

Melody Maker

NOVEMBER 30, 1968

1s weekly

JEANNIE C. RILEY

the girl most likely



JOHNNY CASH

raw deal for fans

RAY DAVIES

on the new Kinks LP



£1 MILLION FOR BEATLES NEW LP



GEORGE: US trip

THE BEATLES' new double album, "The Beatles," has already taken more than £1 million in advance orders. EMI have an advance orders in excess of 300,000 for the album which now costs £3 14s 10d after the Government extra purchase tax has been applied (See page four).

Over 100,000 copies are already in the shops and a spokesman for Apple said at presstime: "The record is selling very well, even at the increased price."

The record is also expected to sell in millions in America. The album jumped to number three in the MM's Top 20 Albums just three days after release.

The Beatles' single "Hey Jude" has notched up sales of over three million in America in two months.

The group's projected live appearances will now probably be postponed until January, said press officer Derek Taylor. But they will take place at London's Round House, probably in mid-December.

"With George Harrison returning from his American trip by liner, it would be excessively adventurous to think we could get the shows together by mid-December," said Taylor.

"It's likely they will be postponed until mid-January. But they will take place and that's a promise."

ENGELBERT PLANS BIG U.K. TOUR FOR NEW YEAR

ENGELBERT Humperdinck is to make a major British concert tour next year.

The tour will probably last about four weeks and will visit major British cities including London, Manchester, Birmingham, Glasgow, Liverpool and Newcastle.

No dates or supporting guest artists have yet been fixed, said a spokesman for the singer at presstime.



ENGELBERT

Yesterday (Wednesday), Engelbert was due to fly to America for an appearance on the Ed Sullivan TV Show on Sunday (December 1), followed by a spot on the Jerry Lewis Show.

He returns from America to spend Christmas at home in his new house at Weybridge and flies to South Africa in January for a major tour.

A new single will be released in January. No title has yet been decided.



Whatever's come over Diana Ross?



JOHN WALKER

out of the wilderness

LOUIS ARMSTRONG

just how great is he?

ALL INSIDE



RONNIE SCOTT BAND GETS NEWPORT OFFER

RONNIE SCOTT and the Band may appear for Britain at next year's Newport Jazz Festival in the USA. Pete King, Scott Club manager, has been discussing the matter with Newport representative Vic O'Gilvie and says that it is highly likely that the band will be at the '69 festival.

"We are trying to organise our club charter flight to Newport for next year," King told the MM on Monday. "It looks as if the flight will be on and the band will be working at Newport."

The Scott band, which was formed several months ago, has already toured with singer Scott Walker and features some of Britain's best young jazzmen, like saxists John Surman and Ray Warleigh.



SCOTT: charter flight

MELODY MAKER POP 30

- 1 (1) **GOOD, BAD AND THE UGLY** Hugo Montenegro, RCA
- 2 (2) **ELOISE** Barry Ryan, MGM
- 3 (3) **THIS OLD HEART OF MINE** Isley Brothers, Tamla Motown
- 4 (5) **BREAKIN' DOWN THE WALLS OF HEARTACHE** Bandwagon, Direction
- 5 (18) **LILY THE PINK** Scaffold, Parlophone
- 6 (10) **ELENORE** Turtles, London
- 7 (6) **ALL ALONG THE WATCHTOWER** Jimi Hendrix, Track
- 8 (4) **I'M A TIGER** Lulu, Columbia
- 9 (14) **WITH A LITTLE HELP FROM MY FRIENDS** Joe Cocker, Regal Zonophone
- 10 (12) **I AIN'T GOT NO—I GOT LIFE** Nina Simone, RCA
- 11 (13) **IF I KNEW THEN WHAT I KNOW NOW** Val Doonican, Pye
- 12 (8) **THOSE WERE THE DAYS** Mary Hopkin, Apple
- 13 (7) **ONLY ONE WOMAN** Marbles, Polydor
- 14 (30) **ONE, TWO THREE O'LEARY** Des O'Connor, Columbia
- 15 (23) **MAY I HAVE THE NEXT DREAM WITH YOU** Malcolm Roberts, Major Minor
- 16 (24) **HARPER VALLEY P.T.A.** Jeannie C. Riley, Polydor
- 17 (9) **LIGHT MY FIRE** Jose Feliciano, RCA
- 18 (11) **MEXICO** Long John Baldry, Pye
- 19 (17) **LITTLE ARROWS** Leapy Lee, MCA
- 20 (21) **I'M THE URBAN SPACEMAN** Bonzo Dog Doo Dah Band, Liberty
- 21 (21) **YOU'RE ALL I NEED TO GET BY** Marvin Gaye and Tammi Terrell, Tamla Motown
- 22 (15) **LISTEN TO ME** Hollies, Parlophone
- 23 (25) **RUDI'S IN LOVE** Locomotive, Parlophone
- 24 (2) **LES BICYCLETTES DE BELSIZÉ** Engelbert Humperdinck, Decca
- 25 (—) **BUILD ME UP BUTTERCUP** Foundations, Pye
- 26 (—) **LOVE CHILD** Diana Ross/Supremes, Tamla Motown
- 27 (19) **JESAMINE** Casuals, Decca
- 28 (21) **HEY JUDE** Beatles, Apple
- 29 (—) **RACE WITH THE DEVIL** The Gun, CBS
- 30 (16) **MY LITTLE LADY** Trelmeles, CBS

Two titles 'tied' for 7th position.

top twenty albums

- | | |
|--|--|
| 1 (1) HOLLIES GREATEST HITS Hollies, Parlophone | 11 (9) THE WORLD OF MANTOVANI Mantovani, Decca |
| 2 (2) LIVE AT THE TALK OF THE TOWN Siskyou, Columbia | 12 (6) THIS WAS Jethro Tull, Island |
| 3 (3) THE BEATLES (Double Album) Beatles, Apple | 13 (7) BOOKENDS Simon and Garfunkel, CBS |
| 4 (4) ELECTRIC LADYLAND (Double Album) The Beatles, Apple | 14 (5) JUNGLE BOOK Soundtrack, Disneyland |
| 5 (5) THE GOOD, THE BAD AND THE UGLY Soundtrack, United Artists | 15 (11) DELILAH Tom Jones, Decca |
| 6 (8) THE SOUND OF MUSIC Soundtrack, RCA | 16 (12) TRAFFIC Traffic, Island |
| 7 (10) THE GRADUATE Soundtrack, CBS | 17 (13) WHEELS OF FIRE (Double Album) Cream, Polydor |
| 8 (11) BEST OF THE SEEKERS Siskyou, Columbia | 18 (—) BEST OF THE BEACH BOYS Vol 3 Beach Boys, Capitol |
| 9 (12) FELICIANO Jose Feliciano, RCA | 19 (16) IMPACT Various Artists, Columbia |
| 10 (14) IDEA Ben Goss, Polydot | 20 (19) A MAN WITHOUT LOVE Engelbert Humperdinck, Decca |

u.s. top ten

- As listed by "Billboard"
- 1 (2) **LOVE CHILD** Diana Ross and The Supremes, Motown
 - 2 (1) **HEY JUDE** Beatles, Apple
 - 3 (4) **MAGIC CARPET RIDE** Progenitors, Dunhill
 - 4 (3) **THOSE WERE THE DAYS** Mary Hopkin, Apple
 - 5 (5) **ABRAHAM, MARTIN AND JOHN** Ows, Laurie
 - 6 (8) **WHO'S MAKING LOVE** Johnnie Taylor, Stax
 - 7 (—) **FOR ONCE IN MY LIFE** Steve Wonder, Tamla
 - 8 (10) **WICHITA LINEMAN** Glen Campbell, Capitol
 - 9 (7) **HOLD ME TIGHT** Johnny Nash, JAD
 - 10 (6) **WHITE ROOM** Cream, Atco

POP 30 PUBLISHERS

1. United Artists; 2. Carlin; 3. Jobete (Carlin); 22. Bron; 23. Swan; 24. Columbia; 5. Neil Gave; 6. Carlin; 7. Folkways; Valley; 9. Northern Songs; 10. United Artists; 11. Capricorn; 12. Essex; 13. Abigail; 14. Polygram; 15. Rialto; 16. Azusa; 17. Concord; 18. United Artists; 19. Swan; 20. Liberty; 21. Warner Bros. Records; 25. Immediate; 26. Jobete; 27. Mills Music; 28. Northern Songs; 29. Kinn; 30. Yippies.

Two titles 'tied' for 7th position.

SINGER JOY MARSHALL FOUND DEAD

SINGER JOY MARSHALL was found dead in her Shepherd's Bush, London, flat last Thursday (21).
 Joy had lived and worked in Britain since arriving from America in 1962. For a year she was with the Johnny Dankworth Orchestra and had since worked in cabaret as well as the leading jazz clubs.
 Major Minor Records decided to go ahead with the release of her new single, "And I'll

Find You," on the Toast label, last Friday.
 A spokesman for Major Minor told the MM: "Joy's parents are in Britain at the moment, they heard the record and wanted us to go ahead. We shall be doubling the royalties which will be paid to them."
 "In any case Joy was very happy with the record and we think it is the best she has done."
 For an appreciation of Joy Marshall turn to page 23.

Bandwagon open tour in London

AMERICA'S BANDWAGON—now called Johnny Johnson and the Bandwagon—were due to arrive in Britain on Tuesday for their first British tour, opening tonight (Thursday) at London's Revolution club.
 The group also appear on BBC-TV's Top Of The Pops tonight (Thursday).



BANDWAGON

TWO GROUPS

The Bandwagon will be using two backing groups on their five week tour—the Grand Union on some dates and Oedipus Complex on the remainder.

Their dates are: Hillside Ballroom, Hereford tomorrow (Friday); Ritz, Bournemouth and Corn Exchange, Devizes on Saturday (30); Surrey Rooms and Blaises, London on Sunday (December 1); Pavilion, Bath (2); Down Broadway, Sheffield and Attie Club, Doncaster (3); Whittington Hotel, Finner (4); The Cheam, Surrey and Whisky, London (5); South East London Technical College and Avery Hill College, Altham (6); Clockwork Orange, Chester, Civic Hall, Nantwich and Twisted Wheel, Manchester (7); Black Prince, Bexley (8); Orchard Purley (9); Guild Hall, Southampton (10); Bligh Hotel, Sevenoaks and Samantha's, London (11); Kursaal, Southend and Cue Club, London (12); White Lion, Edgware and Cue Club (13); Boat Club, Nottingham and Clouds, Derby (14); Toby Jug, King's Cross (15); Golden Torch, Tunstall and Cedar Club, Birmingham (16); Town Hall, High Wycombe and Scotch of St James, London (17); Majestic, Wellington (18); Guildhall, Plymouth and 400 Ballroom, Torquay (19);

George Inn, Kettering and Hatchetts, London (20); Imperial, Nelson (21); Tabernacle, Stockport and Beau Brummel, Nantwich (22); Lyola Hall, London (23); Gala Ballroom, Norwich (24); Sherwood Rooms, Nottingham (25); Locarno, Stevenage (26); Victoriana and Mardi Gras, Liverpool (27); New Astoria, Rawtenstall and Twisted Wheel, Manchester (28); Wakefield (29); New Century Hall, Manchester, and Nevada Ballroom, Bolton (31); Top Rank, Preston (January 1); Assembly Hall, Worthing (2); Tofts Club, Folkestone (3); Boston Glydderdrum (4); Crystal Palace Hotel, London and Jewish Youth Club, Fillebrook, London (5) and St Matthews Baths, Ipswich (6).

TOM JONES FROST

TOM JONES appears on Frost On Sunday this Sunday (December 1) to promote his new single, "A Minute Of Your Time."

PAMA

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SHANKAR CONCERTS

AFTER HIS final concert in Dublin on November 30 Ravi Shankar leaves London on December 2 for New York where he is making a film of Indian music.

He told the MM that two of the major events on his itinerary for 1969 are a summer seminar at Vermont, which will attract some of the world's leading classical musicians, and another nationwide tour of Britain. It will include at least two concerts in London, said Shankar.

SIMON'S NO MOLE

SIMON DUPREE is not a Mole.

In last week's MM, Raver reported that the Moles, whose "mystery" record has been played on Radio One, was Simon and members of his Big Sound.

This week Simon told the MM: "I hope the record will be a big hit, but I, personally, don't like it and have no wish to be associated with it. Neither I, nor any of the group, have anything whatsoever to do with the Moles."

"We are planning our own single and have a couple of things written by my brother Roy and myself, as well as a very good song from America."

"We are also recording a single especially for the Continent as we have been going down very well in Germany, Holland and Belgium."

"We are touring Germany just after Christmas and Israel after that. We are also considering offers from France and Yugoslavia."

FIFTH COLUMN PLUS TWO

"AMERICANS IN EUROPE" is the title of FONTANA's lovely new LP this month. It has the catalogue number SFJL 916 (stereo, playable mono) and has 10 tracks by people like BUD FREEMAN, EDDIE MILLER, JIMMY WITHERSPOON, EARL HINES, WILD BILL DAVISON, SIR CHARLES THOMPSON and BEN WEBSTER, not to mention a few hundred others. The material on this album has not been issued before and is a great introduction to the many LPs recorded by FONTANA of American jazz musicians over the past couple of years. All but one of the tracks were recorded in Britain—the odd one is CHURCH HOUSE BLUES by SIR CHARLES THOMPSON, which we did in Paris. By the way, SIR CHARLES is backed by BILL PEMBERTON bass and OLIVER JACKSON drums. The WITHERSPOON titles were recorded at THE BULL'S HEAD, Barnes. "SPOON" is backed by the DICK MORRISSEY QUARTET, and BUD, BEN, EDDIE, EARL, WILD BILL are backed by those fabulous characters from the ALEX WELSH rhythm section—namely FRED HUNT piano, JIM DOUGLAS guitar, RON RAE and RON MATHEW. SONS bass, and LENNIE HASTINGS drums—oh, yes, and on LAURA you can hear DICK KATZ piano, SPIKE HEATLEY bass, and TONY CROMBIE drums. So this is an LP for a real collector, and the price won't hurt.

Of The Americans FONTANA has recorded—here's a quick check list: "BUD FREEMAN ESQ." (STL 5370 stereo, playable mono); "FREEMAN AND CO." (STL 5414 stereo, playable mono); "JAZZ MEANZ HINES" (STL 5378 stereo, playable mono); "SPOON SINGS AND SWINGS" (STL 5382 stereo, playable mono); "WILD BILL DAVISON" (STL 5479 stereo, playable mono); "JAZZ FROM A SWING ERA" (DIL 200 stereo, playable mono double album); "TENOR OF JAZZ" (STL 5453 stereo, playable mono); "BIG RED TIME" (Ben Webster) FJL 316 mono only. That's not a bad little lot and any one of these albums will be just right for your collection.

You can see we don't hang about at FONTANA and just to prove it, in October we released an album by BUD POWELL which happened to be one of the last things we recorded. It's called "BLUES FOR BOUFFEMONT" (SFJL 901 stereo, playable mono). It was recorded in France and the LP title comes from a small town which is located just outside Paris called Bouffemont. This is the place where BUD POWELL spent some time as a nursing home getting himself back to health after a bout of tuberculosis. POWELL is backed by MICHAEL GAUDRY bass and ARTHUR TAYLOR drums. There are 8 tracks, including RELAXIN' AT CAMARILLO, LITTLE WILLIE LEAPS, and WHOSE THE MOOCH.

On a different kick is STEVE AN GROSSMAN who has a great bluesy album called "AUNT MOLLY'S MURDER FARM" (STL 5463 stereo, playable mono). STEVE was a pupil of the REVEREND GARY DAVIS, so he knows his way around the blues and proves it on this album. He also shows us how to play a fine guitar and how to play a 4-4 waltz! He also sings and writes songs and plays some of the wildest bottleneck guitar you've heard in years—this was Karl Dallas who called him a genius—that might sound a bit much, but really he's that hot, he is a lot of a like guitar genius.

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 "Fistful of Dollars", "For a Few Dollars More"
 and "Hang 'em High"

RCA



RYAN: Cabaret dates

DON'T LOOK BACK, the 96-minute documentary film of Bob Dylan's '65 British tour, will be shown at London's Middle Earth on Saturday (30). It is probable there will be two performances.

The film, which features Joan Baez, Alan Price and Donovan among others, had two showings at the London Film Festival. This will be its first screening since.

It is certain there will be a showing at 12.30 am at the Round House, Chalk Farm, and Leacock, Pennebaker's London office felt reasonably certain that a second screening would be arranged for 2 am approximately. Admission will be £1 for members and 30s for guests.

Don't Look Back is expected to be shown at London's Arts Lab in about two weeks' time.

Offers flood in for Barry

BARRY RYAN has been flooded with offers of work ranging from cabaret dates to a film part since "Eloise"—still number two in the MM Pop 30 this week—hit the chart.

But manager Harold Davison is concentrating on getting the singer established on record first. He has already recorded a new single, but titles were unavailable at press-time.

Barry flies to America on December 16 for more than three weeks doing the major TV and radio shows. He returns on January 10.

His first solo album will be released at the end of January.

CURTIS JONES TOURS

BLUES SINGER and pianist Curtis Jones, at present touring this country, appears tomorrow (Friday) at the Whip Hotel, Leeds, followed by the Builders Club, Huddersfield (30) and Farmers Inn, Bradford (December 1).

The rest of his dates are: Mearwood Hotel, Leeds (2), Henry's Blueshouse, Birmingham (3), London's Polytechnic, Regent Street (4) and Conway Hall concert (7), Blues Affic, Banbury (12) and Blues Loft, High Wycombe (13).

With Curtis on the Conway Hall bill are Champion Jack Dupree and Bobby Parker from the USA, also Dieter Bennett, Gordon Alexis Korner, Jo-Ann Kelly, Tony McPhee, Bob Hall, Mike Raven and Mike Vernon.

SUPREMES STORM IN

DIANA ROSS and the Supremes have Tamla Motown's hottest ever single with "Love Child" which entered the MM Pop 30 this week at 26.

In America, Tamla Motown have announced that the single is the label's fastest seller. One month after the group performed the song on America's Ed Sullivan TV show, the record leapt straight to the top five in the American charts.

Following the success of the record in America and now in Britain, a new album entitled "Love Child" is currently being prepared.

The Supremes sang the song on the Royal Variety Show last week, which was seen on BBC-TV on Sunday.

BEN E. KING DATE

THE OPENING DATE for Ben E. King's 1969 British tour has been switched and he will now start the tour at London's Royal Ballroom, Tottenham, on February 21.

He will make a five week tour with the Chris Shakespeare Club. Show playing clubs and ballrooms, plus one week in cabaret.

The cabaret date will be a week at the new Showboat in Middlesbrough, from March 23.

CZECHS FOR VISIT

VIC LEWIS, just back from Czechoslovakia, has concluded a deal to bring in the best of Czechoslovakian talent to

DYLAN'S DON'T LOOK BACK FOR MIDDLE EARTH



DYLAN: two screenings.

and a new group from Glasgow, the Cartoon Traffic guest with Lulu on January 25.

U.S. STARS FOR TV

5TH DIMENSION, Little Richard, O. C. Smith, Sandpipers and Everly Brothers are all being negotiated for TV appearances in Britain by Dick Katz, of the Harold Davison agency.

These stars are expected early in the New Year.

HERBIE QUILTS MILES

AFTER FIVE years with the Miles Davis Quintet, pianist Herbie Hancock has left to form his own sextet. Hancock's group made its debut last week at New York's Village Vanguard.

The composer-pianist is fronting Johnny Cole's (flugel), Garnett Brown (trb), Clifford Jordan (trp), Ron Carter (bass) and Pete LaRoca (drs).

HENDRIX DATE

JIMI HENDRIX Experience will play eight dates in Britain's major towns in February. They will include places like London, Manchester and Liverpool, agent Dick Katz told the MM on Monday.

JACK JONES GUESTS

TOP AMERICAN singer Jack Jones has been booked to star as a guest on Lulu's new BBC-1 TV series starting on December 28.

Jack, who will be making his first trip to Britain, appears with Lulu on January 18. He will also be starring on other BBC shows.

Shows have now been titled Happening for Lulu and are produced by Stanley Dorfman. Guests on the first programme (December 28) are Tremeloes



ROBIN GIBB

Illness halts Bee Gees tour of Germany

THE BEE GEES have cancelled the last week of their month-long German tour because of illness. Barry and Robin Gibb went down with tonsillitis over the weekend while spending a few days in London. Doctors said it would damage their vocal chords if they sang within 10 days.

Five German dates were cancelled—at Wiesbaden, Frankfurt, Freiburg, Karlsruhe and Ulm. The tour was due to end on Sunday (December 1) the day when guitarist Vince Melouney is due to join the group.

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BEATLES' SONG RACE

A RACE is on for the hit version of Beatle new LP track "Ob-La-Di Ob-La-Da." Strongly tipped by deejays and pop critics are the Marmalade with their CBS version of the Lennon McCartney rocker. It's arranged by Keith Mansfield and produced by Mike Smith.

The song has also been rush recorded by Joyce Bond on Island, by the Spectrum on RCA Victor, by the Bed-locks on Columbia, and by the Chris Shakespeare Globe Show on Page One.

SPOON TOUR OPENS

U.S. BLUESMAN Jimmy Witherspoon opened a tour of this country at Plymouth last Friday.

Tonight (Thursday) he sings at London's Marquee and Scotch of St James, then continues at Bromley (30), Coventry (December 1), Bexley (2) and Hull (4).

Leapy awarded Gold Disc for 'Arrows'

LEAPY LEE has been awarded a Gold Disc for sales of his hit single "Little Arrows."

The disc was presented to him by Engelbert Humperdinck on Tuesday in a specially taped Spectacular for ATV to be screened on January 4.

"Little Arrows" has sold more than a million copies round the world and made the top five in many countries, including Australia where it was number three. South Africa where it was number three. Leapy flies to America just before Christmas to spend three weeks appearing on six major network TV shows. The include the Donald O'Connor, Merv Griffin and Joey Bishop shows.



LEAPY LEE

FOLK NEWS

FINBAR and Eddie Fury begin a week's tour of clubs on Sunday (December 1), opening at Hitchin folk club. They go on to play Enfield (2), Cambridge (3), Holy Ground, Bayswater (4), Folk Centre, Hammersmith (5), Hoddesdon, Herts, (6), and the Troubadour. Eddie and Finbar had their first solo album released on Transatlantic earlier this year.

Bury Folk Club, where the fold Splash Shantymen are resident, has moved premises from the British Oak to the Old Blue Bell.

A new club in Nottingham, the Third Wave, at the White Lion, Station Road, Beeston, opened this month. Derek Brimstone appears there tomorrow (Friday), is followed by Shelagh McDonald (December 6), John Foreman (13) and A. Wizz Jones (20).

On Monday the Greban Sisters, Manchester-based guests at Phoenix Awakes, the Rising Sun, Catford, South East London, and the following week Shirley Collins sings there. On December 16, the Southern Ramblers, a very good bluegrass band, are the guests.

Ralph McTell, Panama Limited Jug Band, Shelagh



SPINNERS: Christmas spot

McDonald, Gary Peterson and Richard Dignace all took part in a concert in aid of the Muscular Dystrophy Group of Great Britain at East Ham town hall last Saturday and raised £50 for this worthy cause.

Chiff Hall is no longer managing the Orange Blossom Sound and is also giving up the running of Ewell folk club at the end of December in order to complete his law studies. Jill Darby guests at Ewell tomorrow (Friday). Dave Waite and Marian Segal follow here on December 6, then Johnny Joyce (13) and Ian McCann (20).

The Bridge House blues club is running a benefit night

on December 4 for American blues singer Rosalie Hill, who recorded for Alan Lomax in the '50s. Mike Raven will be there with records, and Tony McPhee, Andy Fernbach, Jo-Ann Kelly and Bob Hall will be among singers and musicians.

The Spinners record a spot for ATV's Christmas Day spectacular this weekend. Tomorrow (Friday) they are on How It Is (BBC-TV) and Radio One's Country Meets Folk. On Tuesday they are at Scunthorpe folk club. They were to be there on December 17 but have been allowed to change the date because of their appearance on the last How It Is show. On Thursday next they record two spots for Wally Whyton's Tyne Tees series Walk Right In.

Bruce Dunnet will continue to run the Friday night folk sessions at the Hempstead Country Club. Diz Dingley is his first guest tomorrow (Friday) and the Tinklers will be appearing regularly.

Happenden folk and poetry clubs celebrate its first birthday tonight (Thursday) and the occasion is being marked by a special edition of the club's magazine POPPO.

FOCUS ON FOLK PAGE 26

Excuse me haven't I seen you with...

Joe E Young and the Tonic
The Neat Change
The Plastic Penny
Wainwrights
Gentlemen
The Action
Ainsley Dunbar
Retaliation
The Glass Menagerie
Blue Cheer
The Kult
Full House

The Episode
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BUDGET CRISIS HITS AT RECORD BUYERS, MUSICIANS

RECORD BUYERS and musicians have taken a hard knock from the Chancellor of the Exchequer.

The new crisis budget has upped prices of singles, LP and musical instruments. But, while the trade generally "deplors" any increases in retail prices, the additional purchase tax levied has not caused undue alarm among Britain's music traders.

EMI group singles are up to 8s 6d (from 8s 3d), pop LPs to £1 17s 6d (from £1 16s 6d), and pop EPs to 12s 7d (from 12s 3d). The Capitol W series of LPs including Sinatra and similar quality artists are up to £2 (from £1 18s).

The new Beatles double album is increased to £3 14s 10d from £3 13s. At presstime, advance orders were 300,000, and the Government is expected to reap £300,000 in purchase tax from sales of these Beatles albums.

Decca group singles are up to 8s 6d, LPs to £1 17s 6d (from £1 16s 8d) and EPs to 14s 4d (from 13s). The cheap line of Ace Of Clubs and Ace Of Hearts albums are increased to £1 4s (from £1 3s 4d).

The other major companies had not announced their prices at presstime, but it is expected there will be similar increases in singles and albums.

A spokesman for HMV's big record retail show in London's Oxford Street, told the MM: "Singles went up by roughly a shilling after the last Budget, so this slight increase shouldn't affect sales."

Mr A Lumby, manager of Imhof's Melody Bar in London said "People are prepared to pay 3s 4d for the American imported album of the Beatles' Magical Mystery Tour, so I don't think it makes much difference whether an ordinary LP is 36s or 38s." Maurice Cohen of Disland,

TRADE 'DEPLORES' INCREASES

Oldham, one of the biggest record retailers in the country, said: "I don't think the increase will have any effect on sales. The 4s increase on the price of LPs last March didn't have any effect, so I don't think this smaller increase will be there. It will probably be higher in sales of the cheaper LPs."

R Wildbore, sales manager of Selmer's, the musical instrument dealers, said: "The increase represents 4.15d per £1 on retail prices, so an instrument costing £100 would be increased by only £1 14s 7d."

HARD

Hardest hit by the budget are record importers. They will now have to deposit 50 per cent of the value of the records with the Customs. The amount is recoverable within six months, but at no interest rate. And if 900 records are imported in two shipments—as with Blue Note, this would entail an outlay of 10s per record on one costing £1, for example. A total outlay of nearly £500.

Says Charles Collett, of Blue Note: "It looks as though the only way to overcome this is to press in this country. It seems it is going to be virtually impossible for us to import Blue Note records."

Says a spokesman for One Stop Records, which does a large import business: "We may not be able to supply single copies of LPs to our customers—which has been part of our service. It looks as though we shall have to buy larger quantities from America to obtain records at a lower price. We could ask people to pay more and give them a credit note so they could get their money back in six months' time, but this would hardly be practical."

WALKER DATES SET

MOST OF the dates have now been set for the British tour by Junior Walker and the All Stars.

The tour opens with a double date at Warwick and Birmingham Universities on January 10.

Other dates set are: California Ballroom, Dunstable (11), Wakefield Locarno and the New Broken Wheel, Retford (12), Golden Torch, Tunstall (13), High Wycombe Town Hall and London's Revolution (14), Bristol Locarno (16), Parr Hotel, Wallington, and Court Ballroom, Wigan (17), Twisted Wheel, Manchester (18), Rank Ballroom, Southampton (19), Orchard Ballroom, Purley (20), Skyline Ballroom, Hull (22), Pier Pavilion, Worthing (23), Bradford University and Imperial Ballroom, Nelson (25).

CRAZY WORLD FLY OUT

THE CRAZY World Of Arthur Brown left for their sixth coast-to-coast tour of America on Saturday, including Vincent Crane (organ), Nick Greenwood (bass guitar) and Carl Palmer (drums).

They are due to open their second tour with a concert at the Anaheim Convention Centre, California tomorrow (Friday) and towns on the route will include San Francisco, Phoenix, Seattle, Dallas, Detroit, Cleveland, Houston, Austin, Hartford and Portland.

They will give one performance in Canada at the Pacific Coliseum, Vancouver on January 5.

The group's current Track record is "Nightmare."

RIMINGTON'S TOUR

CLARINETTIST SAMMY Rimington is taking a quartet, plus singer Kay Wagner, to tour Scandinavia next

month they begin a three-week visit to Denmark and Sweden on December 23.

This week, trombonist Pete Dyer of the Barry Martyn band has joined Rimington's band to make up a two-piece front line.



CLAPTON

Cream break up—Clapton to form own backing group

THE CREAM, who in two years became one of the biggest attractions in Britain and America, broke up on Tuesday. They played two farewell sell-out concerts at London's Royal Albert

Hall. Eric Clapton and Jack Bruce are to form backing groups and become individual attractions in their own right. Ginger Baker is to form a new group, incorporating himself on drums. All three new groups will remain under management contract to Robert Stigwood. The Cream's last concert was filmed by BBC-TV and a special programme will be screened on BBC-1 on January 5.

Their double album "Wheels Of Fire" is still at number 17 in the MM's Top 20 Albums.

GUN FOR STATES

GUN, WHO entered the MM Top 30 this week at 29 with "Race With The Devil," are being negotiated for a three-week tour of America early next year.

Their agents, Nems Enterprises, are discussing the trip, which would be to the West Coast.

The group started recording this week for their first album, due out in the New Year.

Tonight (Thursday) they play Kingston College of Technology, Fishmonger's Arms, Wood Green tomorrow (Friday) and on December 7 they double Elliott College, Canterbury and London's Middle Earth.

MIKE ROSSI ILL

MIKE ROSSI, lead guitarist and singer with Status Quo, collapsed in his hotel after a date at Pontypool last Friday. A doctor diagnosed the trouble as pleurisy.

Mike was driven to London the following day and hopes to resume work today (Thursday). He has been told to take things as easy as possible and, where feasible, will travel to dates by air over the next few weeks.

Status Quo got to Madrid for three TV shows from December 8 to 10. On January 10 they start an eleven-day tour of Germany with the Small Faces. They have also signed for a tour of Sweden from April 12 to 17.

DONOVAN IS CONCERT

DONOVAN is to star in a solo concert at London's Royal Festival Hall on January 31—and not the Royal Albert Hall as previously announced by Nems Enterprises.

The following day (February 1) he appears in another concert at Manchester's Free Trade Hall.

Chet Atkins heads U.S. country stars



CHET: British tour

GUITARIST CHET ATKINS will head a tour of American country stars in February.

Also on the bill be Floyd Cramer, Boots Randolph, Dotie West, and Jerry Reed, promoter Maryvyn Conn told MM at presstime.

The tour will open on February 17 and last about eight days. The opening show will be at a leading London venue, possibly the Royal Albert Hall and the tour will visit major cities including Liverpool, Manchester, Newcastle, Glasgow, Dublin and Belfast.

Conn said: "It will be the start of a big push on coun-

try music next year."

The International Festival of Modern Country Music at Wembley's Empire Pool on the following day if advance bookings are good. The Festival will include a mammoth breakfast for artists, agents and music industry people, a country music exhibition from 10 am to 6 pm and a huge country music concert in the evening.

Already fixed for the concert are Glen Campbell, Sanford Clark, Hank Snow, Mary Robbins, Jim Ed Brown, Skeeter Davis and Bill Anderson.

Guest hopes to sign Joan Baez for Britain

JOAN BAEZ is being negotiated for British appearances next year.

Agent Roy Guest of Nems is currently in America to fix various artists for tours and hopes to sign the folk singer for British concerts in 1969.

But a spokesman for Nems said at presstime that nothing had been finalised.

NEW YORK Public Library's new single is "The Doors" song, "Love Me Two Times," released by MCA, last weekend.

The group will join the Symbols for a two-week American tour starting on February 25.



BAEZ: Coming?

JAZZ NEWS

Watts' Amalgam for BBC Third

TREVOR Watts' Amalgam will be featured in the BBC Third Programme series Music In Our Time on December 6. Half of the programme will be about composer John Cage and the other half will feature Amalgam—Watts (alto), Pete Leemer (pno), Jeff Clyne (bass) and John Stevens (drs)—playing Watts' compositions.



TREVOR WATTS

Billie Holiday's life story will be filmed as I Ain't Got Nobody by David Susskind's Talent Associates early next year. The script, by Millard Lampell, is based on personal recollections of Billie's friends, including Teddy Wilson, Count Basie, Benny Goodman and John Hammond.

British pianist Eddie Thompson has opened at the Headquaters Restaurant on Manhattan's Seventh Avenue—trumpeter Jacques Butler, back in America after many years in Paris, last week gave a concert at New York's Hudson Park Library.

The Tubby Hayes Quartet, featuring guitarist Louis Stewart, make their debut at London's Copper Jazz Club on Sunday (December 1). Following attractions are Peter King (8) and Ronnie Ross (15).

The Maynard Ferguson Big Band plays for Jazz North West at Woodford Community Centre, Manchester, on Saturday (30). Humphrey Lyttelton stars in a late night jazz show at the Belgrade Theatre, Coventry, tomorrow (Friday).

Ken Lindsay and Ernie Fattahar start Monday jazz sessions at Townfield House, High Wycombe, from December 2 when the Humphrey Lyttelton Band plays the opening session. Later attractions include Alan Eisdon (9), Terry Lightfoot (16) and Steve Lane's Southern Stompers (23).

The Gun Jazz Band, not to be confused with the Gun pop group, plays Thursday nights and Sunday lunches at the

Gun Hotel, Croydon... John Chilton's Swing Kings are the attraction at London's Kensington Hotel this Saturday (30).

December bookings at Cooks Jazz Club, Chingford, are: Bill Brunskill's Jazzmen (1), Bill Nile's Goodtime Jazzband (8), Original East Side Stompers (15), Frogland Jazz Band (22) and Kenny Ball's Jazzmen (29).

Graham Collier presents the first London performance of his "Contrapuntal Forms" at the Purcell Room on Saturday (30)... The Hot Shot Delivery Service, a ten-piece avant garde group, last on Sunday started monthly sessions at the Greyhound, Redhill.

Birmingham's Salutation club features Ken Colyer tomorrow (Friday) followed by Kid Martyn (December 6)... tenorist Dick Morrissey guests with the Colin Peters Quintet at Highbury's Olive Gatehouse tomorrow (Friday).

The London Jazz Centre Society presents "An Evening With Mike Westbrook" at London's Conway Hall on December 13... Ken Ingram's Classic Jazz Kings are playing Saturdays at the Birmingham Arms, Moat Row, Birmingham.

The Stan Tracey Trio—Stan (pno), Dave Green (bass) and Bill Eyden (drs)—will accompany Ben Webster who opens at the Ronnie Scott on Monday (December 2) for three weeks. On the same bill, Dakota Staton will be backed by the Peter King Quartet—King (tr), Pat Smythe (pno), Phil Bates (bass) and Joe Oliver (drs).



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THE OUTRAGED souls currently making suitable clucking noises about pop permissiveness and the nude morality are missing the point by a good mile and a half. Easily the most sinister aspect of the pop world right at this moment is the fact that a growing number of people are taking it seriously. Most kids will survive the somewhat grisly sight of the wall-to-wall epidermis of John and Yoko. It is certainly in infinitely better taste than the "Atomic Mr Basic" sleeve or the vomit-provoking nude covered in whipped cream in the Herb Alpert album, "Whipped Cream And Other Delights."

What is much more catastrophic is that the pop public are having their sense of humour undermined by self-appointed saviors who insist, in the teeth of overwhelming evidence to the contrary that pop is not a joke.

Way back in the days when pop meant popular music — and only that — you could search the words like "significant," "profound," "protest," "philosophy." Pop music then had all the complexity and durability of candy floss. The music hasn't changed — except superficially — but, God, the writing has become so supercharged with pretentiousness that, in comparison, art criticism in the heavy Sundays reads like Erid Blyton.

The magnificent paradox in all this is that the Beatles, who have always regarded pop music as a joke (their records are full of pop parody, send-ups, take-ons and downright buffoonery, such as "Revolution 9") bring out the peripheral (that's the sort of thing) worst in the new pop oracles.

It must be a source of never-ending amusement (to say nothing of the bread) to the Beatles to see their naive musical bits and pieces acclaimed as manifestations of blinding genius. Not that the Beatles haven't written some good pop songs — but you don't have to be a creative wizard to write good pop songs.

Yet Tony Palmer in the Observer can write this about the Beatles

Best songwriters since Schubert? If only Socrates played guitar...

MICHAEL SMITH PUTS THE NEW BEATLES LP IN PERSPECTIVE

latest album (possibly the worst they have ever produced): "If there is still any doubt that Lennon and McCartney are the greatest songwriters since Schubert, then next Friday — with the publication of the new Beatles double LP — should surely see the last vestiges of cultural snobbery and bourgeois prejudice swept away in a deluge of joyful music making, which only the ignorant will not hear and only the deaf will not acknowledge."

And nobody laughs. Having listened carefully to this album and verified that my ears are not fashioned out of tweed, I have my own ideas as to where the cultural snobbery lies.

I doubt if the Beatles themselves consider that they've produced anything very memorable, judging by their constant sneering at their earlier work. I find it hard to believe they would rank themselves with Schubert — or even Gershwin, Harold Arlen, Jerome Kern — as craftsmen songwriters.

Without meaning specifically to pillory Mr Palmer — he is only doing what I hope is a tongue-in-cheek job for a paper which couldn't consider carrying pop articles unless they are intellectualised — I must refer to

another passage in his piece which goes:

"There is a quiet determination to be rid of the bogus intellectualisation that usually surrounds them and their music. The words are almost deliberately simple-minded — one song is just called 'Birthday' and includes lines like 'Happy Birthday to you'."

In the first sentence Mr Palmer kicks out the "bogus intellectualisation," and in the very next he drops it neatly back in place by making a virtue out of simple-mindedness.

By these standards, how magnificent is the lyric to "Mairzy Doats" — and the sheer poetry of "Twist and Shout" — just leaves me limp and breathless.

Mr Palmer, unfortunately, also talks, in a widely published Track advertisement about "the Hendrix religion" and of Hendrix's music being "an assault savage and sexual, masturbatory and cruel."

"Orgasmic, spluttering, aching." I don't know what sort of sound equipment Mr Palmer has, or where he keeps his ears, but comments like these give a new dimension to the concept of reproduction.

But, there's a lot of it about. Every time some pop group out in

a transport cafe delivers some asinine comment through a mouthful of egg and chips, there is a brilliant pop writer to pounce on the precious pearls and reproduce them as some apocalyptic truth which proves that pop music is the panacea for civil rights problems, Vietnam, economic squeezes, empty churches, drug addiction, incest, acne and piles.

If only more politicians broke up electronic equipment on stage the world would be a better place.

And I see in the Daily Mirror that the decision of a pop couple to have a child without getting married "represents an entirely new way of thinking which the previous generation just doesn't understand."

What a break-through! What will these pop giants think of next? That peace is better than war? That well-fed children are better than starving children? That civil rights is a better concept than slavery?

If only Socrates had played guitar! If only Beethoven had been able to write masturbatory music! If only Shakespeare had thought of a line like "Happy Birthday to you!"

If only some people would own up



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SPEAKEASY London's home of the stars, which burnt out in a mysterious fire in April this year is now expected to reopen on December 11. It is hoped that the Nice, who used to have a residency there, will play the opening party.

Speakeasy ready to rise from the ashes

Where are the Small Faces? In the great rush of Christmas singles releases — over 80 this week — the Faces are one of the few major groups who have nothing groovy for Yuletide.

Scott Walker recording a long-awaited new LP — Suzanne, David O'List's sister — hurt in car crash. Jonathan King predicted Gun and Joe Cocker hits. Chris Farlowe hailed as an "underground singer."

— again? Graham Bell of Skip Bifferty seem digging Horace Silver at Ronnie Scott's.

Sunny Murray played a "provocative solo" at the Paiste Cymbal Co. drum night at Basie. We bet!

Engelbert seemed surprisingly unsure of himself yesterday on Royal Show. Marmalade set for a big hit. Producer Jean Luc Godard filming Jefferson Airplane for his first US film, An American Movie. Capitol report three million sold of Beatles "Hey Jude". First bound copy of the MM circa 1926 missing for six months turned up — in a rival newspaper office. For shame! Heard at Jeannie C. Riley



The RAVER'S weekly tonic

reception: Journalist to Jeanie: "Is the sarcasm and satire in 'Harper Valley PTA' of a parochial nature?" Replied Jeannie: "What?"

Publicist Brian Longley employed bulky runner clad in shorts and vest covered in slogans to deliver copies of Marmalade's "Ohhly Oobly" or whatever it's called. Jiving K. Boots to cover Beatles album track — but isn't "Love Me Do" a bit late, Jiving?

John Walker, Peter and Gordon, Billie Davis, P. J. Proby and Barry Fantoni at Diana Dors' reception. Twinkle, Chris Farlowe, Dana Gillespie, the New Vaudeville Band, Overlanders, Don Lang and Wee Willie Harris not seen at Jiving K. Boots reception. Casuals sent telegram congratulating Gun on chart entry. . . . Tragic news about Joy Marshall, who had seemed much happier only days before her death last week.

Horace Silver's drummer Billy Cobham Jr. getting rave reaction at Ronnie's.

Starlight Ballroom, Crawley, Sussex, manager Peter Griffin won't use a piano, after Earl Hines condemned theirs as unplayable. Pianos are a confounded nuisance. We're now more an entertainment centre than a ballroom.

Clarinetists Sandy Brown and Tony Scott had their own spots with the Brom rhythm section on different nights. Both

TO ENSURE complete enjoyment of the Prague Jazz Festival there are three prerequisites — British clarinettist Sandy Brown must be there, agent Don Aldridge must be there, and Sandy must hire a Czech car. Only then can you be assured of being arrested twice in two days, sitting in a car for an hour with a Czech Tommy-gun policeman guarding you, and hearing the choicest epithets of both Czech and English being exchanged by Brown and Aldridge and the Czech police with total misunderstanding all round.

Finally, only then can you hear on the telephone, a lwee British consular official in the early hours hiss defensively: "But the Czech chappies seem to think you're rather excited, too!"

Still, to the music. The Czech authorities had to scrap their original bill when the Russians paid their unexpected fraternal visit with guns and tanks in September. In view of this, the rearranged two-day Festival last Wednesday and Thursday was a brave effort and an unqualified success. Apart from various Czech groups, visitors included Maynard Ferguson, Tony Scott, Sandy Brown and the Illinois State University Band.

Maynard was in cracking form with the Gustav Brom band in Prague's Lucerna Hall and had the Czechs gasping with incredulity at his power and range. At one point on "Maria," the Brom trumpet section could hardly reform their sagging mouths in time to back him up. An impressive display.

Clarinetists Sandy Brown and Tony Scott had their own spots with the Brom rhythm section on different nights. Both

A fraternal visit to swinging Prague

CAUGHT IN THE ACT

obviously pleased the Czech jazz enthusiasts with widely contrasting styles. Tony, who crams his choruses with ripples of notes, sways and bends like a python and reaches a height of volume that can only be challenged by Sandy Brown. But Scott was soft and tender on his "Blues for Charlie Parker," a tribute played with obvious sincerity. Sandy, with his bagpipe approach to the "Lady Be Good" and the "Brotherhood of Man" and staggered everyone with his funky "Deal on 'In the Evening When The Sun Goes Down.'" (Maybe the Czech police were on duty at this concert?)

The Illinois State University Band was ecstatically received and rightly so. Despite the fact that some of the "students" looked remarkably mature, others were obviously youngsters and the band's standard was exceptionally high — higher than name touring bands in existence.

Of the local groups, the Jazz Combo Usti boasted an exceptionally fast and thoughtful trombonist who turned out to

be a full-time house painter, the Revival Club Dizeland group were impressive and the Gustav Brom orchestra were polished, as for the hospitality it was, as usual, overwhelming except as far as the police were concerned. But then they'd never encountered Sandy Brown before — in a car. — JACK HUTTON

BOBBY PARKER

"BLUES is my only soul, guitar my first love," said Bobby Parker at the start of his second set at the Blues Friday evening. Bobby, just arrived from the States the only week, and playing for the first time before a white audience, followed his work and relaxed blues vocal declaration with stunning guitar. A 26-year-old from Washington D.C., he is best known for what is now regarded as a classic "BB" record "Watch Your Step." Bobby duly complied to requests by performing this number in both sets. Other numbers varied from the gospel-based "Where Can A Man Go From Here" through a rocking version of B. B. King's "Sweet Sixteen" to a grandstand encore of "Midway" at the finish. — RON WATTS.

DIANA ROSS

LAST Saturday, Diana Ross and the Supremes, came to Wincobster, saw and conquered. These girls have an incredible impact so much by their gorgeous appearance and their electrifying personalities. They had young males who hid behind their fingers, while teenage girls scream for them as if they were the Beatles. So much so that lots of what they sang became almost inaudible as 3,000 pairs of hands clasped the best in the stands. And despite Prince criticism of the Royal Variety Show, it was repeated in their closing "Somewhere" — and brought the trio a gigantic ovation. — JERRY DAWSON.

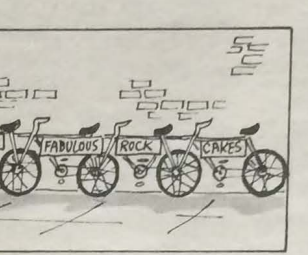
LEAPY LEE

"LITTLE Arrows" star Leapy Lee surprised Northern cabaret audiences when he stood in for Morecombe and Wise Comedy team at Basley Variety Club, with the performance of a seasoned bill topping artist. For here was no "me too" merchant. His brashness and confidence showed his extensive experience before the hot mike. Backed by a neat rhythm group of organ, bass guitar and drums, he swung easily through items ranging from today's hits to an old Irish ditty and a Corky number. — STAN PEARSON.

FRANK IFFELD

FRANK Iffeld who opened for a season at London's Talk of the Town on Monday is an enigma. His act, consisting of a lot of lightweight ballads and country songs, should appeal to the nightclub's clientele — it's corny but not excessively so and he sings well in his own way. But his performance somehow lacked sparkle, despite a hard-working 50 minute spot. — ALAN WALSH.

MR. NINE PER CENT the loser agent



MARMALADE

MARMALADE scored a success in their first-ever cabaret engagement when they appeared throughout last week at Newcastle's La Dolce Vita club. An enthusiastic audience at the club last Friday gave the five-man group a big ovation for a hard working set. Lead singer, Dean Ford, led Graham Knight (bass), Pat Fairly and Junior Campbell (gtrs) and Alan Whitehead (drms) through a programme that included "The Weight," "Stop In the Name of Love," a good rocking version of Janis Joplin's "Pieces Of My Heart," "I Shall Be Released," "Loving Things," and a medley

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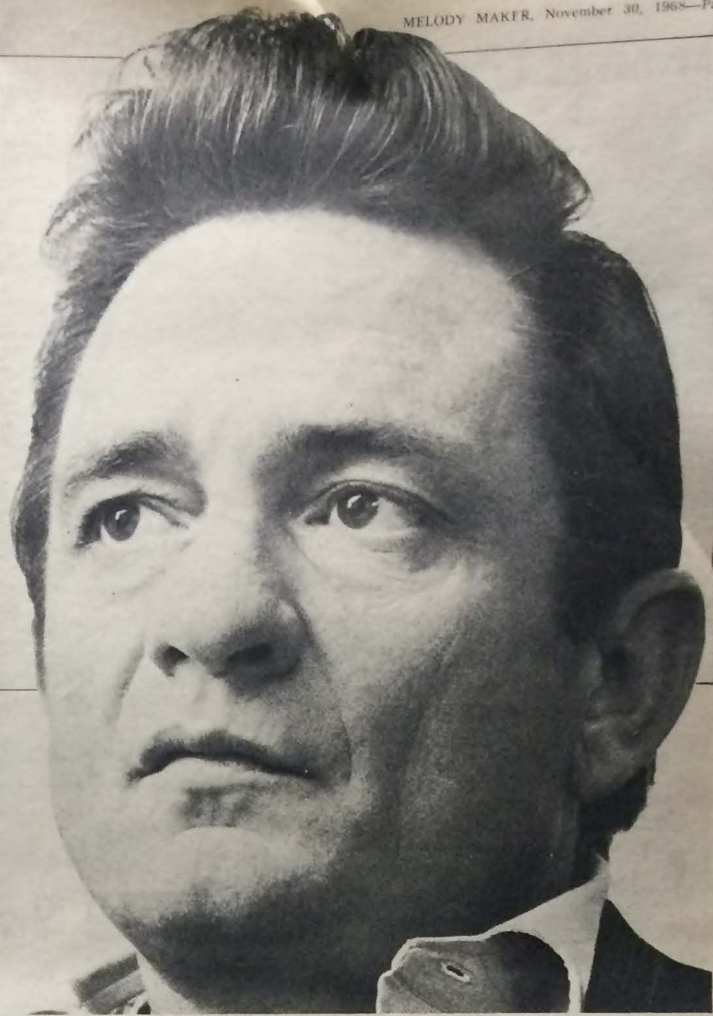
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53,000 fans saw Johnny Cash on his last British tour—and they're still the poor relations of pop

ALAN WALSH INVESTIGATES



ARE BRITAIN'S country music fans the poor relations of the popular music world? Promoter Mervyn Conn, who is putting on the International Festival of Modern Country Music at the Empire Pool, Wembley, next April, thinks they are — and that they are being ignored by most of the mass communication media.

"There are between two and three million genuine country fans in this country and sales of country records account for around five per cent of the total record sales. Yet no television company is interested in doing any form of country music programmes and on radio there are only two programmes giving air time to the music," he told me this week.

Conn claimed that the interest in modern country was greater than the interest in jazz, which gets regular coverage on BBC-1 and BBC-2 and the independent networks. Why? Because of the erroneous "image" of the music in the minds of the general public and the people who decide which programmes shall grace our television screens.

"There is a belief that country music means cowboy music, and that country singers wear jeans, straw hats and smoke clay pipes. People don't realise that today's country singers are highly efficient entertainers whose music provides the basis for much of today's hit parade pop music."

Artists like Tom Jones and Engelbert Humperdinck, says Conn, have had hits with songs that are modern country ballads. "Yet the originals of these songs never even get released here," he said. But why doesn't country music get into the Pop 30? Probably the best reason is that little country music is released on singles.

1968 the year things went right for Esther and Abi

"WE will remember this year as the one when we were so lucky to have success in England," said Abi Ofarim. "We waited years before we dared to try."

"We knew that in England there was the problem that you had to get into the single market and have a hit single before you would be accepted. And when we tried, it all went right for us."

We were sitting in the old Golders Green Hippodrome watching the gorgeous Esther rehearsing with Topol for a BBC-TV show. Abi admitted that they were no longer too concerned about the singles market.

"With us it is difficult to put what we can do into a 21 minutes record," he said. "We have never been singles artists — even 'Cinderella Rockefeller' came from an LP. Maybe a single will come from our new album, but that is up to the record company to decide. We don't really mind whether they put one out or not."

The album, "Up To Date," was released on November 22 and includes "She's Leaving Home," Donovan's "Lord Of The Reddy River," and Noel Coward's "Mad About The Boy" as well as a selection of songs from Israel, Ireland, Romania and Sweden.

"We were in Sweden in the summer and played to 80,000 people every day at open-air concerts," said Abi. "We promised that our next record would include a Swedish song."

At the moment, Esther and Abi are concentrating on their biggest European tour yet which is due to start in January and will take in eight countries — nine if projected plans for British concerts in March are completed.

"It's surprising how little we have to vary our programmes for different countries," said Abi. "We sing more English or American songs in England and more French songs in France, but it is really only a question of changing three or four songs."

"We sing in 15 languages now. We've added two more this year — Romanian and Ladino which is an old, almost dead Jewish-Spanish



ABI: difficult

language."

Abi remains an enthusiast about showbusiness. "Esther was an actress — she worked for the National Theatre in Israel — and I started as a dancer," he told me. "If I lost my voice I couldn't just sit at home or do an ordinary job. I would be backstage somewhere."

"We also did some films years ago — but we prefer to forget them. We have had a lot of film offers but the scripts were ridiculous and we turned them down. Now there are offers for some big film things and something may come of them."

"We don't want to do a musical and we don't have to always do everything together. We are both versatile enough to do things alone and one of us might accept a film without the other."

Abi agreed that finding material was the duo's biggest problem but looked surprised when I asked if there wasn't a danger in their versatility and the wide range of songs they sang.

"I don't think that is a fault," he retorted. "To concentrate on one thing would be very boring for us. We do things a bit differently from other people — we do only what we like to do and we are very lucky that the public seems to like what we like. We could never commercialise things just to sell them."

"I am all against labels being stuck on what we are doing. And I think, whatever we sing, we have our own sound, our own style." — BOB DAWBARN.

WEEKLY

Mervyn Conn, who promoted the highly successful Johnny Cash appearances here (53,000 people saw his recent tour), said he didn't expect a regular weekly series for country music on television, for example.

"But even one show a year would be a 100 per cent improvement. The companies have already rejected offers of the Johnny Cash Show and the Buck Owens Show, offered to them from America," he said.

SELLING

He feels that it is unlikely that the Country Festival next April will be covered by a British TV company. "What I shall probably do is sell the TV rights to an American company. They will jump at it like a shot for American TV and may be successful in selling it to British TV later."

ANNUAL

The Festival will cost him £11,000 to stage at Wembley's Empire Pool. It is on Saturday, April 5 and he hopes, if the one day event is a sell-out to carry over until Sunday, April 6. The pool holds 10,000 people.

He plans to make the Festival an annual event. "If the first one is a success, then I hope it'll happen every year, possibly lasting a week in future."

MODERN

It could be the showcase that country music has badly needed on this side of the Atlantic. If so, it may be demonstrated that country music is modern music, for modern people, with a modern relevance.

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RAY DAVIES EXPLAINS THE VILLAGE GREEN PRESERVATION SOCIETY

Looking back with the Kinks

"THE KINKS Are The Village Green Preservation Society" is the title of the Kinks' new, and easily their best, LP. All 15 tracks are Ray Davies compositions and they seem to give enormous insight into Ray Davies the man as well as Ray Davies the songwriter.

I played the album with Ray and took down his comments on each track. This was what he said:

KISS - ME - QUICK

"Village Green Preservation Society": This started out to be a solo album for me but somebody just mentioned to me that the Kinks do try to preserve things — we are all for that looking back thing.

I thought it would be a nice idea to try and sum it up in one song. All the things in the song are things I'd like to see preserved.

"Do You Remember Walter?": There's a line in the lyric — "People often change but memories of people remain" — which sums up what this is about.

"It's about the way we try to hang on to the things we like, even about people. Walter was a friend of mine, we used to play football together every Saturday. Then I met him again recently after about five years and we found we just didn't have anything to talk about.

"Picture Book": This is a paper hat, kiss-me-quick song. There are two acoustic guitars there with electric guitar done afterwards. The song is really self-explanatory.

REPORTER: BOB DAWBARN

"Johnny Thunder": There wasn't really an original idea to this, it just came out. It's about a rocker and I think it worked. I wrote it just after *Will One* was released.

COMMON

"The Last Of The Steam-Powered Trains": That's me playing harmonica. This was a case of the idea coming before the song. Again, like the "Walter," song it's really



about not having anything in common with people. Everybody wanted to know about steam trains a couple of years ago, but they don't any more. It's about me being the last of the renegades. All my friends are middle-class now. They've all stopped playing in clubs. They've all made money and have happy faces. Oddly enough I never did like steam trains much.

"Big Sky": No, it's not about God. It's just a big sky. I wrote it in Cannes and most of it is fact. I was at the

music festival in January and there were all those people hustling, trying to get their music published.

ANIMALS

"Animal Farm": This was just me thinking everybody else is mad and we are all animals anyway — which is really the idea of the whole album. I'm just a city dropout I suppose.

"Village Green": That's a harpsichord. I think we also

used oboe, cello, violin and piccolo. The arrangement is by David Whitaker and it's all very camp isn't it?

"Sitting By The Riverside": This track was done 18 months ago and was originally going to be the title for the album. I didn't have any particular village green in mind.

"Starstruck": The title and lyrics are self-explanatory. It's just something that happens. "Phenomenal Cat": It's like a nursery rhyme thing I liked the idea of a cat that could fly. It's been to Karamandis and Hong Kong and discovered the secret of life. So it decides to eat itself silly for the rest of its life.

"All Of My Friends Were There": This has connections with Melody Maker. It was an R&B concert and I had a temperature of 104 but they asked me to do it because there was a contract.

TERRIBLE

I had lots and lots to drink and I thought "It doesn't matter." The curtains opened and all my friends were sitting in the front row — including Chris Welch. It was a terrible night and I thought I would write a song about it.

"Wicked Annabella": This is rather a crazy track. I just wanted to get one to sound as horrible as it could. I wanted a rude sound — and I got it.

"Monica": It's about a prostitute — and the BBC has played it.

"People Take Pictures Of People": People take pictures of each other just to prove they really exist. Originally it faded out into a trad front line blowing with lots of echo. They wouldn't let me put it in because of copyright problems.

A GROUP IN SEARCH OF AN IMAGE

WANTED: an image for the Web.

Not that such an original group should need one for there is plenty of personality in their music. Currently they are experimenting by grafting Afro-jazz sounds into pop. They feature two drummers and they use a lot of flute. They like to play in some pretty unusual time signatures.

DANGER

"We don't know what bag we are in ourselves," admits Kenny Beveridge, one of the two drummers. "But we feel we should find some sort of commercial image. On the other hand we see the danger of pushing some gimmick and then dying with it."

The group has a further problem. Says John L. Watson, the group's coloured singer: "As soon as people see me they think it's another soul band. They seem to think that coloured equals soul. We used to get booked into the soul clubs and the promoters weren't too pleased when they heard what we were doing. The first half could be deadly until they started to catch on."

"Our new things seem to be going down very well," said Kenny. "We do things in 7/4 and then switch to 3/4 and they seem to like it. We do one number with a lot of time changes and they just dance straight through it."

"Mind you we only do about seven per cent of those sort of things on any one session."

Kenny denies that there is any problem using two drummers.

"Lennie is a jazz drummer and I am a beat drummer," he explained. "I more or less lay it down and he embellishes it. Sometimes we switch around and we do a solo together. Surprisingly we don't get in each other's way — if we were the same type there might be a problem there."

Things are beginning to happen for the group. An American tour is in the offing and so are visits to the Continent including a Swedish concert tour. At home they seem to favour University gigs.

"The Universities are the mainstay of the pop business now," says Kenny. "They are the only people that can afford to pay the prices for the top line groups."

The Web's first album, "Fully Interlocking" got good reviews, both in Europe and America and they are beginning to plan the next.

"We haven't formed any definite ideas yet," said Kenny. "But it's got to be something better and it will be a complete mixture of material. And this time it will be just the group, with no additional backings." — BOB DAWBARN.



THE WEB: 'going down very well'

5

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BEGGAR'S BANQUET

THE ROLLING STONES

I HAVE now given courses on the history of jazz at a number of London colleges, and learnt a lot in the process.

Like the rest of us, my preferences for one particular jazz school or individual over another was largely my own. But, again like the rest of us, my overall picture of the music was always pretty much identical with everybody else's, though this pattern too was based on a combination of my listening and other people's views.

AGREED

For instance, I may have had arguments with people who thought Louis Armstrong and Charlie Parker were not the two outstanding soloists of the past, but we all agreed that the three main upheavals (whether we approved of them or not) were the end of traditional jazz, the emergence of bop, and the emergence of free jazz.

When I undertook to pass this picture on to others, however — to explain just what each upheaval consisted of, and prove it with the records — I found the only person who was not quite convinced was me, and that I was busy explaining something I didn't altogether grasp myself.

The longer I looked, the larger Louis Armstrong loomed, and the more he seemed to have set the pattern for his successors — up to and including the leading innovators of today.

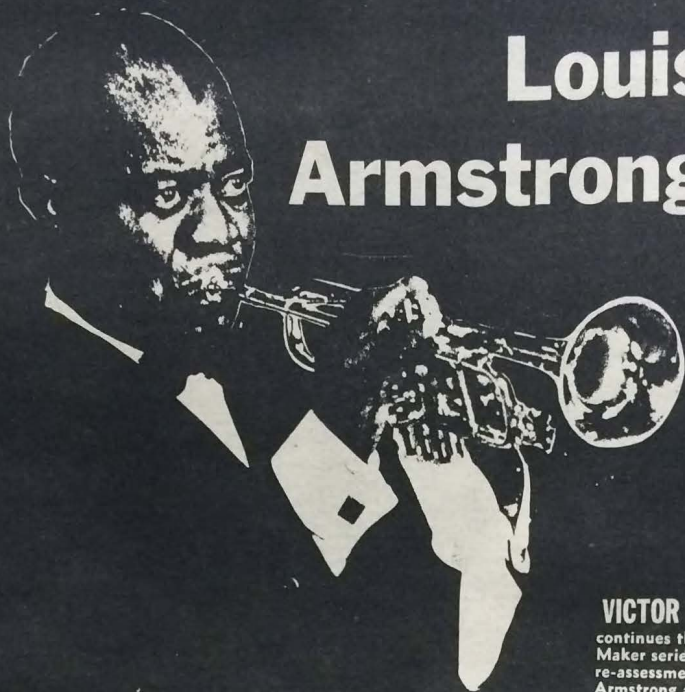
SWING

Everything from the post-Armstrong pre-Parker swing period is acknowledged to have been basically Louis Armstrong music. By now I have begun to feel that everything since Parker has been basically Louis Armstrong music, too.

What started this process was a realisation that the accepted verdict on Armstrong — "the first great soloist" — hopelessly half-baked though it sounded, was in fact meaningful and perceptive.

Solos were common in later traditional jazz, of course, and some by men

SECOND OPINION



Louis Armstrong

VICTOR SCHONFIELD

continues this Melody Maker series with a re-assessment of Louis Armstrong and finds the influence of the great trumpeter from New Orleans is still pervasive even in a jazz world confronted with the artistic challenge of the avant garde.

like Johnny Dodds or the younger Armstrong himself could certainly be called great.

But what "taking a solo" essentially amounted to was playing just as one did in collective improvising, only with the other musicians dropping out of the limelight.

Overnight, Armstrong's spectacular work on his immortal "Cornet Chop Suey" in February 1926

(on Vol. 1 of "His Greatest Years") revealed a quite different style of improvising, a style conceived purely for solo purposes, and which was also unsuitable for a New Orleans front-line.

STYLE

This unsuitability is dramatised by Dodds and Kid Ory, who actually play

alongside Armstrong in ensemble style for much of "Cornet Chop Suey" without one's attention leaving him for an instant.

During the next three years Armstrong approached improvising in the spirit of a soloist increasingly often, on records from "Big Butter And Egg Man" and "Alligator Crawl" to "West End Blues" and "Beau Koo Jack," while other men like Earl Hines, Jack Teagarden and Henry "Red" Allen appeared with the same conception.

By 1929, when Armstrong turned his back on collective improvisation, this format was being generally replaced by the one of solos (if not always by true soloists) plus arrangements which is still standard today.

SINGLE

An era of polyphony had given way (just as it did in the 18th century) to an era of what the textbooks call "homophony" — a single melodic line supported by chords and other subordinate material.

Readers may object that the founders of swing, bop and free jazz should be revered for precise musical changes, not for anything as vague as "making traditional jazz un-workable."

The trouble is that what we can define doesn't fully account for what we can hear, as anyone will discover who studies the fullest analysis of the first two of these upheavals, in Andre Hodeir's book *Jazz, Its Evolution and Essence*.

To explain Armstrong, Hodeir picks out a change from 2/4 to 4/4 rhythm, a looser treatment of this rhythm, a greater variety of phrase-shapes, and a move towards more chromatic harmony — none of which spells revolution to me.

Even Hodeir settles in the end for a nebulous effect he calls "swing," where he says the musician seems to create an infectious and unstoppable beat, though in reality always stopping and starting and playing around it.

If this is the fruit of a musical approach, then it strikes me that ascribing the soloists' takeover to their virtuoso techniques or rich timbres (both of which Armstrong also introduced) would be every bit as precise, and a lot more helpful.

Moving on to "modern" jazz, I think the time has come to admit that it is no different from what came before.

This can be read between the lines of Hodeir, who comes up with the same kinds of innovation for Parker as he does for Armstrong, only a little bit more so in each case.

ADMIT

Of course anyone can hear that Parker did making lasting changes, but in the end we have to admit they were changes of feeling and emphasis — everything measurable about Parker's work can be found on records made before 1930, if not in those of Armstrong himself then in the astonishing early work of

spective, free jazz is clearly a lot more radical. But even here, similarities with the past have already begun to outweigh contrasts.

CHORD

Ornette Coleman may have abandoned chord sequences, but (like most of those who followed his lead) he still plays mainly melodies derived from scales, chords and the blues, and the sounds fit very well with a steady pulse and in more traditional contexts.

Compared with Coleman's alto, the fast and furious displays of Cecil Taylor may seem far freer again in rhythm and tonality than "Cornet Chop Suey," but basically they still offer sustained essays in virtuoso self-expression in very much the Armstrong tradition.

NARROW

Does all this mean I think these artists are insignificant, that jazz is a narrow affair? It shouldn't, not to any objective reader.

What it should suggest is, firstly, that the natures and beauties of the various jazz schools and eras are much more closely connected than appearances might indicate (as is always true in any art form), and that therefore we can only gain from trying to embrace the music as fully as possible.

Secondly, it should reassure people like Bob Houstin, who recently asked in relation to the newest free jazz developments (the "group music" evolved by the Little Theatre Club musicians), "Can jazz get along without ego?"

EGO

As any partisan of traditional jazz (whether the King Oliver or the George Lewis variety) will remind you, jazz got along very nicely without ego until Armstrong came along a mere forty years ago, and even now we still talk about it as collective enterprise.

So, from many points of view, jazz as we know it at present is still Louis Armstrong's old vehicle for the individualist, but this phase is only an interlude in a far more inspiring story, whose point is men transcending their selfishness and finding fulfilment in a true musical community.

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Jeannie gives up the PTA to become the Girl Most Likely

BY LAURIE HENSHAW

It would be something of an anti-climax, one feels, if Miss Jeannie C. Riley in person turned out to be less of a swinger than the mini-skirted mum she sings about on her four-million seller, "Harper Valley P.T.A."

For one could hardly visualize such a song of seeds of corruption sprouting in the whiter-than-white Parent-Teacher Association being sung by, say, Miss Mary Hopkin, Petula Clark or Judith Durham.

So it is fitting to report that our Jeannie (the "C" stands for Carolyn) is no shy, retiring flower of womanhood who blushes at a photographer's request for cheeseecake, or who turns a delicate pink at a reporter's leading question.

It may be said that Miss Riley was in full command the moment she set foot in the doorway at her press reception. Far more composed, indeed, than the photographers and reporters who were sorely tempted to forget they were at present strictly on business.

To put it briefly, Miss Riley is quite a dish. She's pretty, has long fair hair, a ready, diamond-tipped smile — which flashes on like Piccadilly at full power — and a figure that makes Jane Mansfield seem as though she was in reverse.

And she's not lost for a ready reply to questions. She even joined in a chorus of her hit record — gently playing in the background — while cameramen fired salvos like the Battle of the River Plate.

The voice goes with the looks. In that slow, Southern drawl — Jeannie was born in Texas but migrated to

Nashville, Tenn. — she explains just how she came to make that unexpected and unconventional smash hit.

"I've (she pronounces it "Ah've) been singing since I was 16. First with local groups — country songs, rock 'n' roll mostly.

"I always wanted to be a star. But I guess I didn't know how. I thought people who made it had to pay their way there or something. It was thinking of Elvis Presley that inspired me.

"I started making demo records for publishers. Then one thing led to another, and my manager approached Shelby Singleton with a tape.

Shelby, the man who produced "Harper Valley P.T.A." takes up the story.

"I'd had this song for six months," he says. "It was written by Tom T. Hall, and I was just waiting for the right girl to sing it. Then Jeannie came along.

"I saw her on Wednesday, signed the contract Thursday, recorded the song on Friday, and it was released on the Monday. It took off right away. In the

first 10 days it sold 1,750,000."

That initial figure snared, took the single to No 1 and topped the phenomenal four million mark. In the States.

So why was it so slow to take off in Britain?

"Because people here weren't too familiar with the meaning of P.T.A., I guess," said Shelby.

"It took some time for them to realise it meant Parent-Teachers' Association. Then this means more in the States than it does in England. Every town has its Parent-Teachers' Association."

This, of course, is why the record hit right home. The suggestion that practically every P.T.A. committee might be riddled with hypocrisy was too salty a titbit for the great American public to miss snapping up.

Now, Jeannie has another packet of dynamite cooking in the recording can. Her follow-up is called "The Girl Most Likely."

with a certain formula the first time," says the astute Mr Singleton, as he proffers a cigarette laced with gold.

And "The Girl Most Likely" won't be issued in Britain until, in the words of Mr Singleton, Jeannie's first record "peaks out."

But "The Girl Most Likely" has already been released in America. "And sold 550,000 in three days."

Only parallel with "Harper Valley P.T.A." is that "The Girl Most Likely" is about a minor scandal involving a high school girl.

"Every year, the high schools pick the Girl Most Likely to succeed," explains Jeannie. In this song, they pick the girl born with the silver spoon in her mouth — the rich girl.

"But I'm the poor girl, who didn't have a chance. Then the favourite turns out to be pregnant. And I become the Girl Most Likely," says Jeannie C. Riley with a delighted smile.

It would seem that pregnancy or no pregnancy, "The Girl Most Likely" wouldn't stand a chance anyway with Miss Jeannie Carolyn Riley in the offing.



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THE NEW BLIND DATE

HORACE SILVER



PIANIST Horace Silver becomes the second jazzman to take part in the New Blind Date (Gary Burton was the first) and when he was played this week's selection in the upstairs room at the Ronnie Scott Club he was quick to point out that pop, or as all Americans still call it "rock and roll," was a music he had time for... but few of the pop records he heard made much of an impression.

Jimmie Memphis

CANNED HEAT: "Going Up The Country" (Liberty).

I don't know them from Adam. I tried to listen to this in terms of rock and roll and that, to me, was mediocre rock. The singer didn't have much of a voice and it didn't have any rhythmic potential. If they put that on in a discotheque it wouldn't tempt anybody to dance.

GARY BURTON: "Mother Of The Dead Man" (from the RCA Victor LP "Lofly Fake Anagram").

I'm not that familiar with their styles, but I think that's Gary Burton and Larry Coryell. That was a very beautiful composition, very sensitively played, very pretty. It really held my attention all through.

BEATLES: "Birthday" (from the Apple LP "The Beatles").

That was much better than the other rock record you played, but that was no bitch either. I'm not much of a dancer but it wouldn't get me up to dance. That was nothing but a conventional blues. Who was it? The Beatles? Maybe they did it as a filler for the album.

JOHNNY HODGES/EARL HINES: "The Cannery Walk" (from the Verve LP "Swing's Our Thing").

That was Earl Hines and the alto player sounded like Johnny Hodges but he didn't play enough for me to be sure. It was pleasant but they didn't have time to get into it. I've been told many times that sometimes I sound as if I've been influenced by Earl. I love piano stylists and he's one, but in my youth I didn't pay too much attention to him.

BEACH BOYS: "Bluebirds Over The Mountain" (Capitol).

I'm afraid I might be giving the impression that I don't like rock and roll but you haven't played anything I dig. I like the Supremes, Marvin Gaye, Jose Feliciano. This wasn't a bad record, in fact it's a good

record, but it did nothing for me.

B. B. KING: "Paying The Cost To Be Boss" (from the Stateside LP "Blues On Top Of Blues").

Is that B. B. King? That was a wild guess but that was much more to my liking. It's old rhythm and blues style, but it had a lot of feeling.

RICHARD HARRIS: "The Yard Went On Forever" (from the Stateside LP "The Yard Went On Forever...").

Yeah, that's more like it. That's the best thing you've played yet. That cat has a voice and that arrangement was beautiful, especially that part where it built up. Who was the arranger? Jim Webb? I know his songs but I never knew he could write like that. That arrangement was a real bitch.

TEN YEARS AFTER: "I'm Going Home" (Deram).

Now you're getting to me. That was great, especially for swing. It swung like mad and the guitar player was really sounding good, but I have heard a lot better. (Silver is told that the group are British.) Well, they've really got it together. That sounded like real down home, cotton-field blues. The singer sounded American, but he didn't really impress me.

ROLLING STONES: "Stray Cat Blues" (from the London LP "Beggar's Banquet").

I don't have much to say about that. It was OK. It didn't hit me one way or the other. One thing that came to me while I was listening is that back home I get a great kick out of watching TV and I continually get amused at how much Negro dialect has been borrowed by English and white American groups. They sing "Come on, baby" with a Negro accent, and when they're found to inter-view them they come on with that "old man" thing. It kills me. Who was that? They're a good group.

NICE: "Brandenburger" (Immediate).

One word—rubbish.

ARCHIE SHEPP: "Shazam" (from the Impulse LP "The Magic Of Ju-Ju").

I liked that and at a wild guess I'd say that was maybe Don Cherry. As far as playing, that kind of music is not my cup of tea, but I can appreciate it. They were playing it and I think they did it quite well. It swung and the bass player was extremely good. Another reason why I dug it was that there was some form to it.

CHRIS MCGREGOR GROUP: "Travelling Somewhere" (from the Polydor LP "Very Urgent").

I can do without that. Some of this freedom stuff, like that Archie Shepp record, they sounded as if they had command of the instruments. The thing that worries me about it leaves such a lot of room for people to cop out in. There are a whole lot of people who know what they're doing, but it's so loose that there are guys who haven't been making it for years who get into this making it. When I hear a guy playing free, I want to find out if he can play straight. Play me some chords and then I'll listen. Who was it? Oh, I know those guys—I met them when we played in Antilles a few years back and I know they're very sincere about what they're trying to do. This didn't terribly impress me and I wouldn't like to discourage them. They're still very young, and they have a long way to go. I hope they keep on plugging.

DUKE ELLINGTON: "Boo Dah" (from the RCA Victor LP "And His Mother Called Him Bill").

That's Duke. Didn't use that tune as a sign-off. Well, everybody knows who that is, and that was a beautiful Clark Terry solo. What can I say about Ellington? He's a master.

WHY BRITAIN LOSES ITS GROUPS TO THE STATES

THERE was a time when a British group touring America was big news. Now it's a commonplace event. Groups like the Cream, Jimi Hendrix, Who, Ten Years After, Procol Harum and Eric Burdon and the Animals spend anything from six months to almost a year there now.

In some cases, like the Symbols, Deep Purple and Procol Harum, they have more success, recordwise, in the States than they have in Britain.

First and second tours are being lined up for Arthur Brown, Peter Green's Fleetwood Mac, Jethro Tull, the Chicken Shack, Savoy Brown and Amen Corner. These groups are following the precedent set in previous years by Herman's Hermits, Peter and Gordon, Chad and Jeremy, the Beatles and the Stones.



JIMI HENDRIX



ARTHUR BROWN

Reasons

There are two main reasons. The most obvious is money. Groups like the Cream and Jimi Hendrix are reported to earn anything up to forty or fifty thousand dollars for a single appearance but this is exceptional although it has meant that Hendrix, for instance, can finish up with something approaching half a million dollars.

But even the average established groups, like the Who and Ten Years After, Arthur Brown and Herman can reckon on a sliding scale, depending on venues, of reported amounts of up to ten thousand dollars a night.

This kind of money is not possible in Britain over a sustained period. America boasts many venues that can hold several thousand spectators and more, particularly on the lucrative college circuits. British venues just cannot compete.

Aware

The other main reason is audiences. Not in numbers but in appreciation and reaction to what they hear. So often groups return from the States, especially in the last couple of years with the build up of the underground scene, and report that American audiences are more aware than British audiences. But it would be unfair to condemn British audiences for not being appreciative. A look at the Melody Maker Mailbag page will confirm just how staunch British fans can be—times gets carried to an unrealistic extreme.

But if nothing else this music of all kinds has become established as a force to be reckoned with anywhere. And not only in live music spheres.

Market

In the record market British recordings are more than holding their own. In the November 23 Billboard Hot 100 there are eleven British artists showing. Three, the Beatles with "Hey Jude" (1), Mary Hopkin's "Those Were The Days" (3), and the Cream's "White Room" (6), are in the top ten. Arthur Brown's "Fire Arrows" occupies the 22 position. The others are Revlon's "Les Bicycles" (29), Deep Purple's "Woman" (32), Kentucky follow up to the successful 44, Joe Cocker's "With A Little Help From My Friends" is at 85 after two

weeks and Eric Burdon and the Animals hit the chart for the first week at 98.

This is in face of the release of several hundred singles and nearly as many albums. Like the singles chart, the album chart reveals 24 albums by British artists including Jimi Hendrix (he made it in Britain first), Arthur Brown, Jeff Beck, Cream, Donovan, Deep Purple, Procol Harum, John Mayall, the Who, Beatles, Pet Clark, Engelbert, Mott, Tom Jones and the Traffic.

Easier

Some groups like Deep Purple, the Symbols and Procol Harum have found it easier to make it in the States than in Britain. Procol Harum after failing to follow up the success of their smash hit "Whiter Shade Of Pale." Perhaps the most interesting example is Deep Purple who were signed direct to the relatively new Tetragrammaton company in America and backed by a reported promotion budget of almost £50,000, are enjoying success with their second single and an album. Tetragrammaton may well have set a precedent with this and have repeated their direct signing invasion with another group, Writing On The Wall, and leading folk group the Johnstons.

Money

Britain cannot match the high incentives that lure away our groups to golden eggs ready to be laid by America's Golden Goose of a music scene. In many respects British fans are becoming the second class citizens of the pop world. Unfortunately there appears to be little answer to the big money bait—perhaps it lies with the fans themselves—TONY WILSON.

"hold it" holds everything for MADELINE BELL!



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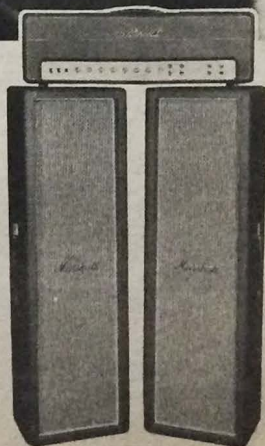


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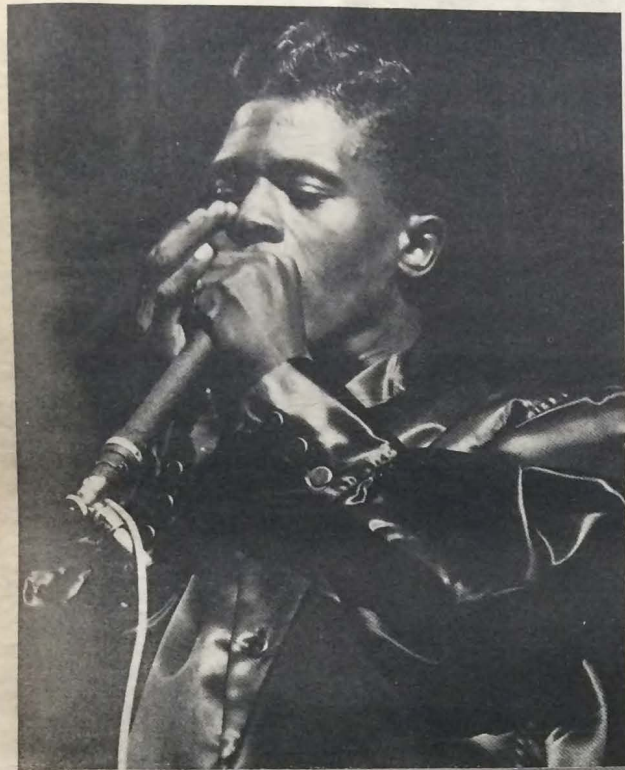
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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES



MEN WHO MAKE THE BLUES BY MAX JONES

WHAT THE FUSS IS ALL ABOUT

WHETHER or not you consider him "King Of The Blues," you can hardly question that B. B. King is among the most popular and influential of modern bluesmen. Often, and particularly on studio recordings, he comes over with a dulcet impact which makes it difficult to respect the crown. It is, therefore, pleasing to be able to salute his **BLUES ON TOP OF BLUES** (Stateside SL10238) as an album that at least helps to show what the fuss is about. Made with a big band directed by Johnny Pate, who is responsible for the arrangements, this offers some driving, straight down the line vocals over so-so accompaniments. "Heart-breaker," "You've Lost Me" and "That's Wrong" jump along brightly. "Dance With Me" has patches of distinctive guitar; "Worried Dream" is modern blues done in the crying voice which has affected so much popular music; "Paying The Cost," one of King's hits, and the emotional "Having My Say" are two of the strongest tracks here. Less to my liking are the over-intense love songs ("Until I Found You," "Losing Faith In You") with their gospel overtones and a somewhat mawkish pop titled "Now That You've Lost Me." A King should be worthy of choicer material, a better band and a bluesier setting than we find here. A relaxed instrumental like the "Blues For Me" on blue Horizon's single would have improved the set. — MAX JONES.

JUNIOR WELLS is one of the younger school of Chicago blues practitioners, a singer and harmonica blower who mixes the style of the present generation of bluesmen with traditional elements picked up from listening to oldtimers such as Howlin' Wolf, Sonny Boy Williamson and Big Walter Horton. Wells was born Amos Wells Jr on December 9, 1934 in John Gaston Hospital, Memphis, Tennessee. His upbringing in the Memphis area enabled him to hear Wolf, Big Walter, Little Buddy Doyle, B.B. King and other musicians. By the time he moved up to Chicago at the age of 12, Wells was already hooked on blues. A couple of years later he was arrested for stealing a harmonica. The instrument was priced two dollars in a pawnshop, and Junior could raise only one dollar fifty. The pawnbroker wouldn't sell it for that, so Wells took it. In his words: "I told him I had to have that harp. He walked away from the counter—left the harp there. So I laid my dollar-and-a-half on the counter and picked up the harp." When the case came to court, the judge listened to Junior playing and, says Wells, "gave the man the 50 cents and hollered 'Case dismissed!'" Armed with the harmonica, Junior took off into the world of Chicago blues, sitting in with Tampa Red and Johnny Jones at the C & T Lounge. He was about 14 and the year was 1948, the year that John Lee (Sonny Boy No. 1) Williamson was murdered. Within the next few years, Wells made quick progress. He worked with many big names, and sat in with Muddy Waters' group at the Ebony Lounge when Little Walter was a member. After Walter's departure from the band, Junior took his place. He started recording during this period. In '55, after army service, he began recording again. In '65 his regular group was formed, and soon the young harmonica player had become an attraction on the South Side, and particularly at Theresa's. Something of the kick he can impart to a live performance was witnessed when he visited Britain with the 1966 Folk Blues Festival, working with Otis Rush, Little Brother, Jack Myers and Freddie Below. But it wasn't quite up to the sound on such records as "Hoodoo Man Blues" (Delmark) and his portion of "Chicago, The Blues Today" (Fontana), on which he works with guitarist Buddy Guy. Well's harp is an amalgam of influence (Little Junior Parker, Walter Horton, Little Walter, and the second Sonny Boy, Rice Miller), but on such a number as his "Tribute To Sonny Boy Williamson" he shows that Miller was his man. Junior's knock-me-out playing and singing can also be heard on Fontana's "It's My Life Baby."

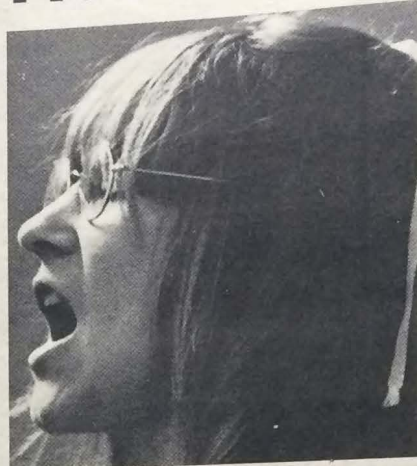
JO-ANN, CRINGING AT THAT MOTHER FIGURE IMAGE

TALK to just about anybody on the British blues scene and the conversation will eventually come round to Jo-Ann Kelly. At 24, Jo-Ann has already become a sort of mother figure of British blues — though she will probably cringe at the thought.

Born in Streatham, South London, her brother Dave used to take her to trad clubs and she first got interested in the blues via Bessie Smith and Ma Rainey records.

"I started playing guitar when I was about 13. I played just about anything from skiffle, Buddy Holly, the Everly Brothers to Lonnie Donegan — I still do 'Rock Island Line' occasionally," she told me.

Her first public appearance was at the old Croydon Jazz Club.



singing and really all I want to do is become better. When I listen to the old stuff I realise how trite my own versions of the old blues songs are."

I asked about the repeated accusations that British blues artists merely copy the American originals.

"When you start to do a song it's a good thing to copy it at first," she replied. "You probably won't get a better version than the original by, say, Charlie Patton or Memphis Minnie. I just copy the original and do it that way around the clubs for about six months. Then you find it has changed and it keeps changing all the time. Eventually it can become your song."

RESPONSE

"I used to pester all the bands to let me sing a couple of numbers in Bessie Smith style," she recalls. "Humph always said 'No,' but some of the others let me, like Brian Green. Then they started an R&B night at the club and I would sing with the Yardbirds. I turned pro about four years ago, starting off in the folk clubs."

"I still prefer folk club work. I can't stand concerts because they are so impersonal. With the spotlight on you, you can't see anything. In the folk club you can see the audience, talk to them and get a response."

"Why do I sing blues? The sound of blues just excites me. Oddly enough I didn't like country blues at first. When I first heard Skip James, Son House and Blind Lemon Jefferson I thought they were awful. I consistently turns down offers from major record companies although there is a Liberty album

JO-ANN: prefers folk club work

due. "I'm just not interested," she explained. "I've never done anything good on vocally. Mind you, I enjoy working occasionally with record yet. For making money I suppose records are great. But I can earn a comfortable living from folk clubs and I would rather do that and get better as a singer than have myself on record. After all, most of the blues greats didn't record until they were over 30. By that I don't mean you have to be

a certain age, or all that codswallop about 'You've got to experience life before you can sing blues.' But you do need experience to get into the idiom.

"To me, blues is singing music. My guitar is just something that underlines the voice. That is why I prefer to work solo. I'm not a clever guitarist, but I try to make what I play relevant to what I am doing my brother's band, or John Dummer, or the Groundhogs. "My life revolves around

RUBBISH

"These days I am writing my own words to songs more and more."

"So many people get hung up on the sociological bit about the blues — the railroad bit, the hard times bit and so on. But I haven't got hard times so why sing about it?"

"I think most blues are concerned with the man-woman relationship. And that is probably the most important thing to most people."

Anything Jo-Ann particularly dislikes about the current blues scene? "Yes, all the ridiculous clothes bit," she said. "All that stuff about you mustn't wear a suit to play blues. What rubbish!" — BOB DAWBARN.

THE NEW SINGLE FROM

THE TREMELOES

THE BOB DYLAN SONG

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MADE IN ENGLAND

Blues for Christmas

SEE PAGE 18

MEET THE SUPER SESSIONEER

High in the US album chart at the moment is a very good album titled "Super Session," recently released in Britain by CBS Records. It features Mike Bloomfield, ex-Paul Butterfield and Electric Flag guitarist, Steve Stills of Buffalo Springfield and Al Kooper, now a producer for CBS, and featured organist on Bob Dylan recordings and former member of Blood, Sweat and Tears.

Kooper is, in fact, a super sessioneer. He was in London last week for what was meant to be a holiday. But it turned out to be a busman's holiday because Al found himself in the all-too-familiar surroundings of recording studios again.

BACK TO DYLAN

"I recorded with the Stones and Joe Cocker," said Al, relaxing at the Carlton Tower hotel prior to recording a Night Ride spot with John Peel.

"With the Stones, it was just a couple of their tunes. I don't know what it was for. It was their tunes but I can't say what the titles are because I'm sure they don't want them to go flying around. But was really nice, a lot of fun."

And it was back to Dylan for Al on the Joe Cocker session. "We did 'I Shall Be Released.' I don't know what it was for. I just play and keep my mouth shut. Joe's producer, Denny Cordell, is a friend of mine. He came out to the airport to meet me and he asked if I'd like to do the session," explained Al.

Talk turned to the "Super Session" album. "It came out of selfishness really. Bloomfield and I wanted to play together. I'd become a producer and I had no artist at the time to produce so we went in to put a few things down. Mike got sick after the first night so Stevie came in."

SCENE

"It was incredible. You work hard for years then just go in and find something together. You don't think about sales. We got into a nice scene."

"We've been offered about fifty-thousand-dollars' worth of gigs. Bloomfield's producing now, too. In fact he's producing an album for Atlantic now in Mussel Shores."

"When we play together now, though, we are free from the pressures of a group. It's always been my scene, just jamming. The Beatles' new album is just a jam. It's great," added Al. Steve Stills had completed their tracks, brass tracks were added. "I couldn't tell you why," admitted Al. The album stood up well on its own. The brass didn't add anything and it didn't detract anything either. It was just icing on the cake."

JAZZ

One of the tracks on the album is "Donovan's Session Of The Witch." Said Al. "That was done off the Brian Auger and Julie Driscoll album. It was just to say 'Hello.' I haven't met them yet but I was hoping to on this trip." It has been said that Al Kooper has had a lot to do with the jazz feel creeping into a lot of group work. Did he think that this was the way certain groups were heading towards a more jazz oriented style?

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KOOPER: He had a busman's holiday in London

TONY WILSON TALKS TO AL KOOPER

"Well, there's not much to take out of jazz. What's happening is not really jazz either. Take 'Eleanor Rigby.' It's not a classical thing, although it has a classical feel, it's still rock. Each group is what each cat brings into it. If someone's jazz influence comes out, it's not really jazz, it's all pop music. I've never really played jazz, although Maynard Ferguson and Horace Silver were my early influences."

"Randy Brecker, who left Blood Sweat and Tears at the same time as I did,

joined Silver. He'll make more headway with that group than he will with any other because he's a jazzman."

In his role as producer, Al has recently produced an album titled "Autumn" for Don Ellis and has completed a solo album, "I Stand Alone" which features original material and "songs that I like." And there is another super session-style album in the pipeline. It was recorded at Fillmore West and Elvin Bishop guests on it," said Al. "It's called 'The Wild Adventur-

es Of Al Kooper and Mike Bloomfield."

"Also on the record is Carlos Santana of the Santana Blues Band, who I think you'll be hearing a lot of. We do things like 'That's All Right, Mama' and 'The Weight,' and a lot of songs that people know."

"It's better than the first one because we knew each other by then and playing to a live audience was groovy."

This album is due out next August in the States and if the first album is anything

to go by then it should, as Al says, be even better.

"In between that I play on everybody's albums," said Al. "I played on the Taj Mahal album and on the Jimi Hendrix album, 'Electric Ladyland.' There's a lot of people on it like Buddy Miles and Jack Cassidy of the Jefferson Airplane."

"But it doesn't have that cover in the States. Over there it's just a picture of them. I don't think Jimi knew about the British cover because he was in the States."

HOW TO GET BY ON £14'S WORTH OF EQUIPMENT

MOST POP groups operate their business affairs like drunken dinosaurs, staggering about the country under the burden of enormous equipment and hire-purchase problems.

Tyrannosaurus Rex skip nimbly about minus any such load, clutching their minimal equipment and earning a healthy wage for their slick management.

No teams of road managers shifting tons of gear for Marc Bolan and Steve Peregrin Took. They just grab the £14 acoustic and the clay bongos and scoot off to play for the students.

Marc and his mate are surviving surprisingly well for such a simple formula, and perhaps it is their simplicity, innocence and energy that gives Tyrannosaurus strength.

They have a new album released under the poetic title "Prophets, Seers & Sages, The Angels Of The Ages," and are due for a concert at London's Queen Elizabeth Hall on January 13.

Marc materialised before me this week for coffee and chat, with tousled hair exploding in all directions and looking like Pansy Potter.

"Pansy Potter? Right, the strong man's daughter. In Dandy," agreed Marc, a Sopping Imp's laugh emerging from the mass of hair.

He also agreed that his tiny group have even tinier overheads.

"We don't have mammoth expenses. If we worked five nights a week which we could, we would earn an incredible amount of bread, but after three months we would be walking skeletons. I'm not that hung up on money. We earn enough."

I always wanted a pair of blue boots, so now I can go out and buy a pair of blue boots. I paid £50 for a beautiful 1853 French guitar, but I prefer to use my old guitar I got for £14.

And we don't hustle with publicity either. A guy came to see us, and he kept talking about stunts in the Daily Mirror and wanted £50 a week. I had him ejected." More laughter and choking over slices of toast.

"The album is nice, and the songs DO all have meanings and stories. People who say they don't are not listening. It's always been poetry to me, and it's very strange people don't even know this. If anything this album is even simpler than the first—musically."

How long can they survive? "We'll carry on as long as it gives us a buzz and we hope people won't get bored with us. I dig playing so much, but



TYRANNOSAURUS REX: Innocent

obviously tomorrow it could all fall to bits, which would be sad. For three years before this group happened I did nothing. I did a bit of acting on TV. I was in a series called Orlando for two weeks, stardom! But I was too little for most parts, I looked about twelve years old.

"Then I did some modelling, which was pretty uncool, so I ended up spending most of my time in the Victoria and Albert museum. They had a nice statue of J.C. I liked to look at."

"I went to France for a while and worked in a vineyard. I lived in the woods for two weeks in a hole in a tree. That's when I started writing. I knew one day I was going to get some music together."

"When the group happened we were working about twenty gigs a week but we cut down and I took a holiday. I spent some time at Glastonbury, the only place I've been to where I've really felt magical vibrations."

I also went to Cornwall and met a hermit on the heath. He didn't really want to talk to me, but he knew all about herbs with magical qualities that can make you invisible. He was about 70 but he only uses white magic. Many people can practice white magic. Making love is white magic."

"I believe elves existed—not as elves but as wise strong people, like the Atlanteans. People will mock of course. They are only capable of violent emotion. Violent emotion is easy, but it's harder to feel real tenderness and affection for others. I believe the magic of life. If only people could SEE the magic of life."

"The earth is a house for us to live in, but people put up fences and pay bits of silver and say: 'This bit is mine, get out.'"

"But I think the elf people have died out or walked off the earth into a rainbow and only the people who wear metal underwear and have black blood are left."

Marc's head may appear to be full of childish fantasies. They are the fantasies that distinguish the brute from the thinker. More power to his teardrop! — C.W.

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NEXT WEEK

The Lovin' Spoonful and Me

EXCLUSIVE INTERVIEW

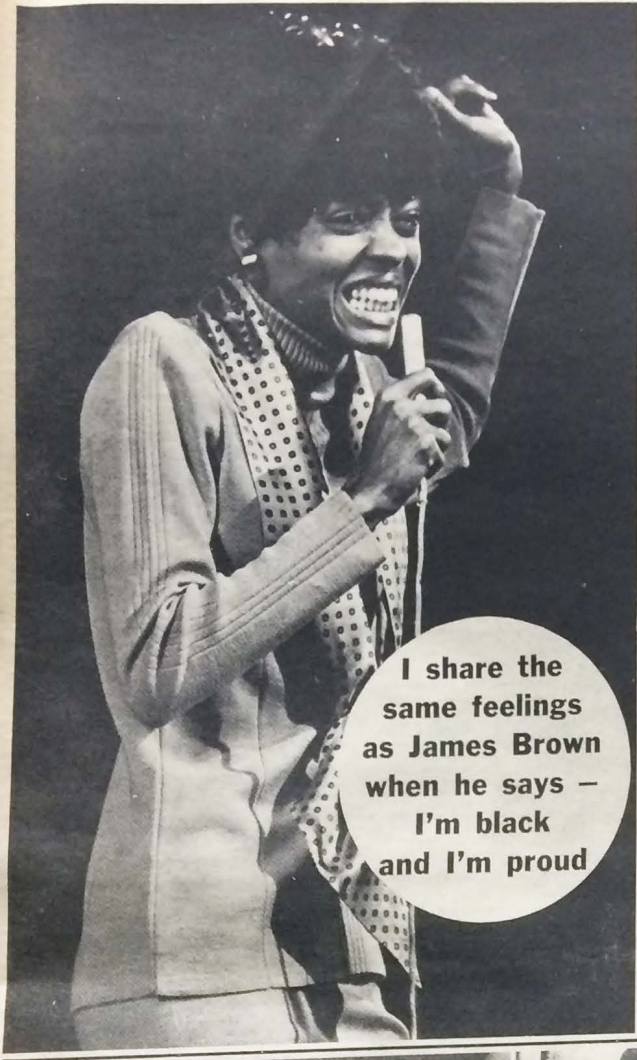
WITH

John Sebastian

THE

CREAM'S FAREWELL

DON'T MISS IT



I share the same feelings as James Brown when he says — I'm black and I'm proud

DIANA ROSS is a living doll. But as an all-talking living doll, her new image came as quite a surprise to the pop scene last week.

In the past Diana has been regarded as the beautiful figurehead of top world vocal group, the Supremes — supremely talented as a vocalist but strictly under wraps and strictly under control of management.

If she had any thoughts on controversial matters, we wouldn't expect to hear them.

Interviews with Diana would be strictly of the "love being here — no, we're not breaking up" variety — and very nice too.

UNEXPECTED

But at the Royal Variety Performance at London's Palladium, Diana changed all that.

She made an unexpected tribute to the late Martin Luther King, assassinated Civil Rights leader, during their second from top billing on the show before members of the Royal Family. They included the Queen Mother, Prince Charles, Princess Anne, Princess Margaret and Lord Snowdon.

And the Royal Party showed their approval with prolonged applause when Diana said: "There's a place for us. A place for all of us. Black and white, Jew and Gentile, Catholic and Protestant. So was the world of Martin Luther King and his ideal. If we keep this in mind, then we can carry on his work."

Was this tribute now a regular part of Diana's act? "It's a part of me," she said later at a special press reception in her honour held by EMI Records.

OVATIONS

She repeated her belief in the ideals of Dr. King "He had a dream that black men, white men, Protestants, Jews and Catholics could join hands and sing for freedom. I hate to talk about it because it is very sad. It's something I do on every show now, and all over the country wherever we have performed we have had bravos and standing ovations."

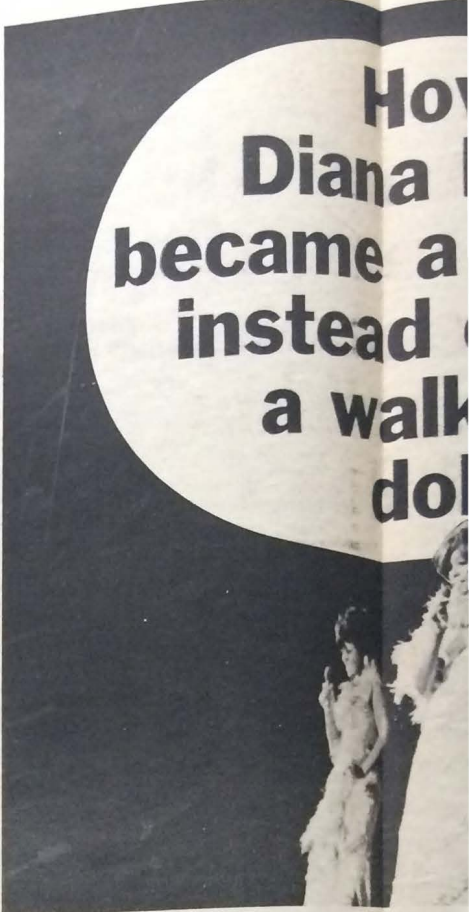
"No, it's not meant to shock, and is it so controversial really? What's controversial about it?"

"And why shouldn't I have said this in front of the Royal Family. They are human and they must know what is going on in the world as much as anybody."

"They were marvellous to me, they were just so beautiful. I've said the same things before President Johnson."

"It's not a protest because I don't say anything bitter. It's more like a prayer. This is very hard for me to explain."

And Diana was showing real emotion, even amidst the push



By CHRIS WELCH

and shove of a hectic press conference.

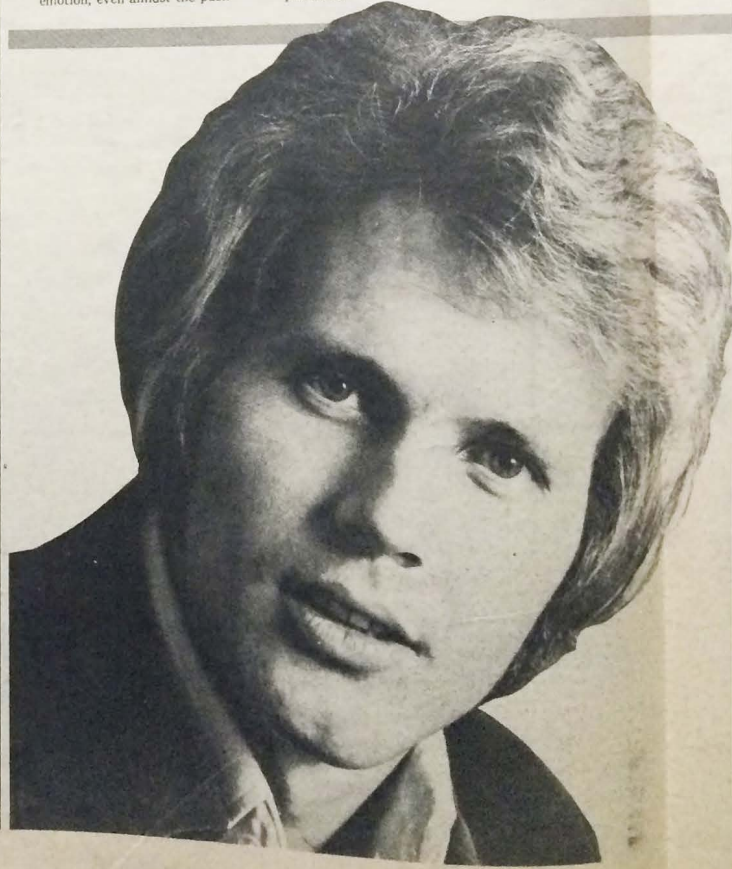
"I'm very aware of the problems of the American people and I admire the truth and honesty that young people have today regarding these problems."

Diana was asked her views on Black Power.

"I won't ever put down Stokely Carmichael because he had such a good philosophy."

"If it wasn't for people like him, things wouldn't be happening today. I think the

GREAT NEW SINGLE FROM
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How Diana Ross is a talking doll instead of just walking, doll



her views on...
down Stokely...
cause he had...
sophistry...
or people like...
couldn't be hap...
I think the

militants have their place because you need someone to be strong.

"I know lots of militants and peaceful people and I admire them and understand them. I share the same feelings as James Brown when he says: 'I'm black and I'm proud.'"

"Why should my younger brother watch TV programmes and be made to think he's

different, just because he has kinky hair or because he hasn't got a pointed nose.

"He's just as beautiful, so why should he be made to feel different?"

Diana's final words were on the English Black and White Minstrel Show who were also on the Royal Variety Show. "It's so old fashioned and I'm sure young people today don't

want it. "It brings back memories of sadness for the coloured people, although I don't dislike the act itself."

Diana's simple expression of her beliefs, perhaps because they come from a rather unexpected source, have a greater strength and power for communication than from more forcible spokesmen.

'I felt like jumping off the roof'

"PEOPLE don't believe me when they ask me what I've been doing, and I say — 'nothing,'" says big John Walker, laconic, hip and honest.

John had had a fairly rough time since the Walker Brothers broke up and he tried a solo career.

He tried cabaret and single records. Neither were a great success, and John wound up neurotic and flew to America.

"Now I'm relaxed and together," and with a new single "Woman" receiving favourable reviews, he is all set at another crack at England and the music business.

"I wrote the song and I'm working on a whole album although there is no release date yet," said John this week.

"Actually the most I have been doing is sitting on the floor of my flat overlooking Regents Park with a bottle of wine, writing songs. It's very cheap wine.

"I went to Japan in January for a tour, then I went to America and bought a house. But it was no good.

JOHN WALKER
talking about his 18 months in the wilderness

"I had to come back to England, so I just packed my suitcases, and left.

"I know everybody who writes songs says this, but my songs are about things that have happened to me.

"I'm not a writer really, and I can't just write soul hits, or something.

"Scott produced my record after I told him I was writing. It's easy for him and me to get on in the studio after working together for so long.

"I had dinner with Scott one night and he said it would be a good idea to get together. After leaving the group, I tried to

do too much and jumped into the singles jungle with my eyes closed. Now I'm trying again and take things calmly.

"I haven't made any appearances here since last November. What I'd like to do is appear on a non-pop bill. I don't think the interest is there in the pop package thing any more.

"I did a bit of cabaret work but that's not really my scene. I was wearing a tuxedo — the whole bit. I find it pretty difficult to get out of my Levis now."

How did John feel at the time of his crack-up?
"I felt like jumping off

the roof about fourteen times. I couldn't get myself together and when you can't do that, you're really in a bad state.

"I was drinking too much and I didn't care about anything.

"I didn't go around smashing people up, but I got a bad reputation for being totally unreliable. TV show people weren't sure if I'd make it on time.

"And I think I told a lot of people to go away, which is not too cool. I've made mistakes. It's just something you do.

"It's groovy now. I'm never an organised person, but I was really neurotic before. Now I'm kinda relaxed."

John isn't planning to make any appearances immediately. He is happy to be back. And with the aid of his old buddy Scott Walker, and excellent ballads like "Woman," John might be walking back to the top soon. — CHRIS WELCH.

Why Grapefruit squeezed out of Apple

GRAPEFRUIT have squeezed out of the Apple and are all set to fight to the top on their own, without Beatle help.

The group that were launched in a blaze of publicity — and failed to get hits, are now determined to establish themselves as a serious non-Monkees group on their own ability.

Their new single "Someday Soon" is on Stateside Dunhill, a switch from RCA Victor, while their manager remains Terry Dorham who split from Apple and took Grapefruit with him. The boys were squashed together in a tiny room of their West End mews cottage when they played me their new single this week.

Written by George Alexander it features an excellent tenor sax solo which gives the single a distinctive hit sound.

"Ronnie Scott doing pop sessions?" I inquired. "No, it's George," said John Perry, the cheerful East Londoner, with a Steve Marriot brand of humour.

"We use the tenor in the act, and it's all of us playing on the record, with a mellotron.

"What we want to do now is lose the Beatles tag. Sure — it helped us in the beginning and everybody knew us as the Beatles group, but we want to make it on our own.

"Our last record 'Marianne' was hit by distribution trouble. I don't think it was because it was a Four Seasons number. The Tre-meloes had a hit with 'Silence Is Golden' and everybody in Barking had been doing that number for years! We won a competition with it at Butlins, Clacton years ago in a group called the Sugarbeats, would you believe?"

Are Grapefruit confident of their future?

"How can we be confident? We're pleased with our new record and hope it will be a hit. We're still getting lots of fan letters between us.

"If any mistakes were made in the past it was getting four blokes off the streets and saying: 'You're

Grapefruit,' and getting fantastic publicity. When 'Elevator' didn't go we did something we thought was commercial, and that didn't go either. So now we have recorded something we like.

"We've recorded our first album, called 'Around Grapefruit.' We haven't got a plain cover like the Beatles. We're still on the old scene — using fantastic covers! There's a big freak out painting of us sticking out of a grapefruit being done in the States."

Said Peter Swettenham, looking unrecognisable behind a pair of strangely ageing glasses: "Album covers are important. They help a lot in selling an LP. You see people in shops thumbing through the covers and one that catches their eye they take out."

"Basically we just want to get a good stage act to entertain the most people," summed up John. That's the polley. We're playing better and we're getting better reaction.

"When we started at the Royal Albert Hall concert we were so scared. But we're grateful to Robert Stigwood for giving us a chance on that tour with the Bee Gees. It helped us a lot.

"We're playing more numbers that people know, and less of our own material, and we like to do longer sets. Playing under 20 minutes doesn't give you time to get going." — CHRIS WELCH.



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TWELVE OF THE BEST

MM JAZZ RECORD REVIEWERS RECOMMEND SOME OF THE BEST BUYS OF 1968

MAX JONES

"**BIX AND TRAM**" by Bix Beiderbecke and Frankie Trumbauer (Parlophone PMC7064). A collector's gem, which reissues many of the best and best-known titles made by Bix with Trumbauer's orchestra in '27. "Singin' The Blues," "Clarinet Marmalade," "Riverboat," "Way Down Yonder" and "Humpty Dumpty" are here, all sparked by lovely Bix cornet.

"**SATCHMO STYLE**" by Louis Armstrong and Jack Purvis (Parlophone PMC7045). Eight performances by Louis and the Luis Russell band of 1929-30—including "I Can't Give You," "Dallas Blues," "Blue Turning Grey" and "St. Louis"—are backed by eight rarities by the brilliant, enigmatic Jack Purvis. Remarkable trumpet jazz.

"**GREATEST HITS**" by Duke Ellington (CBS Realm 52550). A set of 10 richly varied tracks by the Duke's orchestra, recorded between 1947 and '60. Among the highlights are "Mood Indigo," featuring Shorty Baker, and a swinging "Perdido" from the "Piano In The Background" LP. All are reissues.

"**HARLEM ON SATURDAY NIGHT**" by Lil Armstrong (Ace Of Hearts AH161). An exciting mixture of small-group performances by the bands of Lil Armstrong, Johnny Dodds, Red Allen and Zutty Singleton make up the group's admirable Ace Of Hearts value. The period is late Thirties and 1940.

"**NIGHT HAWK**" by Coleman Hawkins and Lockjaw Davis (Xtra 5038). Two extremely fine tenor men join forces for an informal, large-toned session which produces much original and engaging music. Hawk's own title song is great.

"**SKIP JAMES TODAY**" (Vanguard SVRL19001). This outstanding Mississippi blues musician sings and plays guitar in his highly moving manner here. And on "How Long Blues" and "All Night" he treats us to some of his personal piano style.



DUKE ELLINGTON



BILLIE HOLIDAY



BOBBY HUTCHERSON



MILES DAVIS

"**LUNCIFORD SPECIAL**" by Jimmie Lunceford (CBS Realm 52567). The well-knit enthusiastic and easy-swinging music of the Lunceford Orchestra at its prime is offered on this album, which also includes two 1933 tracks not previously issued. A historic set.

"**THE ACE OF RHYTHM**" by Jabbo Smith (Ace Of Hearts HA165). Another collection of rare early jazz recordings (29 vintage) from the Ace label. Jabbo was a gifted trumpet player, once considered a rival to Armstrong, and the best of this music tells us why.

"**SINGING THE BLUES**" by Joe Turner (Stateside SL10226). On this album from Blues Way, Big Joe shouts exultantly and with unflagging beat. An R&B type band, though not all he deserves, helps him to keep the spirit flying high.

"**THE SUPER SOWER BLUES BAND**" by Howlin' Wolf, Muddy Waters, Bo Diddley (Chess CRL4537). Jam session blues by three gunner singers accompanying themselves with the help of Otis Spann's piano and extra rhythm. A follow-up to "Super Blues," this is clearer and better balanced. Excellent Chicago soul music.

"**BACK TO BACK AND SIDE TO SIDE**" by Duke Ellington and Johnny Hodges (Verve VSP11). A cheap-price double-record album, this returns to currency the highly regarded Ellington-Hodges collaboration on seven blues songs ("Back To Back") and, on "Side To Side," three more from the same team plus a half-dozen by a Dual sounding septet featuring the Rabbit with Roy Eldridge, Lawrence Brown and Billy Strayhorn.

*TEXAS BARRELHOUSE

"**PIANO**" by Robert Shaw (Arhoolie F1101). Authentic barroomhouse vocal-piano music in an old Texas tradition. Shaw, previously unrecorded, cut this vivid blues music in Austin in '63.

JACK HUTTON

"**LADY IN SATIN**" by Billie Holiday (CBS Realm 52540). The great Billie's last album, recorded with the Ray Ellis Orchestra. Billie considered it her best and I am not going to disagree.

"**THE COLLEGE CONCERT OF PEE WEE RUSSELL AND HENRY RED ALLEN**" (Impulse MIP1509). Two of the most individual improvisers in the history of jazz consolidate their positions.

"**MUGGSY SPANIER**" (Storyville 671206). A delightful 1945 set with Muggsy's companions including Pee Wee Russell, Miff Mole, Lou McGarity and Carl Kress.

"**BILLIE HOLIDAY**" (Wing). More great Billie, this time dating between 1939 and 1944.

"**BUNK JOHNSON'S BRASS AND DANCE BAND**" (Storyville 670202). A historical set which is also justified by some fine New Orleans music.

"**KINGS OF SWING, Volume 2**" (Regal REC2041). A lot of tremendously exciting music from pre-war jazz greats, including Bunny Berigan, Bud Freeman, Jack Teagarden and Joe Sullivan.

"**LIVES**" by Kid Ory (Vocalion LAE1605). Privately recorded, these may not be Ory's best ever but it's rough, ready and exciting jazz.

"**GET HAPPY**" by Coleman Hawkins (Atlantic 590016). Timeless, swinging music from Hawk, Milt Jackson, Tommy Flanagan, Kenny Burrell, Eddie Jones and Connie Kay.

"**BUCK IN THE BLUES**" by Buck Clayton (Vanguard FJL407). Rewarding, mainstream music with Buck's Dickensson, Earl Warren, Hank Jones, Kenny Burrell and Joe Jones.

"**AT HOME WITH ALEX WELSH AND HIS BAND**" (Columbia SX6211). By far the best Welsh album to date. Magnificent.

"**WHY NOT?**" by the Johnny Spence Big Band (Verve VLP8222). A great British band sparked by Kenny Clare's magnificent drumming.

"**BUDDY GUY: A Man And SVRL19002**" (Vanguard SVRL19002). Even without Guy's terrific performance this would be worth it for Otis Spann's magnificent piano.

"**FURTHER CONVERSATIONS WITH MYSELF**" by Bill Evans (Verve VLP9181). A follow up to the magnificent "Conversations With Myself" of 1964. This time Evans lays down two piano tracks instead of three, in a beautifully integrated piano duets with himself.

"**JAZZ FOR A SUNDAY AFTERNOON**" featuring Gillespie, Ray Nance and Pepper Adams (Solid State SLS57002). Jam session music at its best with Dizzy in superb form and Nance featured on violin.

"**THE SCORER**" by Miles Davis (CBS 61097). The best Miles this year with the usual excellent support from Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams.

"**OUT OF MY HEAD**" by Bob Brookmeyer (Atlantic 590024). Brookmeyer's "Blues Suite" and other shorter pieces make up a timeless album of immense charm.

"**MUSIC FOR A SOLOISTS AND BAND, No 1**" by Friedrich Gulda (Polydor 583709). The four soloists, Gulda (pno), Freddie Hubbard (tp), J. Johnson (trb) and Sahib Shihab (bari, flute), playing highly disciplined jazz against Gulda's Third Stream writing.

"**DIZZY GILLESPIE**" (Verve VSP 15116). Magnificent value at 36s 6d music for two albums of superb 1957 jazz. Dizzy is teamed with Sonny Rollins and Sonny Stitt, with Rollins just taking overall honours.

"**THE FURTHER ADVENTURES OF EL CHICO**" by Chico Hamilton (Impulse MIP1503). Romantic jazz at a Sedot. Great atmosphere and some fine solos from Clark Terry and Charlie Mariano among others.

"**ABSTRACTIONS**" by Lee Konitz (Atlantic 590020). A superb reissue set of the Lee Konitz-Warne Marsh' alternate duets of the mid-1950s. As fresh as ever.

"**STICK-UP**" by Bobby Hutcherson (Blue Note

BST84244). The most original of the post-Milt Jackson vibist "VOICES" by Stan Getz (Verve VLP9186). Restrained choir backings, directed by Claus Ogerman, back Getz at the peak of his inventive form.

"**LIVE, VOLUME 1**" by Jaki Byard (Transatlantic PR7419). A wide-ranging set from one of the most versatile and exciting pianists on the jazz scene.

BOB HOUSTON

"**AN EVENING WITH ORNETTE COLEMAN**" (Polydor International 623246/7). Two-LP set of Ornette's famous pirate concert at Croydon in 1965. Excellent examples of the Ornette-Tenzenoff-Moffett trio.

"**WITH LOVE FROM JAZZ**" by the Stan Tracey Quartet (Columbia SX6205). Pianist-composer Tracey consolidates his position as one of our finest musicians. Fine support from tenorist Bobby Wellins.

"**THE ALL-SEEING EYE**" by Wayne Shorter (Blue Note ST84219). The most improved jazzman in the modern field in a set which illustrates his prowess as soloist, arranger and composer.

"**LOFTY FAKE ANAGRAM**" by the Gary Burton Quartet (RCA Victor SF7923). The only example so far released in Britain of this unique combo, with Larry Coryell on guitar.

"**PUTTING IT TOGETHER**" by the Elvin Jones Trio (Blue Note BST84282). Drummer Jones, bassist Jimmy Garrison and tenorist Joe Farrell in a set which will delight those who dug the trio on Expo '68.

"**PHASE III**" by the Don Rendell-Jan Carr Quintet (Columbia SX6214). Further progress by the most intelligent, and often the most adventurous, of Britain's small combos.

"**BALLADS**" by the John Coltrane Quartet (World Record Club T760). Welcome re-issue of one of the late tenorist's finest albums. One of the great jazz records.

"**THE MILLION DOLLAR COLLECTION**" by John Dankworth (Fontana TL5445). One of the best big band albums of the year, brilliantly arranged with added bonus of excellent solos from some of our best young blunders.

"**VERY URGENT**" by the Chr's McGregor Group (Polydor 184137). Patchy, but very strong blowing from this unique South African combo.

"**THE WORLD WE KNOW**" by Stan Kenton (Capitol T2810). Kenton cooling down. No fireworks, just fine big band scores of standards and originals.

"**MAMA, TOO TIGHT**" by Archie Shepp (Impulse SLP1508). Shepp in rather less awesome form, but highly enjoyable.

"**CONQUISTADOR**" by Cecil Taylor (Blue Note). Another stunning set from pianist Taylor, perhaps even better than the memorable "Unit Structures."

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BOBDAWBARN

"**THE NEW TRISTANO**" by Lennie Tristano (Atlantic 590017). Solo piano from one of the most original voices in the history of jazz. Improvization of a tremendously high order.

PICK OF THE POPS FOR 1968

THE sheer volume of Pop albums released during the year faces the selective Christmas shopper with vast problems.

To give you the chance of remembering that LP you meant to buy as soon as you had the foot, the MM offers a re-cap on the best of the year's albums so far. First, have you got the LPs which the MM Pop Panel nominated as the Records Of The Month? "Paradise Lost" by the Herd (Fontana), Bob Dylan's "John Wesley Harding" (CBS), "The Move" (Regal Zonophone), George Fame's "The Third Face Of Fame" (CBS), "McGough And McGear" by two-thirds of the Scaffold (Parlophone), "Ozden's Nut Gone Celebrated Flake" by the Small Faces (Immediate), "A Long Time Comin'" by the Electric Flag (CBS), the Cream's "Wheels Of Fire" (Polydor), "Cheap Thrills" by Big Brother And The Holding Company (CBS), and "Stoned Soul Picnic" by the 5th Dimension.

SERIOUS

There were a number of other important albums for the serious student of pop, among them: "Forever Changes" by Love (Elektra), "Safe As Milk" by Captain Beefheart (Pye), the Doors' "Waiting For The Sun" (Elektra), The Nice's "Thoughts Of Emeril Davjack" and "Ars Longa Vita Brevis" (Immediate), Jefferson Airplane's "After Bathing At Baxter's" (RCA Victor), Simon and Garfunkel's "Bookends" (CBS), "Wee Tam And The Big Huge" by the Incredible String Band (Elektra), "Tyranosaurus Rex" (Regal Zonophone), Pink Floyd's "A Saucerful Of Secrets" (Columbia), "In Search Of The Lost Chord" by Moody Blues (Deram), The Mothers Of Invention's "We're Only In It For The Money" (MCN) and, perhaps the strangest LP of the year, "Child Is Father To The Man" by Blood, Sweat And Tears.

It's been a good year for the blues fans. Suggested listening includes: "Fleetwood

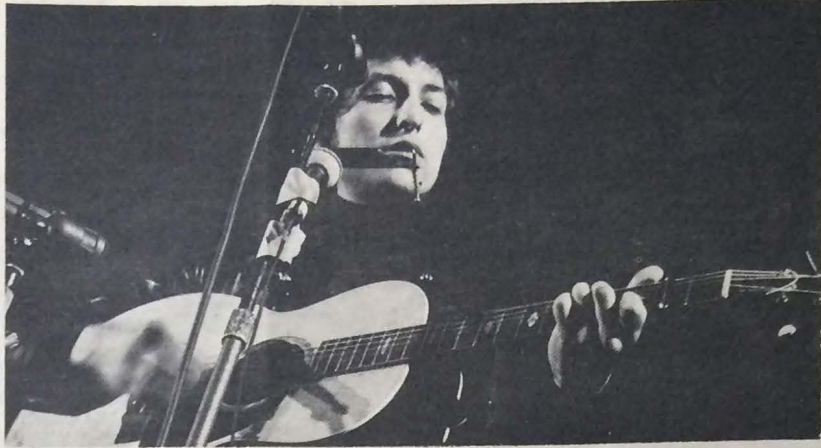
Mac" and "Mr Wonderful" by Peter Green's lads (Blue Horizon), Paul Butterfield's "The Resurrection Of Pigboy Crabshaw" (Elektra), "Canned Heat" (Liberty), Jethro Tull's "This Was" (Island), Alexis Korner's "A New Generation Of Blues" (Liberty), Chicken Shack's "40 Blue Fingers" (Blue Horizon), Savoy Brown's "Getting To The Point" (Decca), Aynsley Dunbar Retaliation" (Decca), "Blues Anytime" (Immediate) and "Blues Like A Shower Of Rain" — two fine anthologies of British blues artists — "Undead" by Ten Years After "Blues Helping" by Love Sculpture (Parlophone) and two fine John Mayall albums, "Diary Of A Band" and "Bare Wires" (Decca).

If it's R&B or Soul you are after, ask for "Soul On The Rocks" by the Isley Brothers (Tama Motown), "The Best Of Wilson Pickett" (Atlantic),

Sam and Dave's "Soul Men" (Stax), Ray Charles' "Yes Indeed" (Atlantic), the five volumes of the "History Of Rhythm And Blues" (Atlantic), the underrated Etta James' "Tell Mama" (Chess), Chuck Berry's "Live At The Fillmore Auditorium" (Mercury), the great Fats Domino's "Million Sellers" (Liberty), "Otis Redding In Europe" (Stax), Aretha Franklin's "Take A Look At Aretha Franklin" (CBS) or "Aretha Now" (Atlantic), or the best of the year's soul compendiums, "Sweet Soul Sounds" (Stateside).

CHOICE

If you go for solo singers there is the widest choice of all. How about Donovan's "Donovan In Concert" (Pye), the bargain price "What's Bin Did And What's Bin Hid"



BOB DYLAN: 'John Wesley Harding' recently Record of the Month.

(Marble Arch) or his double album "A Gift From A Flower To A Garden" (Pye). Then there was Tom Jones' "Delilah" (Decca), Engelbert Humperdinck's "A Man Without Love" (Decca), Nancy Wilson's magnificent "Easy" (Capitol), "The Beautiful Ballads" by Nat King Cole (Capitol), Nancy Sinatra's "Movin' With Nancy" (Reprise), the MM Pollwinning "Scott 2" by Scott Walker, Tony Bennett's "For Once In My Life" (CBS), Cilla Black's "She's Got" (Parlophone), Matt Monro with "The Late Late Show" (Capitol), P. J. Proby's excellent "Believe It Or Not" (Liberty), Bobby Goldsboro's "Honey" (United Artists), Cleo Laine's "All About Me" (Fontana), the nice "Dave Berry '68" (Decca), "Old Golden Throat" and the "Fulson Prison" album from Johnny Cash (CBS), "Hickory Holler Revisited" by O. C. Smith, Cliff Richard's "Two A Penny" (Columbia), Jose Feliciano's "Feliciano" (RCA Victor), Barbra Streisand's "A Christmas Album" (CBS), Des O'Connor's "I Pretend" (Columbia), "The Best Of Peggy Lee" (Capitol), "Mel Torme Swings" (VSP Verve), Orny O'Connor's "An International Affair" (Rim), P. P. Arnold's "Kafant" (Immediate), Don Partridge's new Columbia set, newcomer Cecil McCartney's "OM" (Columbia) and the three volumes of "The Essential Frank Sinatra" (CBS).

Among the most promising album debuts of the year were: the Web's "Fully Interlocking" (Deram), "July" (Major Minor), "Idle Race" (Liberty) and Family's "Music In A Dolls House" (Reprise). That leaves the groups. We take it you have Jimi Hendrix's "Smash Hits" and "Electric Ladyland" (Track), "Hollies Greatest Hits" (Parlophone), "Direct Hits" by the Who and either "Idea", "Rare, Precious And Beautiful" or "Idea" (Polydor) all by the Bee Gees.

You probably also need: "The Crazy World of Arthur Brown" (Track), "Association" (Warner Bros), Status Quo's "Picturesque Matchstickable Messages" (Pye),



JOHN MAYALL



DONOVAN



SCOTT WALKER



TOM JONES



JEFF BECK

"Tremeloes" (CBS), Beach Boys' "Wild Honey" and "Friends" (Capitol), Diana Ross and the Supremes with "Live At The Talk Of The Town" (Tama Motown), Lovin' Spoonful's "Everything Playing" (Kama Sutra), "Round Amen Corner" (Deram), "Simon Says" by the 1910 Fruitgum Co. (Pye), Spencer Davis' "With Their New Faces On" (United Artists), the Box Tops' excellent "Cry Like A Baby" (Bell), "The Great Conspiracy" by the Peanut Butter Puckett and the Union Gap (CBS), the Easy Beats' fine "Vigil" (United Artists), "Scaffold" (Parlophone), Manfred Mann's "Mighty Garvey" (Fontana), "Elmer Gantry's Velvet Opera" (Direction), "Election" (Elektra), the Seekers' with "Greatest Hits" and "Live At The Talk Of The Town" (Columbia), the excellent "Traffic" (Island), Jeff Beck's "Truth" (Columbia) and Herman's Hermits' "Mrs Brown You've Got A lovely Daughter" (Columbia).

Every one worth buying — and if Santa Claus leaves around £1,852,346 2s. 8½d. in your stocking you should be able to get the lot

melody maker christmas gift special



A record case you can put your sandwiches in

LOOKING for some Christmas gifts to give a music-minded friend? Then how about some record cases?

EMI do a nifty line that has been a particular favourite with record critics who haul their review copies to and from the office. Called the Record Executive case, it comes in various colours and has a zip fastener on three sides. It holds 25 12in. LPs and also doubles admirably as an overnight bag. You can even put your sandwiches in it. Cost? 41s. 3d. A better quality, called the Director's case, is in simulated pigskin and costs 46s. 10d.

There are also the hard cover record cases marketed by HMV. One for 25 12in. LPs in crocodile finish (colours: brown, black or red) costs 42s. The ordinary PVC variety in tan, red, white, blue or green, costs 37s. 6d. Same model, holding 50 albums in the same variety of colours costs 50s. Crocodile finish in the same colour range is 55s.

Or how about some record racks? HMV do their Golden Rack holding 50 LPs for 17s. 6d. The De Luxe model holds 100 and costs 31s. Model 90 takes 100 singles and costs 15s. A mini-rack takes 24 singles and costs 7s. 3d. Or the Popular model holds 40 LPs and costs 12s. 6d.

Larga of High Holborn, London, W.1 offer a neat rack called the Paddock tidy. They say: "After years of development we offer you a scientific and technological breakthrough which is re-writing the history of record storage."

This ingenious rack consists of wooden uprights on spring-loaded rods. As the records are inserted, the panels automatically adjust to hold the upright. The Paddock may therefore hold

either one or 100 records. 12in. LP racks holding 100 records cost £2 18s. 6d. There are also similar racks to hold EPs, or a mixture of both.

There are a host of accessories ideal for the hi-fi enthusiast who likes to keep his records in mint condition. Cecil E. Watts Ltd., of Darby House, Sunbury on Thames, Middlesex, offer their New Hi-Fi Parastat record maintenance and stylus cleaning kit. This is designed for records or records played with extra lightweight pick-ups. There's the Hi-Fi Parastat Brush for cleaning the record grooves, and the new Watts Stylus Cleaner. Outfit costs 43s. 7d. including P.T.

There's also the much-used Watts Dust Bug automatic record cleaner. This is easily fitted to any transcription type turntable and removes static and dust while the record is playing. These, of course, are major enemies to good clean reproduction. Cost: £1 2s. 9d. including P.T.

Record folders which keep your discs fresh in polythene envelopes are also available. One holding 34 LPs cost 28s; the 7in. variety, holding 45s, costs 17s. 6d. These folders resemble a book and are ideal for the tidy teenyboppers.

Gamages, of Holborn, London, E.C.1. are famous for their range of modestly-priced transistor radios. An Alpha battery model costs £11 6s. 6d. (medium and long wave).

Or if you're in a poor reception area there are VHF interference-free models. Good value for £7 19s. 6d. is the 10 transistor Cosmonaut.

Or you can get the two-waveband 3 transistor "Fantasy" model for a little as 79s. 6d.

THE FORTUNES
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LP2239
Produced by Michael D'abo

SPENCER DAVIS GROUP
Short Change
LP2226

Cigarettes and whiskey (and probably wild women) all up in price. Still great value on the U.A. label.



melody maker christmas gift special



The young Frank Sinatra and Buddy Rick talk with booker Sonny Werblin. George Simon's new book, *The Big Bands* (re-viewed below) is full of nostalgic pictures like this.

THE BIG BANDS by George T. Simon (Collier-Macmillan Ltd, 55s).

THE sound of a big, meaty swing band is something that never fails, and certainly not on the senses of American journalist George Simon. He has written a book about the whole big-band fashion, and it is a chronicle which students, journalists and researchers will need to put on their shelves alongside Feather, Hodeir, Schuller, Finkelstein et al.

Broad

It is not, and I stress this at once, reading for people interested in the experimental and the profound. It is not concerned only with jazz, no matter how broad the interpretation of the word, and it

Swing Era revisited

is not the sort of reading to keep you awake at night. Simon deals with the situation as was, from Dizzy Gillespie to Mickey-Mouse bands, and his chapters on the Violin-Playing Leaders or the Veterans (Gus Arnheim to Anson Weeks) have as much interest as his pieces on Basie, Bergan, Duke or Lunceford. The book must represent some kind of milestone. It tells the stories — briefly and factually for the most part — of 400 big bands, and in doing so effectively covers the history of swing music.

Report

It doesn't cover the big band field quite comprehensively because the author set himself definite limits. "This is," he writes in the preface, "a report of the big bands during their greatest years — from 1935 through 1946."

Bands which came up since then, for the first time, are not in the book therefore. And so important a band as King Oliver's is left out, because his career was ended before '35. Even so, he rates a reference on page 441 in a piece about Chick Webb. Sam Wooding doesn't get a mention, though.

In spite of a few inconsistencies (Maynard Ferguson creeps into the Horn-Playing Leaders section, though it doesn't say what he was do-

ing before coming to the USA in '48, and he isn't included in the index), the Simon method works well. He charts a course through the era of the big band with an expertise based on his years with *Metronome* magazine, which he joined early in '35 at about the time the swing thing was getting under way.

The first part of the book, *The Big Bands* — Then, sets the scene of the days when there were so many bands at work that *Metronome's* readers voted for three hundred of them. Not all swing bands, of course. There were three divisions — Swing, Sweet and Favourite Of All — but the bands totalled almost three hundred each year from '37 to '40. And, Simon says, those were the ones readers liked most of all. There were hundreds more unplaced.

Copes

The rest of the book copes with *Inside The Big Bands*, The Horn-Playing Leaders, Reed-Playing Leaders, Piano-Players, Singing Leaders and so on. It is a work for dipping in, rather than protracted reading, but it is detailed and factual — if expert readers remember that Simon is inclined to rely on the dates of *Metronome* publication rather than the actual happenings. If I were a critic I'd

reckon 55s a fair price for 500 pages of such educative material for the errant nephew — MAX JONES.

GUITAR by Dan Morgan (Howard Baker, 21s).

HARDBACKED tutor that takes the non-player through all the steps to becoming a proficient reading player. Morgan covers types of guitar and tips on what to look for in buying one, tuning and pitch, strings and plectrums, and other aspects such as use of a tape recorder, bass guitar, jazz guitar, finger-style playing and electric guitar. Plenty of illustrations, diagrams, notation and tabulation plus easy reading text makes this one of the better comprehensive tutors on the market. — TONY WILSON

100 Folk Songs And New Songs compiled by Alasdair Clayre (Wolfe Publishing Limited, 9s 6d).

ANOTHER anthology of songs, with guitar chords, from Britain and America. Plenty of new material mixed with more familiar and previously published things, from both traditional and contemporary sources. — TONY WILSON

Barry Ryan: I'd choose the new Beatles double album. Mainly because I'm not all that knocked out by it. It's hard to understand what they're trying to get at. It needs a good few listenings to sort out. Some of the vocals and sounds are very good, but some of the songs don't add up to much. I'm trying to work it all out.

Arthur Brown: I'd choose "Miss Flamenco," an album of an incredible piece. There's a choir, some Flamenco guitar, and solo voice. It's like a symphony. There's a lot of feeling in it. It's my favourite at present. It's on Philips 451262P.

Tony Hicks (of the Hollies): "Music From The Big Pink" — an album by Bob Dylan's backing group, The Band.

All I want for Christmas

WHICH LP WOULD THE STARS LIKE FOR A YULETIDE PRESENT?

AT Christmas parties will be flowing, smokes going up in flames (no matter about those health warnings), and records will be grooving. Everyone has a favourite LP (one whose grooves are beginning to wear paper thin. So what sort of records will the stars be playing this Christmas?).



FREEMAN

In fact, we put the question to them individually. If you had to choose one album out of your collection, which would it be? A tough problem. But after a moment's thought, they all came up with an answer. Some of them are surprising. Here's their verdict — Joe Cocker: I always come back to an album by Ray Charles called "Yes Indeed." I think I bought it in about 1957. It was the first by Ray I ever got and I still keep playing it. I still think it's great.

Cilla Black: Beatles' "Sergeant Pepper." LP. Because at the time it came out it represented a great breakthrough in pop music. And whenever I play it it reminds me of people and places I met and went to last year. So I go all nostalgic over this album.

Usually, you get a couple of dodgy tracks on an LP, but all these are good. They all have something about them. Proof is that they're all being covered as singles — by the Tremeloes, and I think Joe Cocker is doing one — "I Shall Be Released" on our Dylan album early in the New Year.

A'an Freeman: The album that really stimulates me is the LP of Otto Klemperer playing Wagner. It's all heavy stuff, but I like it because it's so full of mood. It's depressing, then exhilarating. Funny enough, the groups over the last year and a half have had a slight touch of Wagner about them. There's been a Wagnerian ring about them without being strictly Wagner, of course. It's their changes of mood that remind me of Wagner.

Pete Brady: The new Beatles album.

Guitar by Dan Morgan (Howard Baker, 21s).

HARDBACKED tutor that takes the non-player through all the steps to becoming a proficient reading player. Morgan covers types of guitar and tips on what to look for in buying one, tuning and pitch, strings and plectrums, and other aspects such as use of a tape recorder, bass guitar, jazz guitar, finger-style playing and electric guitar. Plenty of illustrations, diagrams, notation and tabulation plus easy reading text makes this one of the better comprehensive tutors on the market. — TONY WILSON

100 Folk Songs And New Songs compiled by Alasdair Clayre (Wolfe Publishing Limited, 9s 6d).

ANOTHER anthology of songs, with guitar chords, from Britain and America. Plenty of new material mixed with more familiar and previously published things, from both traditional and contemporary sources. — TONY WILSON

Barry Ryan: I'd choose the new Beatles double album. Mainly because I'm not all that knocked out by it. It's hard to understand what they're trying to get at. It needs a good few listenings to sort out. Some of the vocals and sounds are very good, but some of the songs don't add up to much. I'm trying to work it all out.

Arthur Brown: I'd choose "Miss Flamenco," an album of an incredible piece. There's a choir, some Flamenco guitar, and solo voice. It's like a symphony. There's a lot of feeling in it. It's my favourite at present. It's on Philips 451262P.

Tony Hicks (of the Hollies): "Music From The Big Pink" — an album by Bob Dylan's backing group, The Band.

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...and a year's best book buys

THIS has not been an outstanding year for books, but there had been a number that are well worth using up the Christmas tokens to obtain.

Though aimed at a rather specialist audience, Paul Oliver's *Screening The Blues* (Cassell and Co, 42s) must be one of the most important. It is as scholarly as all Oliver's writings and an important addition to the meagre blues bibliography. For jazz fans, Whitney Balliett's *Such Sweet Thunder* (Macdonald, 35s) is an entertaining collection of articles, criticisms and reports from the New Yorker. Cliff Richard committed himself to print this year with a paperback, *The Way I See It* (Hodder and Stoughton, 3s 6d) in which he projected the Christian message on almost every page. For the advanced musician with the money to spare, there was *Jazz Composition And Orchestration* by William Russo (University Press of

Chicago, £10 2s). Graham Collier was not too happy about Russo's methods when reviewing the book for the MM, but it contains much meat for the musically literate.

I Paid My Dues — Good Time, No Bread" is the story of Babs Gonzales told in the singer's own, highly-coloured language (available from Mark Gardner, c/o Faversham News, 23 Court Street, Faversham, Kent, at 10s).

Square One by Robin Square (W. H. Allen, 25s) is one of the better novels about a pop group although written in a lightweight, often flippant, style. No folk or blues guitarist should be without Stefan Grossman's *The County Blues Guitar* (Southern Music, 31s 6d) which manages to be entertaining as well as highly instructive. Folkies have had a better year than jazz or pop readers. In *Look Here* — Songs (Harmony Music, 10s 6d), Leon Rosselson presented a comprehensive collection of

his songs. *The Singing Irish*, edited by Dominic Behan (Scott Solomon Productions, Southern Music, 12s 6d) is a survey of the Irish folk song, old and new.

Peter Smith's Faith, Folk And Charity (Galliard, 7s 6d) covered religious and secular material including songs from such writers as Phil Ochs, Sydney Carter, Bert Jansch and Pete Seeger. Contemporary songs and ballads were dealt with in *New English Broadides* (Oak Publications, Southern Music, 12s 6d) compiled by Eric Winter and Nathan Joseph with the usual good Oak production using woodcuts, engravings and photographs.

Folk Songs Of The South by John Harrington Cox (Dover-Constable, 25s 6d) is a quality paperback anthology of folksongs and ballads collected in the Southern States of America at the turn of the century. Detailed notes, sources and anecdotes in addition to 185 songs made this one of the best books of the year in its area.

TONY WILSON PICKS A DOZEN FOLK ALBUMS WITH PRESENTS IN MIND

YOUNG TRADITION: "Galleries" (Transatlantic TRA 172).

A medieval feel about this album throughout, much in keeping with the YT's distinctive harmony style aided by some instruments and music from the period. One of their best yet.

JOHN RENBOURN: "Sir John A Lot Of Merrie Englands Musyk And Ye Greene Knyghte" (Transatlantic TRA 167).

Great guitar work from John on this album. He covers a lot of ground—classical, jazz and blues. His best album to date with all the right ingredients of musicianship and variety.

STEFAN GROSSMAN: "Aunt Molly's Murray Farm" (Fontana TL5463).

Stefan demonstrates his grasp of a wide range of techniques but avoids sounding like a straight copy of people such as Gary Davis and Skip James. There are some interesting original things too.

THE JOHNSTONS: (Transatlantic TRA 169).

One of the best of the Irish folk groups with traditional and contemporary songs. Good harmony singing is the keystone and the Johnstons build on that.

ARLO GUTHRIE: "Alice's Restaurant" (Reprise R-6267).

First album from Arlo, son of Woody, and notable for the now legendary title



STEFAN GROSSMAN



ARLO GUTHRIE

track, a 20-minute anti-war monologue that is one of the most amusing and clever things put on record for a long time.

THE DUBLINERS: "At It Again" (Major Minor MMLP34).

Another excellent Dubliners album with plenty of good singing and playing from the hirsute five. Songs are traditional and contemporary, although this album has a more serious air

about it than previous issues.

SWEENEY'S Men (Transatlantic TRA 170).

British and American songs and tunes from the original three Sweeney's Men. Effective singing and good instrumental accompaniment make this very listenable.

EWAN MacCOLL: "The Wanton Muse" (Argo DA85).

An exploration of songs

dealing with the delights of sex. Bawdy, erotic but never dirty.

SPINNERS: "Ten Of The Best" (Fontana SFXL 51).

The emphasis is, as always, on entertainment when the Spinners sing. At 13s 11d this is easily good value for money with ten songs in the familiar style of this Liverpool-based group.

PENTANGLE: "Sweet Child" (Transatlantic TRA 178).

Brilliant second album from the Pentangle with a double-record package, one recorded in concert, the other in a studio. The group at its best both as ensemble and as individuals.

DOC WATSON: "Home Again" (Fontana STFL 6083).

Brilliant flat-picking and finger-style guitar backs up and embellishes Doc's mellow singing of ballads and songs and is spotlighted with a couple of instrumental tracks. One of the last of the genuine country singers at his best in the traditional mould.

VARIOUS PERFORMERS: "Folksongs Of Britain Vol. 1" (Topic 12T157).

First in the long-awaited re-issue of the American Caedmon label series of field recordings. Among the fine traditional singers heard are Jimmy McBeath, Jeanie Robertson, the Copper Brothers, the McPeakes and Seamus Ennis.

They all sing about courtship in all its aspects.

EWAN MacCOLL AND PEGGY SEEGER: "The Long Harvest" (Argo DA 66-75).

A ten-album set in which British and American ballads are compared. One of the most important revival recording projects in recent years. Although valuable as a set, each album stands on its own merits.

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VALERIE WILMER TALKS TO HORACE SILVER'S TRUMPETERS, PAST AND PRESENT

Randy, big noise in Silver's soul brother combo

HORACE HAS done it again! With the same unerring judgment and skill for recognising burgeoning potential that introduced talents such as Blue Mitchell, Junior Cook, Woody Shaw, Joe Henderson and Roger Humphries to the jazz world at large, Horace Silver has come up with another fuse-blowing combo. Night after night, Randy Brecker and Benny Maupin have been ripping through Silver's action-packed sets at the Ronnie Scott Club, con-

stantly spurred on by one of the cooking-est rhythm sections ever to be let out of America. "Phew!" exclaimed Brecker after one particularly hectic set, "that rhythm section really makes you work hard! It's very exciting and they really push you the whole time." Trumpeter Brecker came as quite a surprise to jazz fanatics unused to seeing a white face on the stand with such an essentially soul-brother combo. Still only 22 yet surprisingly

Tolliver — ignoring the freedom bandwagon

AT A TIME when the 27-year-old saxophonist Pharoah Sanders can cite John Coltrane, Eric Dolphy and Ornette Coleman as his earliest idols, it stands to reason that nine out of ten of his contemporaries would prefer walking the paths of freedom to taking a more conventional route. Yet trumpeter Charles Tolliver, at 26 already a veteran of combos led by Max Roach, Jackie McLean, Horace Silver, Sonny Rollins, Hank Mobley and Booker Ervin, takes a somewhat more conservative view of the jazz scene today.

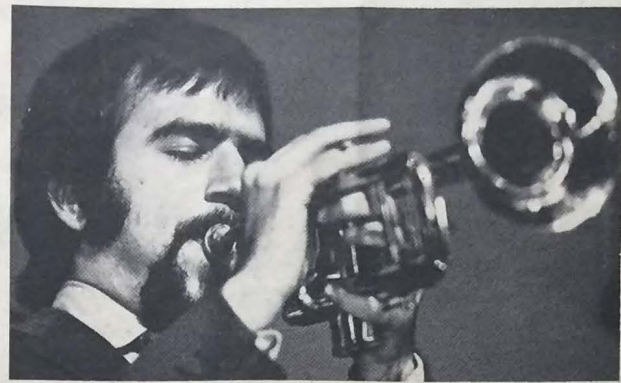
with a leader who could hardly be described as a reactionary stylist, Tolliver's first contacts in the world of professional jazz were, in fact, made with men like McLean who are now at the forefront of the freedom movement. "There was a period of time when I was around a lot of the avant gardists," the trumpeter recalled. "I lived downtown on the east side and had lots of opportunities to join those ranks. "But young as I was, I had come through a period of listening to music uptown, sneaking in and out of clubs like Count Basie's when I wasn't old enough to get in, and I was trying to learn how to play that way first, to become proficient on the horn. But being around the avant gardists, their attitude is, 'oh man, we don't need to learn that, it's past. That's old stuff, man.' It's actually amazing that I didn't go all the way in there although I did incorporate a lot of their stuff into my playing. It's a natural thing to me to play that way now, but it has to swing. "That was the greatest thing about John Coltrane and his group. He probably had the most complex group that there ever was, harmonically, yet still they swung—up until the time he decided to do something altogether different. But I was around all the avant gardists who are prominent today and didn't join their ranks because I felt that I had to learn the basics of the music that I'm in before I could go on and play 'outside."

TREND

"I feel that most of the younger guys are involved in the avant garde because it's the only way they can get exposed," he stated with emphasis. "The trend is to play the new way harmonically and rhythmically, and if you stay with the old way it's actually becoming harder to get out there." Tolliver, who is currently chancing his arm and worthy horn in Europe, is a man of trenchant views when it comes to musicians who skip the jazz basics. He feels that the rush to play on the freedom changes stems from the continual urge to jump on the bandwagon on the part of the musicians who are further encouraged by the record companies dangling juicy tibbits in front of them—"Although it's not as easy as it was to get a record date."

GOALS

"I've sort of forfeited my avant garde ranking, so I speak, and as a consequence, Charles Tolliver need have no regrets about learning to play in the conventional manner. Already he has the respect of the critical fraternity and gradually he is making his mark in Europe, too. Danish Radio recently showcased one of his compositions and next month he goes into the Chat Qui Peche in Paris for three weeks. The trumpeter feels that so far, he has achieved most of his goals, too. "When I set out to be a professional musician, I said I was going to learn the right way—whatever that is," he commented. "I said that I was going to learn all that I could so that I could help to perpetuate this music of mine. I don't see how any modern American player can leave a legacy without going through that which was established before he came along and that's what I'm trying to do."



RANDY BRECKER: grew up in the bebop era

mature for his age, Brecker has first-hand knowledge of most jazz styles and of rock music. This in spite of the fact that Silver's combo is the first "name" jazz group he has worked with on a long-term basis. Brecker's previous "name" experience has been limited to working with the "occasional" New York big bands led by Clark Terry, Joe Henderson, Frank Foster, Thad Jones and Duke Pearson, and with the noted rock group, Blood Sweat and Tears. "Of the latter spell, he says: "I heard a lot of good music while I was with them, music that I probably wouldn't have heard if I'd been in the jazz world. We did some pretty groovy things together, but still jazz is first for me."

Nevertheless, the Philadelphia-horn trumpeter belongs to a generation that embraces advanced rock with jazz. Consequently he has few of the prejudices of earlier generations where popular music is concerned. "Young jazz musicians have grown up with both kinds of music," Brecker explained. "There really are a lot of young jazz musicians playing in rock bands and that's fine. I'd much rather do that and have the chance to express myself—even if it's only on a couple of tunes a night—than play in a show or a hotel band. That kind of scene is tough when you want to play."

He feels that the reason for this breaking down of the barriers is that rock has improved musically on the one hand, and that there is actually so much to be heard of it on the other.

Brecker feels that most of today's young musicians tend to be too philosophical in their attitudes to the commercial side of music, at the same time admitting that he is no less an offender in this respect. "It's hard to reconcile the philosophical side of music with playing gigs," he smiled. "Most musicians like to play for themselves, I guess, and that's something that's really hurt the scene. "However, it's difficult to escape that kind of thinking now that music has become more serious and passed over the 'just for entertainment' stage.

BETTER

"It's not so much a question of identifying with your own age group as much as choosing what you actually want to do," he commented. "And I think that the taste of the young has gotten better, too, not to mention the musicianship in rock groups. "With Blood, Sweat and Tears, the majority of the guys were jazz musicians and two, in fact, went to Juilliard." Brecker has been a professional musician since the age of 17. He replaced Charles Tolliver with Silver six months ago, but didn't believe that the job was actually his until he was warming up his trumpet for his first gig with the pianist. "I was very surprised when Horace called me to the audition," he recalled. "I don't think he'd ever heard me but people told him about me and I guess he was curious. "Anyway, he kept on calling me to sub for Charles who was also working with Max Roach at the time but I wondered because it had been so long since I'd actually played."

But as time has shown, his fears were groundless. Silver is reported to be well-pleased with his bearded young sub who manages to curb his inclinations to play free jazz while working with the tightly-swinging Silver unit. "It doesn't really sound right if you go too far out with a group like this," Brecker explained. "I like to play free but it just doesn't

DICK SUDHALTER

BY JOHN ROBERTS

AMERICAN jazzman Dick Sudhalter, he of the Bix-style cornet and machine-gun chatter, was still talking flat out recently as he packed his bags for Yugoslavia. Dick, a 30-year-old journalist, has been posted to Belgrade. His exit after two years here means the end of the Anglo-American All-Stars. And not only Dick will mourn their break-up. For they have blown a fresh breeze through the British—for want of a better word—trad scene. Rare, indeed, is it to find a horn man who combines Bix's tone and technique—and who still manages to make the music sound new and bright as a psychedelic light.

Departure of the fastest talker in town



SUDHALTER

Most of the credit for the All-Stars' success, round clubs in London and the Home Counties, must be put down to Sudhalter's fanaticism for musical perfection. But he prefers to praise what he calls the fertility of the British scene. He said: "I've worked in America and all over Europe, but I've never found such a healthy musical environment as here in Britain. "Where else could you ring up three guys and say, 'Let's have a blow' and get an immediate 'yes'—without everybody demanding to know how much it paid? Certainly you wouldn't find such enthusiasm in the States." I managed to jump in during a rare pause for breath and divert the subject back to the All-Stars. We have Al Sudhalter, Dick's alto-blowing father from Boston, to thank for their creation. He arranged to meet Dick in London when he arrived here from Germany. John R. T. Davies got to hear of it and arranged a jam session. Dick found that American pianist Henry Francis, an old friend, was also in London, working in a doctorate in physics. After one

blow together the All-Stars were born. Said Dick: "I hope that if we achieved nothing else, we at least made a stylistic impact here with the Bixian approach. I certainly enjoyed the attempt." Enjoyed? What about Sudhalter's famed short temper on stand? "One of my weaknesses is a kind of intolerance," he said. "If musicians won't listen to advice I've been known to rival Ruby Braff when I get short. "After all, music is a matter of skill and art. I can't suffer continual mistakes. You wouldn't expect to go along to a Royal Philharmonic concert and find the first violin playing bum notes. "If I don't have the right changes behind me in a rhythm section I can't get going. This style relies on perfect changes. It's an exacting music, and has to be played precisely."

Such opportune times occur on the infrequent occasions that Brecker gets together with his own "soul-brothers," people like guitarist Larry Coryell and drummer Bobby Moses. "I dig playing with them because they dig playing in many different ways," he said. "We just get into every kind of bag imaginable." Such versatility is the keynote of the trumpeter's own musical philosophy: "Playing in a lot of different ways is the only way I'm happy. It's slightly limited being with Horace, I suppose, but then it would be that way with any group. But I don't think I'd be happy just playing with a free band."

FUSIONS

"There has to be some sort of middle ground but finding that is an individual thing. You have to reconcile yourself to the fact that you are playing to people." Brecker himself seems to enjoy playing to the audience and giving them some of the happiness and enthusiasm for life that he himself obviously derives from the music. He feels that a lot remains to be done in the much-touted, little-promoted field of rock-jazz fusions.

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MAILBAG

THANK YOU for the Blues Scene '68. After Saturday night, the whole idea of presenting blues in concert must have gained more significance than would have seemed possible. The atmosphere at the Royal Festival Hall was totally unique — the suffused excitement created by the music proved itself because people had to sit there and hear it going through them. We weren't deafened — we could listen, think and feel it without the cover of smoke, and turned up amplifiers. It all worked superbly. I, for one, am looking forward to Blues Scene '69 — **CLIVE FLOOD**, Felling, London, W.5.

● **LP WINNER**

THANK YOU for a brief display of the real blues from Champion Jack Dupree and Muddy Waters' Blues Band at the MM's Blues Scene '68 concert. Unfortunately most of the time was taken up by a couple of white beat groups playing so-called "progressive blues". This seemed to consist mainly of some 200 watt plus of crude, uncompromising beat. Finally we heard Muddy Waters and his band play some superb blues which really showed up the rubbish featured earlier in the concert. Muddy showed that a simple beat can be subtle and that solos can be imaginative. Furthermore, we were able to hear it clearly at a reasonable sound level. — **M. B. MITCHELL**, Carlisle Place, London, S.W.1.

ALTHOUGH Muddy Waters was good, Mick Taylor's brilliant guitar was the greatest thing I've ever heard and

Congratulations, Blues Scene '68 worked superbly

he easily made the Blues Scene '68, — **KIM ROLLIAT**, Harrow, Middlesex.

I AM disgusted by John Mayall's remarks concerning the Taste (MM 16.11.68). I am sure that anyone who has seen the Taste will agree that Rory Gallagher is one of the best five guitarists in the country. The feeling he puts into his work has to be seen to be fully appreciated.

It is time that Mr. Mayall realised he is no longer No. 1 attraction. That he has gone stagnant and that his place is being taken by groups like the Taste and Jethro Tull. — **M. R. DANGERFIELD**, Willenhall, Staffs.

SO JOHN Mayall thinks that the Taste are a poor group (MM 16.11.68)? Rory Gallagher, the guitarist-vocalist of the Taste has more feeling for the blues than Mayall will ever have and more talent as well. — **JOHN WALDEN**, Woolwich.

COULD THERE not be an end to the petty and

mindless correspondence typified by G. Festa and S. Heath (Mailbag 16.11.68)? Their bigoted hero worship is unnecessary, boring and annoying.

Both Hendrix and Clapton are virtuosi of the guitar and although they appeal to different types, people should listen and try to appreciate their work rather than waste time wrangling over their excellence. An end to this type of blind devotion and a greater degree of tolerance must surely lead to a greater increase in musical appreciation and can only be for the good of music as a whole. — **ALAN REES**, Bristol.

● **LP WINNER**

THANK YOU Eileen Mills (Mailbag 16.11.68) for hitting back at over 18-year-olds who think that all kids under 18 who wear fashionable clothes are teenyboppers.

We are 14 (supposed to be the age at which kids reach the heights of "teenybopperism"). We wear quite fashionable clothes and we are absolutely fed up to the teeth with

people who think we like this "La-la-la" rubbish which is being put out by the Teemoles, the Herd, Vanity Fare, Dave Dee etc.

When we listen to music, we want to hear it from Fleetwood Mac, John Mayall, the Cream, Jimi Hendrix, Jethro Tull. So please tell all these so-called "ravers" to stop knocking us young kids who, just because of our looks and age, ought to be teenyboppers. — **PETE LEAROYD AND NIGEL MOORE**, Leeds, Yorks.

MR WIDDY (Mailbag 9.11.68) says he is "particularly distressed" by today's music scene. I am also distressed — at his cold, warped ideas on the subject. The very idea that feelings cannot be conveyed and felt through the medium of music is nonsense. One only has to listen to Aretha Franklin, Dionne Warwick and John Mayall to understand just how near to the soul and feeling it is possible to reach in music.

As for his sceptical view of deep, inner reaching music, surely any record of the Beatles in the last two years cancels this out, as here are genuine, progressive, sincere lyrics with strong melodies supplementing them, combining to give imaginative, "thought provoking" tunes. — **PHILIP POPE**, Chertsey, Surrey.

SURELY IT is obvious to everyone why "Road To Cairo" is not being given more radio and TV plugs — it's the biggest load of rubbish yet produced by Jools. Thank God we still have the Trinity to inject some life into their performances. — **BRYAN JONES**, East Molesey, Surrey.

I JUST can't see how you LP reviewers could possibly think of "Renaissance" by the Vanilla Fudge as being "tedious." I have had a copy for about a month which I bought in Geneva and to me and several other people know, it is the best LP I've heard this year. — **ED NEWSOM**, Bristol.

I CAME across Barry Ryan's review of two tracks from the "Alan Bown" LP in Blind Date, which he thought were rubbish. I have to disagree with Mr. Ryan strongly as the "Alan Bown" LP in Blind and most entertaining groups in the country. They play excellent music. I think Mr. Ryan should listen to his own voice occasionally before criticising talented Jess Roden. — **ROGER BRERETON**, Twickenham, Middx.

I WAS interested to read Eric Wintner's review of Yours Nightly (MM 16.11.68). He says that he would be interested in seeing the reaction of folk club audiences to this sort of music.

In fact the Liverpool Scene band appeared at Leeds folk club a few weeks ago and the audience were surprisingly enthusiastic over their performance. — **PETER BARRAN**, Leeds.

D. NOYCE (Mailbag 9/11/68) obviously has neither the incredibility nor the Fugs' LPs or he would have known that both "Hangman's Beautiful Daughter" and "Tenderness Junction" have pull-out sleeve notes. The Incredibles' was particularly informative with words of each and every song on the LP. — **BRUCE R. FINDLAY**, Falkirk.



DON'T KNOCK MUDDY, HE'S ONE OF BLUES' TRUE ARTISTS

AN OPEN letter to all those young "blues" musicians at the Marquee on November 12 who were boldly sniggering in corners that they could play Muddy Waters off the stage: If you possessed one thousandth of the majestic presence of this man Morganfield one just might give serious consideration to your worth as artists, and the so-called blues revival you are creating here, despite psychedelic trappings and guitar clichés pinched direct from Messrs Clapton and Green — **LONG JOHN BALDRY**, London, W.1.

Let's hear something new from Arthur Brown

ISN'T IT about time that Arthur Brown stopped being the God of Hellfire and moved into something new or at least wrote some new material? Ever since "Fire" hit the charts he seems to have forgotten his music completely and just relies on his act.

Now I hear that he is to release "Nightmare," from this first album as a follow-up to "Fire." Perhaps he hopes to keep his act going for six or seven months on the strength of this. If this is what happens when a good artist gets a hit record, may the Nice, Tyrannosaurus Rex and Pink Floyd never have a hit. — **MICK BEVERLEY**, Potters Bar, Herts.



BROWN: album track

way, invalidate their right to be called bluesmen? — **JOHN E. REYNOLDS**, Sheffield.

IN REPLY to Mr. T. Shap (Mailbag 16.11.68) I am a blues fan and do not regard myself as particularly "thick." I have also seen many blues groups and have yet to hear one shouting "Lordy, Lordy, yes." And believe it or not, some blues fans have actually heard of Dylan's early works and like them. Something else you might find equally unobjectionable blues did not originate with Mayall. If you want to listen to some true blues, try Robert Johnson. — **PAUL HAYNES**, Crickhowe, Breconshire.

An MM fan from Russia

I'M 17 years old, I read the Melody Maker and study in the II Class in secondary school. I'm interested in sport, in stamp collecting and in pop music. My favourites are Tom Jones, Donovan and Elvis Presley. Groups which I like are the Equals, Rolling Stones, Ohio Express and the Tremeloes. I collect pictures of groups and pop-singers, but in the Soviet Union we are not allowed records with pop music. Young Estonian people are interested in pops, too. There are some groups, too. Best groups are Optimistid (the Optimists), and Vinnalised (the Polar Lights). I'm very thankful when you will give my address to some young people who want to begin letter change with me! I hope that I'll receive a letter from England soon! — **MR HANNES NIRGI**, RAGAVERE ST 18A, RAKVERE, ESTONIA, USSR.

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RALPH McTELL

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DAVE TURNER

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FOCUS ON FOLK Keeping the jug band flag flying

JUG band music is perhaps the hardest of all folk music forms to categorise. It borrows from jazz, blues and folk and yet owes no allegiance to any of these. Jug, or spasm, bands had exponents in both rural and urban styles. And today a number of British bands are enjoying varying success on the folk scene.

Such bands as the Titanic, the Newport, the Panama Limited and the Jug Trust are carrying on the traditions of the Mound City Blue Throwers and Gus Cannon's Jug Stompers started in the late '20s and early '30s.

About two years ago there was a jug band competition held at a club in Twickenham and over the past few years a number of bands were formed and have broken up including the Jericho Jug Band, the Dedicated Men, the Levi Breakers and the Purple Gang who recorded a very good single, "Granny Takes A Trip," for Transatlantic's Big T label.

In the skiffle era too jug band music had its protagonist in Russel Quaye's City Ramblers and indeed skiffle itself was a sophisticated cousin of the style. A number of folk singers played with jug bands. Jimmy MacGregor was with the City Ramblers, as were Hilda Sims and Shirley Band. Johnny Joyce and Beverley were with the Levi Breakers and Duster Bennett, now making a name for himself among the blues aficionados, was a member of the Jericho while Ralph McTell is another ex-Levi Breaker. On his first album "Eight Frames A Second," Ralph uses a session jug band including the Amazing Henry on jug.

Some British bands tend to copy the old bands like Gus Cannon's, Will Shade's Memphis Jug Band and others. Some, like the Jug Trust, are taking the idiom and trying to move into their own thing within the framework of a jug band line-up. But all of them are based on the early groups, a great many of which emanated from the Memphis area.

The term "jug band" comes from the use of a jug, either of stone or metal, as a basis. A "rasberry" sound is blown into the jug which acts as a resonator. This creates a bass sound for the other instruments to build on. The rest of the instrumentation is optional although usually includes a guitar or two, banjo, mandolin, fiddle and other improvised instruments such as metal funnel fitted to a trombone mouthpiece, or a tea chest or bathtub bass, and sometimes a washboard or drums.

The music itself is a happy-go-lucky sort of sound and played well can often swing in its own way. It lends itself to all kinds of songs—30s-style numbers, blues lyrics, certain types of folk songs and anything the musicians take a fancy to.

Washboard bands, too, are the very close relations of jug bands. Such bands as the Washboard Rhythm Kings, Clarence Williams' Jug Band and the Washboard Serenaders enjoyed eminence in the '30s and their records were, and still are, keenly collected. Even today one band that is working regularly is Spencer's Washboard Kings.

Skiffle, too, had the washboard as a prominent instrument. Chris Barber and Ken Colyer at some time had skiffle groups within the band or featured washboard players. Perhaps the best known of all British washboard players was singer Beryl Bryden who recorded with the early Lonnie Donegan group.

A recent album, "Blues Like A Shower Of Rain," featuring leading country blues singers like Jo-Ann Kelly, Mike Cooper, Ian Anderson and Dave Kelly also included a couple of tracks from the Panama Limited Jug Band and the Titanic Jug Band will probably be heard on volume two of this series.

Many recordings of the old jug and washboard bands are still available and recently there have been some reissues of vintage cuts of such bands as the Clarence Williams Jug Band and the Washboard Rhythm Kings. There are also a number of blues recordings that have washboard players on them—one of the most famous of them being Washboard Sam, Bill Broonzy's hall brother. Jug and washboard bands are a valid and important part of jazz and folk history, bridging the gap between the two. Young musicians of today are keeping the music alive and carrying the tradition on. TW.



The BERYL BRYDEN skiffle group record at Decca in the late 50's. (L to R) the CYRIL DAVIS, FRANK CLARKE (bss), ALEXIS KORNOR (gtr), BERYL and DAVE STEVENS (pno).

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FOLK NEWS IS ON PAGE 3

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Nov. 30 Manchester Univ.
Dec. 1 Rugby
Dec. 2 Recording in London
Dec. 3 Club Camelot, Taunton
Dec. 4
Dec. 5
Dec. 6
Dec. 7
Dec. 8 Top Rank, Plymouth
Dec. 9 Town Hall, Nailsworth
Dec. 12 Haywards Heath
Dec. 13 R.A.F. Locking, Weston-super-Mare
Dec. 14 N.M.U. Club, Tonypandy
Dec. 15 Tynyewydd Club, Rhonda
Dec. 16
Dec. 17 Recording, London
Dec. 18 Severn View Club, Cardiff, Mon.
Dec. 19 R.A.F. Lodington, Weston-super-Mare
Dec. 20 Sydenham Club, Bridgwater
Dec. 21 Polkoff's Club, Torquay
Dec. 22 Maerdy Workman's Club, Rhonda
Dec. 23 Portsmouth
Dec. 24 Luton
Dec. 25 Christmas Festivities
Dec. 26 Sobering up !!!
Dec. 27 Top Rank, Brighton
Dec. 28 Corn Exchange, Bristol
Dec. 31 London

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Graham Collier Sextet/Johnny Scott Quintet
Tickets: 14/6, 12/6, 10/6, 8/6. Available from Royal Festival Hall Box Office, at the door

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THANKS to Frankie Vaughan, the Cresta Club at Solihull celebrated its second birthday last week, with capacity business! Every seat for Frankie's week at the club was sold a fortnight before he arrived — and he played to 5,000 members over the seven days.

Remember the name the Second City Sound? Since February last they have enacted what is surely the success story of the year!

In that month, having switched agents, they were booked into the Cresta as a supporting act. It was they that were booked to top the bill for a week in August, and again for this Christmas week.

It is the same story at the Sands Casino, Blackpool, where they have appeared three times so far this year, and has another date in the book — and from January 5 will play a month at La Reserve, Sutton Coldfield!

They are appearing at the Broadway at Northern Clubs in Manchester for the week of December 1, followed by La Ronde, Billingham, and Conna, Middleburgh (8), and at Tito's, Cardiff, from the 15th. New Year's week (from December 29) will see them at the Casino Club, Bolton.

RADIO JAZZ

British Standard Time

FRIDAY (29)
4.5 am. J: All That Jazz (Fri, Mon-Thurs) 6.30 pm. T: As for 11.30 night, except Sunday.

MONDAY (2)
4.35 pm. U: Steve Miller Blues Band, Traffic, Ray Shankar. 10.20 E: Jazz 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.45 A3: Jazz Panorama (Hughes Bandwagon). 12.0 T: New Jazz Records.

TUESDAY (3)
5.0 pm. H2: Duke Ellington. 5.45 B3: Jazz Today (Charles 1968). 10.30 Jazz Corner. 10.30 A: Jazz Journal. 11.0 U: Clarke-Boland Big Band. 11.30 T: Kai Winding, J. J. Johnson. 12.0 T: John Handy.

WEDNESDAY (4)
8.15 pm. B1: Jazz Club. 11.20

Send out for Frankie Vaughan at Cresta

CLUB SCENE

One of the oldest R & B clubs in the country, the Apex, which meets on Thursdays at the Black Lion, Northampton, celebrated its 12th anniversary in February.

The resident Apex R & B All-Stars still boasts two of its founder-members — bassist Frank Short, and guitarist Colin Yorke, who records under the pseudonym, Dane Hunter.

Leeds-based West Indian group the Bedrocks recorded two sides last week for immediate release on Columbia. Titles are the Beatles' "Ob-La-Di, Ob-La-Da" and an original by the group's manager Stanley Sher titled "Lucy". The Bedrocks are at Mr.

Smith's Club, Winstford, on December 7, and the Casino, Leigh, on the 8th.

Keef Hartley is at Club Lafayette tonight, followed by Jigsaw tomorrow (Friday, 29) and the Fox and the Choice on Saturday (30th). The Montanas are there on Sunday (December 1).

DIARY DATES — Club Fleeta, Stockton this week presents Anita Harris, followed by (George) Fame, and the Settlers (8th). The Paper Dolls (15), the Searchers for Christmas week, and The Seafoam for the week of December 29... Alex Welsh and an original by the group's manager Stanley Sher titled "Lucy." The Bedrocks are at Mr.

One (Peter Clayton, Jimmy Witherspoon, Derek Jewell). 9.0 U: Aretha Franklin, Ray Charles, Wilson Pickett. 9.5 J: Finch Bandwagon. 12.5 am. B1 and 2: Best of Jazz (Humph).

THURSDAY (5)
2.0 pm. H1: Pim Jacobs Trio, Rita Reys, Dexter Gordon. 4.35 U: Jazz Magazine. 10.40 O: Jazz. 11.30 T: Buddy Rich Band. 12.0 T: Muddy Waters, Bo Diddley, Little Walter.

Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829, 2-348, VHF, 3-464/194/VHF, E: NDR Hamburg 309/136, M: Milwaukee 2-402, 2-498, J: AFN 547/344/71 M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 508. T: VOA 251. U: Radio Bremen 221. V: Radio Eircaann 3-280/214. B: BBC 1-247, 2-1500/530.

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plus SO MANY RODES
Admission 7/6

Saturday, December 7th
POP & SOUL
Every Saturday
THE MINDBENDERS
plus Supporting Group
Admission 7/6

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(Fishmonger's Arms), WOOD GREEN (3 mins. tube)
FRIDAY, 29th NOV., 7.30

THE GUN

(Race with the devil), plus
THE THIRD EAR BAND
Light Show. D.J.: Jerry Floyd
FRIDAY, 6th DEC.

PETE BROWN'S BATTERED ORNAMENTS, YES

BEDFORD COLLEGE

PINK FLOYD
HANOVER LODGE OUTER CIRCLE
REGEN'TS PARK, N.W.1 (tube Baker St.)
BLONDE ON BLONDE
29th Nov. 8 o'clock Adm. 10/-

RED LION BLUES CLUB

LETONSTON HIGH ROAD, E.11
THE NICE apologise to members of the above club for their unavoidable non-appearance last Thursday, due to being fog-bound in Paris. They are appearing instead at Leytonston on THURSDAY, DECEMBER 5th
This has caused some bookings to be re-arranged as under:
Nov. 28th Dec. 5th Dec. 12th
JOHN DUMMER THE CHAMPION
BLUES BAND THE NICE JACK DUPREE

JAZZ CONCERT

THIS SATURDAY, 30th, 7.30 p.m. PURCELL ROOM
Graham Collier Sextet/Johnny Scott Quintet

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America's Ladies of Soul
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5. BART'S HOSPITAL, Rugby Bari
6. RAF, South Cerney
7. RAF, High Wycombe
11. CHELSEA, College of Science
12. RAF, Lynton
14. BAEFORTH, Royal Naval College
16. RAF, Tangmere
20. LEATHREHEAD
21. RAF, Wittering
22. BIRKENHEAD, Swan Hotel, Torquay (Nov-9th)
22. HARRISLEY, Berwickshire Country Club
24. BRADING, The Ship
24. WEXLEY, Buck Palace
25. HOME FOR CHRISTMAS
26. MARSDENHEAD
27. CLUB OF DOGS, Walsingham & Arms
28. DOWNHAM WAY, Bud Tabor
29. BOSTON, Massingham Club
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November 29th
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MIKE OSBORNE QUARTET
with JULIA DOIG

KEN COLYER'S JAZZMEN
December 3rd
ERIC SILK'S SOUTHERN JAZZBAND

MAYNARD FERGUSON BIG BAND
December 3rd
FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club 9 Great Chapel Street W.1
(01-437 9323)
Club Telephone No.: MU5sum 0933

STUDIO 51 KEN COLYER CLUB
10.11 O'FT NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, Nov. 30th, 7.30 p.m.
Benefit night for
JOE WATKINS
Bands appearing
MIKE CASIMIR BAND
BARRY MARTYN'S RAGTIME BAND
DAN PAVSON JAZZBAND
SAMMY RIMINGTON QUARTET
JOHN SIMMONS JAZZBAND
KEITH SMITH JAZZBAND
Sunday, Dec. 1st, 3-6 p.m.
JOHN DUMMER BLUES BAND
Sunday, Dec. 1st, 7.30 p.m.
SAMMY RIMINGTON QUARTET

THAMES HOTEL
Hampton Court, Middlesex
Friday, November 29th
ALEX WELSH & HIS BAND
Interval — JOHN LEWIS
Saturday, November 30th
BILL NILE'S DELTA JAZZBAND
Sunday, December 1st
KEN COLYER'S JAZZMEN

WOOD GREEN (Fishmonger's)
SUNDAY
ALEX WELSH !!!
TUESDAY
GRAND CHARITY NIGHT!!!
8-12 4TOP GROUPS

THE KENSINGTON
SATURDAY, NOV. 30th
Buses 49, 73, 9
JOHN CHILTON'S SWING KINGS

John Walden's WORKSHOP
A Blues Quintet
SOLE REPRESENTATIVE
01-346 7389

COUNTRY CLUB
710 HAVESTOCK HILL N.W.3
1920 Belver Park, Oxford
Sunday, December 1st
AYNSLEY DUNBAR RETALIATION
Wednesday, December 4th
RON GEESIN and FRIENDS

CLUBS

FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., NOV. 29th (8.00-5.00 a.m.)
THE ALL-NITER SESSION
WHERE THE ACTION IS!!
BLUEBEAT SOUL R&B
FOR GOOD MUSIC AND IF YOU
WANT TO ENJOY YOURSELF
AND MEET NEW FRIENDS IN
A CONVIVIAL ATMOSPHERE
JOIN THE CROWD LISTENING
AND DANCING TO THE FAB

* **SKATELLITES**
PLUS THE
FANTASTIC SOUNDS OF
LONDONS No.1 DEEJAY
JOHNNY FARLOWE

SAT., NOV. 30th (7.30-6.00 a.m.)
BACK BY DEMAND!!
MR. EXCITEMENT!!

* **DAVE DAVANI**
FIVE PLUS
HORATIO SOUL
AND THE SQUARE DEALS
JOHNNY FARLOWE

SUN., NOV. 31st (7.00-11.00 p.m.)
DON'T MISS THE GREATEST
DISCOTHEQUE SOUNDS WITH
THE VERY LATEST PRE-
RELEASES OF SOUL AND R & B
ON THE ATLANTIC LABEL
WHEN

* **JOHNNIE WALKER**
PRESENTS
UPTIGHTAN' OUTASIGHT
DON'T MISS TONIGHT

WED., DEC. 4th (7.30-11.30 p.m.)
AMERICAN SEASON
FOR THE FIRST TIME
IN BRITAIN
75 MINUTES OF
SENSATIONAL ACTION
PACKED SOUL FROM
* **THE CHIFFONS**

THURSDAY

ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.
BIRD CURTIS Quintet, Start next week (December 5), Cubana Club, W.C.2.
BRUNEL UNIVERSITY 'UBRIDGE REFECTORY, 7.30 p.m.
COLIN PETERS QNT
FEATURING
KATHY STOBART
Book through College Entertainments, Tel GER 4000.

BICKLEY ARMS, Julia Doig Peter Band Quartet, Chislehurst.
DEC 5, Bobby Breen, Terry Smith, Lord Napier, Thornton Heath.
FISHMONGER'S ARMS, WOOD GREEN, EVERY THURSDAY FROM November 7, 8.10.30

FREDDY RANDALL AND HIS BAND with guests
FULHAM JAZZ CLUB
KING'S HEAD, FULHAM BOWY
BARRY MARTYN BAND
LICENSED BAR DANCING

JAZZ AT THE TORRINGTON
High Road, North Finchley every Thursday
Nov 28th **MURPHY LYTTLETON**
Dec 5th **HUMPHREY LYTTLETON** and **KATHY STOBART** and **RAY WARLEIGH**.

NEW ORLEANS JAZZ JOHN KEEN BAND
Railway Hotel, Putney, Free
THREE TUNS BECKENHAM
TUBBY HAYES QRT

FRIDAY

ASGARD re-opening with Ro Help Plus Pale Green Limousine nights at Bellway Tavern, Angel Lane, Stratford, E15.
BIG STAGG, Lord Napier, Thornton Heath. Also Sunday luncheon.

FRIDAY cont.

BLUES FROM THE "BRIDGE HOUSE"
with
JOHN PEEL
and
JO-ANN KELLY
ANDY FENNACH
SIMON & STEVE
BOB HALL
SAM MITCHELL
at CHELSEA COLLEGE
Manresa Road, S.W.3. November 29, 7.30-11.30 p.m. Bar, S.U. cards.

BLUES LOFT, HIGH WYCOMBE
BLACK CAT BONES
BLUES SCENE, Half Moon, Putney.
SMOKEY RICE

HIGHGATE JAZZ CLUB
YE OLDE GATEHOUSE
FRIDAY, NOVEMBER 29
DICK MORRISSEY
COLIN PETERS QUARTET
JOHN PETTIFER TRIO

NEW ERA JAZZBAND
Elm Park Hotel, Hornchurch. Better than ever in the new lounge.
NORTH-WESTERN Polytechnic Jazz Club — **KEITH CHRISTIE / ART ELFESSION QUINTET**, Friday November 29, at 8 Prince of Wales Road, N.W.5.
OSTERLEY JAZZ CLUB, MAX COLLIE'S RHYTHM ACES.

ROYAL OAK, Tootley Street, S.E.1. M.J.S. Club, **PHIL SEAMAN**, **JOE HARRIOTT**, **JOHN TAYLOR QUARTET**.

SAM APPLE PIE
W. HAM TECH., STRATFORD, E15
THE BREWERY TAP, St James Street, E.17.
TERRY SMITH
TONY LEE
Licensed bar, 2 mins St James Street Station

SATURDAY

BLACKBOTTOM STOMPERS, Green Man, Blackheath.
BLUES SCENE, Crown, Twickenham.
SMOKEY RICE
INTERVAL: JOHN LEWIS
CATFORD, FELLOWSHIP IN PATRICK DANE
AND THE
FRONT LINE
BIG BRASS SOUL SOUND

FROGISLAND JAZZBAND, Ware, Brewery Tap.
G.R.A.H.M. COLLIER SEXTET / JOHNNY SCOTT QUINTET, Purple Room, 7.30 pm Tickets at the door.

ROYAL OAK, Tootley Street, S.E.1. M.J.S. Club, **PHIL SEAMAN**, **JOE HARRIOTT**, **JOHN TAYLOR QUARTET**.

SAM APPLE PIE
ST ISANATUS, ENFIELD, MIDDX.
TOLKIEN DYNASTY
MEMORIAL HALL, HIGHAM KENT.

SUNDAY

AT THE CLERKENWELL BAND, 2 p.m.
BIRD CURTIS Quintet, Sunday luncheon, Union Bow, SE London Branch.

BLACK PRINCE Hotel, Bexley, Kent. From U.S.A. Soul Star **CARNET MIMMS**
BLUESVILLE '68 CLUBS! THE NICE!!
MANOR BALLROOM IPSWICH

COOKS, CHINGFORD
Royal Forest Hotel
JAZZ ON A PLATEAU
BILL BRUNSKIL
CROWN 1 min Borough Tube, SANDS JAZZ DUO, Singers welcome

CY LAURIE JAZZCLUB
Bedford Corner Hotel
(off Tottenham Court Rd) W.C.1
Bar to 11.30 p.m.

DENNIS FIELD, lunchtime, Green Man, Plumstead.
ELM PARK HOTEL
New Era Jazz Band, lunchtime Jam session

FISHMONGER'S ARMS, WOOD GREEN, EVERY SUNDAY WORKING 12-2
FREDDY RANDALL AND HIS BAND

GRAVESSEND TERMINUS, Stuart Road, Europe's most exciting group **JOHN SURMAN/MIKE OSBORNE** Quartet.

SUNDAY cont.

GUN TAVERN, Church Street, Croydon. Phil Brown's Jazz Band
JAZZ AT WOODFORD
HUGH RAINIE ALL STARS
at Old Ignation Sports Club, Lechmere Avenue, Southend Road (opp Lamb's Garage), Woodford

SHAKESPEARE HOTEL, POWIS STREET, WOOLWICH.
SERENDIPITY
TARGET WESTERN AVENUE, GREENFORD — **FRANK BROOKER QUINTET** — SUNDAY LUNCH-TIME.

THE COPPER
JAZZ ON TOWER BRIDGE
TUBBY HAYES QRT
LOUIS STEWART
RON MATHEWSON
SPIKE WELLS
COMMENCING 8 P.M.

TOBY JUG, Tolworth, Surrey. The best Club Act without a Hit Record
O'HARA'S PLAYBOYS
1066 JAZZMEN, O.M.T. Croxley.

MONDAY

BIRD CURTIS Quintet, Green Man, Blackheath Hill, Free.
— **BLACK PRINCE Hotel**, Bexley, Kent. On tour from U.S.A. An all-time great
JIMMY WITHERSPOON
plus Steve Lanes Southern Stompers

BOB KERR'S WHOOPER BAND
"DEURAGON ARMS"
HACKNEY
EVERY MONDAY
COOKS FERRY INN
Angel Road, Edmonton

SPOOKY TOOTH
GOthic JAZZBAND, Earl of Sandwich, W.C.2.
HATFIELD, Red Lion, Ken Colyer.

READING, "SHIP", Duke St. **TERRY LIGHTFOOT**.
THE ORIGINAL EAST SIDE STOMPERS, "Green Man", High Road, Leytonstone.

THE RESURRECTION
BLACK BULL, WHEATSTONE, N.20
THE TASTE
PALE GREEN LIMOUSINE
NEXT WEEK: CURTIS JONES

TITHE BARN, S. HARROW.
PATRICK DANE
AND THE
FRONT LINE
BIG BRASS SOUL SOUND

TUESDAY
AT THE PLOUGH, ILFORD
DICK MORRISSEY
BRIAN EVERINGTON QUINTET
BERKHAMSTED, Kings Hall, Terry Lightfoot.
"GEORGE", MORDEN, ALEX WELSH. Bar to 11.30.

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Len Hooker, Dick Brennan, Alan Barry, 01-427 9100
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JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, December 4th
RONNIE ROSS SEXTET
featuring Art Blafon
Lee Condon, Bill Le Sage
Admission 0/7, Students 4/-
To book a table ring 629 1700

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BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE, **CHRIS KARAN**, **TONY ARCHER**
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Fri., Nov. 29 **RONNIE ROSS**
Sat., Nov. 30 Lunch
TONY LEE TRIO
with **DICK MORRISSEY**
Evening **DANNY MOSS**
Sun., Dec. 1 Lunch and Evening
HAROLD MCNAIR
Mon., Dec. 2
JOHNNY FOURE
ORGAN QUARTET
Tues., Dec. 3 **BOBBY BREEN**
Wed., Dec. 4
KATHY STOBART
Thurs., Dec. 5
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with the
PAT SMYTHE TRIO
From December 2nd
DAKOTA STATION
and **PETER KING QUARTET** plus
BEN WEBSTER
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UPSTAIRS
Friday, November 29th
AFFINITY
Saturday, November 30th
YES
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TUESDAY cont.

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CURTIS JONES

PLUS EARTH CROWN HOTEL, STATION ST., BIRMINGHAM
HOT MUSIC, Eggy Lay and The Layabouts, Green Man, Plumstead, S.E.18. Commence 8.45 p.m.

RONNIE BEER GROUP — Royal Oak, Tootley Street.
SAMMY RIMINGTON, Napier, Thornton Heath

WEDNESDAY

BIRD CURTIS Quintet, Brockley Jack, SE4, Free.
BLACKBOTTOM STOMPERS, Green Man, Blackheath

BLIGHTS HOTEL SEVENOAKS
PATRICK DANE
AND THE
FRONT LINE
BIG BRASS SOUL BAND

BOB KERR'S WHOOPER BAND
"HALF MOON"
LOWER RICHMOND ROAD, PUTNEY, S.W.15.
EVERY WEDNESDAY
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FELTHAM, "CRICKETERS", High Street.
CHRIS BARBER

GOthic JAZZBAND, Earl of Sandwich, W.C.2.
HITCHIN, Hermitage Ballroom, Ken Colyer.
NEW SEDALIA, Holloway Castle (opposite Holloway Prison).
TOBY JUG, Tolworth, Surrey
THE TASTE

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Canon Lane, Pinner
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This Thursday, Nov. 28th
SANDY BROWN
Next week, Dec. 5th
TUBBY HAYES QUARTET

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presents their first North London appearance
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ARCADIUM
FISHMONGER'S ARMS
WOOD GREEN HIGH ROAD
Admission 6/-

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at the piano
PRINCE REGENT, LIVERPOOL ROAD (near Angel Tube Station)
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RONNIE ROSS & JAZZY MOSS

THE GREEN DRAGON JAZZ CLUB
Leamington Road, Borehamwood
ALAN & DOREEN BRIANT
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on Thursday evenings, 8-11 p.m.
A Livestrong Menarch Organ is available on stage
GREEN DRAGON — the Scene of Jazz —
has featured the great names for many years

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPTSTEAD, N.W.8
THURSDAY, NOVEMBER 28th
AMBOY DUKES
TUESDAY, DECEMBER 3rd
from America
BOBBY PARKER
and his BAND, plus
SAVOY BROWN
Thurs., Dec. 5th: **FERRIS WHEEL** Tues., Dec. 10th: **ROY HARPER**
Plus D.J. PAT B.

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Thursday, November 28th (7.30-10.30) FROM THE U.S.A.
* **JIMMY WITHERSPOON**
* **THE SPIRIT OF JOHN MORGAN**
Friday, November 29th (7.30-11.0)
* **AYNSLEY DUNBAR**
* **RETALIATION**
* **BOBBY PARKER**
Saturday, November 30th (8.0-11.30)
* **DREAM POLICE**
* **OCTOPUS**
Sunday, December 1st (7.30-10.30)
* **HOUSE OF LORDS TV PERSONALITY**
* **STUART HENRY**
Monday, December 2nd (7.30-11.0)
* **FREE**
* **WOODY KEARN**
Tuesday, December 3rd (7.30-11.0)
* **FAMILY**
* **THE VILLAGE**
Wednesday, December 4th CLOSED
Thursday, December 5th (7.30-11.0)
* **JOE COCKER**

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THE LOCOMOTIVE "RUDY'S IN LOVE"

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SUNDAY, DECEMBER 1st 8 p.m. - Midnight
MUDDY WATERS Admission 12/6

THE BAL TABARIN adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT
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Saturday, Nov. 30th, proudly presents 8-Midn't
HUMPHREY LYTTLETON AND HIS JAZZBAND
ADMISSION 7/6 FULLY LICENSED AMPLE CAR PARK
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A BLUES guitarist (lead), to join Paul Butterfield, Electric Flag...

SEMI-PRO lead guitarist and drummer required for Mustangs country/rock broadcasting group

DRUMMER AND ORGANIST required, Museum 5369

ENTHUSIASTIC AMATEUR jazz musicians interested in forming Dixieland/Mainstream band

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LEADING BLUES BAND wishes to add progressive LEAD GUITARIST

LEAD TRUMPET required for Xmas Season Circus

MAURICE EARLE, Big band, 15 piece rehearsal, S.W. London

PIANIST or organ player, needed for Blues group, Bromley area

SOUL GROUP, PRO WELL EQUIPPED WITH VAN, PREFERABLY WITH SAX AND SINGER

DRUMMER TO JOIN OR FORM PRO non-ethnic band, migrating between Pimlico and N London

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FURNISHED FLAT, 4 people, available December 8

URGENTLY WANTED FOR LONG SUMMER SEASONS—JERSEY VOCAL/INSTRUMENTAL

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A ABLE accomplished accordionist, 876-4542

BASS (DOUBLE) seeks world cruise or similar (double), Gigs only—807 2889

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WANTED EXPERIENCED attractive girl vocalist, able to sing solo pop. Also a good wardrobe. - Ivy Benson 94 6262, or NCO Club Aviation, Italy.

WANTED URGENTLY - GIRL VOCALIST for band working US bases in Germany, from December plus basic doubling and vocal vocals. Send details, photo and CV to: Tel. Chancery 4187, Van Zanvoort, Postlagerend 8741, Oberweissenbrunn, Germany.

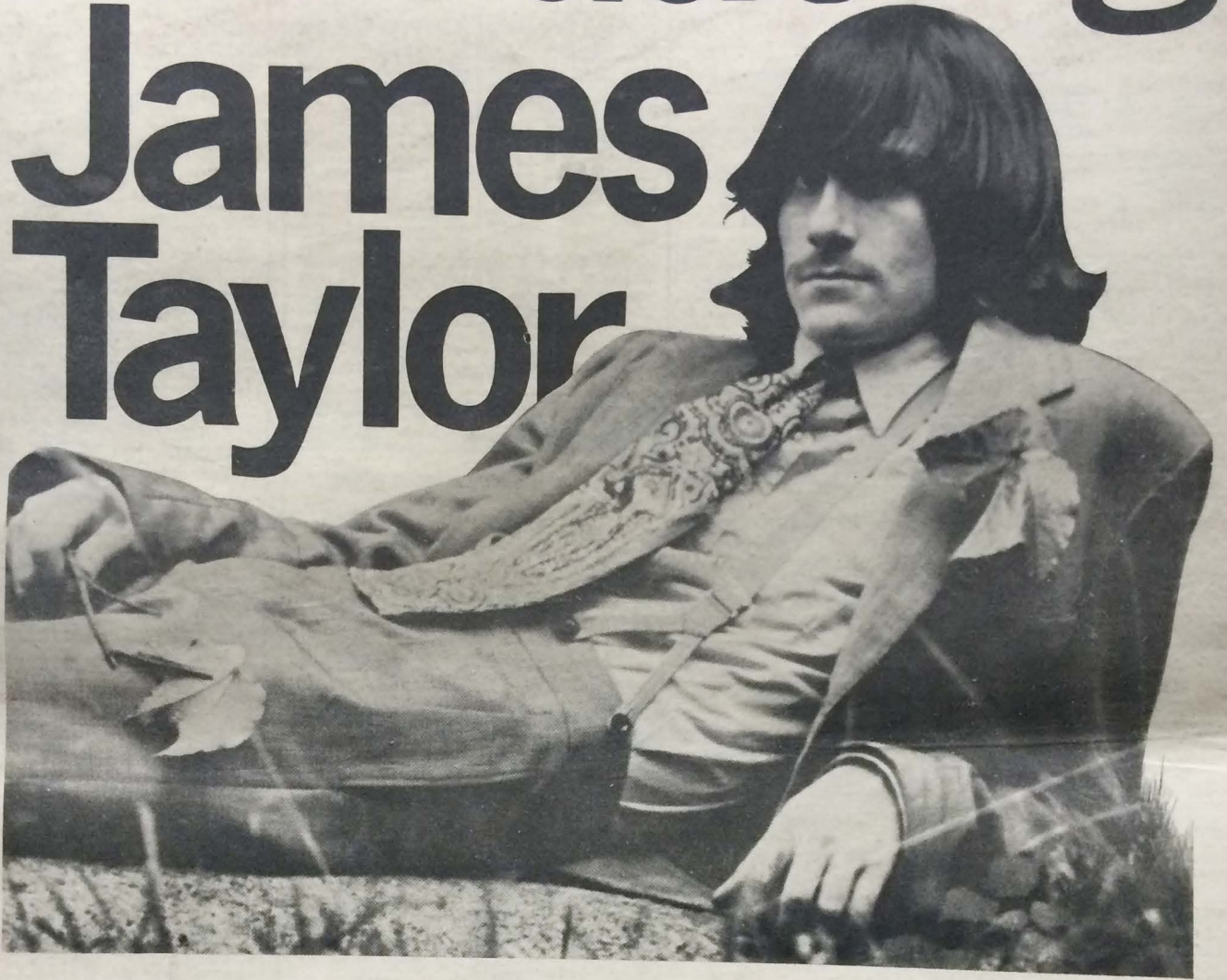
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WANTED URGENTLY - GIRL VOCALIST for band working US bases in Germany, from December plus basic doubling and vocal vocals. Send details, photo and CV to: Tel. Chancery 4187, Van Zanvoort, Postlagerend 8741, Oberweissenbrunn, Germany.

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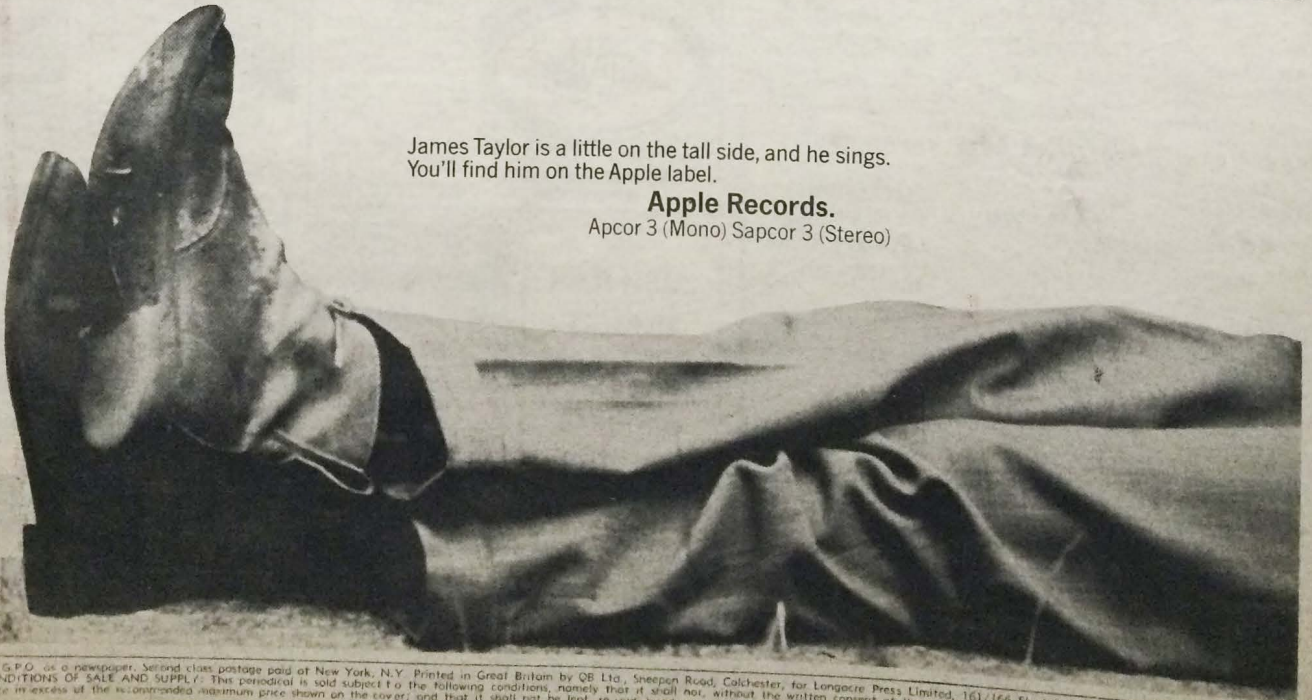
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