one offers light middle-road jazz improvised with real character by Russell, Ruby Braff, Red Richards and others in '52. Trombonist Hunt's sextet, with Matty Matlock on clarinet, play a



TYNER

dog-eared programme quite pleasantly on the reverse.

MUGGSY SPANIER (Storyville 671206). There are so many wonderful things happening in the front line, even the thumpy, 1945 drumming is bearable. Muggsy's companions include Pee Wee Russell, Miff Mole and Lou McGarity.

CECIL TAYLOR: "Conquistador" (Blue Note BST84260). Another stunning album from the controversial pianist, possibly slightly superior to his previous Blue Note LP "Unit Structures." Trumpeter Bill Dixon, altoist Jimmy Lyons make superb interpreters of Taylor's music.

McCOY TYNER: "Tender Moments" (Blue Note BST84275). Ex-Coltrane pianist Tyner has the help of an octet for these six tracks, but it's the always lucid and beautiful piano solos which give it attraction.

YOUNG TUXEDO BRA BAND: "New Orleans Joys" (Atlantic 590023). All the familiar sounds, including the atrocious tuning. But the musicians do get things popping here and there. And Jim Robinson sings away on trombone.

ZIMBO TRIO: "Introducing The Zimbo Trio" (Page One FOS017). A Brazilian trio with pianist Amiton Godoy displaying a formidable technique. He ranges from cocktail jazz to Peteronesque displays. Not brilliant jazz, but not bad either.

JAZZ LP OF THE MONTH

FAMILIAR DUKE, BUT EXCELLENT VALUE

"DUKE ELLINGTON'S GREATEST HITS." Satin Doll, Don't Get Around Much Anymore, Do Nothing Till You Hear From Me, Take The 'A' Train, Solitude, C Jam Blues, Mood Indigo, I'm Beginning To See The Light, Prelude To A Kiss, Perido. (CBS Realm Jazz 52550.)

IN PUTTING out this album CBS have made no attempt to reach the collectors' market with a bunch of rarities. They also have not gone for a study of Ellingtonia.

What they have issued is simply a set of ten of Duke's standards recorded by his band between November of '47 and May '60.

The performances are all highly effective — though the two with Al Hibbler vocals could have been replaced by more interesting tracks, for my money — and a few of them are outstandingly good.

HITS

An important thing to note is that the LP contains familiar stuff, but is not a reissue of one album rather an anthology of hits taken from such sources as "Piano In The Background," "Solitude," "Bal Masque" and "Blues In Orbit."

Oldcomers to Ellington will probably have most or all of them. Others should find the set superb entertainment and excellent value at 25s 3½d.

Recording, sensibly doctored at the CBS lab, is of high standard and the playing time is about 38 minutes.

Now for the music. Top of the list comes "Mood Indigo" (from "Solitude," 1957), a vehicle for Shorty Baker's exquisite muted trumpet. This, beautifully arranged (by Duke and Strayhorn?) and executed, carries the LP's finest solo.

From the same year and source, and notable for the soloists featured, are "Prelude" and "Solitude" — showcases for Johnny Hodges and Duke respectively.



SHORTY BAKER

"Satin Doll" is a with-audience recording, presenting the composer's piano and Jimmy Woode's bass, taken from "Bal Masque."

"Beginning To See," fast and fiery in a Bill Mathieu arrangement, and a long multi-handed score of "Perido" are from the swinging "Piano In The Background" LP.

I haven't had time to locate the origin of "A Train" but it's a June '52 track spotlighting piano, singing reeds and Nance's stylish trumpet.

"Don't Get" and "Do Nothing," the vocal numbers, have scintillating moments of Hodges, Nance and Brown, and not much more.

That leaves "C Jam," apparently a truncated version (2 minutes 42 seconds) of the near five-minute treatment found on "Blues In Orbit" by a late '59 band with the faithful Nance, Booty Wood in the Tricky Sam role and Mathew Gee in the brass.

After Duke's opening and twelve bars of band you'll hear Nance's fiddle takeover cut into Wood's muted trombone. The violin and tenor solos have been excised.

Vandalism, this, but the remainder is bounding, nicely textured music which somehow contains the essence of Ellington's unique creative talent. — MAX JONES.

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This is the start of MCA's Country and Western Drive - watch out for further albums in this series.



PATSY CLINE
Heartaches' MUPS 326

BLUES AND VOCAL JAZZ

CHAMPION JAC DUPREE: "When You Feel The Feeling You Was Feeling" (Blue Horizon 7-63206). A London-made album, recorded last April, this presents the Champ in five songs done solo (with harmonica added for one) and five more by a group with harmonica, guitar, bass and drums. Typically vivid, humorous, barrelhouse Dupree blues.

BUDDY GUY: "A Man And The Blues" (Vanguard SVRL19002). Adventurous guitar that digs to the roots of the blues and a slightly husky, powerful voice that lends great excitement to the performance. Band backing includes Otis Spann on piano.

MISSISSIPPI JOHN HURT: "The Immortal" (Vanguard SVRL19005). The admirable Mississippi songster, rediscovered in '63, sings a varied repertoire here of traditional and original tunes. As always, he accompanies himself beautifully on guitar. Every album by the late John Hurt should be heard.

SKIP JAMES: "Today" (Vanguard SVRL19001). A

fascinating set by this remarkable Mississippi folk musician. Skip sings, plays guitar and, on "How Long" and "All Night," blues piano all in his highly personal manner. Recommended with the reservation that several of its songs are also on his Storyville LP.

ELMORE JAMES: "Something Inside Of Me" (Bell MBLL104). James, one of the best and most distinctive post-war blues recorders, sounds at his best on these Sphere Sound titles, some of them new to us. Guitar, straight and bottleneck, is as strong as usual, the voice as wild as ever, backings typically simple and driving. Recommended.

ELMORE JAMES: "The Late Fantastically Great Elmore James" (Ember EMB3397). A bonus month for James admirers with two albums, both recommended to followers. This is the Kent LP less two tracks, and it contains rousing versions of "Dust My Blues," "Blues Before Sunrise," "Crossroads" and "Happy Home"

A valuable example of Elmore's earlier stuff.

CURTIS JONES: "Now Resident In Europe" (Blue Horizon 7-63207). A good selection by the Texas-born pianist-singer who has been living in Europe for several years. Curtis sings and talks and, on three tracks, plays guitar. Otherwise his strong Texas piano is heard. Bass and drums accompany when required.

FRED McDOWELL, FOREST CITY JOE, ETC: "Blues Roll On" (Atlantic Special 590025). Compiled by Alan Lomax from recordings made in the field during the summer of '59, this set is a sequel to "Roots Of The Blues," recently reissued. It features marvellous country music by Forest City Joe Pugh, Boy Blue, Fred McDowell, Lonnie and Ed Young and others.

JIMMY WITHERSPOON: "Callin' The Blues" (Atlantic 590021). A successful teaming of Spoon with the Wilbur de Paris band, sparked by the late Sidney de Paris on cornet. A deep feeling of blues runs through the album.

melody maker lp supplement

folk

JULIE FELIX: "This World Goes Around And Around" (Fontana TL5473). One of Julie's best albums to date on which she sings mainly material by contemporary songwriters such as Donovan, Dylan, Joni Mitchell, Ewan MacColl and Phil Ochs. Titles include "Both Sides Now," "Dirty Old Town" and "This Wheel's On Fire."

CISCO HOUSTON: "I Ain't Got A Home" (Fontana FJL412). A notable album from the late Cisco Houston. A close friend of Woody Guthrie, it is not surprising that a number of Woody's songs are heard on this record. Titles include "New York Town," "I Ain't Got A Home," the epic "Tom Joad," "Wreck Of The Old '97" and "Danville Girl."

THE IRISH RAMBLERS: "The Patriot Game" (Polydor Special 236506). The title track of this album is probably the worst rendition of Dominic Behan's song to have been recorded, the sugary harmony and atmosphere of the Irish Ramblers singing detracting completely from the original feeling and intention of the song. The rest of the album is not too bright either.

HEIN AND OSS KROHER: "Songs Of The World" (Saga FID2110). A collection of folksongs from many countries sung by German brothers Hein and Oss Kroher. Rather dull, lacking in interest for any but the casual folk record buyer.

RODDY McNEILL: "The Lovely, Lovely Lass Of Inverness" (CBS Inheritance Series 52584). North of the Border, mums and dads appeal with this selection of tartan-flavoured songs. All very much the White Heather Club scene.

BILL McCUE: "My Scotland" (CBS Inheritance Series 52582). Haggis-bashing and patriotism all wrapped up in



YOUNG TRADITION: moving out from their familiar 'traddy'

tartan paper, evoking images of sporrans full of porridge and claymores in the kilts.

JOHN MARTYN: "The Tumbler" (Island ILPS9091). Second album from a young singer / songwriter who is one of the best of the new

performers in this field.

MARTHA SCHLAMME: "Raisins and Almonds' And Other Jewish Folk Songs" (Fontana FL413). Singing, backed by orchestra, is excellent, though classical in approach.

TOM AND SMILEY: "The Bluegrass Sound of Tom And Smiley" (Saga STFID2122). Country style music mainly in the bluegrass vein from Yorkshire duo, Tom and Smiley. Competent instrumental work on banjo, guitar and dobro backs up pleasant singing.

DAVE TRAVIS: "Country" (Saga FID 2132). A very good album from Dave Travis who specialises in American country music.

VARIOUS PERFORMERS: "Festival At Blairgowrie" (Topic 12T181). Highlights

from the 1967 Blairgowrie traditional music festival.

VARIOUS PERFORMERS: "Live Folk" (Ember FA2014). A re-issue featuring Malcolm Price's old trio, Chad and Jeremy, Talking, John Berry and Jill Freedman.

FOLK LP OF THE MONTH

ALL FOR THE MEDIEVAL REVIVAL...

YOUNG TRADITION: "Galleries." Ductia; The Barley Straw; What If A Day; The Loyal Lover; Stones In My Passway; Idumea; Eccles; The Husbandman And The Serving Man; The Rolling Of The Stones; The Bitter Withy; The Banks Of The Nile; Wonderous Love; Medieval Myster Tour; Upon The Bough; Ratcliffe Highway; The Brisk Young Widow; The Pembroke Unique Ensemble; John Barleycorn; The Agincourt Carol. (Transatlantic TRA172.)

ON HIS last album, guitarist John Renbourn devoted half of it to music evocative of the medieval era. Shirley Collins, too, has been involved with the medieval music revival group and now the Young Tradition help to further the cause with their latest album.

They have always had, in their distinctive harmony singing, a somewhat medieval sound. Royston Wood's mellow bass smoothly underlines the thin, sweet treble line of Heather Wood and Pete Bellamy's reedy voice.

This album not only features the Young Tradition but also has medieval music played on shawm, an old instrument of the period, viols, Dolly Collins' pipe organ, Dave Swarbrick's mandoline and fiddle.

Heather Wood is heard soloing well on "The Loyal Lover," "The Rolling Of The Stones" and dueting with herself on "Upon The Bow." Pete Bellamy, accompanying herself on concertina, contributes "The Bitter Withy" and the most unusual track, Robert Johnson's "Stones In My Passway."

This is an effective album with the Young Tradition opening up and moving out a bit from their familiar "traddy" line and exploring a new field. This is one of the most interesting and diverting records that they, or any other group, have made for a long time.—TONY WILSON.



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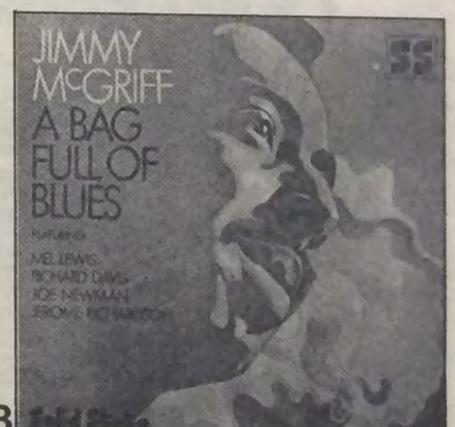
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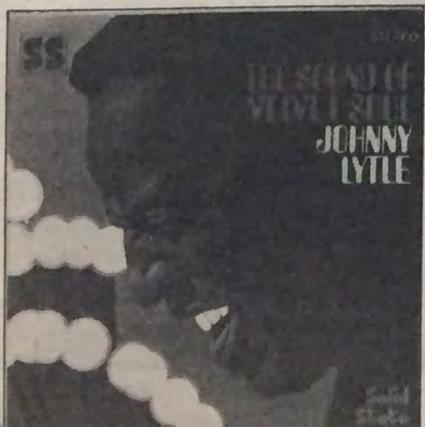
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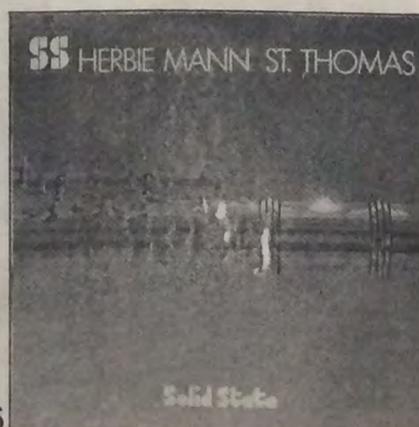
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6

OCTOBER
IS
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melody maker lp supplement

pop

AMBROSE: "The Best Of Ambrose" (Music For Pleasure). Hardly the best, but if you enjoy 1928-1932 vintage commercial dance music then you will enjoy these tracks complete with vocals from Sam Browne and Ella Logan.

"AUTUMN CHARTBUSTERS" (Marble Arch). Attempts to create the original recorded sounds of hits like "Baby Come Back," "Joanna," "Jumping Jack Flash," etc. Some quite successful, others not.

JOSEPHINE BAKER: "Encore!" (Columbia). Interesting selection of vocal performances from the great American/French star over the last 47 years. Her 1968 version of "Hello Dolly" is a knockout. Includes a Fats Waller song, "My Fate Is In Your Hands" made in 1933.

BEACH BOYS: "Friends" (Capitol). The Beach Boys are still a creative power and have learned that to be good, even "significant," it doesn't have to be complicated. This includes some superb things.

BEE GEES: "Ideal" (Polydor). A riot of big production numbers, heavily laced with strings and dripping emotion. The overall effect is sombre, although there are some nice whimsical numbers to lighten the mixture.

THE BLACKBIRDS: "No Destination" (Saga). Average beat music from a German quartet at its best on the ballads.

BROTHER DAN ALL STARS: "Follow That Donkey" (Trojan). A Jamaican dance craze called the Donkey has led to this album of rather mundane Donkey numbers.

BRUNNING SUNFLOWER BLUES BAND: "Bullen St. Blues" (Saga). "Bullen Street Blues" is about an actual street in Battersea. Well, fancy that! It proves inspiration for the blues can be derived from any situation, according to the sleeve. Mick Halls on guitar, vocals by Peter French and drums from Jeff Russell, while Bob plays bass. Not over-inspiring, but enthusiastic.

PAUL BUTTERFIELD BLUES BAND: "In My Own Dream" (Elektra). Another powerful, uncompromising set from one of the finest white blues-pop groups. The jazz influences are becoming quite strong now, but this only adds another dimension to a group that's got a lot going for it.

JERRY BUTLER: "Mr Dream Merchant" (Mercury).



DONOVAN: pleasant songs, meaningful words, artistry and tender feeling.

Butler's powerful, masculine voice occasionally falls over the edge into sentimentality but there are enough good tracks to recommend this.

RAY CHARLES: "Greatest Hits, Vol 2" (Stateside). The Genius for all to hear. And some of his greatest hits really are on this album.

CHER: "Backstage" (Liberty). Cher is by far the better half of the duo that first brought her to fame. If you just listen to her singing, you'll be rewarded on this album.

"CHRISTMAS CAROLS FROM ST. PAUL'S CATHEDRAL" (MFP). This will be a seasonal winner — but we wish the season didn't start earlier every year.

THE LEGEND OF COWBOY COPAS AND HAWKSHAW HAWKINS, VOL 2 (International Polydor). Good value for C & W fans. A dozen tracks featuring two of the late champions of the genre.

DAVE CLARK FIVE: "A Session With The Dave Clark Five" (MFP). A look back at the group who made a huge impact on Britain and America four years ago — and can still notch up a hit or two today.

KING CURTIS: "Sweet Soul" (Atlantic). Pity such a fine funky tenorist has to blow a selection of the more dirty pop ballads. "Theme From 'Valley Of The Dolls'" is hardly a vehicle for soul.

ADGE CUTLER & THE WURZELS: "Cutler Oaf The West" (Columbia). More of that odd mixture of Somerset humour and folksy songs.

BOBBY DARIN: "Inside Out" (Atlantic). A quiet voiced, almost folksy Bobby Darin gently and melodically singing his way through some nice songs.

SAMMY DAVIS JR.: "Lonely Is The Name" (Reprise). Nice album from Sammy—the voice is smoke with a touch of gravel, the emotion is sincere.

DEEP PURPLE: "Shades Of Deep Purple" (Parlophone). English group that had the American hit with "Hush," contained here, with a selection of highly professional break-out in a cross between the Nice, Arthur Brown and Hendrix. How bad!

DELPHONICS: "La La Means I Love You" (Bell). Male vocal trio with high lead. Not bad, but hackneyed material doesn't help to sustain interest.

LONNIE DONEGAN: "Lonnie Donegan Showcase" (Marble Arch). A nostalgic look back to the days when Lonnie was a folk and blues singer, rather than a variety artist. These tracks — "Wabash Cannonball," "Wreck Of The Old '97" — are from his "Rock Island Line" era and represent the best Donegan period.

THE DOORS: "Waiting For The Sun" (Elektra). The distinctive sound of Jim Morrison and the Doors with a batch of original numbers including their latest single, "Hello, I Love You," the dramatic "Unknown Soldier" and the flamenco-flavoured

"Spanish Caravan." Powerful Morrison vocals are backed by good instrumental work.

DONOVAN: "What's Bin Dld And What's Bin Hid" (Marble Arch). These old tracks prove that Don writes pleasant songs with meaningful words and puts them over with artistry and tender feeling.

DRIFTERS: "Rockin' & Driftin'" (Atlantic). A handy collection of favourite original recordings including "Steamboat," their first without Clyde McPatter, and the groovy Leiber-Stoller composition "Ruby Baby." A mature era of pop.

THE ELGINS: "Darling Baby" (Tama Motown). One of the less well-known vocal acts from the Tama stable. But gently and sexily swinging all the same.

RAY ELLINGTON: "The Best Of Ray Ellington" (Ember). After all these years, Ray Ellington can be relied to put across a song to maximum effect. Hardly one for the under-30s, but he sings a nice range of melodies with orchestral and choir backings.

IVOR EMMANUEL: "Sings Ivor Novello" (Pye). Not for the under-60s.

THE FAMILY AFFAIR (Saga Stereo). Harmonies from the Family Affair provide easy listening on songs like "Summer's Gone," "Loving You" and "That's For Me."

WYNDER K. FROGG: "Out Of The Frying Pan" (Island). Excellent British band which includes Dick Heckstall-Smith and Henry Lowther, wasting time with a lot of material like "Willie And The Hand Jive" and "High Heel Sneakers." But Bobby Timmons' "This Here" is worth while.

GRATEFUL DEAD: "Anthem Of The Sun" (Warner Bros). Always one of the top West Coast bred groups, this latest set shows how they have matured into a thinking man's pop group. Good songs, cleverly programmed, beautifully arranged for a way-above-average LP.

GUY AND DAVID: "Five Day Week Straw People"

(Saga). Songs dedicated to describing the activities of a weekend raver. Flat voices and a dull group. Sounds like they had a boring weekend.

HARPERS BIZARRE: "The Secret Life Of Harpers Bizarre" (Warner Bros). An interesting exercise which takes a handful of oldies and dresses them up in current pop fashion. Well worth a listen.

HERBIE & THE ROYALISTS: "Soul Of The Matter" (Saga). Dire, dated pop which utterly belies the title.

"MORE STARS OF '68" (Marble Arch). Another batch of singles assembled at bargain price. Artists include Status Quo, Dave Davies, Val Doonican, Foundations, Kinks, Paper Dolls, David Garrick and Precious Few.

MERLE HAGGARD: "The Legend Of Bonnie & Clyde" (Capitol). The title track is not the Georgie Fame song. Haggard sings pleasant, commercial country music sounding at times almost like early Frank Ifield.

AL MARTINO: "Love Is Blue" (Capitol). A warm baritone voice wrapping itself round melodies that range from the title track to the evocative wartime song "Lili Marlene."

ENRICO MACIAS: "Olympia '68" (Mercury). A live performance by the young singer who has become one of the leading attractions in France. Beautifully recorded at the Paris Olympia and highly entertaining, too.

BILL HALEY AND HIS COMETS: "The King Of Rock: Bill Haley Plays" (Ember). That great unmistakable rocking Haley sound. As deejay Tony Brandon says in the sleeve notes: "When you've heard it you will know why Bill Haley wears the crown."

DAVID HUGHES: "Songs You Love" (MFP). Ex-pop singer turned operatic tenor, David Hughes sings some favourite songs that will send mum up in the wall in ecstasy. A cheap album that'd make a nice bonus for the girl friend's mum.

TOMMY JAMES & THE SHONDELLS: "Mony Mony" (Roulette). They are certainly

not doing anything new, but if you're having a party they'll make things swing.

BEN E. KING (Atlantic). A good singer, but some of his mannerisms irritate with repetition.

TRINI LOPEZ: "Welcome To Trini Country" (Reprise). Trini turns, successfully, to country sounds. Nice songs and a nice approach.

MAGIC MIXTURE: "This Is The Magic Mixture" (Saga). Pretty awful group bashing out a variety of styles, presumably in an attempt to do a family album of good clean groupie music.

DEAN MARTIN: "Greatest Hits" (Reprise). You can put down Dean as a rheumy-voiced singer with glass in hand sauntering through melodic pieces of nonsense with a couldn't-care-less attitude. And what's wrong with that?

STEVE MILLER BAND: "Children Of The Future" (Capitol). American group who recorded this in England and have produced some novel and exciting modern pop.

NITTY GRITTY DIRT BAND: "Pure Dirt" (Liberty). Not a very apt name for a band playing pleasant, gentle music reminiscent of skiffle and complete with kazoo, washtub bass and banjo.

PAPER DOLLS: "Paper Dolls House" (Pye). The Dolls have started a sort of British watered-down Tama, but they do have a sound of their own and this isn't at all bad.

GLADYS KNIGHT & THE PIPS: "Feelin' Bluesy" (Tama Motown). Strong singing, strong beat and still one of the most nourishing sounds when done at this level.

NIRVANA: "All Of Us" (Island). More pretty and inventive orchestral music from Patrick Campbell Lyons and Alex Spyropoulos, including the great "Rainbow Chaser."

DON PARTRIDGE (Columbia). The ex-busker's first volume since he left the streets proves to be entertaining listening with Don getting away from a number of the tracks. Tracks include "Dock Of The Bay," his two hit singles, "Rosie" and "Blue Eyes," and several Partridge originals.

CARL PERKINS: "Country Boy's Dream" (London). Perkins, in country mood, oozes authority and character. A very good buy.

PETER, PAUL AND MARY: "Late Again" (Warner Bros.). To hear them now is like hearing a slice of past pop history. It's all very nice but can it ever come back?

WILSON PICKETT: "The Midnight Mover" (Atlantic). Pickett proves his versatility on his best album yet. He even sings in Italian

RAPHAEL (Hispa Vox). Dozen songs from the Spanish singer. Pleasant, and if you dug him on holiday abroad (very big on the Continent) you'll like this.

THE IMMORTAL OTIS REDDING: (Atlantic). Oh, yes. This is wonderful. The great Otis Redding is truly immortal and here he dispenses that soul sound that he mastered. Great, great sides including "I've Got Dreams To Remember," "Nobody's Fault But Mine," "The Happy Song," and "Amen." Don't miss this.

MALCOLM ROBERTS: "Mr Roberts" (RCA Victor). Malcolm has a good voice and sings well here. For those who still like a good song well sung.

THE SANDPIPERS: "Softly" (A&M Records). The Sandpipers sing beautifully in tune, their arrangements are tasteful and there is so much care taken with their albums.

SAVAGE RESURRECTION (Mercury). Rocking West Coast with heavy guitar, leavened by a girl vocal team. Mightily moody and often sinister. Titles include "Tahitian Melody" and the extended "Expectations."

SEARCHERS: "It's The Searchers" (Marble Arch). The Searchers were one of the more melodic of the Liverpool beat groups who are still in action today. A good selection of their early work.

THE SEEKERS: "Live At The Talk Of The Town" (Columbia). A fitting finale for the group who set a formula for the world of pop.

FRANK SINATRA: "Greatest Hits" (Reprise). This hip, bang-up-to-date Sinatra with groupie - sounding arrangements. He was better as he was.

SLY & THE FAMILY STONE: "Dance To The Music" (Direction). Exciting, stomping soul not afraid to experiment with freak-out. A happy mixture that catches fire on the twelve minute "Medley."

SUPER HITS (Music For Pleasure). A dozen carbon-copy cover versions of a dozen recent hits. Anonymous, but good party record for 13s 11d.

"SWEET SOUL SOUNDS" (Stateside). A recent soul album with wonderful tracks from such as Margie Hendrix, the Raelets, Betty Everitt, Emile Griffith and Lulu Reed.

"SWINGING LONDON" (Saga Stereo). Rock and roll and beat tied to a "Swinging London" tag by two groups — the First Impression and The Good Earth.

JOE TEX: "Soul Country" (Atlantic). One of the better singers on the American scene, he displays a sophisticated voice and a nice feel for a lyric.

TRAMLINE: "Somewhere Down The Line" (Island). Wild, enthusiastic British blues, with good guitar by Mick Moody/John McCoy's vocals and Terry Popple's drumming outstanding.

JACKIE TRENT & TONY HATCH: "Live For Love" (Pye). Tuneful performances of unacknowledged material aided by excellent arrangements.

IKE TURNER: "Rocks The Blues" (Ember). The leader of one of the greatest soul shows to visit Britain on guitar on some early blues tracks. Grooves along, but the absence of Tina is apparent. Mediocre for the most part.

"UPTOWN SOUL" (Atlantic). A stage presentation package which included the Drifters, Patty and the Emblems, the Vibrations, Wilson Pickett, Patti La Belle and her Bells, the Carltons, and Barbara Lynn. The audience were determined to enjoy the show and a lot of the excitement come across.

TIMI YURO: "Timi In The Beginning" (Liberty). An attractive package and fans of Timi's mighty voice will love it.

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STAGE AND SCREEN

"BLESS THE BRIDE" (Music For Pleasure). A breath of the England of tea, muffins and croquet on the lawn in this first album of a corny but tuneful musical.

"GONE WITH THE WIND" (Warner Bros). Music composed by Max Steiner and performed by the London Sinfonia, conducted by Muir Mathieson in a special twentieth anniversary of the film interpretation of the score.

HAIR (RCA Victor). The incredible words and music of the incredible American tribal love-rock musical, as they call it. You've never heard some of these words on record before.

GERTRUDE LAWRENCE: "The Star Herself" (Music For Pleasure). Subject of the Julie Andrews' film, Star!, these resurrected tracks of Gertrude herself were mainly made in the Thirties. Nostalgic stuff.

MAN OF LA MANCHA (MCA). Original London cast of the musical play give a stirring performance of the songs including the catchy "The Impossible Dream."

THE SWIMMER (CBS). Nice souvenir for those who enjoyed the Burt Lancaster film.

INSTRUMENTAL

LUIS ALBERTO DEL PARANA (Philips). Fine guitar work from Luis and the group in the exciting South American manner.

CHICO ARNEZ: "From Chico With Love" (Columbia). Big, brassy and groovy Latin-American music from a studio orchestra.

"BEAT PARTY TO THE CLASSICS" (Saga). If you're stuck for a melody—dig into the classics and as here give them a beat treatment.



JANIS JOPLIN: Big Brother's Rock and Roll woman

GEORGE CHISHOLM: "More Music For Romantics" (Philips). Beautiful trombone playing on quality songs in first-class stereo.

CITY OF WESTMINSTER STRING BAND: "A Touch Of Velvet And A Sting Of Brass" (Pye). Fresh, pleasing sound organised by John Schroeder giving a light music treatment to "There's A Kind Of Hush," "Yummy, Yummy, Yummy" and "Captain Of Your Ship" etc.

RUSS CONWAY: "Russ Conway Plays" (Music For Pleasure). Corny piano, corny arrangements, some not-so-crazy tunes.

CHESTRA: "South Of The Border" (Polydor). "Latin Americana" (Polydor). "This Is Roberto Delgado" (Poly-

dor). Latin-flavoured instrumentals of the gentle, background music variety.

ROSLYN GELLER: "Portrait Of Roslyn" (Columbia Studio 2 Stereo). Harpist Roslyn gets stuck into 16 tracks which include pop hits and standards. An unusual and rather pleasant noise.

"GILBERT & SULLIVAN IN BRASS" (Marble Arch). Not exactly 1968 hippy pop but it might make a nice present for your uncle.

HAPPY HAWAIIANS: "Welcome To Hawaii" (CBS). More Hawaiian noises, no better no worse than the thousands of albums that island has inspired.

"GOLDEN TRUMPET" (Saga). Uninspired playing

interrupted by uninspired voices on songs like "Quite Fast," "Like A Smile," "Laughter In The Night," "Blue Frug." Trumpet man is Phil Parker.

PEPE JAMARILLO: "Mexicana Holiday" (Columbia Studio 2 Stereo). Attractive L-A set leavened with worldwide hits among the more authentic Mexican songs.

JOHN LESLIE: "Scotland A'Gogo"; "Ireland A'Gogo" (Saga Stereo). Scottish and Irish melodies given a jazz and beat interpretation by arranger John Leslie.

GEORGE SHEARING: "Shearing Today" (Capitol). Smooth, well played and predictable versions of big hits. Shearing at his most commercial.



POP LP OF THE MONTH

BIG BROTHER AND THE HOLDING COMPANY: "Cheap Thrills." Combination Of The Two; I Need A Man To Love; Summertime; Piece On My Heart; Turtle Blues; Oh, Sweet Mary; Ball And Chain (CBS 63392).

THE CLASSIC method of struggling above the general welter of groups, sounds and noises, if you don't actually have talent, is the "gimmick." The "gimmick" has an honourable tradition in pop and many a Marcos has been paid for out of its acceptance by the record-buying public.

Big Brother's "gimmick" is an incredible singer called Janis Joplin. She's not so much a gimmick as more a phenomenon; a young blues shouter, Big Brother's "rock and roll woman," the focal point of one of the best groups to emerge from the Fillmore-orientated West Coast group movement.

SOAKED

There is nothing quite like her in the multivariied world of pop. You could call her a soul singer, whatever that means. She is definitely soaked in the traditions of the Negro blues shouters, from Bessie Smith right on down. Combined with the often masterly instrumental backdrop of Big Brother, she makes one of the most exciting sounds around.

This is virtually her album, an amazing tour de force recorded in front of a Fillmore audience, in which she shrieks, growls, coaxes and yells through half a dozen tracks, beautifully supported by the excellent guitar work of Peter Albin, James Gurley and Sam Houston Andrew III.

BEST

Despite the recent inter-necine warfare over British groups versus American groups, one thing is sure—Janis Joplin is unique and in her own way as exciting a pop happening as Mick Jagger, the Beatles, Bob Dylan et al. Somebody smart should get her and the Holding Company over here. In the meantime, this is the best album they've made to date. —BOB HOUSTON

ground listening from Johnny Pearson's piano and smooth strings.

CYRIL STAPLETON: "His Orchestra And Singers In Panoramic Stereo" (Pye). An entire choir and orchestra supported by a variety of fascinating rhythms provide a deluge of stereophonic light music.

"TRUMPET A GOGO" (Saga). Trumpet men Phil Parker and Stu Hamer are among the musicians listed as responsible for this record. No thanks

THE VENTURES: "Flights Of Fancy" (Liberty). You know exactly what to expect from the Ventures, and that may be the secret of their steady sales. More danceable music.

PACO PENA: "The Incredible Paco Pena" (Fontana). Incredible is right, Paco Pena who now resides in Britain is a flamenco player in the Manitas de Plata class. Beautiful playing in all the Flamenco styles from a young man with the stamp of genius on him.

SOUNDS ORCHESTRAL: "Words" (Pye). Nice back-

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Club scene

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Scott Walker signs for week in Darwen club

THE summer cabaret season at Cranberry Fold Inn, Darwen is to end in a blaze of glory with the signing of Scott Walker for the closing week, starting on October 28. Morecombe and Wise are currently appearing at the Inn for two weeks and will be followed by Dickie Henderson (Oct 14), and Norman Wisdom (21).

AMERICAN singer Brook Benton will be the opening attraction in the King's Room of the new, luxury, Bruce Hotel, East Kilbride, near Glasgow, where he starts an eight-day season on October 18. Brook will fly into London from New York, for a brief visit to the American Officers' Club, Douglas House, before travelling north for his cabaret date. He will be backed by the hotel's new resident group led by trombonist Jimmy Mann.

And this will not be the only entertainment available in the hotel. In the Cocktail Lounge Bar modern jazz will be dispensed on three nights per week by the Dave Huxtable Trio, and in the public bar there will be live music each weeknight, including folk, pop or country and western.

SINGER Josef Locke will be the star attraction when Bradford City Football Club opens its new twin-club in the city centre on October 6. He will be followed by the Karl Denver Trio (13) and David Whitfield (20).

More than £25,000 has been spent on equipping the Edwardian Club which will seat 240 members, and the adjacent City's Sporting Club which will cater for members of the Supporters' Club.

WHAT is claimed to be Britain's largest theatre club which is due to open in Middlesbrough on November 7 is to enjoy a change of name. It was originally to be the Astoria, which was the name of the building before conversion, but it has now been decided to title it the Showbeat Variety Club.

Joe Brown and the Bruvvers will top the bill for the opening three nights (Nov 7, 8 and 9), and in addition to the star attractions recently announced in this column, former Gerald singer and TV star Jill Day has now been added to the Matt Monro bill for the week of Nov 24, and on December 1, Paul Jones will star along with Anita Harris.

Permit difficulties have postponed the proposed appearance of P. J. Proby for December 8 week (replacement not yet known) and an addition to the list is the signing of America's Flirtations for Christmas week, opening on December 22.

THE PEDDLERS will star in the Glamour Cabaret spot (9.15 pm) at Wakefield Theatre Club during the week of October 13 when the star spot at 11.15 pm will be taken over by the Charlie Drake Show. The Club, of course, opens on October 6 with Dusty Springfield in the star spot.

STAR bookings at Batley Variety Club to follow the current Frankie Vaughan season have been finalised as follows. On October 6, Des O'Connor opens for two weeks, followed by Eartha Kitt for two weeks (Oct 20), Morecombe and Wise (two weeks Nov 3), and Norman Wisdom for a further two weeks starting on November 17.

DIARY DATES: Dusty Springfield has been added to the list of stars due to appear at Club Fiesta, Stockton-on-Tees, where she will appear for the week of October 27. . . . Bailey Circuit bookings for next week (Oct 6) include Sounds Incorporated doubling the Cavendish Club, Sheffield, and Monk Bretton Social Club, Barnsley; the New Vaudeville Band at the Cavendish, Blackburn; and Dinah Kaye at the Cavendish Club, Yardley, Birmingham. . . . The Panama Jazz Band are at the Manchester Sports Guild, tomorrow (Friday) and the Cy Laurie Jazz Band on Saturday (5). The Ged Hone New Orleans Band will occupy their weekly resident spot tonight (Thursday).

MONTEREY MIX-UP AND THE MOURNING AFTER . . .

THE Monterey Jazz Festival, which since 1958 has shared honours with Newport as one of the two most important annual events, has prided itself on being the "Salzburg of Jazz." That pride took a disastrous fall last weekend in the worst of the eight Montereys I have seen. It was the least ambitiously conceived, the most shabbily executed, and by far the most abysmally botched up in terms of sound reproduction.

A simple phrase explains why the festival grounds were turned into a part-time disaster area: false economy.

Clearly the primary objective of any jazz fan in attending a festival is to hear it. Therefore, the very last item on the agenda to call for corner-cutting is the sound system. Every available penny should be spent to assure the utmost in high fidelity.

Last year the festival, though it drew big crowds, lost about \$8,000. This year, to assure that this wouldn't happen again, it was apparently decided to assign the hi fi rights to the lowest bidder; to cut out all the importation of European jazzmen that lent a fascinating international flavour to last year's show; and to spend a minimum of time or money on assuring world premieres of important new extended works, such as were prepared in 1967 by Bill Holman, Louis Bellson, Miljenko Prohaska and others.

ZENITH

Despite the avowedly non-profit nature of the Monterey organisation, its directors want to lure the greatest possible number of spectators for the lowest possible outlay.

What else could explain the treatment this year of Lalo Schifrin and Dizzy Gillespie?

In 1962, when the festival was at its artistic zenith, a large orchestra was assembled for Schifrin to introduce his new "Gillespiana" suite, a stupendous setting for Dizzy's horn. This year Schifrin only offered a replay of his four year old Jazz Mass, already heard at numerous concerts, while Gillespie was



DIZZY: got the brush-off

LEONARD FEATHER REPORTS



LEWIS: not consulted

confined to rambling guest shots and a set with his quintet.

The blues matinee, a highlight in the early years, became a shambles because of bad miking, musical monotony and a restless, unruly audience.

The implication that these shows still offer a panorama of blues styles is ridiculous. Most of the artists sang similar material, in the same key and style. All the combos used a Fender bass.

The numerous "surprise guests" mentioned in press releases never materialised; neither did three singers who had been advertised. Gillespie tried to sit in with Willie Mae Thornton, who seemingly had not been apprised of his intentions. Big Mama brushed him off and he left the stage.

The evening with Billy Eckstine was a good idea, but nobody familiar with jazz history could fail to be disappointed by the absence of the most logical guest of all, Sarah Vaughan. She sang alongside Eckstine in the Earl Hines band of the early 40s, and later with Eckstine's own band. Was she unavailable, was her price too high, or did nobody bother to contact her?

If transportation costs are a problem, it is odd that so much talent right here in California has been neglected.

Why is it that Sonny Criss, who had to go to Newport in July to get a standing ovation, has never been invited to Monterey?

Why has the Stan Kenton orchestra not once played Monterey in eleven years, though lesser known bands have been flown in at great

expense all the way from New York?

Why is a great musician and sure-fire crowd pleaser like Terry Gibbs ignored year after year?

Why no welcome home invitation to Hampton Hawes?

Why is Dixieland totally omitted when men like Teddy Buckner are available?

John Lewis, leader of the Modern Jazz Quartet, has been widely publicised as musical director or consultant to the festival. Lewis told me he was not consulted this year and was not even familiar with some of the talent.

Either he should take an active part as in previous years or his name should be removed from the credits.

GOOFS

The festival's hard-working general manager, Jimmy Lyons, cannot be blamed for all these goofs. He is answerable to a board of directors, many of them middle-class white businessmen who have no real communication with the world of jazz or with the type of audiences it attracts, mostly very young or black or both. Lyons may have been a scapegoat for some of their decisions.

With night clubs obsolescent and LP sales slumping, jazz is in too much peril to afford the loss of so vital an outlet as a major and long respected festival.

Yet it is a safe bet that hundreds, perhaps thousands of fans who scrimped and saved for their seats this year, only to find they could not hear much of what went on, will not be back in 1969.

Meanwhile, the board of directors will be singing the False Economy Blues.

BOB DAWBARN.

NAME TROUBLE FOR THE CASUALS

THE Casuals are having name trouble. Currently sitting at number three in the Pop 30 with "Jesamine," the group is involved in litigation in the States with the American Casuals who used to back Brenda Lee.

Howard Newcomb told the MM this week: "We knew of the American Casuals years ago, as Brenda's backing group. But we were surprised to find out they still exist."

"They are taking action to make us change our name but our record company in the States is fighting it with them."

"If it goes against us it will probably mean that, in America, we will have to tack something on the end of the name — like the Casuals of England, or something of that sort."

The group has just started its first British one-nighters for nearly three years after their long sojourn in Italy. How were they making out?

"The first three went very well," he told me. "But the fourth, in Nottingham, was a case of complete miscasting. We were playing in a club that only wants groups with two saxes, trombone and a lot of sock-it-to-'em-baby."



CASUALS

"In general, we find the difference between British and Italian audiences is that the British know what they are listening to."

"In Italy it's more of a show to be looked at, rather than a group to be listened to. It's a bit like taking a child to the zoo—it's a case of taking the kids to look at the funny, long haired group."

I wondered if the group felt that there were problems with a hit record—like having to play it everywhere they go.

"'Jesamine' is the kind of tune which we enjoy doing anyway," replied Howard. "There are other things we get tired of, but then we just drop them from the act."

The group has just signed a contract to do the theme for a new Italian feature film and plan to record it in London during the next two weeks.

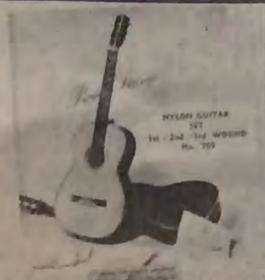
"We think we have the follow-up single, too," said Howard. "We are recording Marty Wilde song on October 15 with the big Trinidad Steel Band. It should certainly sound different and we will chose between that and a Chris Andrew's song, 'Toy.'"

"We also have to have an LP finished for January."



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Jazzscene

PETER KING

BY MAX JONES

Turning point for a tenorist

FOR PETER KING, 28-year-old alto and tenor saxophonist who was a Melody Maker Jazz Poll New Star back in 1960, the closing months of '68 look like a turning point in his career.

"Yes, I'm treating it as such," he said when I visited him at home in Knightsbridge. "Everything's suddenly beginning to happen. Ray Charles' offer was like the last straw."

The offer came from Charles during his three-day visit. King took the absent Buddy Terry's place in the band. "It was a vague thing, but I had this long talk with Ray and he wanted me to stay on. He gave me time to think, but as the plane left the next morning about 9 it was a bit of a panic."

For all that Pete knows the job may still be open, but he doesn't think he'll be filling it. "I heard they were thinking of trying to get Johnny Griffin on the Continent. I really don't know, though. If they come up with someone who does the job they're inclined to keep him."

"It was a great thrill to play with that band, and I must say that all the musicians were very nice to me. Daniel Jackson, the other tenor, was very pleasant. He's a good player, too."

"The baritone player, Leroy Cooper, became an instant friend. But they were all pleasant, though I had a few ribbings about the new boy in the band. After the first concerts they began to ask whether I could stay."

"Ray Charles really was a charming person — most direct and approachable, and off-stage more on the ball than you might have expected. It's funny, the organisation makes him seem hard to get to, yet when you meet him he's so friendly and relaxed."

RIBBING

King said he sensed no racial antagonism during his brief stay, and in fact talked about the possibility to tenorist Jackson.

"He said it would only be good-hearted kind of ribbing from the guys, I felt no hostility, but I believe that if I went to the States with them there would be tensions from outside. And that's a strain I can do without."

"So I had mixed feelings about the prospect of working in the States with the band. And I just didn't want to take the risk of changing my whole life overnight. It's hard to take that sort of decision in eight hours, and the money wasn't really good enough to make it worth leaving home. "You know what? I've waited for an offer of that kind for so many years. It's the sort of thing you dream about, and when it comes it isn't quite what you expected."

And what about the happenings King had referred to earlier? He said it was a turning point because he'd been marking time, or worse, until recently and had now reached a stage where he could see a direction to his work. "I'm getting organised again," he explained.

UPWARDS

"After the job at Annie's Room packed up when the club folded, I lost all my work and things were very hard for a while. My health got bad and it ended with my nearly dying in hospital of pleurisy and pneumonia. I had domestic troubles, too."

"Then I woke up and just took stock of myself. I decided to do something about it and

start thinking in terms of going again. That was about 18 months ago, and I began to move upwards.

"Now I have the old will to play and a new interest in writing. It seems as if this and the opportunity to do things I've always wanted to do have come together."

"People in the business have helped tremendously, and that includes Ronnie Scott, Maynard Ferguson and Philly Joe Jones. I'm playing a lot of gigs with Maynard, apart from dates with his big band. And we're doing some new numbers together for the band."

In the past few weeks, King has been spending a lot of time with drummer Philly Joe, the American who now lives in London. I wanted to know what was coming out of this association.

QUINTET

"Well, that's the big news," King allowed himself a guarded smile. "Philly Joe and I are going to form a quintet to work here and on the Continent."

"We're doing a record session this week." (The session was due to take place on Tuesday.) "With us will be Les Condon on trumpet, Hank Mobley, tenor, Chris Pyne on trombone, Mike Pyne, piano, and John Hart, bass."

"It's a four-piece front line for the record but the regular line-up will be a quintet — with as many of these men as we can get."

"I play alto, which I'm concentrating on at the moment, with this group and on most of my gigs at present although I'm on tenor with Maynard."

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KING: link-up with Philly Joe Jones.

"Yes, I've gone from one to the other through my career and now, gradually, the alto has taken over."

"I'd like to double, but I find that playing in clubs, you know, blowing, it takes a few weeks to feel really at home on either instrument."

"So whichever one I'm using, the other one goes back and I find it hard to reach any creative level on it."

WRITING

"Anyway, to get back to Philly Joe: I've known him pretty well since August 11 — I remember the date because it was my birthday, and he opened a bottle of champagne for me — and I've played a few times with him, at Ronnie's and on that Martin Luther King charity show."

"The idea of the group just happened, and we're both very keen on it. I feel it's the most interesting musical opportunity I've had, and I can't wait for it to start. We are writing some things for the book. Well, he's doing most of it. He's a wonderful musician, plays excellent piano and everything."

As for the prospects for the quintet, both men are confident of a reasonable success. Peter King believes there will be plenty of work, and says there are more recordings to come.

"He has ambitions for the group and is putting everything into it," King told me. "To be around him is a great inspiration. So with this and Maynard's work I should be quite busy."

"In fact I'm rather bowled over by the whole thing. As I said, a turning point. And I'm going to make it work."

PS ON RAY CHARLES

BY MAX JONES

Healthy noise behind the Genius

WRITING about the Ray Charles band last week, I said I believed it made a more favourable impression this time than on earlier visits. I have since been reinforced in this opinion by readers who thought it a gutty, bluesy and propulsive outfit with good sections all round and quite a high level of solo power.

At first rehearsal in the BBC's London TV Centre, when the band played an opening blues of unspecified title, I thought the brass created a pretty healthy noise. It incorporated that kind of crackle which my memory associated with the big bands of earlier days such as Cab Calloway's.

Later, as on the concerts, they played "Blowing The Blues Away" and "Soft Winds" — the latter featuring some tasty flugelhorn playing. Virgil Jones and Phil Guilbeau were the principal brass soloists and Gerry Elliott and, I think, Glen Childress contributed the trombone solos.

The trumpet (and flugel) playing were generally of good standard. Much credit for the section sound must go to Wallace Davenport, New Orleans trumpet man who came to prominence with Lionel Hampton's band.

Davenport has been over here with other bands, too, namely Count Basie's and Fats Domino's. He rejoined Charles this year. Guilbeau, who made his name on Ray Charles' records and worked in the band for four years in the early Sixties, was also in the Basie brass in '65 and '66.

Guilbeau, another Louisianian (from Lafayette), says he first joined Charles in January or February of 1960. "Then I left at the end of '64 because Ray went into hospital, and I worked with Basie almost two years, coming to England with him once. Afterwards I joined the Otis Redding band and I was on Arthur Conley's first sessions. That's my arrangement on 'Sweet Soul Music.'



DAVENPORT

"Conley did some things that originated with Joe Turner. Did you know I worked with Joe for a couple of years? I remember making that film with him. I know I played that introduction on 'Shake, Rattle And Roll.'"

"Henry Coker you know from Basie. That man's mean, you know, one of the best lead trombones there is. Virgil is another good player, and that Wallace is a hell of a cat. He does almost all the trumpet leads, but I do a few to help him out."

"Yes, that Davenport has some lip. He can go high... he's hit triple A at times. When my chops are good I go pretty high."

As the band lined up on its British visit its personnel read: Wallace Davenport, David Phelps, Virgil Jones, Phil Guilbeau (tpts), Henry Coker, Gerry Elliott, Glen Childress, Maurice Spears (tms), Floyd Miller, Fred Jackson, Jr (altos), Daniel Jackson, Peter King (trns), Leroy Cooper (bari), Edgar Willis (Fender bass), Billy Preston (pno, organ, voc), Fred Robinson (gtr), Roger Humphries (drs) and, of course, Ray Charles.

Preston, Cooper, Miller, Willis, Robinson and Dan Jackson were other soloists. Humphries, who came here with Horace Silver, moved the band admirably. He told me he joined Ray Charles on July 1 this year.

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Trade talk

DALLAS ARBITER LTD are sponsoring 10 Ludwig/Paiste drum and cymbal clinics featuring American drum star Joe Morello and Continental drummer and cymbal specialist Pierre Favre. The tour starts at Notre Dame Hall, Leicester Square, London, at 3 pm, on October 13 and tickets are available from Drum City.

Tickets and details of the remaining venues on the following dates can be obtained from Minns, Bourne-mouth (14), Bill Greenhalgh, Exeter (15), Gamlin Pianos, Cardiff (16), Moore's, Bradford (17), Drum Centre, Newcastle (18), Barratt's, Manchester (20), Pete Seaton, Edinburgh (21), Yardley, Birmingham (22) and Potters, Croydon (23).

GRUNDIG (GB) LTD have introduced a high-

quality unit audio system, consisting of the RTV 350 tuner amplifier, an integrated fully-transistorised AM/FM tuner, pre-amp and power amplifier; The PS3 record-changer with a micro lift pick-up; and two Hi-Fi Box 8 tiny loudspeakers with a big response. The system is contained in shelf-mounting units requiring the minimum of space and it costs 139 gns.

FIFTEEN dealers and manufacturers will be exhibiting at a one-day trade fair organised by Hammond's Music Centre, 63 Queens Road, Watford, on October 8 from 10 am to 10 pm. There will be film shows all day and a junior percussion group, a jazz band sponsored by the MU and concerts by the Ian Hamilton Band in the evening.



SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

FLETCHER, Coppock and Newman are now distributing the new EKO Minstrel electronic organ, which has a 37-note keyboard, combining a walking bass which adds another octave, and six draw switches for mellow, strings, reed, brass, flute and vibrato. It has a built-in amp with an 8in heavy-duty speaker and a separate output socket for external use. Price is 85 gns.

WHILE on the Continent I went to see Lionel Hampton and noticed that he is now playing an organ which bore the name Professional. Please can you tell me which one this is and who makes it? — Jack Dougan, Littlehampton.

It is the Farfisa Professional, a large single-manual portable organ, with a 61-note keyboard which can be divided into two sections — a three-

octave bass and a two-octave treble. It costs 345 gns and full details are available from Rank Audio Visual, Woodger Road, Shepherds Bush, London W12.

AMPLIFICATION is always a problem with me but I liked the system used by the Hopscotch, which has a remarkable clarity. What make is it? — John Peachey, Surrey.

It is a 200-watt solid-state Turner, built specially for the Hopscotch by Mike Turner, an electronics engineer who has just started his own business at Dorking. At present the amplifier is the only one in the country.

I HEARD a fantastic group on Saturday Club called the Ray King Soul Band. Can you tell me something about them? — Marilyn Gee, Liverpool.

The come from Coventry, where they started out 18 months ago, eventually progressing to clubs in the Midlands and London, and broadcasting in Saturday Club and the Stuart Henry Show. Their personnel is Ray King (vcl), Malcolm Aldridge (organ), Paul Williams (gtr), Kim Whelan (tr, bar), and Tony Stewart (bass gtr). Their first recording, an LP made live at London's Playboy Club, has just been issued by CBS.

I'D like to know what jazz pianist Gerry Moore is doing. — Alan Donegal, Portsmouth.

Gerry is now doubling the Leslie Phillips play, The Man Most Likely To, at London's Vaudeville Theatre, where he plays entr'acte music, and the Gay Bolougne club restaurant in Soho.

PLEASE state the line-up of the John Dummer Blues Band and tell me the best harmonica for playing the blues. — Raymond Green, Wealdstone.

John Dummer (drs), Dave Kelly (vcl, slide gtr), T. S. McPhee (lead gtr, vcl), John O'Leary (mouth harp), Ian Thompson (bass gtr), and when possible, Dave's sister, Jo-Anne Kelly (vcl). John O'Leary says the best harmonica for blues is the Hohner Echo Super Vamper and the best keys to start with are A transposed to E, C to G and D to A. If you want to progress to a chromatic harmonica get



LIONEL HAMPTON: portable organ

the Hohner Chromonica in C. WHAT is the strange instrument called the gimbrì, which is used by Robin of the Incredible String Band, on their LP, "The 500 Spirits"? — Trevor Smith, Edinburgh.

The gimbrì is a three-string instrument about two and a half feet long, which is played with a bow. It was picked up by the boys in Morocco and is carried about by road manager Hugh Price, wrapped up in a flag!

MANY top American drummers use a method of playing hi-hat cymbals called "the dance action," whereby the leg bounces on the pedal on all four beats of the bar, depressing the pedal on the 2nd and 4th beats only. Could you please explain the complete leg and foot actions? — J. S. Wilson, Newcastle, Staffs.

It's a difficult technique, which requires a lot of practice, and it depends a good deal of the ability of the individual. Try this: Play the 1st and 3rd beats on the toe, more-or-less flat-footed. On the 2nd and 4th beats, let the heel go down hard, as it does so, bring the foot up sharply, getting the required "snap." — MIKE SILVER, drummer with Sammy Davis Jr.

APPARENTLY the voice of the crusty elephant colonel in the Walt Disney film, The Jungle Book, is provided by J. Pat O'Malley. Is this the one-time singer with Jack Hylton's? — Harold Briggs, Southampton.

Yes, it is. After singing with Jack Hylton from 1929 to 1933, Pat started a solo career and eventually settled in the States with his pianist wife, Madge Mullin. At first he sang and recited his own monologues, but after a visit to Britain in 1936 he went back to play night clubs and hotels and for two years was with blind pianist Alex Templeton on the Alka-Seltzer radio programme. He became an actor in New York and appeared in many plays, finally heading for Hollywood, where he has been featured in dozens of movies, including Shotgun Wedding, Long Hot Summer, Peter Gunn, Blueprint for Robbery and Star. He has done a number of TV series and has provided voice animation for several Walt Disney films, including Wind in The Willows, Tweedledum and Tweedledee, Alice in Wonderland and 101 Dalmatians. — Artists Representative, FRANKIE R. NEMKO, 6404 Hollywood Boulevard, Hollywood, California.

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4.5 am J: All That Jazz (Fri,
Mon-Thurs). 7.0 pm H2: Jazz.
7.30 V: Fox-Butler Jazzband,
Noel Kelehan Trio. 8.5 J: Jazz.
8.23 A3: R and B (Nightly). 9.5
U: Brasiiliana '68 9.30 E: Andy
Williams. 9.45 E: Ted Heath
Orch. 10.0 H1: Jazz. 11.5 E:
The Big Bands (1) The Scene.
11.15 O: Jazz College. 11.30 T:
Porgy and Bess. 12.0 T: Sonny
Hutcherson. 12.5 am B1 and 2:
Jazz At Night.

SATURDAY (5)
5.0 am J: Jazz Book. 9.5 J:
Jazz Unlimited. 12.0 noon B3:
Jazz Record Requests (Ken
Sykora). 2.40 pm H2: Radio
Jazz Magazine. 10.30 Q: Pop and
Jazz. 11.0 A1: Paris JF (Miles
Davis, Theolonius Monk). 11.15
A2: Get To Know Jazz. 11.30 T:
Porgy and Bess. 12.0 T: Sonny
Criss.

SUNDAY (6)
3.5 am J: George Shearing.
5.0 pm H2: Jazz. 7.0 B1: Mike
Raven's R and B Show. 8.0 B1:
The Jazz Scene. 9.0 U: Johnny
Cash. 9.5 J: Finch Bandwagon.

MONDAY (7)
3.45 pm H2: Needle Town JB.
4.35 U: Cream, Iron Butterfly,
Bee Gees. 10.20 E: Kurt Edelh-
hagen Orch. 10.30 U: Bing
Crosby 11.0 A3: Free Jazz. 11.30
T: Pop and Jazz. 11.45 A3: Jay
McShann (Huques Panassie).
12.0 T: New Jazz Records.

TUESDAY (8)
10.5 am J: Bobby Troup Show.
5.25 pm H2: Jazz Spectacle.
5.45 B3: Jazz Today (Charles
Fox). 10.30 O: Jazz Journal.
11.0 U: Lionel Hampton. 11.30
T: Simon and Garfunkel. 12.0
T: Stan Getz.

WEDNESDAY (9)
8.15 pm H1: Jazz Club (Pat
Smythe Quintet, Sandra King,
Hank Shaw Quintet, Stan
Tracey Quartet). 10.30 Q: Old
Time Jazz. 11.20 H2: Radio Jazz

Magazine. 11.30 T: Kate Smith.
12.0 T: Mingus At Monterey.
12.15 am E: Blues. 12.30 M:
Jazz.

THURSDAY (10)
4.35 pm U: Jazz Magazine.
10.40 O: Horst-Mulbradt Combo.
11.30 T: Lo Raws. 12.0 T:
Mingus At Monterey.

Programmes subject to change.

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CUPID'S NEXT SINGLE — THE PRESSURE'S ON

MOST groups doing their £15 gigs at local weddings probably believe all their troubles would be over with a hit record. Groups who have had a hit know better. They know that the pressure is really on when it comes to that essential follow-up. And in these days when it seems to take an average of about six weeks for a single to enter the chart, there can be a lot of nail-biting in the bandwagon while waiting to find out whether or not you are a one hit wonder.

The pressure is currently on Cupid's Inspiration, the group from Stamford who made it big with "Yesterday Has Gone" and are now awaiting record buyers' response to "My World."

"We are feeling the pressure" agreed drummer Roger Gray this week. "There is nothing much we can do about it. Early sales have not been good, we've got lots of radio plugs and we are hoping for some TV."

The group turned fully professional after the success of "Yesterday Has Gone" and started on a round of one-nighters. Roger, with remarkable candour, admits that this has not been an unqualified success.



the reaction has been wonderful," he said. "But in other places it has not been so good. Rushing off round the country was probably not a good thing. I think we should have held back.

"But what do you do for money? We haven't had much financial gain for the hit yet and we have had to buy new equipment so we had to do one-nighters to live."

The group will soon be starting work on their first album.

"My World" is released in America next week and negotiations are going on for the group to make an American trip.

Asked about influences, he said: "I like listening to Max Roach, although that doesn't influence me because I can't try to play like him in the context of the group. Then Aynsley Dunbar has a style that I like very much." — BOB DAWBARN

HERD: "Sunshine Cottage" (Fontana). A vital record in their career. It marks the breakaway from the "instant hit" capabilities of Ken Howard and Alan Blaikley, and their desire to make a success entirely on their own. Peter Framp-ton and Andy Bown wrote and produced and can take all the credit — or blame — depending on what happens.

The public have been given a rest from their doings, and now it will be a test to see how real their fan following was, and if they will swamp the shops with orders. To put them in the picture, Andy says the story line is about a place where a boy can get away from pressures of life and recover "but don't take it too seriously," he warns.

Peter contributes some heavy guitar riffs, Andrew Steel's drumming is good and Gary Taylor performs one of his bass-vocal middle eights.

Verdict: A well made record that should reach the middle twenties.

BARRY RYAN: "Eloise" (MGM). Paul Ryan wrote the song and Barry sings with a considerable power reminding, oddly enough, of Chris Farlowe.

A brilliant arrangement, and spectacular recording quality. The orchestra thunders, barks, roars then fades with symphonic depth and feeling before returning to a rock beat finale. In conception and execution it stands head and shoulders above most of this week's releases, and will excite interest among connoisseurs of progressive pop. But — sadly — not a hit.

SYMBOLS: "Do I Love You" (President). Hey, you know what, cats? Like this is a bobby Sox of a jitterbuggin' hit! The beat goes on with a hip waggling, knee bending, crutch jumping jive that will get all you guys and gals on the floor with a frug, frug, frug.

Over to Clark Kant of New York's WYZZ Station, this week's guest reviewer: "Do I Love You? Do trout have eyelids? Wow man, this is the biggest bang since



ANDY BOWN

Suzie Creamcheese! I don't know much about your English groups, your English pounds, or your English room service, but I can't wait to get over to London, England, to hear them, if I get time off from my trip to Paris, France. I say Paris, France, in case you have heard of neither Paris nor France. This indicates that I assume everybody is as ignorant and tasteless as myself."

Thanks Clark, or the Big Kant as he is known by his thirty million listeners.

HEATH HAMPSTEAD: "I Started A Joke" (Polydor). Ho, ho! Steady lads, let's not lose our heads. (Tee hee!) A touching, moving

Chris Welch



on the new pop singles

ballad written for young Mr Heath by the Bee Gees, performed with skill and conviction and one that should be a large-ish (har, har, nar!)

HIT! Owch, yaroo, leggo you beasts, I'm expecting a hamper and a postal order if this is a hit. But young Mr Heath, up at the Big House, had better watch his step. I 'ear tell of another young upstart down in the village, by the name of Downs Hackney. And he's got a brother known as Common Wimbledon, and a half-cousin twice removed referred to as Green Stepney. And what's more — they all sing!

Aye 'tis Devil's work right enough, and no good will come of it. I were up at Thrushcross Grange t'other day and the Master hit me in the breast and shouted: "I pray that you may break your neck, beggarly interloper!"

BILL MEDLEY: "Brown Eyed Woman" (MGM). Old Jonathan King was chortling about this on my wireless set last Sunday, and others have gone "rave, rave" in my ear, down my throat, even over dinner. And do you know what? They wuz right.

A warm and splendid performance. One that makes you want to tell the record player to "repeat." One of the Righteous Brothers, he makes a speciality out of a normal soul ballad.

ORANGE BICYCLE: "Sing This All Together" (Columbia). One from the much criticised "Their Satanic Majesties" Stones album, and probably one of the best tunes.

The Bicycle played this at that ghastly Isle of Wight pop festival, and helped make me forget the bloke kicking me in the back, the bitter cold, the stench, dirt, boredom, and misery for a few minutes.

They are a good little band, and this Jagger-Richard groover might give them a hit.

SERENDIPITY: "Through With You" (CBS). Organ sounds a bit like Vincent Crane, Arthur Brown's original Crazy World Man, and is played by 20-year-old Graham Waller.

Bill Bartlett of the Lemon Pipers beats his guitar into submission, and one doesn't mind admitting one is strangely moved. They freak out in a manner that brings

back memories of the old LFO when flower power was new and bright and it didn't cost a bomb to get in. But as Zappa says: "We're only in it for the money." Serendipity have a ball blowing their minds, and you will too.

BLOSSOM TOES: "Postcard" (Marmalade). A jolly nuttiness surrounds their whole set up. Hailed as the "We are the ever so clean" boys their producer is Giorgio Gomelsky who also manages Augie and Jools, and rampages around the world speaking several languages, wagging his beard at TV producers, journalists, ready to discourse on politics, economics, student revolt, and the role of pop in an ever-stinking world at the drop of a bottle of Pernod. I think he drinks Pernod. If not, he probably has.

Blossom Toes have so far remained encased in a great stock of anonymity, but here is a jolly, nutty record that might just appeal to jolly nuts everywhere. It tells of the joy of sending postcards home from holiday containing such fascinating information that "it hasn't rained — much."

I enjoy sending letters and postcards, even if I'm only at Southend for the day. But if the GPO continue their downward trend, I shall have to withhold my labour and refuse to subscribe to their rapidly deteriorating system, until some efficient private firm can be allowed to organise the mails, or at least the present bunch of rogues can be removed from high office.

BONZO DOG DOO-DAH BAND: "I'm The Urban Spaceman" (Liberty). The funniest, and most brilliant musical organisation in the country, there can be no questions asked about their in person performances. But records have long been the Bonzos' problem.

As a loyal fan I think they should have flipped sides. Although "Spaceman" is clever and catchy, Viv Stanshall's brilliant rockaballad "Canyons of Your Mind" is likely to be most popular with Bonzo buffs.

LP PREVIEW

FROM the exchange between British and American groups, one factor has become apparent.

British groups are generally better musicians than their Stateside contemporaries. But American groups are better recorded.

We have now seen the Young Rascals Lovin' Spoonful, Byrds, Electric Prunes, Jefferson Airplane, Doors, Vanilla Fudge, and Captain Beefheart.

In terms of musical ability the Beefheart was undoubtedly the worst, and the Rascals the best.

U.S. groups score on material, ideas, and vocal ability. They lose on musicianship and audience communication.

Oddly enough, the drummers are usually the worst, and this comes after years of adulation for American rhythm sections of any sort.

Compared with Carl Palmer (37) Arthur Brown's drummer, most young American drummers who visit are a joke and don't even compare to the average discotheque band slogger.

Their guitarists often have interesting ideas, great feeling and intensity (for example Jack Cassidy with the Airplane) and one remembers the nice guitar sound the Byrds achieved on their last visit.

But then one starts thinking about Alvin Lee, Eric, Peter Green, Colin Pincoff, Albert Lee, Roy Wood, Jeff Beck, Stevie, Vic Briggs, Jimmy Page... well, one could go on.

Tremendous arguments ensue whenever I dare suggest this to British fans of American groups. "Who cares about good drummers and guitarists. That's just a jazz scene. Listen to their sound!"

Okay fine, but it's my contention that the "sound" of American groups that we have built up in our heads stems from recorded performances.

Successions of brilliant albums have provided us with fine music and heavily influenced our own groups. The studio is the medium which enables the Americans to successfully communicate their ideas, aided by engineers and producers who understand their scene.

Yet in Britain, our groups have suffered for years from poor recording. The original Graham Bond group which was so far ahead of its time, made few successful records, and with all due respect to Glyn Johns, the Nice album "Thoughts of Emerlist Dav-jack" is an exceedingly poor recording, technically.

Only now are our groups getting recording together. In recent months we have had fine albums from Cream, Ten Years After, John Mayall and Fairport Convention.

Now comes the latest in this exciting series "Traffic" a new album by Steve Winwood, Dave

The latest in an exciting series

Mason, Chris Wood and Jim Capaldi.

While their first, "Mr Fantasy," was good and had lots of interesting ideas, it proved rather patchy.

The new one has tremendous pace, direction and more accurately reflects the Traffic stage performance.

Drummer Jim played me rough acetates this week and added comments on each track. "You Can All Join In" (Mason). "This is our Berkshire hoedown. We've been thinking of releasing it as a single. Steve plays some nice things on guitar. Although One Stop Records released some copies as a single, we couldn't make our minds up about releasing it properly. It was a bit of a weird scene. The mixing on this is pretty good and the album is much better than the last one. I think all the numbers are better programmed."

"Fearly Queen" (Capaldi-Winwood). "This is one we recorded in New York. That's

Steve singing. His voice is changing noticeably. We used a heavy riff on this with some solid guitar."

"Don't Be Sad" (Mason). "I like this very much. This one has a very big arrangement, then we just went and blew it. We like to play this on stage a lot. You'll notice that it keeps breaking into 3/4 time."

"Who Knows What Tomorrow Will Bring" (Winwood-Capaldi). "A medium rock number with heavy chords. We did this ages ago for a film and it wasn't used. It's funny, because it's a long time since we have heard this ourselves."

"Feeling All Right" (Mason). "One of Dave's numbers we have decided to release as a single here and in American and not "You Can All Join In." Dave sings the lead and Chris plays some amazing things on tenor."

"Vagabond Virgin" (Mason). "A sort of cha cha beat, and there is some good piano and flute to be heard. In the studio we more or less just played

these numbers, with a bit of over-dubbing afterwards. I got really hung up playing the clavichord."

"40,000 Headmen" (Capaldi-Winwood). "Steve takes the lead vocals and there is some good flute from Chris. This was actually recorded when there was just the three of us after Dave left for a while. I don't really remember the session much but I think Steve played organ bass pedals."

"Crying To Be Heard" (Mason). "This is one of the really nice tracks and after the soft intro there is a really solid beat. That's Dave and Steve singing together and Steve using harpsichord."

"No Time To Live" (Capaldi-Winwood). "Chris is on soprano and Dave on organ. I used some tympani and Steve played piano and sung."

"Means To An End" (Capaldi-Winwood). "This track is like just Steve and me playing. I played drums on my own with Steve conducting so I could keep time. Then Steve played everything in sight and added it on top. I think he played piano, bass, guitars and vocals. It's amazing the way it holds together. A few of the numbers were rehearsed at the cottage, then we just went in the studios and blew. They are a performance, but they are still free. We used three studios, two in London and one in New York."

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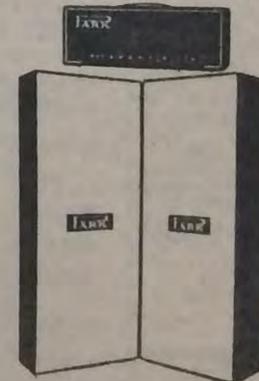
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AL STEWART

Sir John Cass College Students Union

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7.30-11 pm. 5s.

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AT THE COUNTRY CLUB, behind Belsize Park Post Office.

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JOHNSTONS GET U.S. RECORD DEAL

THE JOHNSTONS will have their Transatlantic single, "Both Sides Now" and "Urge For Going," both Joni Mitchell songs, released in the States and Canada by the recently established Tetragrammaton Record company. Tetragrammaton is a deal involving a guaranteed minimum of one LP a year for the next three years to be released in the USA and a minimum promotional budget of £15,000.

Ralph McTell, recently in Norway for concerts and television dates, goes to Vienna on October 13 for the newly instituted Austrian Song Contest where he will represent Britain.

Copies of the Young Tradition's "Galleries" album have been returned to Transatlantic because of the surface noise on the track of Peter Bellamy singing Robert Johnson's "Stones In My Passway." The noises are, in fact, deliberate to simulate an old master recording. The YT return to the United States for further concert and club work in November.

The 1968 London Folk Music Festival takes place at Cecil Sharp House on October 11, 12 and 13. Dave and Toni Arthur, the Yetties, Ken Stubbs, Hugh Rippon, Brian Hadyn, John Watcham and

and only loving others of their kind." It's not a freedom song in the conventional mould, though the affirmation is there: "I am a man and men are all one kind."

"I never was in that protest thing," he explains. "I admire Pete Seeger and Malvina Reynolds, but the

great danger about a lot of protest songs is that they only hit the converted. That's OK, I suppose, but there are a lot of good people those songs don't reach, who might see things straighter if it was explained to them more gently."

There have been songs from the new songwriters about bums before, of course, following in the well-trod footsteps of Woody Guthrie's "Hard Travellin'." But Ackles is different. He has really travelled. And hard.

"The glamour and the romance falls away after you've been on the road a few days," he recalls. "Then you begin to realise you're fighting for survival. It can be really rugged."

This recognition of the unglamorous realities of life on the road is what gives his song conviction, probably.

He started in vaudeville routines with his family at the age of four, has done everything from writing ballet choreography to putting up circus big tops, has been married and divorced, and originally came to Elektra Records as a writer. But when Elektra boss Jac Holzman heard a demo tape that had been prepared by David Anderle and Russ Miller, he ordered a single release of David's song, "Down River" — with David singing it. The single blossomed out into an album.

Ackles is different from the usual run of guitar-toting songwriters in two respects. His age: he is 31, almost past it by current standards. And his instrument: piano. He was classically trained.

"But I realised I would never make it in the concert hall when I finished my training. Now what I do on the records with piano is pretty simple stuff, but it's simple because that's the way I want it to be.

"If I was playing guitar it would be simple because that was the best I could do."

David has played guitar, when he and his then wife toured as a folk-singing duo. "She had some songs from Missouri and had some songs from Illinois, but we never really made it.

"In fact, most of the time I've been concentrating on doing other things besides writing, because I knew if I started too soon I'd get all used up before I'd worked out what I wanted to say. But I've always been heading for something in music or the theatre.

"Then when the racial riots started, I knew I had to write. The result was 'Blue Ribbons.'"

There, David really started. I hadn't seen the song as being about racial prejudice, despite its lines about "lovers loving hate the supporters of George Wallace. They know what they think they know and no one will change them. But there are a lot of others who haven't made up their minds yet."



David Ackles - travelling man with a difference

BY KARL DALLAS

FIRST thing Illinois-born singer-songwriter David Ackles did when he arrived in Britain last week was to arrange to hear Julie Driscoll's next single, "Road To Cairo." He wrote it.

"It was really freaky hearing a chick sing the song," he told me. "It's about a bum trying to summon up the courage to go home to his wife and family, but not quite making it. To hear a woman sing it — implying that she has left her kids — gives the song a whole new dimension. A whole new impact. It's a fantastic record."

There have been songs from the new songwriters about bums before, of course, following in the well-trod footsteps of Woody Guthrie's "Hard Travellin'." But Ackles is different. He has really travelled. And hard.

"The glamour and the romance falls away after you've been on the road a few days," he recalls. "Then you begin to realise you're fighting for survival. It can be really rugged."

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MAILBAG

Own up, British blues is rubbish!

I FEEL very strongly about blues groups such as Fleetwood Mac, Chicken Shack and John Mayall having a bad influence on teenagers with their unkempt and scruffy appearance.

I cannot comprehend their increasing popularity, and fail to find anything attractive about the noise they produce which everyone I know thinks is rubbish. The proof is their position in the chart. Has John Mayall ever had a number one?—**GEORGE PIGGOT, Epsom, Surrey.**

ALAN WALSH'S article, "The Power Of Pop," was probably a sincere attempt to clarify pop music's relation to and influence on society. But clichés like "In the eyes of the young people their problems are inexorably linked with their music" won't stand up to a detailed analysis.

Rather, pop music is a negative expression of, and reaction to, the problems and frustrations of young people. The Establishment must be laughing their heads off because young people are channelling all their justifiable rejection of today's society into totally negative activities.

Karl Marx once said: "Religion is the opium of the masses." I strongly contend that in Britain 1968, pop music and its trappings have replaced religion as the opium of the masses of young people.—**GERRY BERNSTEIN, Mersham, Surrey.**

● LP WINNER

Effect

ISN'T it about time even Chris Welch (MM, 21/9/68) dropped the idea that a group should be judged by its live performances?

All the best groups — Beatles, Stones, Cream, Doors etc.—sound better on record. There need be nothing phoney in this. Since we live in the electronic age, why not take advantage of it and allow the inventive resources of both groups and engineers to produce the fullest possible effect?

Pop, in the end, means records and not £2 tickets at the Roundhouse.—**JANE FEATHER, Newcastle-on-Tyne 2.**

● LP WINNER

MARY HOPKIN gets to the top with a melodic, simple, sincere tone and Paul McCartney

HOW ABOUT RAY PLUS ARETHA?

AFTER seeing Ray Charles (above) at the Royal Festival Hall I am in full agreement that he really does live up to the title of genius. Please let's have Ray back soon. And imagine Ray and Aretha Franklin in a concert together — **R. C. CRESSWELL, Cirencester.**

Cartney says in the MM that he wants to make her "shout."

I would have thought her success was a clear indication that this is just what isn't wanted. Could it not be that "shouters" may be on the way out?—**JOAN BRENT, London SW2.**

NO WONDER people get fed up performing at London clubs. Last night at the Marquee I was permanently having to strain my ears to hear Duster Bennett and the Fairport Convention over the noise of magazine pages being turned.

No less than three people had their noses buried in copies of Melody Maker and were obviously completely unaware of anything that was going on on stage. This seems a waste of money to me as they could surely read anywhere without paying to go into a club.

As they were reading the MM perhaps they will see this letter and take the hint — if they must read they should go somewhere other than a club where people are

trying to listen, or sit near the back so the noise of rustling paper can disturb no one.—**MISS GIL ANDREWS, London NW2.**

Hair

I READ with interest the Blind Date in which a certain Mr Bob "The Bear" Hite stated: "I hate studio musicians in their suits just sitting and playing." I agree and think all studio musicians should play in the nude and that Mr Hite should spell his name "The Bare."

Perhaps studio musicians could grow their hair the current peasant length and wear the latest "Look at me" clothes and then they wouldn't really have to play, would they? But another problem would arise. Who would be responsible for 95 per cent of the success of pop recording artists?—**STEVE EVANS, South Milford, Yorks.**

TUBBY HAYES' remarks about club pianos (MM 21/9/69) draw attention once again to a monstrous situation which affects sideman and world-class star alike.

Let's have a Piano Jazz Appreciation Society to raise funds and merry hell in equal proportions, helping idealistic clubs to have the use of a good instrument and slaming those who couldn't care less.

I don't believe some of those lumbering beasts masquerading as musical instruments ever saw a showroom. They were shot! — **IRIS ORTON, Stockholm, Sweden.**

Rights

GENO WASHINGTON has just as much right to appear in a blues festival as John Mayall. Soul music is 90 per cent blues and Geno is, at least, an American Negro and not a second rate imitator of Chicago blues.—**J. M. LITTLE, Ipswich, Suffolk.**

I AM sure most of your readers would wish to join me

in sending, through the MM, our heartfelt sympathy to Roy Orbison. The news of his second dreadful tragedy has shocked and saddened us all.

He is a man who has given much happiness and we would wish him to know our thoughts are with him and his family.—**G. LUCKENS, Walton-on-Thames, Surrey.**

I NEVER saw a group come over so well as the Moody Blues on BBC-2's Colour Me Pop. They looked good, sounded great and were very well presented.

A sensible poll result at last

● IT IS a fine tribute to the MM when the public reacts so sensibly to the 1968 Poll. Although the word "pop" sounds somewhat pretentious when Poll winners such as Dylan, Clapton, Beatles and Aretha Franklin are mentioned it proves beyond doubt that the Melody Maker is giving its readers a higher standard of musical education than its contemporaries.—**BRIAN GALLAGHER, Lowestoft, Suffolk.**

● MY birthday was on September 19 and what a lovely present I got in the knowledge that Scott Walker was voted Top Male Singer in Britain and his LP, "Scott 2," was LP of the year.—**ELMA GRAINGER, Aberdeen.**

● IT'S a good sign for the pop world to see Bob Dylan achieve two firsts in the Poll.

It shows the British record buyer is still capable of appreciating such a great and original talent.—**KEN CLEAVER, Birkenhead.**

● WHAT the hell happened to Stevie Winwood and Traffic in

If only we could have more of this type of programme with the better groups put over in this way, instead of having to suffer all those gyrating idiots ogling the camera and inane remarks from deejays. Or don't the producers want pop to grow up? — **DANNY LENTON, London NW7.**

● LP WINNER

Safe?

TO SET the record straight I did hear the Stones' "Street Fighting Man" on WCFL Chicago. I guess it's safe now.—**HERBERT BLUMBERG, Baltimore, USA.**

WE ARE two Turkish friends and want to correspond with pen-friends in England. We are interested in pop music.—**YALCIN AKINCI & ZEKI BAKTIR, Kurtulus-Bay Sungur sok, Nr 87/6, Istanbul, Turkey.**

your so-called Pop Poll? — **PETE MORRIS, Rotherham, Yorks.**

● TALENT must win — the great Elvis has the year's Top Single in your Poll.—**JANE LEWIS, London, SW11.**

● AT LEAST your readers have proved they have a sense of humour by voting Elvis' "US Male" top single.—**J. H. WORTH, Luton.**

● AT LONG last the masses have woken up to the musical talents and beautiful, significant voice of Scott Engel and put him in his rightful position at the top where he belongs.—**MRS KATHLEEN SWANN, MISS MARILYN SWANN, Aspley, Nottingham.**

● AT LAST recognition for great artists — Eric Clapton omnipotent. And with Mayall, Chicken Shack, Fleetwood Mac and Canned Heat on the blues side and the Nice, Incredible String Band, Tyrannosaurus Rex, Pentangle, Jools and Love on the progressive side. And John Peel top deejay. Long live them all.—**P. HEATH, Stoke-on-Trent, Staffs.**



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