

Melody Maker

BUSKER DON

February 17, 1968

1/- weekly

20 free super
sunshine
holidays

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Beatle who's
changed the
most

PAGE 11



Engelbert
from dawn
till dusk

PAGE 12



14 fabulous
years of pop
—Cliff fever

CENTRE
PAGES



IN POP CHART

One-man-band's 'Rosie' at 24

DON PARTRIDGE, 23-year-old, "one-man-band" street musician who has hit the chart at No 24 with his own composition, "Rosie," plans to quit his pitch in Leicester Square. "I hope to make enough money to give up and concentrate on the things I want to do. Like writing more songs," he told the MM. "If my record sells 100,000, I stand to make £2,500 in royalties. Most I have made from busking is £52 — and that was on a Saturday night."

"I play drums, kazoo, mouth-organ, tambourine—and the silly fool," adds Don.

Don Partridge has already appeared on TV—the Eamonn Andrews Show, when Eamonn played the part of his "bottler," or street-collector—and on "Pop Inn."

His biggest break to date is to be signed as a supporting attraction on the forthcoming Gene Pitney tour also starring Paul Jones, Simon Dupree and the Big Sound and the Bonzo Dog Doo-Dah Band.

SEE PAGE 23



DON PARTRIDGE: made £52 on a Saturday night.

NEW BEATLES SINGLE A ROCKER

THE Beatles' next single will probably be "Lady Madonna," a Lennon-McCartney song which was recorded in London this week (writes Laurie Henshaw). Two former MM Jazz Poll winners, tenorist Ronnie Scott and baritone saxist Harry Klein, were on the session which used a four-piece sax section.

Four titles were recorded. The B side of the next single, which is expected to be issued on March 12, will possibly be a George Harrison composition.

Said Ronnie: "'Lady Madonna' is a rock 'n' roll thing on which I take a solo."

The Beatles were due to fly to India this week to study with the Maharishi Mahesh Yogi.



GUITAR GROOVE

4-page special inside

MELODY POP 30 MAKER

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- 2 (1) EVERLASTING LOVE Love Affair, CBS
- 3 (6) BEND ME, SHAPE ME Amen Corner, Deram
- 4 (4) SHE WEARS MY RING Solomon King, Columbia
- 5 (7) AS YOU ARE/SUDDENLY YOU LOVE ME Tremeloes, CBS
- 6 (3) AM I THAT EASY TO FORGET Engelbert Humperdinck, Decca
- 7 (5) JUDY IN DISGUISE John Fred and his Playboy Band, Pye
- 8 (10) GIMME LITTLE SIGN Brenton Wood, Liberty
- 9 (9) I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits, Columbia
- 10 (12) DARLIN' Beach Boys, Capitol
- 11 (18) PICTURES OF MATCHSTICK MEN Status Quo, Pye
- 12 (19) WORDS Bee Gees, Polydor
- 13 (25) FIRE BRIGADE Move, Regal Zonophone
- 14 (20) DON'T STOP THE CARNIVAL Alan Price, Decca
- 15 (13) DAYDREAM BELIEVER Monkees, RCA
- 16 (11) EVERYTHING I AM Plastic Penny, Page One
- 17 (8) BALLAD OF BONNIE AND CLYDE Georgie Fame, CBS
- 18 (14) TIN SOLDIER Small Faces, Immediate
- 19 (16) I'M COMING HOME Tom Jones, Decca
- 20 (24) BACK ON MY FEET AGAIN Foundations, Pye
- 21 (17) MAGICAL MYSTERY TOUR (EP) Beatles, Parlophone
- 22 (—) CINDERELLA ROCKEFELLER Esther and Abi Ofarim, Philips
- 23 (15) WALK AWAY RENEE Four Tops, Tamla Motown
- 24 (—) ROSIE Don Partridge, Columbia
- 25 (26) ANNIVERSARY WALTZ Anita Harris, CBS
- 26 (23) NIGHTS IN WHITE SATIN Moody Blues, Deram
- 27 (30) TODAY Sandy Shaw, Pye
- 28 (—) BEST PART OF BREAKING UP Symbols, President
- 29 (—) GREEN TAMBOURINE Lemon Pipers, Pye
- 30 (—) BEND ME, SHAPE ME American Breed, Stateside

Two titles 'tied' for 18th position

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POP 30 PUBLISHERS

1 Feldman; 2 Peter Maurice; 3 Carlin; 4 Acuff-Rose; 5 Skidmore/Shapiro; 6 Bernsteins; 7 Palco; 8 Jewel; 9 Metric; 10 Active; 11 Immediate; 12 Valley; 13 Abigail; 14 Essex Int.; 15 Carlin; 16 Screen Gems; 17 Essex; 18 Clon; 19 Avok/Immediate; 20 Donno; 21 Welbeck/Schroeder; 22 Northern Songs; 23 Rondor; 24 Essex; 25 Morris; 26 Essex; 27 Carnaby; 28 Carlin; 29 Kama Sutra; 30 Hells. Two titles 'tied' for 18th position



MOVE: at number thirteen with "Fire Brigade"



GRIFFON: joins Hendricks

Griffon returns to Scott's

US tenorman Johnny Griffon returns to the Scott Club later this month to begin a four-week season at the club opposite singer-songwriter Jon Hendricks. They open on Monday (26), following the Kenny Clarke Trio and Mark Murphy. Griffon will work with the Stan Tracey Trio, Hendricks with the Ronnie Scott Quintet. Yesterday (Wednesday) Kenny Clarke's trio recorded for the BBC's Late Night Lineup programme. The club's Special Show by Blossom Dearie continues for two more Sundays (18 and 25). Harold McNair's Quartet are the other attraction.

PEDDLERS FOR TV

THE Peddlers guest in All Systems Freeman tomorrow (Friday). They appear in the David Symonds Show from February 19 to 23 and the Pete Brady Show (24 to March 1). On February 29 they record three shows in Birmingham for the ATV Today series.

SYMBOLS IN CHART

THE Symbols this week entered the Pop 30 at number 28 with "Best Part Of Breaking Up." The group is currently making a two-week tour of the States and has already signed for a second trip starting on September 4. They will open in Boston for a three-week college tour. Their co-manager, Danny O'Donovan, is also discussing offers of a three-week cabaret season in Los Angeles in mid-July. The group arrives back from America on March 1 and has a new single released on March 15.

D'ABO DOES IT AT LAST—'QUINN' No.1

MICHAEL D'AbO has done it at last! Just 18 months after taking over the vocal spot from Paul Jones with Manfred Mann, ex-Harrovia Michael has hit No. 1 in the chart with the Bob Dylan song, "Mighty Quinn."

In MM last week Michael said: "There had been a sense of stagnation, without any records out. I was pretty worried, I must say. There are always long gaps between our singles, and you are likely to be forgotten. There are always new people coming in." "Mighty Quinn" is already starting to move in America, and is very big in Los Angeles, according to Manfred's manager, Gerry Bron. "They may follow through with a promotional tour there," he said on Monday. Manfreds will be touring Scandinavia for 10 to 12 days this summer, but there are no plans for them to play a theatre tour in Britain.



MIKE: 'stagnation'

EDDIE IN BRITAIN

COUNTRY singer Eddy Arnold arrived in Britain on Monday for TV and promotion work on his new single "Here Comes The Rain, Baby." He appears on a number of TV and radio programmes including Dee Time at Pete's Party on Saturday (17) and Pop Inn (20). He will also be tele-recording a special programme for ATV on Sunday (18) for screening later.

BEACH BOYS TO TOUR WITH MAHARISHI

NEW York, Monday—The Beach Boys may team up with the Maharishi Mahesh Yogi for a three week American tour.

The tour is taking shape in New York, reports Ren Grevatt. It would be for 20 days at top colleges and universities and is projected to start around May 3.

Beach Boy leader Brian Wilson is currently working at his Hollywood home on new "thoughtful and meditative song material" which the Beach Boys will do to open the evening. The Maharishi will then take over the second half of the programme with a lecture and discussion period.

Bookers and promoters are at work setting up dates for the projected tour. The Beach Boys will leave shortly for India to stay with the Maharishi.

Financial arrangements for the tour are not known but it is expected that the proceeds from the Maharishi's side of the tour will be turned over to America's SRM Foundation of yoga and meditation.

GERRY TAKES OVER

GERRY MARSDEN is to take over the co-starring role in the hit West End musical "Charlie Girl" from Joe Brown. He takes over the role at London's Adelphi Theatre within the next week. Anna Neagle and Derek Nimmo also star in the show. It is Gerry's first major solo role and his West End debut.

BEE GEES BACK

THE Bee Gees flew back to London on Tuesday after six sell-out concerts in Scandinavia. They fly to Germany for TV on February 16 and return again to start a tour of Germany from February 21 to March 8.

Shooting on their film, Lord Kitchener's Little Drummer Boys, starts on location in Kenya in May. The group has acting roles as well as writing and performing all the music.

They start their British package tour at the Royal Albert Hall on March 27 when they will be backed by a 60-piece orchestra. On the tour, the orchestra will be between 25 and 30-piece.

The full bill for the tour is being finalised this week.

LULU AT TALK

LULU began her two-week season at the London nightspot Talk Of The Town last Monday which had previously been postponed due to illness.

On February 15 Columbia release her latest single "Me, The Peaceful Heart" and on February 20 she is seen on the Cilla Black BBC television show.

On February 27 Lulu starts a short season at the Coconut Grove, Hollywood, until March 11, then she does television shows on both East and West Coast. From March 22 to 29 she appears at the Diplomat's Hotel, Miami Beach, returning to Britain immediately after to begin work on a television series for BBC entitled The Lulu Show. She will record 14 shows in all.

SCAFFOLD ALBUM

THE Scaffold's concert at London's Queen Elizabeth Hall on Saturday was recorded for an album. The concert was titled "An Evening With The Scaffold," but the title of the album has not yet been decided.

A spokesman for the group said the album would possibly be released next month. The group have been in the studios recently cutting tracks for their follow-up single "Thank U Very Much."

AMEN CORNER LP

AMEN CORNER, who reached number three in the Pop 30 this week with "Bend Me, Shape Me," will have an LP released on February 23. The title has yet to be settled.

On March 11, they open a Scottish tour with a show at Glasgow Locarno, sharing the bill with the Love Affair and Dave Dee, Dozy, Beaky, Mick and Tich.

The rest of the tour is Falkirk (12), Cavendish Ballroom, Edinburgh (13), Aberdeen (14), Bannyside and Kirkcaldy (15), Auchinloch and Stranraer (16), Dunfermline (17) and Inverness (18). They tour Ireland from April 19 to 22.

NEW PROCOL DISC

A TITLE has been set for the B side of the Procol Harum's next single due to be released on March 15. It is "In The Wee Small Hours Of Sixpence." But no title has been found for the completed A side.

Procol are due to appear at Loughborough Town Hall tomorrow (Friday). They'll perform at the Community Centre (Sunderland) Newcastle Maritime Hall (February 20), Durham University (25), and from February 27 to March 10 they tour with the Bee Gees. On March 11 they appear at London's Marquee. They'll also appear at Salisbury Town Hall (16), Weston Super Mare (23) and the Empire Pool, Weymouth (24).



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TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (3) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes, Tamla Motown
- 3 (5) FOUR TOPS GREATEST HITS Four Tops, Tamla Motown
- 4 (2) SOF PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 5 (4) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 6 (6) 12 SMASH HITS Tom Jones, Decca
- 7 (8) BEACH OUT Four Tops, Tamla Motown
- 8 (7) BRITISH CHARTBUSTERS Various Artists, Tamla Motown
- 9 (9) FISCES, AQUARIUS, CARRICORN AND JONIS LTD. Muckees, B&A
- 10 (—) BREATHROUGH Various Artists, Studio Two

US TOP TEN

- 1 (1) LOVE IS BLUE Paul Mauriat, Philips
- 2 (2) GREEN TAMBOURINE Lemon Pipers, Buddah
- 3 (3) SPOOKY Classics, Imperial
- 4 (6) I WISH IT WOULD RAIN Temptations, Gordy
- 5 (—) VALLEY OF THE DOLLS Dionne Warwick, Scepter
- 6 (—) THE DOCK OF THE BAY Otis Redding, Volt
- 7 (7) GOIN' OUT OF MY HEAD/CAN'T TAKE EYES OF YOU Lettermen, Capitol
- 8 (8) NOBODY BUT ME Human Beinz, Capitol
- 9 (4) JUDY IN DISGUISE John Fred and his Playboy Band, Paula
- 10 (—) I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce and Bobby Hart A & M

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

Drum master Kenny Clarke tries his hand at the organ in London last week. Kenny, organist Eddy Louiss and guitarist Jimmy Gourley dropped in at a Brian Auger and Julie Driscoll recording session. Brian and Julie admire the Clarke organ touch.



THE first jazz composition written under a grant from the Arts Council, Graham Collier's "Workpoints," will be premiered at Southampton University on March 16. First London performance will be at the Purcell Room of the Royal Festival Hall on March 17.

The BBC Radio Three will record "Workpoints" in March for transmission later in the year.

Line-up for the performance will be Collier (bass), Kenny Wheeler, Harold Beckett and Henry Lowther (tpts and flugelhorn), Chris Smith, Mike Gibbs and John Mumford (tms), Dave Aaron, John Surman and Karl Jenkins (reeds), Frank Ricotti (vibes, bongos) and John Marshall (percussion).

New York rumours say Duke Ellington will present his Second Sacred Concert at the Vatican in April.

The Duke last week recorded the work which was first presented recently at New York's Cathedral Church of St John the Divine.

Trombonist Cutty Cutshall, who toured Britain with Eddie Condon in 1957, suffered a heart attack last week in Aspen, Colorado. His condition is described as satisfactory.

CONCERT

The Colin Peter Quintet, which had its first BBC Jazz Club airing yesterday (Wednesday), feature guest star Kenny Wheeler at the Olde Gatehouse, Highgate, tomorrow, followed by Tommy Whittle (23) and Harold McNair (March 1).

Roswell Rudd's Primordial Quintet gave a concert of original compositions at New York's Donnell Library Center last week.

Featured were Lee Konitz, on electric tenor, Robin Kenyatta (alto) and Karl Berger (vibes).

Canadian baritone saxist-arranger John Warren leads a 12-piece band, including John Surman, Dave Quincey, Kenny Wheeler, Mike Gibbs and Eddie Harvey, at Ronnie Scott's Old Place on February 19.

The following night Graeme

COLLIER UNIVERSITY PREMIERE

Bell makes a guest appearance with the Johnny Parker band.

Chicago drummer Harold Jones has joined the Count Basie band.

He was formerly with Donald Byrd, West Montgomery and Paul Winter... Abbey Lincoln is recording her first album since 1961.

GUESTS

The Alan Elsdon band guests in Jazz Club (28), Pete's People (March 2) and Roundabout (21). On March 14 they appear for Oswestry Arts Council at the local Garrison Theatre... Joy Marshall guests in Dee Time on March 16.

Brent Valley Jazz Club has shifted to the Red Lion, Uxbridge Road, Southall. Collin Kingwell's Jazz Bandits are resident... the Wally Fawkes Trio... Wally (cl), Jeff Kemp (bass) and Ray Smith (drs) — plus guests, are featured on Tuesday evening at the Albion, Ludgate Circus.

Clarinetist Pete Fountain has Eddie Miller (tr) and Nick Fatool (drs) in his combo which has opened for a month at the Tropicana Hotel, Las Vegas.

PIANIST

Derby pianist Cyril Bennett is back on the Midlands club circuit after six years in America where he worked with Turk Murphy, Pops Foster and Darnell Howard, among others.

A new venue for Central London jazz fans, the Centre Jazz Club, opens at the Civil Service Recreation Centre, Monck Street, SW1, on March 6... Acker Bilk plays the Hermitage Ballroom, Hitchin, on February 21.

GEORGIE BREAKS UP THE FAME BAND

GEORGIE FAME has broken up his band. He disbanded the group, which included drummer Jon Hiseman and trumpeter Eddie Thornton, last week.

Georgie told the MM: "It's true that I've disbanded because at the moment I'm roaring about promoting 'Bonnie And Clyde.' The band can't work without me and I can't afford to keep it together indefinitely. But I intend to



GEORGIE FAME promoting 'Bonnie And Clyde'

re-form the group as soon as the heat dies off a bit."

Georgie and manager Rik Gunnell flew to America on Monday for a 14 day promotional visit.

Fame's tour with the Count Basie Orchestra has now been finalised. It opens at London's Royal Festival Hall on April 20. The Basie band plays Stockholm on April 16; Copenhagen (17); Paris (18); Amsterdam and Rotterdam (21), without Fame. Other dates finalised for Fame-Basie are Odeon, Streatham (22); Odeon, Leeds (24); Odeon, Newcastle (25); Odeon, Glasgow (26); Manchester Free Trade Hall (27); Odeon, Birmingham (30).

PETE QUILTS 'POPS'

PETE MURRAY will definitely quit "Top Of The Pops" when his new BBC-TV series hits the screens this summer.

Pete, who shares the TOTP compering slot with Jimmy Savile on alternate weeks, told MM on Monday: "I shall come off when the series of situation comedies I am in starts its run."

"We have just started rehearsals, and the first programme will be shot on February 19. The shows were to have gone out some time in March, but no firm decision has yet been taken. It may be

April, May or June before they start running."

WILSON ARRIVES

AMERICA'S Teddy Wilson was due to arrive in London yesterday (Wednesday) in readiness for his tour opening, with the Dave Shepherd Quintet, at the Theatre at Roschill, Whitehaven on Saturday (17). Wilson continues at Battersea Town Hall (18) and Coatham Hotel, Redcar (21).

HAWK IN COPENHAGEN

AMERICAN tenor star Coleman Hawkins, who extended his stay in Britain after the completion of his Scott Club season and short tour, flew from London Airport on Monday to Copenhagen where he is playing a few dates.

HENDRIX FOR JAPAN?

JIMI HENDRIX, currently on tour in America, has had such a tremendous reception he may stay there longer than planned.

Tour was originally set to last from February 1 to March 31.

At the tour's end, however, Hendrix is likely to visit Japan, which has put in bids for personal appearances there.

Cilla booked for theatre dates

CILLA BLACK has been signed for a series of bill-topping appearances at major provincial theatres.

She starts at Glasgow Alhambra on April 22 for two weeks and follows with two week seasons at Edinburgh King's Theatre (May 6); Manchester Opera House (August 12) and Newcastle Theatre Royal (August 26). Supporting acts have to be fixed.

Cilla returns to London's Savoy for a cabaret season for three weeks from June 10 and appears at Batley Variety Club for two weeks from July 7.

SPAN TOUR HOLLAND

THE Mike Stuart Span make their third tour of Holland from April 23 to 30. They have also been asked to write and perform the music for a 20-minute ballet which will be performed in Brussels on April 20 by the Ballet 20th Century.

The group have an LP released on March 29 and guest in the Radio One David Symonds Show from February 26 to March 11.

NEW SPENCER SINGLE

SPENCER DAVIS is rushing a new single at the end of this month following the failure of "Mr Second Class" to make the Pop 30.

The new single is "After Tea," written by guitarist Ray Fenwick.

The group's LP, "Spencer Davis Group With Their New Face On," will also be released at the end of this month.

NEW SAGA LABEL

SAGA RECORDS have completed a deal with America's Roulette label and hope to start releasing Roulette albums in May.

Artists on Roulette include Joan Baez, Count Basie, Sarah Vaughan, Joe Williams, Jimmie Rodgers, Dinah Washington and Mahalia Jackson.

John Britten, Saga Marketing Director, said: "This deal will give us tremendous advantage in the budget record field. We also hope to be able to release singles by Roulette on the new Saga label, Opp."

NEWS EXTRA

DAVE BERRY will not be on the Kinks-Herd-Tremeloes tour in April. Instead he has accepted offers to tour 10 Scottish universities and colleges. He guests in Pop North tomorrow (Thursday).

Dave Dee and Co are first guests on Rog Whittaker's new BBC-TV series Whistle Stop which starts on February 23... the Partick Gowers Ensemble performs a recital of modern jazz and poetry at London's Wigmore Hall tonight (Thursday)...

The Troggs new single "Little Girl" is released tomorrow (Friday) and they appear on both New Release and All Systems Freeman the same day.

Albert McNeill and the Los Angeles Jubilee Singers begin their first ever British tour with a concert at Queen Elizabeth Hall tonight (Thursday)...

Jackie Trent flies to Holland for a TV date on February 24 and then teams up with husband Tony Hatch for more TV in Belgium on February 25 and 26... Max Collie and his Rhythm Aces return this week to Holland and Belgium for their fourth concert tour in 12 months.

Matt Monro starts a week's cabaret at the Castaways Club, Birmingham on Sunday (18)...

the Henry Lowther Quintet, Arlene Corwin with the Brian Priestley Trio and the Pat Crumley Quintet are presented in concert by Oxford University Modern Jazz Club at the Bernard Sunley Theatre, St Catherine's College on February 26.

Peter Green's Fleetwood Mac, John Peel and the Bolleroise are among the groups appearing at Middle Earth, London tonight (Thursday) in a charity concert for the National Society for Mentally Handicapped Children...

Manchester University's annual rag presents a Jazz Band Ball, a Rag Ball and a Poor Man's Rag Ball on February

27... Julie Felix flies to Nairobi on February 18 for two concerts in aid of Freedom From Hunger.

The Flower Pot Men fly to Holland for TV and concerts from February 23-25 and go to Italy for more concert dates from March 3-10... Alan Bown's new single will be "Story Book," released by MGM on March 1. They guest in the Jimmy Young Show from February 19-23... control of Ardmore and Beechwood, EMI's music publishing firm has been taken over by Fred Marks and Phil Greenop. Former general manager Harry Lewis has left the company.

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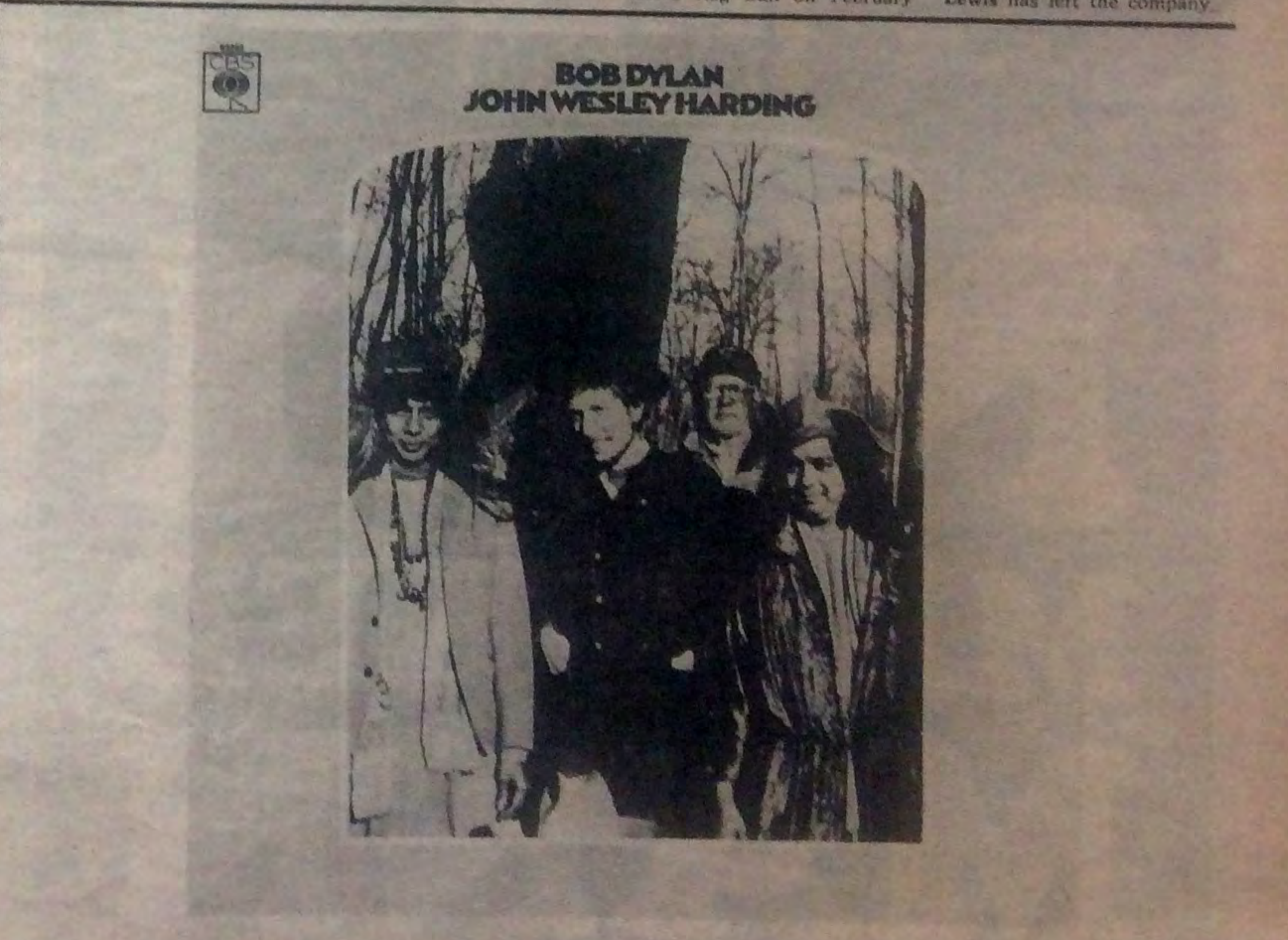
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Engelbert says 'no' to panto next year



● HUMPERDINCK

ENGELBERT HUMPERDINCK, who stars in a 16-week summer season at Blackpool's ABC Theatre this summer, will definitely not do another panto next year. He told the MM: "I won't do a panto next year, but I may consider it again for the year after."

Engelbert is currently starring as Robinson Crusoe at the London Palladium. The panto has been extended until April 20. The Blackpool season opens on June 16, and will be called Holiday Startime.

MOVE ALBUM DELAY

RELEASE date for the Move's first Regal Zonophone album "Move" has been put back two weeks to March 15. The delay is due to technical problems involving a five-colour process for the album's cover.

Tracks include "Walk Upon The Water," "Kilroy Was Here," "Firebrigade," "Wave Your Flag," "Hey Grandma," "Weekend," "Flowers In The Rain," "Mist On A Monday Morning," "Useless Information," "Zing Go The Strings Of My Heart," "Cherry Blossom Clinic," "The Girl Outside," and "Yellow Rainbow."

They record a "live" EP at London's Marquee Club on February 27, and are due on BBC-TV's Top Of The Pops today (Thursday) and the Simon Dee Show (Saturday).

BOYD'S TOUR CUT

AMERICAN blues pianist-singer Eddie Boyd has decided to cut short his British tour. A spokesman for Blue Horizon Records, for whom Boyd recorded here last month, told the MM on Monday that Eddie would end the tour at London's Klooks Kleeek on Tuesday and leave Britain for Scandinavia yesterday (Wednesday).

MU to meet record companies after Love Affair 'confession'

Only one group member on hit

THE revelation by the Love Affair that singer Steve Ellis is the only group member heard on their hit single "Everlasting Love," caused great consternation in the national Press earlier this week.

The daily papers picked up the story following the group's admission on the Jonathan King television show but the fact that session musicians have, and are, being used on recordings is common knowledge and not so sensational

as it may appear. Mr Hardie Ratcliffe, Musicians' Union general secretary, was reported in the Daily Mail as saying: "Recordings should not be based on deception. For too long groups with a minimum of talent have climbed to prominence on the backs of really talented musicians. We feel bound to do something."

The union is planning to

have talks with record companies, the BBC and ITV television companies.

Commenting on the Love Affair's admission, Mr Sydney Bacon, co-manager and father of 16-year-old Love Affair drummer Maurice, told Melody Maker "we decided to tell the whole truth when people were going around spreading stories about the boys. Saying things like they were hard to get on with and that they hadn't played on their hit record."

"The first thing to get straight is that the boys are able to play. They've been playing for about two years and appeared at famous London clubs like the Marquee."

"My co-manager, John Cokell, found this number 'Everlasting Love,' and thought it would be just about right for the boys."

"Mike Smith, of CBS, said he would record it, but it needed to be recorded in a day. There just wasn't time for the group to learn the arrangement in time, so we used session musicians."

The Love Affair record their next single in the next two or three weeks for release in early April.

Adrian Rudge, of Page One Records, said: "We're doing it all the time. On the Troggs' new single there are four flutes. None of the group can play flute. When one does these things it's to embellish the record, make it better."

Record producer Micky Most told Melody Maker: "So what. My attitude is that like any other business you're selling to consumers so you give them the best product. If the record requires someone to play the part a bit better then we use them."

PENTANGLE SINGLE

THE Pentangle (Bert Jansch, John Renbourn, Jacqui

McShee, Danny Thompson and Terry Cox) record their first single tomorrow (Friday) for Transatlantic Records' Big T label. It is a Bert Jansch composition but as yet untitled.

Following the recording of the single, they then begin work on an LP. The group, now managed by Joe Lustig, are on Top Gear this Sunday (18).

TEN YEARS AFTER

THE American trip for Ten Years After has been set to start on August 14. They will tour for three weeks, playing mainly college dates.

The group's first single, "Portable People," written by lead guitarist Alvin Lee, is released tomorrow (Friday). Their second LP is due out on April 12 and will be called "Ten Years After — Six Months Later."

Recording on the LP starts on February 21.

Rain promotional film cut from Freeman TV show

A FILM clip promoting Rain's single "Spooky" was cut out of BBC-TV's All Systems Freeman on Friday, last week.

This followed the issue of an injunction restraining the group's vocalist Paul Crane from taking part in any activity by the group, which includes ex-Walker Brother Gary Leeds on drums.

The injunction was served on Rain manager Maurice King and the BBC on application from Francois Deleurne. "Spooky" is released on Polydor tomorrow (Friday).

FLEETWOOD MAC LP

BLUE HORIZON RECORDS issue the first album by Peter Green's Fleetwood Mac tomorrow (Friday). It is also the first LP on the Blue Horizon label. Called "Fleetwood Mac," it features nine original songs.

The Fleetwood Mac appear



GARY: Rain's drummer

at Middle Earth tonight (Thursday), Candlelight Club, Scarborough (tomorrow (Friday), Cliff Pavilion, Southend-on-Saturday (17), and Star Hotel, Croydon (19).

EASYBEATS SINGLE

THE Easybeats new single, "Hello, How Are You," will be released by United Artists on March 8.

The group was augmented by pianist Nicky Hopkins plus six violins, three cellos and four trombones.

The Easybeats guests in

Radio One's Pete Brady Show from March 2 to 8.

ARTS FESTIVAL

A JAZZ concert and poetry-and-jazz recital are included in Southampton University's Spring Arts Festival, which takes place next month.

The Michael Garrick Quintet feature in a poetry-and-jazz evening in the Debating Chamber of the Students' Union on Sunday (March 10) and the Graham Collier Dozen give a jazz concert on the Saturday (16). The events begin at 8 pm.

VAUDEVILLE LATEST

THE New Vaudeville Band have a new single, "The Bonnie And Clyde," released on March 1.

Trumpeter Pops Kerr has left the group to form his own jazz group and is replaced by Peter Cooper who bought himself out of the Irish Guards to do so.

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Woody Herman to return next year

WOODY HERMAN will be back in Britain with a 1969 Herd in April next year. The band finished its current tour on Sunday at Bournemouth and flew back to the States on Monday.

But before he left, Herman confirmed arrangements with the Harold Davison Agency to begin his next tour of Britain on April 18, 1969.

Both concerts by Ella Fitzgerald and her trio at London's Royal Festival Hall this Saturday (17) are completely sold out. These are the singer's only British dates. She is due to arrive in London on Saturday morning.



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● ELLA



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And the competition is so simple. Last week we printed seven photographs. This week there are seven more and there will be six more next week. Save the photographs until you

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Then, all you do, is fill in who you think each one is and post it off together with the name of your favourite from the 20 and an explanation why, in not more than 20 words.

So simple—and yet it can win you a seat on this fabulous trip. So don't miss next week's Melody Maker with the final details.

RULES

THE 20 prizes will be awarded to competitors who correctly identify the 20 famous faces reprinted on the competition pages and who, in the opinion of a panel of expert judges appointed by the Editor give the most apt and original summary in not more than 20 words stating the reasons for the choice of a single artist from the 20 pictures.

Competitors are restricted to one entry only. No competitor can win more than one prize.

All entry forms must be clearly written in ink or ball-point and signed by the competitor. Entry forms and coupons must not be altered or mutilated.

Entries must be posted in a sealed envelope bearing correct postage to arrive at the address given not later than March 18, 1968.

No responsibility can be accepted for entries lost or delayed in transit or after delivery. Proof of posting will not be accepted as proof of delivery.

Employees of the proprietors of MELODY MAKER and members of their families are not eligible to compete.

This competition is only open to readers in the United Kingdom.

The Editor's decision is final in all matters and no correspondence can be entered into. The results will be published in MELODY MAKER.



8



9



10



11



12



13



14

MELODY MAKER
TOP 20
COMPETITION
WEEK TWO

DISGUSTING! THAT'S OUR STAGE ACT

say THE MOVE

"IS OUR stage act sexy? It's disgusting! There's no doubt about it, it's vulgar, and obscene, and if I was a father I wouldn't let my daughter see it."

Carl Wayne of the Move bluntly agreed with critics of the group's highly controversial stage act.

"The sexy bit comes from the positioning of the mike stand," explained the culprit. "It causes scenes among the kids in the front rows and that's why I do it. They're almost obsessed with it. If fathers and mothers are concerned they should take their daughters away, because I don't give a **** about them."

Despite universal dislike of the group by older generation, including parents, churchmen,

and a considerable number of politicians, the Move prove bad taste is still a good commercial position.

And they keep on making excellent, entertaining hits like "Fire Brigade," their newest single clanging merrily up the MM Pop 30.

"We're very knocked out with the record," said Carl, "and extremely pleased with the way it has gone. It's sold 30,000 already. It's the most commercial number we've written."

"We're very self-critical and haven't got much faith in ourselves as a group. But the song is great and I'm pleased

for Roy Wood's sake because he wrote it and I firmly believe 1968 is going to be Roy's year.

"A lot of people have knocked us, but Roy has written four very different commercial hits for us."

"We have our first LP out in two weeks' time. It's no great shakes. No sitar or electronics, just 12 commercial numbers. Roy's written ten of them and they have titles like 'Useless Information,' 'Kilroy Was There,' a song about the toilet wall poet 'Yellow Rainbow,' 'Hey Grandma' and 'Cherry Blossom Clinic.' He gets some good titles does Roy."

"There are also two rock 'n' roll numbers, 'I'll Be Me' by Jerry Lee Lewis, and 'Week-end' by Eddie Cochran."

"There's nothing great at all. Everybody was trying so hard to progress last year they converged and sounded the same. We're going back about three years! We're going back to the days of the Beatles' 'Please, Please Me.'"

The Move have in their time utilised every conceivable act of violence in their performances, from chopping up TV sets to smashing cars, not to mention actually destroying their stage and equipment in the pursuit of sensationalism.

What will the Move be up to next? Are they planning to flood St Paul's Cathedral, bomb Halifax, or spray Crazy Foam over Stonehenge?

"It's been a hectic year for us," agreed Carl, "but we're a little more subdued now. We're not chopping things up any more. There was a period when we lost interest and were bored and tired."

"Everybody goes through a period of boredom after making it, and still doing the same things."

"But we're a very happy group now. We've never seen eye to eye with each other because there are five singers in the group and that causes arguments about what to sing and what not to."

"As a matter of fact, for a change, Roy sings lead on 'Fire Brigade.' We'd like Bev Bevan to sing on our next single — he's got a voice like Paul Robeson."

"We're not a musical group; we're not great players like Jimi Hendrix or Stevie Winwood and Traffic. We're good enough — competent — and we've got something extra called excitement."

What do the Move foresee happening to them in the future? "We want to go out and work in a lot of countries where we have had hits and never been, like Australia and New Zealand." — CHRIS WELCH.

BRENTON—JAZZ FAN

BRENTON WOOD digs jazz. Back home in Hollywood, the singer whose "Gimme Little Sign" has crept steadily higher and higher in its slow journey to success listens to jazz greats like Ahmad Jamal, Donald Byrd, Dizzy Gillespie and John Handy.

And his personal favourites also include Nancy Wilson, Lou Rawls, the Temptations, James Brown, the Beatles, the Stones, and Carmen McRae.

Brenton, lithe and wiry, bounced about in his room at London's Westbury Hotel and said: "I like jazz and my backing group, Kent and the Candidates, play a lot of jazz, too."

"They are working at Arthur's Club in Los Angeles



while I'm away and they are fine musicians, able to play good music, whether it's jazz, pop or R&B."

Brenton has been away from America doing promotion on "Gimme Little Sign" for nearly six weeks, commuting

between London and various European cities where the record is happening.

"I'm missing home a lot," he told me. "I am due to leave Britain on Saturday but I have to go to Switzerland and Germany for more TV shows before I fly back to Los Angeles."

"In the States, if the kids like a record they'll buy it whether you promote it or not. But not here. The scene in England is so different."

"Here you've gotta be around to push it. 'Gimme Little Sign' was falling out of the bottom end of the charts here in England when I arrived. It was the promotion work I did on it that has sent it right up again."

But Brenton likes TV—even more than night club dates.

"You don't work so hard and TV is always exciting. I prefer to do a TV show than a club date."

He says his follow-up to "Sign" will be completely different. "We haven't finally decided what it'll be, but it won't be the same. It may even be a semi-ballad."

Brenton, who says the late Sam Cooke was one of his influences ("I've got everything he ever did"), has also been offered several film assignments, but is treading warily.

"Films are a new step for me and a serious one. You have to be careful because it's a different medium. You have to be sure the offer isn't a hype and you're not just being used for publicity." — ALAN WALSH.

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Look out! It's a rock revival!

—after MM article



The RAVER's weekly tonic

ARE we in for a rock-'n'-roll revival? After reading Part One of the Fourteen Fabulous Years in last week's MM, booker Alvin Roy rang round the business. The result — a group called the Rock 'n' Roll Revival Show, fronted by singer Tommy Bishop, a record session and a mass of bookings.

The record, to be released by MGM on March 8, is the old Buddy Holly song, "Oh Boy!" The group's repertoire includes old hits from people like Presley, Gene Vincent and Jerry Lee Lewis.

Their first appearance, presumably without rioting Teddy Boys, will be at London's Brunel College on March 1.

"And it all stems from your bloody article," Alvin told the Raver. After Part Two this week will there be a Trad Revival?

Shock

Monday's Daily Express reported that comedians Hope and Keen gave the kiss of life to John McNally of the Searchers when his guitar gave him an electric shock. How about a new competition — how would you rather die than have the kiss of life from?

Some people will applaud anything: like Jonathan King igniting a book of matches in the Speak-easy. To Dubliner John Shehan, a daughter, Jo-Anne.

Bee Gees currently have one and two in the German charts with "World" and "Massachusetts," and three in the Swedish Top 20. Our favourite picture caption of the week read: "Paddy Lightfoot vocals a rag." Does he now!

Permit

Winner of the year: Georgie Fame was on the same flight as the Supremes to the States on Monday. Steve Rowland invited five people to dinner after Dave Dee's Gold Disc presentation and was landed with six Chinese noshes when nobody turned up. Dave's next B side will not be "Chopsticks."

When Top Of The Pops finishes playing Ten Little Deejays will Jimmy Savile have the job to himself? P. J. Proby finally got his permit. West Indian Spinner Cliff Hall: "I'm really Irish — from County Burnt Cork." Come on, Johnny Dankworth, you can afford more than £1 for your daughter. For horror fans, Paul Howarth will unveil his contra-bass sax at the Old Place on February 20.

Digging

Martin Carthy and Dave Swarbrick depped on borrowed instruments for Bert Jansch at Watersons' Manchester concert

singer Judy Ward sounded nice with the Dave Quiney group at the Old Place last weekend.

Paul McCartney digging brother Mike McGear at Scaffold's Queen Elizabeth Hall concert. Stand well clear of Max Jones — Louis Armstrong just sent him a packet of Swiss Kriss.

Says agent Jim Godbolt of a certain jizzer: "When it comes to his round he has an impediment in his reach."

Engelbert Humperdinck has penned the new Peter Gorden single, "Born To Be Wanted."

Beryl Bryden trying to find a trombone player for a season in Spain in May. Funny, they all seem to have vanished. Follow my leader: after Ken Colyer's breath test bit, his bassist Bill Cole got lumbered this week.

Busking

The news that Don Partridge made £52 in one day busking should send 90 per cent of the groups into Oxford Street. Birdie, wife of Kloooks Kleek boss Dick Jordan presented him with a boy, Simon Richard, last Friday.

Michael D'Abo was in the British two-man bob sleigh team for the European championships at Grenoble in 1961. He came last. PR Allan McDougall owned up and joined Brian Somerville.

MU quotes on pop this week are discouraging, to say the least — those are your members you are disparaging, chaps. Herd's Andy Bown highly unimpressed by Jimmy McGriff at the Speakeasy.

Altoist Harry Collins blowing a storm on Sunday lunchtimes at Plough, Stockwell. Spencer Davis raving about the new Beatles single. We gather John Peel likes Tyrannosaurus Rex.

Booed

Tom McGuinness and Eric Clapton admit that, as young rockers, they booed Heinz at Croydon. Nice, in New York, went to dig Wynton Kelly, Hank Mobley, Clark Terry and Jimmy Cobb.

Odd to find Australian journalists, of all people, complaining about "beer-swilling pop stars." Does Tom Edwards have to tell all those Radio One listeners what a nice chap Kenny Lynch is?

ABC-Impulse has released new John Coltrane album titled "Om" in the States which was issued

here by mistake as "Kulu Se Mama." Jefferson Airplane getting bad press for tuning guitars on stage during American National Anthem. A Syracuse auditorium manager was so incensed he unplugged their gear.

Furious

Kennedy Airport welcome for Alan Price Set, Jimi Hendrix, Animals, Eire Apparent and Soft Machine marred by punch-up between advertising executive and news cameraman.

How will Gene Pitney fans take to the Bonzos on the forthcoming package? Stones office having trouble with GPO over telephones: chance for Variety to headline Stones Phones Moans?

Kiki Dee furious at Philips putting out album of all her old tracks and refused to perform them on TV. "It's not me the way I am now," she says.

Peter Burman asked for loan of Alan Elsdon's wagon to take Tete A Tete package to Bristol. Then admitted none of them could drive, so Alan obliged. When will Vic Lewis bring Gary Sobers in for a tour?

CAUGHT IN THE ACT

LULU—ALL SING AND NO CHAT. A KNOCKOUT

LULU, on Monday, triumphed over many lesser pop stars who've appeared at London's Talk Of The Town by simply not chatting. So many feel they must be funny between numbers, turn out to be the opposite, and merely slow the action. Lulu belted out one song after another, kept excitement running high, and earned spontaneous applause. Looking delicious in a mini dress which shimmered from gold to emerald green, Lulu leaped about the stage with gusto and proved she's one of the best solo singers this country has produced. Her strong voice is in tune and the slightly rough edge is just right for her approach.

Among her best efforts on Monday were "Hallelujah I Love Him So," "There's Gotta Be Something Better Than This," "Shout," "To Sir, With Love" and a cleverly rewritten "Lulu's Back In Town." The Beautiful People, including the three Beatles' wives, came out in force for Lulu. The clothes were fantastic though one flamboyant, long-haired gent took a dim view of being directed to the Ladies' Powder Room.—JACK HUTTON.

WATERSONS

THE Watersons' farewell concert at the Royal Albert Hall last Saturday was not one of their more memorable performances. Once again, even at the end of a successful singing career, albeit short, they were dogged by coughs and colds, contributory factors to their disbanding. Occasionally sparks of the Watersons' known brilliance came through but they seemed unhappy and keen to get the whole thing over. Nevertheless the singing was still good and songs like "The Face of Egging Song," "North Country Farmer" and "Malpass Wassail Song," were appropriate goodbyes. The audience received them enthusiastically but the group did not return for an encore.

Roy Harper was winning up to the end of "Circle" with its amusing and perceptive father-son dialogue in the middle, and it took the guitar solo, "All For One," to get back fully on top. Roy's somewhat aggressive humour, and his iconoclastic songs were in complete contrast to the easy going Al Stewart who was on form with "Mary Foster" and "Maybe Someday She Will Come Along," the Incredible String Band number and "Ivitch" an evocative guitar piece. Dorris Henderson made her concert debut with her group, the Tintagel, and seems to have found a good vehicle for her singing with the backing of guitar, sitar, bass guitar,



"Rute and drums. She sounded well on the gospel song 'No More,' 'Where Do I Belong' and 'Hey Look A-Yonder' by Ritchie Havens.—TONY WALSH.

SCAFFOLD

AN EVENING with the Scaffold at London's Queen Elizabeth Hall on Saturday would perhaps have been more effective if we had been able to hear every pun and witticism uttered by the trio. Unfortunately, I, for one, could not. What did reach the rear of the auditorium was for most of the time very, very funny, occasionally slightly pretentious and on rare occasions slightly self-conscious. It was however a rare achievement for the Scaffold that their Liverpoolian humour had the London audiences gasping with laughter. Their material is highly original and their timing and delivery impeccable.

John Gorman provides both verbal wit and visual comedy; Roger McGough's approach is lighter, more piercing and poetic, while Mike McGear fills in round the others and provides winsome singing when necessary. They had the last laugh on the audience too when "Thank U Very Much" abruptly became "God Save The Queen" and only one person stood ramrod to attention. Perhaps it was Alf Garnett. — ALAN WALSH.

MATT Mc GINN

IT fell to Matt McGinn to open the bill at the Royal Festival Hall last Monday. I've never heard a better opener. Matt warmed his audience in seconds flat, sang eight songs in fifteen minutes, told the best, least printable LBJ story I've ever heard. This was a British Peace Committee folk festival and it had the big-name act-up they always seem to muster. Ann Briggs decorated some of her songs to the point where the tune was lost. The McPeakes played too much guitar and not enough pipes and brought the house down with "Danny Boy." Bob Davenport sang very well from the commanding heights of about twelve years' experience. The Young Tradition were as expert as usual though they didn't sing anything I haven't heard a dozen times.

Really outstanding — Leon Rosselson singing his own, recently composed, songs, especially "Palaces Of Gold," which has the authentic Rosselson astringent bite, and "Kangaroos Like To Hop," a children's song that equals in charm and simplicity anything that Woody Guthrie ever wrote. — ERIC WINTER.

TETE A TETE

BRISTOL Arts Council sponsored a concert by Peter Burman's Jazz Tete A Tete at Bristol University last Wednesday and it proved one of Burman's more successful ventures. The evening opened with the Tubby Hayes Quartet who achieved a very slick and tightly knit group sound. For me, Tubby is more pleasing



SCAFFOLD: audience gasping with laughter

'I CAN'T SING, BUT I ACT WORSE THAN I SING'

"I CANNOT sing very well, but I act worse than I sing," says Françoise Hardy. Despite her own modest opinion of her abilities, Françoise is kept very busy in her dual role of film actress and singer.

She arrived in London last week for a tour of English universities and to promote her new single, "Now You Want To Be Loved" released by United Artists tomorrow (Friday).

The song is by Pierre Barouh and is from the sound track of Claude Lelouch's film Live For Life, the follow up to his brilliant Man And A Woman.

A haunting song, Françoise sings in a soft, wistful manner. As with all her songs, it deals with human relationships, and has a sad air about it.

"Love and friendship are sad because they don't last," she says, "but I have also some happy songs."

"Because the music is romantic, people think my songs are sad. I have one song about friendship that is neither sad nor happy but in-between."

She has recently recorded songs with lyrics by French poets Aragon and Georges Brassens, and has been touring France.

"But not regularly, although this year I will do a lot. Also I have three weeks



FRANCOISE HARDY

in South Africa soon." Françoise, who had a hit here about two years ago with "All Over The World," is a frequent visitor to Britain and has appeared in cabaret at London's Savoy Hotel and she will probably be appearing there again in April.

More recently she was seen in the motor racing epic, Grand Prix in which she appeared with James Garner, Eve Marie Saint and Yves Montand.

She does not like making films but is very frank as to her reasons why she takes film parts.

"It's useful for the publicity," she says with engaging candour.

"Everytime I made a film I was told I would have nothing difficult to do. I am interested in the experience — but for me to stand in front of the camera is a nightmare!"

secure and they have rarely sung better. They encourage participation and have the whole brow with a lot of humour. Their songs included "John Peel," "A Roving," "The Harriers Song," "Finnegans Wake," "Lia" and others. Guest artist was Eric Heath, a vivacious singer with an excellent voice. — ALAN WALSH.

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JAZZ SCENE



WOODY: shyness

Woody going pop?

BY DAVID FOOT

ANOTHER Woody Herman tour is over and he's smiling — because so many young people have supported his concerts this time.

"It's a joy to me" he reflected from the quiet of his Colston Hall, Bristol, dressing room. "Did you see them out there — the youngsters? If you don't have youth at your shows, it means you're just relying on nostalgia. I don't want that to happen.

"I've been more conscious of the young fans this time than ever before. I think they are increasingly aware that we are trying to be as contemporary as we can without sacrificing musical values. We're doing some 'border line' tunes on this tour."

Onstage there is still the deceptive touch of shyness in that fleeting self-effacing Herman gesture. He's still characteristically generous in turning the spotlight away from himself on to his band. And he's still a master at deftly changing his musical mood from the mellifluous to the snarling brass.

He doesn't sniff disparagingly at the electric guitar scene. He acknowledges the talent that it contains. "Each generation has to have its own thing. I remember only too well when our parents told us to take our records to the basement and not play all that noise. Though I don't agree with all that has happened in recent years, there is also much of value and this is coming through strongly now."

To underline his young-at-heart philosophy, Woody is busy at the moment preparing his first pop album. "Believe me, it's very serious on my part. I am trying to do something musically correct."

What exactly is his relationship with his band? "I am not a great disciplinarian. The relationship is based on mutual understanding. We all respect the fact that we have a job to do. I am a very fortunate man in that young musicians tend to play their best for me."

He contemplates the inevitable question of comparison between his various bands. "It's very difficult. But the present one is certainly comparable with any I have had."

Woody works at least 40 weeks a year, as hard as he has ever done. That is the price of maintaining a big band. There is no thought of easing off.

"I would not know how to. Any time when I am feeling overtired, I look at people all around me. Just look at the energy of Mr. Ellington . . ."

Bell's back in town



BY MAX JONES

SIXTEEN years have gone by since I said goodbye to bandleader Graeme Bell at the end of his second European tour.

Now he is back in London, looking hardly a bit older or less cheerful, exuding the kind of enthusiasm and confidence associated with Australian jazzmen.

Graeme is here with his wife, Dorothy, and son Jason on holiday after five weeks on the Continent. He sailed here with an Australian group completed by Roger Janes (tmb), Tommy Hare (tpt, tnr) and Andy Brown (bass).

Bell is taking in the music scene, looking up old friends and doing the rounds of pubs, clubs and theatres.

One of the things he has in mind is to present another Bell band to British audiences, and he's getting plenty of encouragement.

"I've been inundated with requests to form a band over here," says Bell. "Agents and club managers are showing interest, and the David Bilk Agency are rarin' to go from April on."

"It's an attractive proposition but I'm not too sure about starting up here. I feel it would lose much of its impact if I didn't have an Australian band."

So the situation now is that Graeme probably won't form a band this trip.

"I intend to go up north and look into the scene there, the working men's clubs and so on, very closely and see if anybody would be interested in bringing my band over from Australia."

"If my investigations up north prove favourable, and I can see a guarantee, I'll ask trumpeter Bob Barnard if he'd be prepared to come over with me this autumn, say, or

sooner if it can be arranged, and also sound out other leading players for me.

"Bob would have no need to feel afraid of anyone on his instrument here. He's a fine jazz singer too."

If and when the third Bell invasion comes we can expect something very different from the Dixieland band which arrived here in November '47. But the corporate attitude will doubtless still be unpretentious, relaxed, good-natured and non-conformist.

The original outfit blew a few fresh breezes through the rather stuffy corridors of British traditionalism in the late Forties, and it even coined the phrase Jazz For Dancing to get people on to the floor and away from the text-books.

Graeme, his brother Roger (now leading a sextet in a Melbourne restaurant), Lazy Ade, Pixie Roberts and the rest never spent much time on sectarian jazz discussion. They just listened to the music, played it as well as they could and set about enjoying Europe.

Nowadays, Graeme admits, his attitude is more professional but still free in the musical sense, "with no axes to grind and no gospels to preach."

He still equates jazz with entertainment, saying: "I'm setting my sights on a general appeal because this is what we've been doing in Australia."

"My policy is to play good exciting jazz but dress it up in a manner to entertain and communicate with the public. If you angle it exclusively to the jazz public you'll starve to death."



CLARKE: instructs a host of willing students whose ages range from six to twenty.

Keeping up with Klook

BY VALERIE WILMER

THE year was 1941, the place a dance-hall in a small West Virginian town. Louis Armstrong's band had just started rehearsing when in walked the leader himself.

The drummer in question was, of course, the rock-solid, dauntless Kenneth Spearman "Klook" Clarke.

He had only just begun to shift the accented beats from bass drum to cymbal but was already one of the founding fathers of bebop, the man who was to stand the world of jazz drumming on its ear.

Twenty seven years later he makes his home in Paris and is currently leading his own trio at Ronnie Scott's Club.

Even if he no longer sounds as aggressively modern as he did that day in West Virginia, his propulsive vivacious drumming is equally full of sparkling surprises.

Recalling the incident, Klook revealed his delightfully shy smile: "I guess it was a change from what he'd been used to listening to, but by Louis being the first modern jazz musician, I suppose he had an ear for innovations."

"When I heard that, it really made me want to work that much harder than what I was doing."

By giving Armstrong his actual due, Clarke revealed a degree of perception we tend to consider unusual in musicians of his generation. But Klook is an unusual man, a quietly-spoken, impish character who turns into a veritable maelstrom when he takes his seat behind the drums.

He has been around fellow innovators for most of his 54 years, so he has every right to be blasé about his achievements, yet without the hint of a sigh, he recalled for perhaps the ten thousandth time how he initiated the technique of keeping time on the ride cymbal.

for my own convenience and ease that started to catch on. All the other drummers started doing it because it made sense, and that's how it started and, I must say, the way it still is."

Because of Klook's own experience as an innovator, he has an "immense" amount of respect for the Young Turks who are today trying to alter the concept of percussion.

TRIBUTE

"To me it's like a personal tribute that I enjoy very much. I imagine it's like a mother and child, you know?"

"I like Billy Higgins very much, and Grady Tate—he's very versatile. He plays two idioms very well and as a matter of fact, I like him best in the contemporary style."

"But still I feel that they haven't quite succeeded yet. It's still the same triad: cymbal to snare drum to foot, no matter how you figure it out."

Klook's particular brand of calmness and self-assurance is the type that grows with years of watching the jazz scene. What he feels is missing today is the contact between musicians of different generations.

As one whose own experiments attracted both older and younger drummers, he has strong feelings on the subject: "The older guys

used to come up and listen all the time to what we were doing, but before then we used to go and listen to people like Walter Johnson and Big Sid Catlett all the time. Manzie Johnson, too, people like that were very sympathetic."

"When Sidney joined Benny Goodman and I was to take his place with Louis, he did something that you don't see today. He took me aside and he says 'well, I've got my drums set up, come with me and we'll go through the book together.'

"That was really something marvelous, but people don't seem to care that much today. That's why I think schools are so necessary, because when the drummer reaches a certain level, we can bring in the bass and piano so they can feel the sense of teamwork."

"So many drummers, they learn a couple of, as we say, technical solos, and they want to be the whole band."

TEAM WORK

"It's like a relay captain on the track field who keeps running with the baton because he's got the strength! The rest of the team are standing there looking at him, like, 'where's he going?'"

The obvious teamwork that exists in the interplay of Clarke's drums, Jimmy

Gourley's guitar and the organ of Eddie Louiss is the decisive factor behind the unity of their Scott Club performances.

The three men feel out each other as they play, Clarke spurring them on incessantly. Above all, there's a feeling of happiness, the kind of happiness that exists abundantly in the drummer's everyday life in his adopted home.

TEACHING

Klook can speak knowledgeably on the subject of teaching, for now, after a dozen years in France, he lectures regularly at two Paris Conservatoires and at Selmer's Drum School there.

He instructs a host of willing students whose ages range from six to twenty, hopefully expecting to produce a race of drummers who'll be an improvement on erstwhile French percussionists.

While he agrees that there is no real substitute for the jazz life he lived in America, he feels that a knowledge of jazz history and what the innovators actually did, is very helpful to his students.

They can, he insists, create something in similar vein from "knowing how it was done before."

He continued: "In our time we could say that we had a lot of help from good instructors, but they gave

instructions in a different manner. There were, in fact, less drummers to hear at that time, but it all adds up to the same thing."

Klook grinned generously. "I hope that I'm carrying on some kind of tradition," he said with sincerity, "even if I'm a long way from where the music started."

"I took it all in when I picked up the drums and it became sort of like a fetish to me. Whenever I saw drums I just wanted to play them."

The drummer has slipped easily into his contemporary role of European lecturer and property-owner. For those who are still asking the perennial question, the answer is that he's here to stay.

A brief visit to California in the summer will reunite him briefly with the original members of the Modern Jazz Quartet for appearances at the Monterey Jazz Festival. "But," he stressed, "I'll be back as soon as possible."

FINANCIAL

Klook has no regrets at having left the MJQ at a time when their financial rewards were increasing beyond all expectations. "I was very displeased with the way the music turned out, I stuck it for quite a while, in fact, and they all tried to show me how much it would mean financially."

"But I think I did the right thing. I'm very happy just doing the things I like to do."

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"Before, it seemed to me like a sort of off-balance duet, playing from bass drum to snare drum. I felt that there should be some weight here," (he indicated an imaginary cymbal), "as well as here" (he played a make believe snare). "I guess it was something

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Foundations prove 'one-hit' knockers wrong

I MUST admit that I was one of those who suspected that the Foundations might be a one-hit group—despite the fact that their first single, "Baby, Now That I've Found You," reached the very top of the Pop 30.

I'm delighted to be proved wrong by the current success of the follow-up, "Back On My Feet Again"—like the first hit, a composition by Tony Macauley and John Macleod.

The Foundations don't fit easily into the usual pop star moulds. One can accept the walking United Nations bit, but the age grouping is so wide as to be almost impossible in an era when a five-year gap can preclude social mixing or common philosophical ground.

How have they reacted to fame and fortune?

"It has been a bit nerve-racking," agreed bass guitarist and singer Peter Macbeth. "It has meant better paid jobs, of course, and a lot more travelling. But the reaction hasn't changed except that there are more people coming to see us.

"The point was that none of us expected to get such a big hit and we weren't prepared for it. The last record caught us completely unawares. Now we desperately need new numbers. We are all desperately trying to write, but the problem is getting time. Any spare time we do get is spent working on the stage act.

"Not that finding recording material has been all that difficult. For the first record we listened to about half a dozen songs. For this one there was a choice of three. We recorded two and chose 'Back On My Feet Again'."

The band is a co-operative one and I wondered whether that might not present problems with no leader to make decisions.

"No, there are no difficulties," said Peter. "We all get on well



together and have more or less the same musical tastes. Everybody accepts majority decisions and we've always worked that way.

"Actually, the only real problem with a band this size is going into a restaurant. When eight musicians and three road managers pour into a Chinese restaurant, the owner tends to think it's a raid. And then there is the transport. We have a van to carry all the equipment and we've recently bought a 12-seater car which used to belong to the Queen Mother."

After "Baby, Now That I've Found You" made the grade there was talk of adding a trumpet.

"We still haven't got anybody," agreed Peter. "Pat Burke (tr) and Eric Alandale (tmb) both double on trumpet but we still want one. If we go to the States we may pick somebody up over there to do the tour with us."

Peter is one of those musicians who gives a good deal of thought to the future.

"Anything could happen," he admits. "Looking five years ahead I feel I'd like to be doing a bit of writing—pop journalism. And then I'm very interested in the A&R scene and management.

"But then this isn't exactly the time to start thinking about when the Foundations are finished."—BOB DAWBARN

DAWBARN'S EYE-VIEW ON TV



Great if you turn the sound off.

Bingo

How about Daddy's Music Box?

Not wild about it but then it's not aimed at me. No doubt the bingo players of Macclesfield think it's a riot. I think he's a gas on stage but he doesn't really come over on TV. Something to do with the timing, I suppose — his great thing in the theatre is the way he gets the feel of an audience and times his lines accordingly. He can't do that over the box, can he?

Mood

Still, at least you are beginning to get a bit snotty. What about Dee Time?

I refuse to have my good mood ruined. I'll forget you said that and buy you a pint.

Cheers!

And I do miss those shots of female backsides in the audience

What about Top Of The Pops then?

What about it? Obviously the entertainment value of the show depends on who is in the chart. Personally I can't bear to watch it while Solomon King has that terrible song threatening to be number one. Can you imagine having to hear it twice in one show? But that's only a personal opinion. And I do miss those shots of female backsides in the

audience that we used to get with previous producers.

Birds

Good, you're beginning to get going. Surely you hate the Rolf Harris show.

You must be joking — with all those gorgeous birds dancing about. And the blokes aren't bad footballers — I've got the bruises to prove it.

Some of the critics didn't think much of the Cilla Black show.

I've only seen one and I thought it was great — with Mr Starkey doing his acting bit, Spike Milligan gooning about and Cilla getting across that natural personality which she must have worked so hard to perfect.

Young

What about the Frank Ifield show? I'm too young to watch it.

Come Dancing?



ALAN FREEMAN



JONATHAN KING



SIMON DEE

Nadir

I know how to get you going. How about Jonathan King and Good Evening. You once described that as the nadir of pop TV.

I'm glad you brought that up. I think it's one of the most improved shows on TV — and Jonathan King has developed into a good interviewer and excellent link man.

Opinion

But he tends to intrude his own opinions on everything.

Why shouldn't he? It's a free country. And at least he has opinions to express.

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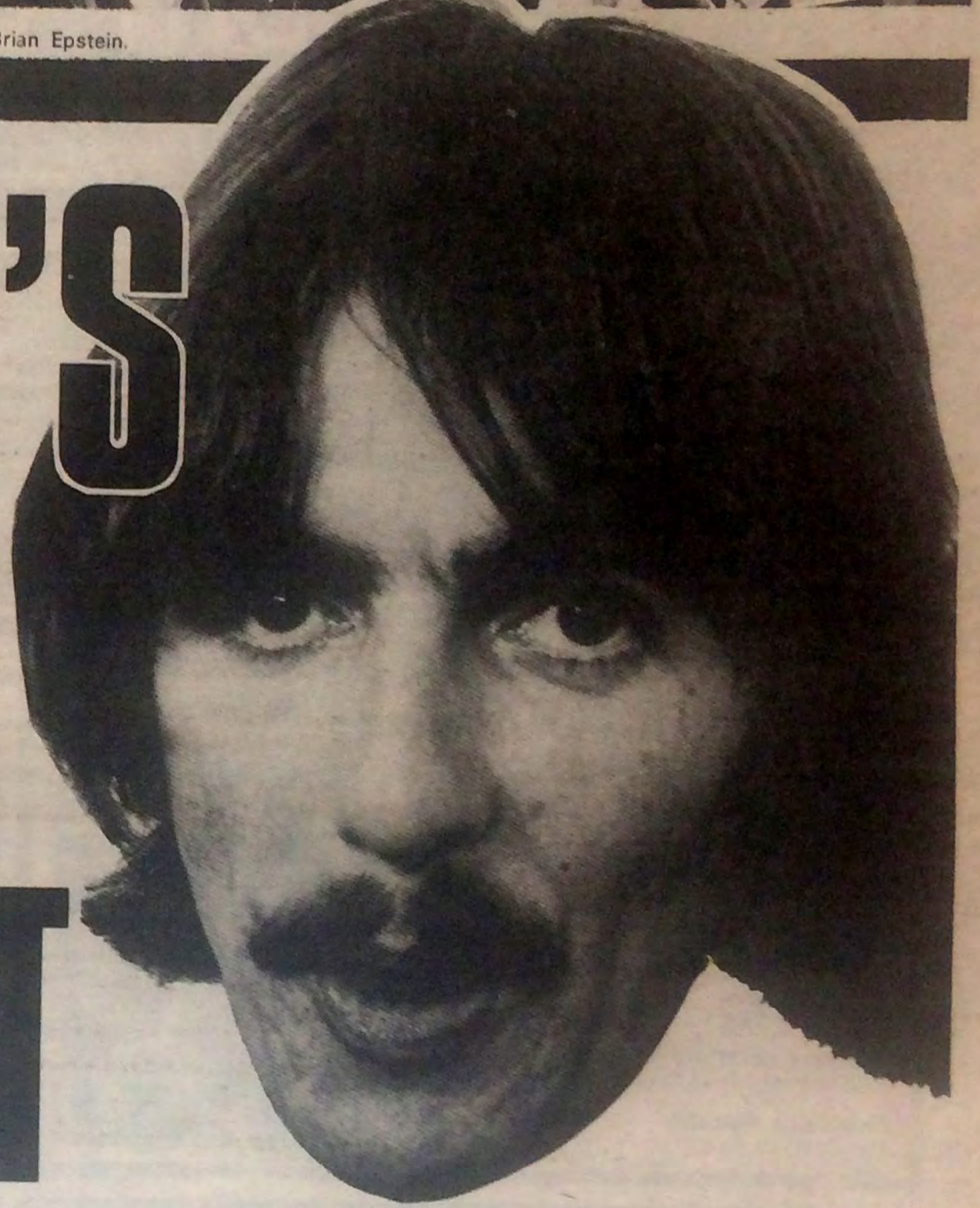
GARY WALKER & THE RAIN

BEATLES BARED—BY THE MAN WHO'S KEPT SILENT FOR FIVE YEARS



1. George marries Pattie — Barrow is there. 2. Early Beatle George. 3 Barrow conducts a press conference — behind, Brian Epstein.

BEATLE WHO'S CHANGED THE MOST



IT WAS August 22, 1965. We had flown into Portland City, Oregon, for the twelfth in a set of 15 American concerts.

Our chartered aircraft, a most comfortable Lockheed Elektra, had developed engine trouble while coming in low between the rocky walls of a nightmarishly narrow canyon.

A comparatively antique substitute machine was to be our late-night transport from there to the Californian coast after the show.

The Beatles inspected the dimly-lit interior of the plane, noting the worn seat fabrics and somewhat paint-stripped fittings.

George Harrison, a wise man who has never enjoyed flying for the thrill-fun sake of it, took down a dusty coil of thick brown rope from a rack.

"What's this for?" he asked an unnaturally beautiful stewardess.

"It's an escape ladder."

"How long is it?" pursued the Beatle.

"About 12 feet, I guess."

"I take it we shall be flying at a steady 13 feet all the way then?" concluded George in a hopeless sort of mutter.

STUDIOUS

George Harrison, 25 next weekend (February 25), is the youngest of the Beatles. At the beginning of 1966 he made that remarkably pretty model, Pattie Boyd, the first non-Liverpudlian Beatle bride. They live in a bungalow at Esher, Surrey, and have yet to start a family.

George is the group's most studious musician. In the early days one felt that John and Paul increased their guitar-playing abilities as a means to an end. George, on the other hand, was intensely fond of his instruments, polished their frames painstakingly, plucked their strings into perfect tune a dozen times a day, made a serious devotion of expanding his musical knowledge.

At the same time he was the Beatles' technician, having some slight experience of Things Electrical which he could plug in, match up, re-wire or even build into whole circuits when venue facilities or the group's own equipment failed.



TONY BARROW, the Beatles press representative, writes about the Beatles for the first time in five years. Naturally, he chose Melody Maker. Barrow has been associated with the Beatles since their earliest days. This is the Beatles as only Barrow knows them. It's the most talked about Beatles series in years.

Witnesses of early concerts decided that he was the quiet Beatle. Unless he had to sing George stood back behind the spotlight, seldom smiled, kept an almost severe expression on his face. The simple reason was that George liked to concentrate on his music.

Despite his happy-go-carefree outlook on life in general, George was the first Beatle to take more than a superficial interest in matters of money and how much was being earned. The accumulated Harrison income is less than that of Lennon-McCartney to whose wealth have been added the royalties from their prolific composing.

But even if the Government has skimmed off 19s. 6d. from most of the pounds he's made, George must have put by a roomful or two of sixpences. Enough to discourage financial anxiety for all time.

George is a strongly sensitive, wholly genuine person. His friendships are deep-rooted and you can put faith in his promises.

By now the Beatles know well most of Britain's show business journalists who matter, but in the beginning when they were meeting newcomers every other day George was the first to retain in his memory not only faces but names. He wasn't

trying to be clever or even professional.

He was interested in people, an observant listener as well as a helpful talker.

If an interviewer was a bit overwhelmed by the idea of having to do a piece on the Beatles, he'd ask for George because he knew the going would be easiest.

In conversation, George has the habit of placing his face a few inches from yours. The observer might be forgiven for guessing that terrible secrets were being divulged, vital confidences exchanged. But it's more likely to be something on a how's-the-family small-talk level!

DRAWL

George's spoken words emerge in an engaging Mersey Tunnel drawl. You can almost watch his thoughts collecting themselves into those slowly delivered sentences. His decisions are equally unhurried but, once made, they stand firm.

He believes in the ancient adage that things are worth doing only if they are worth doing well.

Take, for example, his progressively intricate involvement with the music of India. He listened, he read

and then began to play, teaching himself the complex scales and obscure ragas as he went.

To see Ravi Shankar in concert at London's Festival Hall he walked out in the middle of a recording session. Later he travelled to India for lessons and to California where he and Pattie attended Shankar's Hollywood Bowl performance last August.

Ringo was the first of the four to own a beard (grown before he joined the Beatles) but George's was by far the most impressive! It took full external control of his head, spread out across his cheeks until it was incongruously evil-looking. Untamed, wild, menacing, yet magnificent to behold!

He pruned it down to a mere mustache about a year ago. Now he looks very much as he did in 1965.

Because George has written so few songs — less than a dozen it is easy to trace the development of his composing strength. The change is incredible.

"Who would imagine that 'Don't Bother Me' was the early work of the man who has since created 'Blue Jay Way' or 'With- in You, Without You'?"

Meanwhile playing remains of greater importance

to George than writing, despite the completion of a significant solo assignment — the creation of the entire instrumental soundtrack score for the film Wonderwall — and the signs that George will take an active interest in record production work for the first time this year.

Way back at the opening of 1964 the Beatles had recorded four consecutive number one hits and what the press christened Beatlemania was well under way.

DESPAIR

From Paris came the trivial but unexpected news that George Harrison had chucked a glass of breakfast juice in somebody's face.

The guy on the receiving end of the sticky splash was close enough to the Beatles to appreciate that the motive was mild despair and not direct malice.

George, chummy, chatty, good-humoured, even-tempered George, had blown his top! It was a sign that the tension of being at the very core of Beatlemania was having its first effect upon the least thick-skinned and most susceptible of the four.

In time George put his profession in perspective. "The Beatles? It's not the living end, is it?" he admitted.

As compensation he increased his attention to other activities, letting them build up around him. He had been obliged to make an obsession of being a Beatle. Now he cultivated fresh obsessions, delving deep into the cultures and music of the East, dividing his time and his mind into very separate segments labelled "The Beatles" and "Me, George."

So George was also the first to free himself from the stresses. The changes have surpassed full-circle, taken him beyond the problems and brought him a spiritual security which most of us deny ourselves all through our unsatisfactorily suburban lives.

Today George finds tolerance and patience easy. He has specialised in maintaining his cool.

And if things get a bit sticky he'll walk away smiling rather than looking for glasses of juice. He is The Beatle Who Has Changed The Most and is all the better for it.

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NEXT WEEK: THE BEATLE AT THE BACK

ONE SLEEPY EYE topped by tousled black hair raised itself from under the bedclothes and a voice said: "Ho, lads, we sail on the morning tide!" It was Engelbert Humperdinck's traditional greeting to a new day in his comfortable, lived-in flat in Hammersmith, West London. The line is from Engel's star pantomime *Robinson Crusoe* at the London Palladium and he uses it every morning at about 9.30 am when he starts most event-filled days. MM joined Engelbert one day for the whole day — from breakfast time at his flat to his return to his home after midnight.



ENGELBERT

from dawn till dusk

BY ALAN WALSH

PICTURES BY BARRIE WENTZELL

9.43 Engelbert is woken by his two young children, Jason and Louise at his Hammersmith home. He dresses in a smart, grey-blue mohair suit and relaxes in his lounge overlooking a busy main road as pretty wife Pat serves coffee and biscuits to Engel, MM feature writer Alan Walsh, photographer Barrie Wentzell, road manager Tony Cartwright and dresser Kevin Francis.

"We're looking for a house in the country; somewhere Sussex way. But I may keep the flat on," said Engel.

11.20 Engel shows off his latest Gold Disc — for "The Last Waltz" — which he received two days before. He plays with daughter Louise.

"Come on, now, just one chorus of 'Big Spender' for everyone," he says as he tries to teach her a Frankie Vaughan straw-hat and cane routine. Louise just grins bashfully and crawls behind a sofa.

11.55 Engel kisses Pat and we leave for the Palladium. Outside the flat is a large flat roof space. "We sunbathe there in summer," says Engel a little wistfully.

Tony Cartwright has parked Engel's Jaguar 420G outside. "I've had it 18 weeks now," Engel takes the wheel, Walsh in passenger seat and Wentzell, Tony Cartwright and Kevin Francis in the rear.

"I used to be an army driver," he says. "Hey, what about that? I pay a road manager and drive myself! No wonder he's joining Solomon King."

12.05 We drive past Hammersmith tube station, speeding towards the West End. "Let's get the car washed," suggests Engel. We pull into a garage with a drive-through car wash service and assist-

tants gather and stare as we close all windows before driving into the spray.

Engel surprises an attendant by pressing a button inside the car and automatically telescoping the radio aerial.

12.25 Passing through Notting Hill Gate. Engel flicks on the radio and Johnny Horton's "North To Alaska" comes

on BBC's Radio One. "That's a great song. That's the sort of thing I should have had for my TV series," says Engel.

A Cilla Black record begins. "Cilla — she's going to be a big, big star. I don't think they've even started to exploit her talent yet."

We're now circuiting Grosvenor Square. "Let's drive round again and spray the entrance with bullets," comes a cry from the back. Engel grins and observes: "Look, I'm driving beautifully."

Then he spots a new Ford Mustang ahead. "I'm going to buy one of those for my wife. I can get one for about £1,300 secondhand. She's got a Viva at the moment, but if I buy her a Mustang, I can use it too. A Mercedes? No, TJ's got one."

We turn into Regent Street behind the Mustang. The Palladium is just ahead.

12.35 The Jag arrives at the Palladium stage door. A handful of fans are waiting for autographs. "They're early today," says Engel as we climb out. He signs the books and chats before walking into the Palladium stage door entrance.

He collects a pile of mail and on to the star dressing room. The room is split into a reception area and a private dressing room. Engel nips into the private section and changes into a suit of denim jacket and jeans.

He sends Tony out to buy a tee shirt but refuses to wear it when Tony returns with one with "Lonsdale" emblazoned across the front. "It's the only one I could get" protests Tony.

Engel gathers his kit together and we leave the theatre again — heading for a health club in Hanover Square where Engel has just taken membership.

1.25 We walk into David Morgan's Health Club where we are greeted by Mr Morgan, a stocky, muscular man in his late forties. He agrees to us taking pictures and explains while Engel is changing that the club is for businessmen, actors, show business people, etc.

"We aim to keep the members fit by specially designed exercises. We reduce weight and generally look after the general health of our members."

Fees are 40 guineas a year, but members can use the gym as much as they like for that. There is a massage service and showers and sauna room, too.

David Morgan runs through a list of showbiz people who are members. It includes Rod Steiger, Albert Finney, Richard Harris, as well as the Seekers, the King Brothers and P. J. Proby.

1.40 Engel emerges from the changing rooms in vest and blue shorts and plimsoles. David Morgan takes him through

a series of exercises with weights and machines designed to exercise all his limbs and instructs him to follow with a hot sauna and then a cold shower.

Engel looks wary, but obeys. He changes back to his clothes and declares he feels good. "Not a bit stiff," he says as we walk back to the Palladium.

2.25 A auto-graph seekers are still at the stage door. Engel signs and smiles and even poses for a photo for an amateur photographer.

Back in the dressing room, Engel has a few minutes to relax before changing for the matinee. Kevin hands round drinks and Engel strums his guitar.

Kevin has organised three steak lunches and we perch on a high divan in the dressing room, eating steak and chips.

Engel starts his late. He has sent Kevin for a new bottle of tomato sauce. "I eat a bottle every two days." Kevin returns and Engel pours ketchup all over his meal.

2.35 Fitting for new suits and overcoats with showbiz tailor Dougie Millings. Included in the clothes he was making: a black velvet waistcoat. "I don't push them," said Millings. "There isn't a garment that looks as good as a velvet waistcoat, but they're so troublesome to make that I don't push them."

2.45 Manicurist Sondra Raistrick arrives to do Engel's nails. She is pretty and a bit nervous in the hallowed confines of the star dressing room at the Palladium. As she does Engel's left hand she tells him that her husband is an actor.

Engel stabs at sauce-covered chips as she manicures his hand, but has to break off and change before she has time to do the right hand. Sondra promises to return between shows to finish the job.

2.55 Engel starts to change for the show. He applies his make-up and spends time with his hair before dresser Kevin slings his portable microphone and transmitter round his waist and chest.

Kevin checks the system by phoning the control room, but a fault is discovered and a replacement system has to be found in a hurry.

3.10 Engel makes his first appearance in the pantomime and his lines and songs can be heard in the dressing room over the intercom. Engel makes a number of appearances in the show in various costumes and has little time to

relax while the three-hour show is on.

4.15 During a break, Engel says: "Afternoon matinees are so different from the evening shows. There are a lot of children and old people and although there isn't a great deal of applause — a lot of them just can't applaud for long — you can feel that they're enjoying themselves."

5.00 Engel's MD George Paterson arrives with a tiny miniature dog which sits with a frightened expression on its face. George, formerly a trumpeter with the Clyde Valley Stompers, now a freelance arranger and MD is on a social call. He is about to start work on arrangements for Solomon King's first Irish tour.

5.40 The matinee ends and Engel has time to relax before the evening show at 7.30 p.m. Another steak meal is served up but he can't manage it. "It's too soon after lunch," he says.

He changes into a dressing gown and sits in an armchair letting the afternoon exertions flow away from him.

6.00 Sondra arrives back to do the right hand. She carries an LP with her but apologises that it's not one of Engel's. Engel offers her a drink and Kevin dispenses drinks all round.

Sondra manicures Engel's hand and he complains to her that he has had trouble in the past with his feet. She tells him he ought to go to a good chiropodist and he promises he'll think about it.

6.30 Sondra leaves for home and Engel relaxes, reading his fan mail, signing autographs and photographs for fans and even relatives and friends of other members of the panto cast.

7.00 Engel's publicist calls to see him with a set of photographs and colour transparencies. Engel is knocked out at the black and white portraits and likes the colour shots. He asks for sets of the prints to be done for him and orders drinks all round for everyone in the dressing room.

7.30 Panto evening performance starts and Engel turns on the television set for Top Of The Pops. He expects to be on the show and watches the programme in between posing for portraits by photographer Wentzell and donning his costume for the evening performance.

7.45 Engel's film insert for the show is screened. He is singing his latest hit "Am I That Easy To Forget" but is disappointed with the way the camera shoots him. "They are shooting me from all the wrong angles" he says sadly.

7.55 He makes his first entrance at the evening performance — and again the songs and dialogue (and this time audience applause) can be heard over the loudspeaker.

8.00 BBC-TV's Softly Softly begins and Engel's publicist leaves for another appointment. We watch the programme — about a disaster involving the death of many children — and Engel watches briefly in between entrances on stage and costume changes.

8.50 The news follows. Film of fighting in Vietnam fills the screen and Engel watches. He makes the point that it all seems so stupid and pointless.

9.00 A friend of Engel's from Leeds calls to see him. His name is Percy and it transpires he's a Londoner who now runs a clothing business in Yorkshire. Engel again dispenses drinks and sits chatting to Percy in the panto interval.

9.10 A knock on the door and in comes the Palladium's padre. He introduces himself as Peter Naylor and says that he hasn't been padre of the Palladium for long and that he has a parish in Woolwich. He accepts a lager and chats about the show and Yorkshire and Liverpool (where he was born) until it is time for Engel to start the second half of the panto. "It's a quiet night for me really," says Engel. "Last week we had a lot of celebrities — Sir Joseph Lockwood of EMI called in (Engel records for Decca) and also Prince Rainier and Princess Grace came to see me."

10.40 The panto ends and Engel changes for home. His Jaguar is waiting but there's also a large queue of fans wanting autographs. Engel starts to sign and signs until everyone is satisfied.

"They took the trouble to come out and see me, so the least I can do is get that they get what they want," he says.

11.40 The last autograph seeker sent off home happy, Engel leaves the Palladium quickly, climbs into the car and drives off Destination Hammersmith home, a cup of coffee, a snack, and bed.

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NEXT WEEK WHAT MAKES A STAR?



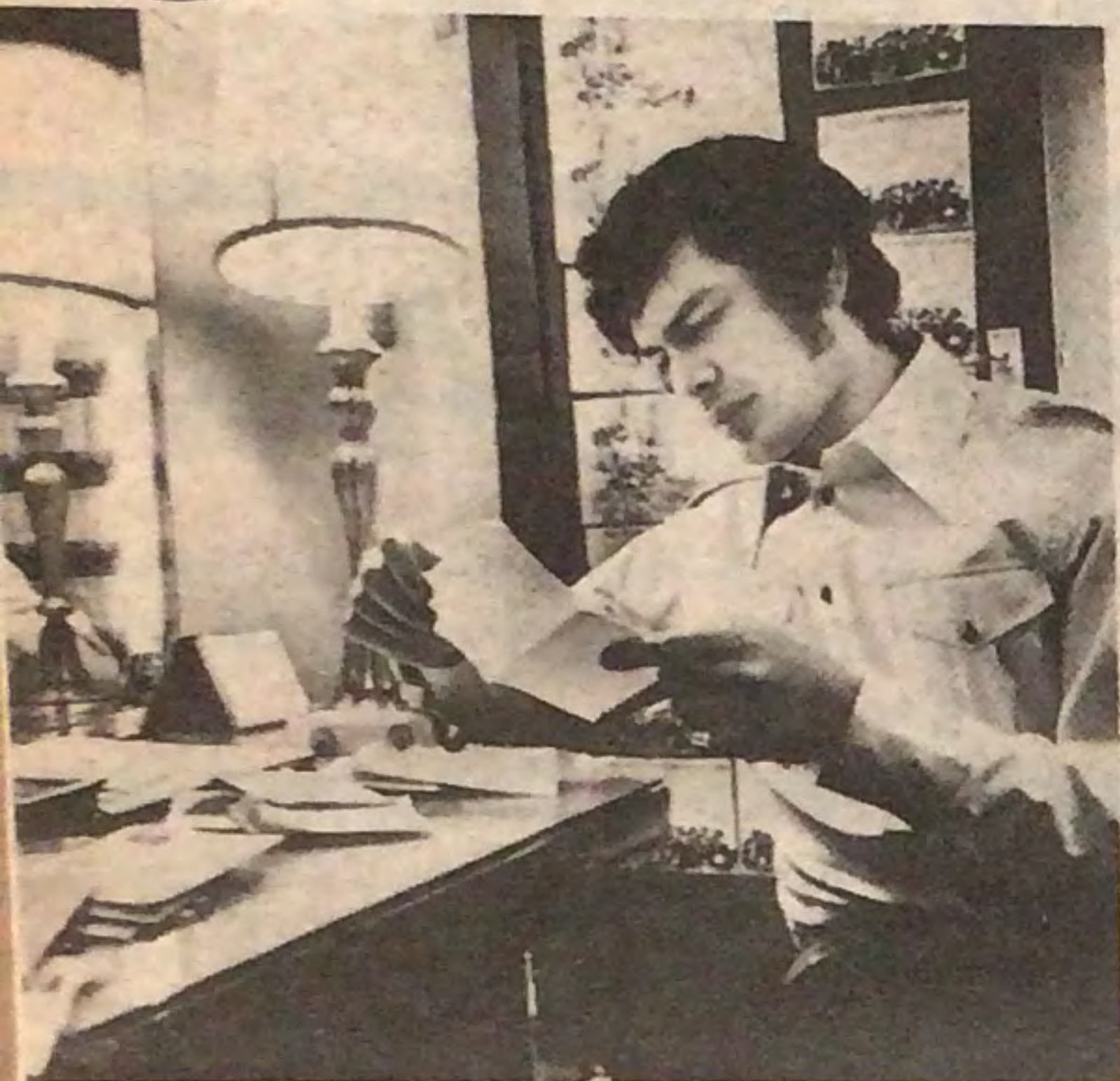
OFF TO WORK . . . at the London Palladium. Engelbert steps behind the wheel of his new Jaguar 420G parked near his Hammersmith flat. It's the start of a long, tiring day but Engel enjoys his drive to the West End.



ON THE ROAD . . . Engel chats and listens to the radio as the Jag speeds through London. "I used to be a driver in the army," he says.



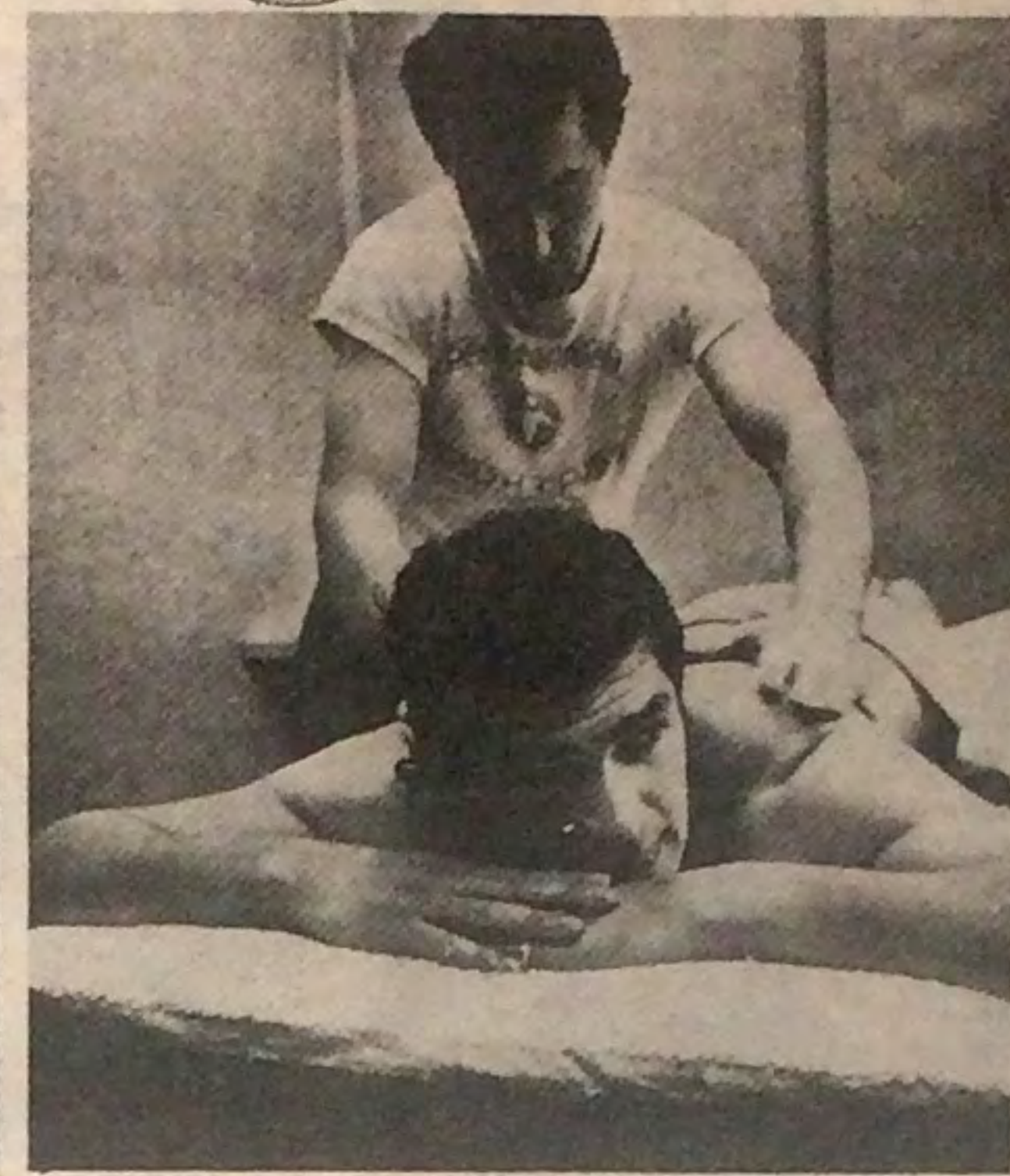
AT THE PALLADIUM . . . Engel signs autographs for a knot of waiting fans at the stage door. "They're early today," he smiles.



CONCENTRATION . . . on letters from fans. They come from all ages and range from the simple requests for photographs to erotic pleadings from a 33-year-old in Manchester. "I show some to my wife. She can't understand how some women can write like that."



STRIPPED . . . for toning-up exercises under the eye of health club owner David Morgan. Engelbert drops in to Morgan's gym two or three days a week for a workout and sauna.



AN EXPERT MASSAGE . . . and Engelbert is ready for a hectic afternoon matinee at the Palladium. "I feel a responsibility to my family and my fans to keep healthy," he says.



FITTING . . . for some new clothes by showbiz tailor Dougie Millings. He is making several suits.



MANICURE . . . from pretty Sondra Raistrick. But there was only time for one hand and she had to return later. Engel snatches a steak.

NEW FROM THE TROGGGS



LITTLE GIRL

B/W "MAYBE THE MADMAN?"

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PAGE ONE RECORDS LIMITED





CLIFF RICHARD: had his first million seller with 'Living Doll,' and along with Marty Wilde, was the first of the British teenage stars to be boosted to the top by TV.

British rock finds its feet suddenly trad's the

Fourteen

PART TWO

BY 1959, British pop was beginning to lose its inferiority complex born of years of following where America led.

Skiffle, though now a dead duck, had proved that a purely British craze could make a whole lot of lovely crisp pound notes for the music industry.

Tommy Steele had demonstrated that Presley's brand of rock could be translated into English terms with resounding financial results.

Steele and the King Of Skiffle Lonnie Donegan, had already branched into the wider areas of showbiz and the British tastemakers spent the year searching for replacement idols.

At the beginning of the year they already had two on their hands — Marty Wilde and Cliff Richard, the first of the teenage stars to be boosted to the top by TV.

Of the two, Cliff's successes were the most spectacular and the longer lasting.

1959 saw his first million-seller with the Lionel Bart song, "Living Doll," which he featured in his first film, *Serious Charge*.

He was beginning to shake off the Presley imitator tag and was greatly assisted by his backing group, the Shadows, who had changed their name from the Drifters to avoid confusion with an American group.

But it wasn't only on the rock front that the British record business was coming into its own.

Of the 13 number one discs of the year, seven were British — Cliff had two and there was one each for Shirley Bassey, Russ Conway, Craig Douglas, Emile Ford and another of the big, big teenage stars, Adam Faith. The American chart-toppers were Presley (2), Platters, Bobby Darin, Conway Twitty and Buddy Holly.

Holly had been killed in February in an air crash along with two other rock stars, Big Bopper and Ritchie Valens.

His death sparked an enormous fan-worship which was reflected in record sales. Where these fans were when Holly and the Crickets played to half-empty houses in Britain a few months earlier remains one of those mysteries.

Holly was one of the first of a new breed of rockers who allied a strong beat with a strong melody

BOB DAWBA

this week starts with the rise of Cliff Richard, re the banjo was king, and ends in 1962, with the and the swing to R & B.

line, moving away from the blues base of Haley and the early Presley records.

Two events were not without significance. The transistor — believed by many to be the most diabolical invention since gunpowder — was beginning to spread over parks, beaches and the Highlands.

And EMI announced they would press no further 78 rpm discs — for the record, the first was released in Britain in November 1898 and featured a barmaid named Sylvia Lamonte singing "Comin' Thru The Rye."

To rub home the new British dominance, promoter Don Arden was soon telling the MM: "When the fans want to see a rock show they prefer their own British artists — Cliff Richard, Adam Faith or Emile Ford, for example."

Of 150 discs that made the Top 20, 66 of them (by 37 different artists) were British. Cliff was only out of the 20 for two

Riots

An actor named Anthony Newley became an overnight pop star; the Performing Right Society was getting disturbed by the number of pseudonyms used by songwriters, particularly recording managers; Teddy Boys were still making press headlines with riots at rock shows; and Juke Box Jury started on June 1, 1959, with David Jacobs in the chair and a panel comprising Pete Murray, Alma Cogan, Gary Miller and Susan Stranks.

Of greater significance, perhaps, was the first major trad disc seller, Chris Barber's "Petite Fleur," featuring clarinetist Monty Sunshine. Oddly enough it had its first success in the American charts.

Trad had been steadily building its network of clubs since the mid-1940s — it's worth remembering that at this time beat, or pop, clubs were virtually unknown and, with Variety dying on its feet, most of the pop stars worked the ballrooms or appeared in concert.

After a number of minor booms and recessions during the 1950s, Trad was beginning to move from a minority appeal into a major pop craze.

1960 opened with the Shadows at number one with "Apache" and Cliff at number two with "Please Don't Tell."



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et —and he thing!

BARN

Richard, recalls the trad boom when with the Beatles entering the chart



new pro-was MM: t to hey tish ard, mile the (by vere only two weeks during the whole year and Adam Faith for four weeks. Presley, out of the Army in March, upheld the honour of America with three number ones. The Everly Brothers, Duane Eddy and a newcomer, Roy Orbison, were other Americans who had British disc buyers reaching for their pockets. And by now there were a lot more pockets. The teenagers were now a strong economic force, strong enough to have the record industry's eyes firmly fixed upon them.

Gone were the days when a youngster couldn't afford to buy a single in case it went out of fashion during the bus ride home. If Britain knew where it was going, the American industry had a hysterical, confused year which wasn't helped by a much-publicised Congressional investigation into payola to disc jockeys. They either played it safe with established rock stars or tried a series of novelties, of which Bryan Hyland's "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini"

The Bilk bowler

Acker Bilk's bowler hat became the symbol of the trad boom. It started a craze for uniforms which got more and more weird with bands dressed as Confederate soldiers, Mississippi gamblers and City Gents.



was a fair example. There was, however, a resurgence of R&B and Ray Charles was beginning to dominate one section of the business. But trad was getting bigger and bigger and Britain had its first experience of the extraordinary fan worship engendered by Mr Acker Bilk and his Paramount Jazz Band who had come up to challenge the supremacy of Chris Barber.

This reached its height, or depths, at the Beaulieu Jazz Festival when Acker and his fans received most of the blame for a riot of unprecedented proportions.

I watched the Beaulieu riots "live" on TV and it sticks in the memory as one of the most exciting viewing events of any year — more exciting than any Western with fans taking over the stage, cameras and mikes.

Trad reached its peak and then started its swift decline in 1961. Every musician wanted to be a bandleader, the uniforms became more outlandish, the tunes more unlikely.

And through it all clanked the inevitable banjo. The banjo symbolised the sound of trad, just as the electric guitar and honking tenor had symbolised rock and the kazoo and washboard symbolised skiffle.

Leaders who detested the instrument were forced to hire a banjo player by fans who considered that only "filthy boppers" did without one.

Melee

It was dangerous to use a saxophone and there was even some doubt as to whether a piano was permissible.

Bilk and Barber were joined by Kenny Ball to form the all-powerful three Bs of Trad. The Temperance Seven, though belonging more in the pop field, had a number one hit with "You're Driving Me Crazy."

Bandleaders like Terry Lightfoot, Mick Mulligan, Bob Wallis and Dick Charlesworth were household faces.

A few, like Ken Colyer and Alex Welsh, held to their chosen jazz path and refused to join the general banjo-ridden melee, with varying degrees of success.

At the end of the year, Acker Bilk was riding high at the top of the chart with "Stranger On The Shore," but it was a sign of the end for trad.

Recorded with strings it had little in common with the raucous, good-humoured jazz with which Bilk had filled clubs, concert halls and festival grounds.

In general, trad made few real inroads in the charts although Kenny Ball had some notable singles.

But the chart became more and more a British domain. On September 30, 1961, there were only six Americans in the Top 20.

The British discs were by John Leyton, the Shadows, Helen Shapiro (2), Billy Fury (2), Shirley

Bassey, Eden Kane (2), Lonnie Donegan, Cleo Laine, the Brook Brothers, Acker Bilk and Petula Clark.

The disc discovery of the year was undoubtedly Helen Shapiro, who rocketed into the charts as a 14-year-old school-girl with "Don't Treat Me Like A Child."

John Leyton, like Anthony Newley, an actor turned singer, was another who hit the ever-growing army of girl record buyers in their purses. Two Britons, Shirley Bassey and Matt Monro, conquered America.

Presley was still a regular at the top of the chart, but the style was changing. The wild rocker was turning more to comparatively gentle, romantic ballads.

Del Shannon, Frankie Vaughan and the Marcells were others with big hits. But trad, rock, ballad singers were all about to be overshadowed by, of all things, a dance.

Echo

The Twist, personified by Chubby Checker, was about to become the biggest dance craze since the Charleston and right through 1962 every other headline tried to pun the Twist.

1962 was another of those mixed-up years with everyone marking time as the trad clubs emptied. Some writers began to wonder whether the new recording stars were cheating with their use of echo chambers and other aids.

The Twist brought the customers scurrying back into the ballrooms. There were Twist sessions, Twist contests, innumerable Twist records and even a club called Twist At The Top.

Cliff Richard and Helen Shapiro dominated the MM Pop Poll with Acker Bilk — whose "Stranger On The Shore" remained in the chart throughout most of the year — being named top Instrumentalist.

Bossa

David Jacobs won the deejay section, the Springfields were number one Vocal Group, and Saturday Club and Thank Your Lucky Stars were voted top radio and TV shows.

There were the expected big hits from Presley, Ray Charles, Cliff Richard and the Shadows — unexpected ones from a new idol, Frank Ifield, Mike Sarne, Joe Brown, the Tornados and — surely one of the worst records ever to top the chart — "Nut Rocker" by B. Bumble.

The many pop pundits who still resented the big beat took heart from the fantastically successful concert appearance of Frank Sinatra and there was a flirtation with bossa nova, sparked off by jazzman Stan Getz's recording of "Desafinado."

But the new generation was already knocking at the door with a British takeover bid for yet another

SIGNS OF THE TIMES

American branch of popular music, Rhythm-and-Blues.

Chris Barber — so much concerned with the popularising of skiffle and trad, was again in on the ground floor.

He ran R&B sets at London's Marquee club and featured guitarist-singer Alexis Korner.

Korner's Blues Incorporated opened its own club at Ealing on March 17, 1962, and the R&B movement was on the way up under the guiding hand of Korner and his harmonica-player Cyril "Squirrel" Davies.

Among the many earnest young students of the blues who found an increasing number of former trad clubs willing to give R&B a go, were a group called the Rolling Stones. But their time was not yet.

Entry

Undoubtedly the most important happening of 1962 was one which escaped the majority of pop fans at the time — unless they lived in Liverpool or Germany.

This was the entry of a record called "Love Me Do" into the MM Pop 50 at number 48. It happened on October 27 and the name of the group was the Beatles. By the end of the year it had reached 22 in the chart.

And that's where we will pick up the story of Fourteen Fabulous Years Of Pop next week.



"I HATE rock-'n'-roll. It must be the only form of music which the majority of the musicians who are playing it dislike too." — PETE MURRAY. February, 1961.

"ANYONE would think that until the present generation of teenagers came on the scene, young and old alike revelled in the joys of Beethoven and Mozart. The fact is that 80 per cent of pop music in any era is always abject piffle." — HUMPHREY LYTTTELTON. March, 1960.

"IT'S JUST one long rat race. In the States there are new youngsters, new names, new faces coming all the time. It really is tough." — FREDDY CANNON. May, 1960.

"ONE WEEK I was a quiet boy with no girl friends, a non-drinker who earned £4 a week and went to bed early. The next, I was pocketing £30 or more, being mobbed by hundreds of fans. There were parties and late nights, there was booze and flattery." — TERRY DENE. April, 1960.

"THESE LONDON sessions are great musicians when it comes to the technical stuff. But it takes youngsters of 18 or 19 to play, and feel, the rock beat." — MARTY WILDE. April, 1959.

"I'VE GOT to develop as a singer—but I don't want to make the same mistake as Tommy Steele. He went after the old audience and seems to have lost the following of the youngsters." — CLIFF RICHARD. April, 1961.

"THEY LAUGHED at me four years ago when I presented the Cy Laurie Band wearing cavemen's skins. They told me I was prostituting jazz. Now these same people are cutting each other's throats to commercialise trad." — DON KINGSWELL. August, 1961.

"THERE'S a real danger that, in pursuing the pop market, jazz in this country will lose sight of its original ideas." — KEN COLYER. June, 1961.

"IN THIS BUSINESS I might be said to be unprofessional. But 90 per cent of the pros are two-faced. They hide their real selves in a shell of insincerity. If you can't be yourself it isn't worth doing." — TOMMY STEELE. January, 1959.

"THE ACCENT on only one form of pop music is very bad and I hope we can all make headway — ballad singers AND beat singers." — ADAM FAITH. April, 1961.

"I HAVE too much respect for traditional jazz to have anything to do with the way it is going at the moment." — DIZ DISLEY. January, 1961.

"IT IS getting so that English bands won't look further than other English bands for inspiration." — KENNY BALL. May, 1960.

"I FOUND that I was getting no return bookings at jazz clubs. They told me why — no banjo." — NAT GONELLA. April, 1961.

"JAZZ is only jazz if it doesn't sell. If it sells it's commercial." — DENIS PRESTON. May, 1959.



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Cliff Bennett and his Band
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FOUR outstanding players have established milestones in the field of jazz guitar: Eddie Lang, Django Reinhardt, Charlie Christian and Wes Montgomery.

These people had a style which made everybody else go to them for inspiration. There were many other great players, but the "big peaks" were these four.

EDDIE LANG. The pioneer of plectrum guitar. Around 1926, he was the only orchestral guitarist anywhere in the world. George Van Eps was just one musician who switched from banjo to guitar after seeing Lang. He, too, became a fine player.

Lang was a prolific soloist and session man, playing with violinist Joe Venuti, Bing Crosby, Boswell Sisters, Paul Whiteman and Red Nichols.

Lang, of course, played acoustic guitar and nobody has ever since obtained his tone. His jazz style was stilted, but he had an impressive technique and melodic sense. He died after a tonsillectomy on March 26, 1933.



IVOR MAIRANTS

prolific writer for the guitar, session man and former Melody Maker Pollwinner, surveys the guitar greats whose advent has made the biggest impact on the guitar scene.

My all-time guitar greats

● **DJANGO REINHARDT.** Belgian gypsy guitarist with a phenomenal imagination and technique—even though he could use only two fingers on the left hand after a fire left it partly paralysed. When he came to Britain before the war to play the Variety halls, I used to sit next to him in his hotel or dressing-room marvelling at the way he handled a great big clumsy plectrum. He would play right near the bridge—hacking away and producing miracles.

America's Les Paul idolised Reinhardt and, after the war, flew to Paris to see him. But it was no use trying to imitate Reinhardt. He could transfer to the fingerboard exactly what came into his mind.

Paradoxically, Django really came up after he died (in 1953). As the interest in guitar playing developed, people began to realise what kind of a genius this was. In fact, they became more aware of Django than Charlie Christian—possibly because reissues of his records were more easily available.

● **CHARLIE CHRISTIAN:** There may have been electric guitarists before Christian, but he was the man who put the electric guitar on the map.

Though I was a great admirer of Reinhardt, on hearing Christian I realised he was producing the greatest jazz of that time. I learned a lot of my jazz from Christian and tried to popularise him here.

He was at his peak with the Benny Goodman Sextet. His influence made the group more harmonically advanced. And when he played at Minton's in Harlem in the early Forties with Thelonious Monk and Kenny Clarke, he was playing something quite different from any other music of that time.

No one else played anything like that. There seemed to

be no known source where he got it from.

In four short years until he died in 1942, he made a greater impact on guitar players than anyone since.

● **WES MONTGOMERY.** Apart from being a most inventive jazz player, he altered the sound texture of the electric guitar.

This was due to his using his right-hand thumb as a plectrum, by his use of octaves and by not confining himself to either single-string work or chords. He uses the whole range of the guitar to express his outstanding inventiveness.

If I had to name a genius of modern jazz guitar, it would be Wes Montgomery. But there are many other great players in the history of jazz guitar. No list would be complete without mention of:

● **TEDDY BUNN.** A great guitarist in the blues idiom whose best records are now unfortunately unavailable. He had a liquid tone with a flowing melody line that was years ahead of its time.

His playing would stand up today. In fact, during a recent lecture at Twickenham Technical college I played some Bunn and Eddie Lang recordings and the youngsters were knocked out.

● **DICK McDONOUGH.** Followed on from Eddie Lang. Played some great duets with Carl Kress.

He produced a "thinner" acoustic tone than Lang, but he was a marvellous player. Unfortunately, he didn't live long enough to make a great impact.

● **BARNEY KESSEL.** One of the greatest all-round plectrum guitar players, he played most inventive harmonic and melodic lines.

He was exceptionally musical and there was no limit to his inventiveness. Not many players can play plectrum guitar as he can.

● **CHUCK WAYNE.** A great talent. He played with Gillespie and also toured as accompanist to Tony Bennett. He had an excellent technique and deserved more success.

● **JIMMY RANEY.** A way-out player. He had more notes in his mind than many of his contemporaries. But he was much too modest to make a big impact. He should really come to Britain.

● **TAL FARLOW.** Made an immense impact. The greatest since Charlie Christian to play such an individual style of jazz. He produced most inventive harmonic and melodic lines. They really hit the ear and kept you in a state of suspense.

● **JOHNNY SMITH.** Like Tal Farlow, also made a big impact. He showed how the guitar could use closer in-



LANG



REINHARDT



CHRISTIAN



MONTGOMERY

versions, and for this we must all be most thankful. One of his most famous solos in "Moonlight In Vermont" and this type of close harmony is featured on my Ivor Mairants album published by Chappell. People who looked for something new had to turn to Johnny Smith.

● **JIM HALL.** A great talent that took years to win recognition. He has a most lyrical style and never wastes a note. He has a lovely warm, gentle tone. He puts his own style in a nutshell when he says: "I'm a composer who happens to play guitar."

● **JOE PASS.** A fine clean technique and great inventiveness. A very forceful player who never glisses over a note. And his technicalities convey more meaning than many other players. But I wouldn't rate him as high as Montgomery.

● **LARRY CORYELL.** He played here with vibist Gary Burton, whose style undoubtedly influenced him. There is a tremendous rapport between these two players.

Coryell plays a sort of rock-cum-jazz-cum blues style. He holds on to notes for effect and even uses distortion.

TWELVE STRINGS FOR THE WORLD

Mick Groves of the Spinners folk group with his Stan Francis custom built twelve-string guitar.



In the last few years interest in the 12-string guitar has increased tremendously. Liverpool engineer Stan Francis has gained a world-wide reputation as a maker of 12-string guitars and has made them for Pete Seeger, Lonnie Donegan, The Spinners, Tom Springfield, Rory McEwan and Keith Richard among others.

"I first saw Rory McEwan playing one on television about ten years ago," Stan says. "I hadn't seen one before and had no idea such a guitar existed. I was attracted by the sound."

Stan contacted Rory McEwan and asked him about the 12-string guitar he played, which was American. From there Stan built his first, and later, through American folk singer Ramblin' Jack Elliott, sold his fifth 12-string guitar to Pete Seeger in 1961.

Stan makes about two or three a year, using rosewood and spruce. The neck is 28 inches long, allowing the strings to be tuned two and a half semitones lower than normal guitar concert tuning. The strings on a 12-string guitar are tuned an octave apart on the 6th, 5th, 4th and 3rd with the first and 2nd tuned in pairs. The strings are heavy gauge and although there are 12-string sets Stan thinks they are not very suitable because they tend to be too light.

"I make the front bigger and a three-eighths inch metal strip running through the length of the neck just below the fingerboard," explains Stan about the construction of his guitars.

Stan experiments constantly with internal structures and these vary from one guitar to another. The actual cost of a Stan Francis 12-string guitar is about £100, but price is dictated by individual requirements of customers.

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GUITAR GROOVE

EDITED BY LAURIE HENSHAW

A guide to blues guitar



BLIND BLAKE

ARTHUR PHELPS—Blind Blake's real name — was a large, tough man from Jacksonville, Florida. For several years he worked around Atlanta, then moved to Ohio, before arriving in Chicago where he started to record in 1926. "Early Morning Blues," "West Coast Blues," released on October 2 of that year, was the first of many successful records which he made until the Depression caused him to leave Chicago in 1929. He played with the "Happy-Go-Lucky" Show from 1929 to 1931, when he returned to his home town. Blake was in the grand tradition of country ragtime/bluesmen. Technically a most proficient performer, his harmonic development is clearly traceable throughout his recording career. His excellent ear and close affinity to the contemporary jazz and vaudeville scenes made him a very popular accompanist for the female blues singers, with whom he made many recordings. His sound was more evenly placed, less raw than that of most Delta players of the period and amongst the blues artists, on whom he exerted much influence, were Josh White — who acted as his lead boy for some time — and Big Bill Broonzy. ● Listen to **BLIND BLAKE BLUES** (Riverside).



BIG BILL BROONZY

AFTER a dubious start, Bill Broonzy was to become a big name in the "race" blues field during the Thirties, his records selling extremely well. His style was now being copied by several younger singers and, apart from many solo records, he played guitar on innumerable sessions, working with Washboard Sam (his half-brother), Jazz Gillum and others. In 1939 he appeared at the famous Spirituals To Swing concerts but, with the decline of his popularity, in the Forties, he took a job as a janitor at Iowa State College. Some years later, Bill re-emerged, this time as a "folk blues" singer working to white audiences. He became the complete "performer" — though still able to produce superb blues — touring Britain and Europe several times, with enormous success, before his death from cancer in August 1959. Broonzy's "country blues," almost all learned in the city, nonetheless had the long sound of the South. And while the precision of Blake's playing remained permanently identifiable in Broonzy's own style, the crying sound of Bill's treble string work, contrasting with the firm bass string rhythm patterns, was to become the real guide for countless young folk blues players. ● Listen to **BIG BILL AND SONNY BOY** (RCA).



ROBERT JOHNSON

THE REAL Mystery Man of the blues, Robert Johnson was the artistic culmination of a school which produced Charlie Patton, Son House and Bukka White among others. It was the great school of Delta bottleneck blues players — from which also came Elmore James — who specialised in the use of a brass tube, knife blade or glass bottleneck to slide over the strings, alternating with the use of normal left hand techniques. This gave greater scope to the performer, in that it freed the guitar from the slightly restricted role imposed by the precise division of fretted notes. He was a superb guitarist, fast and accurate, in "Preaching The Blues," "Hellhound On My Trail." Here, his unison singing and guitar playing dip in and out with a swaying sound reminiscent of the great Cante Jondo players. Incidentally, it was Robert Johnson who had been intended for the Spirituals To Swing concerts; John Hamond contacted Broonzy only because Johnson was nowhere to be found. No blues guitarist has ever made his silences more eloquent or played with a driving rhythm to equal that of Johnson. ● Listen to: **KING OF DELTA BLUES** (CBS).



LONNIE JOHNSON

IN 1925, at the time of his early recording sessions for Okeh, and through part of the Thirties, Lonnie favoured a metal-fronted guitar whose clear, singing tone served as an immediate focal point of his work. This was the instrument (and a 12-string version) which he also used for his recordings with Louis Armstrong, Duke Ellington and Eddie Lang. There followed a period with the Putney Dandridge Orchestra until 1937, when Johnson moved into the Three Deuces, in Chicago, with a trio. He began recording again, this time for Decca, and his fine solo, "Got The Blues For The West End" — one of two Johnson tracks included in **OUT CAME THE BLUES** (VOL. 2) on Decca — is a good example of his work from this period. With the delicate touch and fine articulation of a school musician, Johnson was still able to bridge the growing gap between jazz and "race" blues. His almost classical approach to the guitar was tempered by unexpected ferocity which gave great beauty to his improvisations. Allied to a fine sense of time, his surging phrases were to have the most enormous influence on the entire school of R&B guitarists, especially the great B. B. King. ● Listen to: **BLUE GUITARS** (Parlophone).



T-BONE WALKER

AARON "T-BONE" WALKER was born in the town of Linder, Texas, in 1913. He played with the family string band for several years before he turned professional at the age of 19. In 1935, however, he started to play the electric guitar and claims to have been the first man to do so in blues or jazz. Most of his work has been with bands and, as he says, he enjoys being heard over the top of them. A very early exponent of R&B, he was also the first well known "jump" blues guitarist, although his recordings as "Oak Cliff T-Bone," made at the age of 16, were naturally on acoustic guitar. His biggest hit, "Stormy Monday," has become a standard in the blues repertoire. It was this song which so enormously increased his popularity in the 1940s, when he rushed around all over the United States with varying bands of his own. Though he has worked solo, he sounds best with a band and his phrasing, often a rawer interpretation of Lonnie Johnson, is ideally suited to counterpoint four-in-the-bar rhythm sections and small combo brass writing of the period. In fact, T-Bone may fairly be called the father of R&B band blues guitar. ● Listen to: **THE BLUES OF T-BONE WALKER** (Music For Pleasure).



B.B. KING

IF ONE were to ask the average American Negro, with no particular interest in the blues, to name one blues artist that he had heard of, it would probably be B.B. King. Although King, unlike Bobby Bland and some of the later R&B singers, has not had the same success in the American national charts, many years as a top R&B artist have confirmed his position as a major influence in the blues. His controlled ferocity and brilliant sense of time have been a focal point of development for virtually all the subsequent R&B players, in particular Freddie King (no relation) and Buddy Guy. The most notable exception to this is Chuck Berry. B.B. King's solo work on faster blues has definite jazz tinges and it is here that the influence of Lonnie Johnson makes itself most clearly felt. There are also — by King's own statement — slight touches of Django Reinhardt. It is strange that King, who is a younger cousin of Bukka White, knows little or nothing about bottleneck playing. Yet he produces, by finger vibrato, many of the plangent sounds directly associated with the Delta players. His influence will remain paramount in R&B playing. ● Listen to: **CONFESSIN' THE BLUES** (H.M.V.).



ERIC CLAPTON

ERIC CLAPTON may well be the most influential blues guitarist to have emerged since B.B. King. Unfortunately, his popular success with Cream appears to have misled some of his erstwhile fans into the belief that he is no longer a blues player. I am happy to say that aural evidence completely belies this and he remains the finest band blues guitar player in Britain. He has done much to mould the basic style of many thousand young players and, in this way, has been partly responsible for the worldwide reawakening of interest in the entire range of guitar blues. Apart from the obvious King influence (both B.B. and Freddie) Eric has also assimilated much of the Mississippi Delta feel, and it is this freedom of movement through a wide range of blues which has given him an unmistakable identity. One hopes that his best yet is to come, but the now famous LP with John Mayall's Bluesbreakers is sufficient justification for his status. Eric's major contribution lies in his continued development of an electric guitar sound which is able to encompass the roles of both horns and rhythm. He is now the popular leader of a school which is returning to the fullest use of the guitar in blues. ● Listen to: **JOHN MAYALL'S BLUES BREAKERS** (Decca).



ALEXIS KORNER

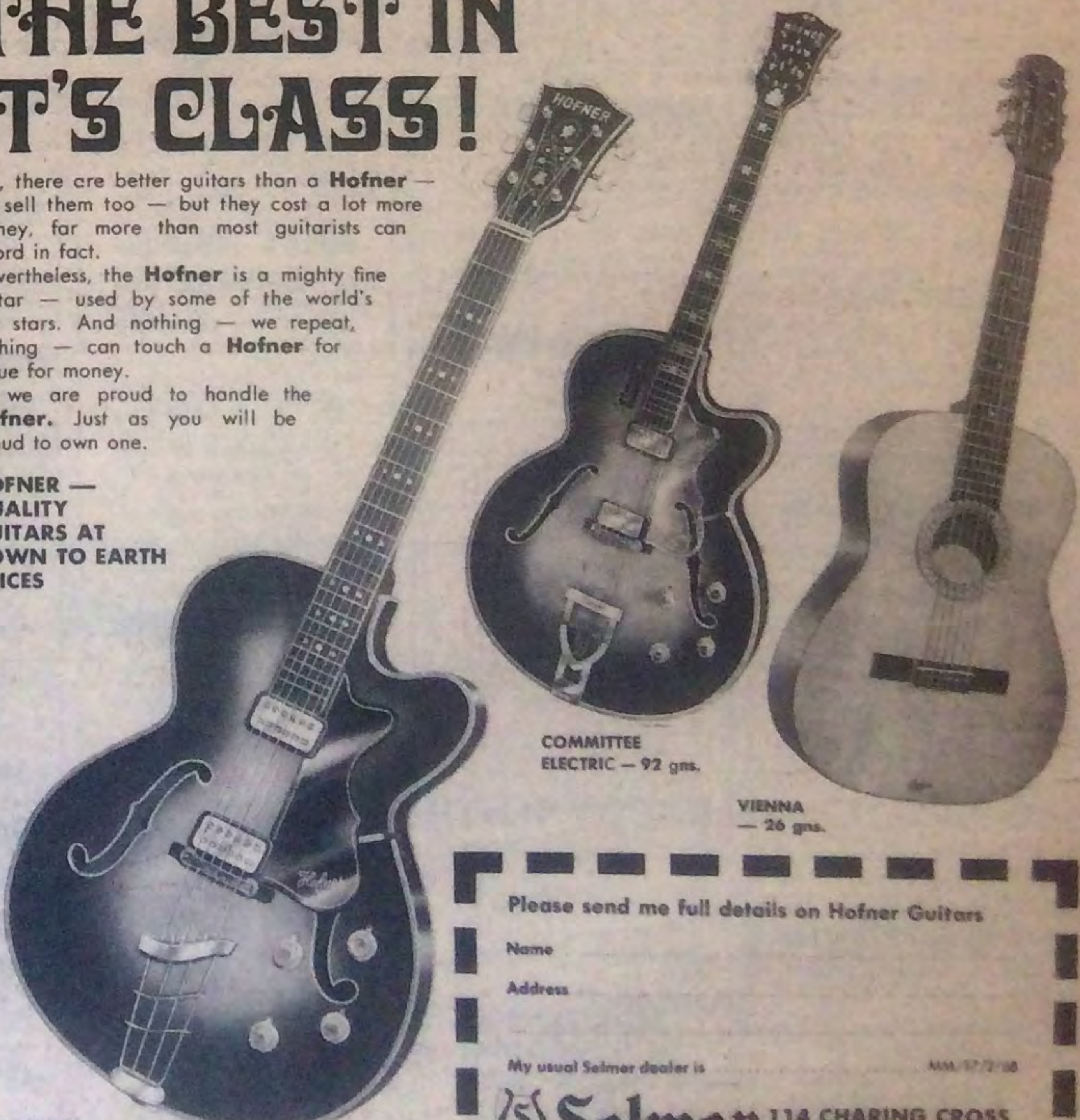
is regarded as one of Britain's foremost authorities on the blues. As a singer, guitarist and writer, Korner has fostered the music in this country for years. Here he picks seven blues guitarists who have set the styles through the years in blues guitar.



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AMERICA, the home of jazz, is a pretty tough place to make a living from jazz. So says Jimmy Gourley, guitarist with the Kenny Clarke Trio at London's Ronnie Scott Club.

"That's why I've been much happier living in Paris for the past ten years," he said. "There, I can play the way I want to — though the club scene is also folding quite a bit. This means I'll have to travel more. I don't like it, but what else can you do?"

"Anyway, it's better than being in the States. You can't make a living from playing just jazz there. I know, for instance, that both Jim Hall and Barney Kessel — whom I admire tremendously — are unhappy about the music scene."

For chord playing, in fact, Barney is rated tops with Jimmy. "He's better at chords than single-string work. With me, it's the contrary. I wish I could play chords like Barney."

But Jimmy denies that any one guitarist influenced his style — a fluent single-string technique executed with astonishing speed and precision.

"Of course, Charlie Christian opened up the electric guitar. He showed the way. But I try to play tunes that nobody else plays — out-of-the-way tunes. That way, you can always be different."

But Jimmy pays a "tribute" to Christian in another respect. "I play the same type of Gibson Christian played — even the same style of amplifier. They must be all of 20 years old."

Could a guitar student be taught to improvise with, say, the fluency of a Jimmy Gourley?

"Well, I give plenty of lessons on guitar, and charge a lot of money for them. But it's no use sitting in a room and playing by yourself. I can't really show people how to play in a million years.

"They've got to get out there and play, play and play. This is the only way to find out what you can or can't do.

"Believe me, a lot of people think jazz is easy. They don't realise how difficult it is. It's a very exacting form of music.

"You find this out working with someone like Kenny. You've really got to be there all the time!"

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BAILEY'S TAILOR-MADE GUITARS

JOHN BAILEY is a 36-year-old teacher living in Wembley, who built his first guitar in 1956 to join in the skiffle boom. He subsequently sold it then went on to build and sell three more guitars. His interest in instruments grew from there.

He has built guitars for Bert Jansch, Roy Harper, Al Stewart and Mike Heron of the Incredible String Band and also made dulcimers, dulcimers, bouzoukis, mandolins and his own originally designed instruments.

He is currently restoring a lyre guitar (see picture) and making what he describes as an "electric harp" for Gareth Johnson of the Blonde On Blonde group.

He has repaired nearly every kind of stringed instrument including sitar and tamboura but does mainly restoration work now besides building acoustic guitars. His wife Maureen looks after the business side. "I am still knocked out with the idea of sticking pieces of wood together in a certain way and by adding strings producing something out of which comes these beautiful sounds" says John.

"Tone is something I can control as far as the materials I use and the fact that I work carefully. I can more or less say that a guitar will have a good tone but sometimes you get one that has a brilliant tone — that depends on luck." John takes about three months to make a guitar which allows him time to overcome any snags. He uses only the very best materials. Rosewood or maple on the backs and sides, spruce for the front, ebony on the fingerboard and bridge and either maple or mahogany for the neck. The finished product sells at about £80 depending on a customer's individual requirements such as size and inlaying.

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BY PETER FRAMPTON

You soon get tired of just 'chonking'



NEWEST face on the pop scene is 17-year-old Peter Frampton, lead guitarist and singer with the Herd.

As well as achieving pop idol status Peter is being recognised as a promising young musician.

He is known in his home town of Beckenham, Kent, as something of a child prodigy and was giving guitar demonstrations in the local music shop at 14.

Peter has his own jazz-influenced style and avoids the trend among guitarists to follow Eric Clapton and Jimi Hendrix. While the Herd's stage performances are more of an act in which instrumentals are not heavily featured, Frampton's playing can be heard to advantage on his current album "Paradise Lost."

On pop guitar-playing Peter

says: "I suppose the best pop guys are Jeff Beck, Jimi Hendrix and Eric Clapton and it takes a lot of work and experience to play like them."

"But for the basic three guitar and drums pop group you don't need too much reading or technique. It just isn't necessary, although nowadays pop tune chords are getting better, and more complicated."

"The best advice I can give to young players is to get a first step tutor, and if they don't want to go into reading, just learn how to tune the guitar properly and look at the chord shapes."

"When I first started I just used to chonk about. Then I got bored with chonking and wanted to play something. I got my first guitar when I was eight—I was chonking for quite a few years!

Thin

"My father played in a college dance band before the war on rhythm guitar and my mother gave him a banjo. When I was a kid I kept asking him to get it down from the attic, then one day he lent it and showed me C, F, and G chords. From then on, every Christmas I asked for a guitar!"

"I like to hear a pure, thick sound with slight distortion from the amplifier. For speed — practise scales. Most jazz runs are built around various kinds of scales."

"For blues playing you need very thin strings — very elastic — so you can bend the notes and get the Clapton whine. By bending the strings and using feedback you can sustain a note almost indefinitely. I don't use it myself because that's not my sort of playing. I want to develop my own style, and I don't especially want weird effects."

"Something I must get in — nowadays somebody can play very loudly and very badly and jump about and the audience will think: 'What a great guitarist!'"

"Yet you get somebody like Vic Briggs with the Animals standing at the back playing, very quietly, incredible things that make my eyes pop out, but nobody else takes a blind bit of notice. But that's the way things go I suppose."

Fingerpickin' in' flatpickin'

JOHN PEARSE, television teacher of BBC's Hold Down A Chord series, author of The John Pearse Flatpicking Method and The John Pearse Fingerpicking Method, folk artist and instructor on Saga Records' "Teach Yourself Folk Guitar," gives some tips and hints on folk guitar methods and styles.

THE best kind of guitar for both flatpicking and fingerpicking is a roundhole flat-top folk or jumbo guitar, strung with medium weight steel strings.

If your strings are too light, then you'll find that the sound produced will be too "tinny," whereas fingerpicking on heavyweight strings is guaranteed to strip your carefully cultivated "picking nails" clear up to the elbow!

To get a more incisive bass sound with your fingerpicking you can wear a thumbpick, but be prepared to spend hours rooting through dozens of pick boxes until you find some lightly built picks. It's a strange thing, but most music stores seem to stock only the heavy, awkward Hawaiian guitar type.

Now you've got your guitar, your strings and your thumbpick—and you're all set to learn. The best way, by far, is to go to a teacher—at least until you've learnt the rudiments. A few proper lessons at the start can save months unlearning wrongly "self taught" techniques later on.

If there is no teacher in your area, the next best thing is to buy yourself a self tutor book and work through it carefully a page at a time. Don't be tempted to skip through it until you come to a meaty solo.

Lastly, if you already have a nylon strung classic style guitar, you can still fingerpick with the best of them by using the new specially tensioned nylon fingerpicking strings just out on the market.

Now what about playing with a flat-pick? Supposing you've got your guitar and suitable strings, the only other thing that you need is a large semi-rigid plectrum. I prefer a triangular nylon type as they tend to wear better than the more expensive shell picks and I find that they are not as likely to slip should your fingers perspire. As with fingerpicking, I would advise you to have personal tuition if possible, and to supplement this with a reliable self tutor booklet.

What's a good buy?

BY HANK MARVIN

WHAT do you look for when you buy a guitar? How do you judge a good buy from a bad. Shadows' lead guitarist, Hank Marvin, offers some expert ideas on what to look for when buying a guitar.

"The choice of guitar depends on the music you are going to play and the tonal quality you are after. For instance, a Gibson has a slightly muted tone, which is ideal for playing Clapton-style blues, whereas with a Fender or a Burns, which we play, the note rings like a voice."

"This is fine for playing slow, melodic stuff and with a low volume the note rings naturally."

"One of the first things is to make sure that the neck is not twisted or bent. Some guitars have a truss

rod running down inside the neck. This can be adjusted to correct any bend or warp in the neck. But don't buy a guitar if the neck is bent.

"Always make sure the action is good. If it is too high then it becomes harder to play. The action can be altered if the guitar has an adjustable bridge. Check the action up and down the fingerboard before buying. You can soon tell how easy it is to hold the strings down."

"Frets on an electric guitar must be correct for the right tuning and notes and, of course, they must be good on an acoustic guitar too. If they are not correct the guitar will never be in tune."

"It's always useful to run your finger along the edge of the neck to check for any jagged end of frets. These can cut your hand

when you are playing. "Good machine heads are another point. Make sure they are smooth and turn easily. They can be lubricated to ensure that they turn smoothly."

"With regard to pick-ups, the best kind are adjustable because you can raise or lower them to get a correct balance between bass and treble strings. Often the treble strings come through and the bass strings don't come over so well."

"Plectrums are a matter of personal taste. I use a medium soft one but there is a mixed school of thought on this. Some people prefer a hard one while others say it makes your wrist ache."

"There are a lot of secondhand guitars about nowadays and you can generally pick up a good one. You needn't necessarily go looking for a new one."

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BLIND DATE

TOM MCGUINNESS

singles out the new singles



GARY WALKER AND THE RAIN: "Spooky" (Polydor). It's Gary Walker's cover of the American thing. I don't really react to it. I don't see why it was such a hit in the States. A certain amount of atmosphere, but its success is inexplicable. Gary sounds better than on "Twinkle Lee," and I'd rather hear this guitar solo than the sax solo on the American version, which is monstrous. Might be a hit because of Gary's name.

HORST JANKOWSKI: "The Glory Of Love" (Mercury). Does it go on like this? No, don't take it off, we must give it the benefit of the doubt. Take it off — it leaves me completely

cold. No idea who it is. Horst Jankowski? I did like "A Walk In The Black Forest," but I wouldn't want to be forced to listen to this, and I would even object to it being in the background. I keep reading he's Germany's top jazz pianist, which is a joke, especially when he tries that swingy bit in the middle.

TIM ROSE: "I Got A Loneliness" (CBS). Is it the bloke who did "Morning Dew"? That was beautiful, but this is nowhere near as good. I like the quality of his voice very much. It's Tim Rose, who

I always confuse with Tim Hardin and another American named Tim. I've no idea what he is trying to do here — something Wilson Pickett would sing much better. Not a hit.

STRAWBERRY ALARM CLOCK: "Tomorrow" (Pye). Just terribly ordinary. Nothing stands out. You might as well take it off.

DONOVAN: "Jennifer Juniper" (Pye). Where are these good records you promised me? I sense a di-

vergence of taste. Now, what's this? Donovan! The beginning is a knockout right away. Nice hitting song, but I don't think it would be a hit unless Donovan was singing. He has such a nice quality to his voice. I remember three years ago at the time we came back from Australia, Donovan had just done his fourth Ready, Steady Go! appearance. I couldn't believe him doing such a Dylan take-off. It's marvellous how he has risen above the wave of criticisms, where a lesser talent could not have succeeded. Nice production, but I don't see it as a gigantic hit.

ELVIS PRESLEY: "Guitar Man" (RCA Victor).

Is it Presley? Oh, what a good scene! My whole opinion is clouded by nostalgia. So good to hear him singing like this again. He should never have stopped, because he was the best white blues singer. He's got that solid sound again. Perhaps his marriage has done him some good, I'm so happy to hear this — and the guitar break is lovely. It may sound corny — but can I keep that? I want to play it to my wife. My favourite record he's made since 1957 — the golden year, and it could easily be a hit.

TEN YEARS AFTER: "Portable People" (Deram)

That's nice. The guitar intro sounds like an amplified version of the Incredible String Band — not the voices, the backing. Beautiful production and great backing, but I would prefer to hear the Incredible String Band. Nice and gentle, but it doesn't sound like a hit to me.

CLIFF BENNETT: "House Of A Thousand Dolls" (Parlophone).

Not Simon Dupree? Well, I'm not going to guess anymore. You might as well take it off. It's neither good nor bad, just indifferent. I'm not going to say anything nasty because I'm sure an awful lot of effort has gone into it.

CARL DOUGLAS: "Nobody Cries" (United Artists).

He or she has got a lovely quality to their voice. Ha ha! That was great — a violin or something. Beautiful arrangement. Just needs a little more power. I'm a sucker for descending chord sequences. Yeah I like that very much and the end is almost Phil Spectorish. Knockout. One of the nicest records you've played me.

COWSILLS: "We Can Fly" (MGM).

MGM label — not another deejay who's made a record? Sounds like a sort of sub-Mama's and Papa's and it's a weak song. Sounds like Spanky and Our Gang. It does nothing to me. You may as well take it off. I can see them sinking into the sun in the West. Who is it? The Cowsills are a sort of mass Shirley Temple.



voice said: "Hello, this is Gerry Dane. Have you heard my record yet?"

"Yes, Mr Crane," I said, lying through my teeth. "Very good." "No, it's Dane, not Crane. And it's out next week." "Okay, Mr Blain, thanks a lot, I'll try and give it a review."

Shamefaced I rescued the said waxing from my wastepaper bin — and lo! Here is a beautiful song sung with taste and conviction.

WAYS AND MEANS: "Breaking Up A Dream" (Trend). Those clever lads the Grapefruit wrote this for Dave Legge, Roy Delo, Ray Fairbrass and Leslie George-Goss-Stankovich, who make up this interesting vocal group with a bright future.

CARLA THOMAS: "Pick Up The Pieces" (Stax). If there was a competition for Stax artists to make a bad record, there wouldn't be any prize-winners.

One can merely say this is beautiful and one cares not if the uplifting combination of Carla's soulful voice and the stomping brass, strings and drums maketh not a hit. Somebody will cast an ear, and enjoy.

JOE BROWN: "Bottle Of Wine" (MCA). I can think of worse things than Joe Brown getting a hit. In fact it would be great to be able to welcome back our cheerful cockney mate to chartdom on his eighth anniversary as a recording artist.

But despite the delightful bottle of wine the new label have sent me, I must gulp back the tears, another glass, and hiccupping faintly, report hillbilly hit through it may be in America, not suitable material for us.

Dave Dee gets some sophistication

... AND CHRIS WELCH SUMS UP THE OTHER NEW SINGLES

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "The Legend Of Xanadu" (Fontana). Here come the Magnificent Five whipping up clouds of Mexican dust in a stirring Western type drama.

The crack of the whip is just part of the atmosphere on Ken Howard's and Alan Blaikley's latest, Encouraged by success, their songs, combined with Steve Rowland's production are becoming more sophisticated.

They are busy creating quality, commercial pop with an expertise urgently needed by the industry. Dave Dee are the ideal vehicle for this type of material.

TROGGS: "Little Girl" (Page One). Gentle Reg Presley composition with superb flute and guitar backing. There is a touch of Ben E. King there somewhere. But before a certain young lady King fan shakes blonde hair out of her eyes and raises a



dainty foot to put the boot in, I don't refer to Reg's vocal, but the beat — naggingly reminiscent of a Drifters tune. Nice — as John Peel would say.

LULU: "Me, The Peaceful Heart" (Columbia). Four cheers for our cheeriest singer. It's her best for a long while.

Congas and flutes add a touch of the "Mountain" and, of course, Donovan and Lulu are both from Glasgow, so perhaps that's why they sound so happy. Note emphasis on the word "from." Aye, a grand hit right enough, written by Tony Hazard.

BRENDA LEE: "That's All Right" (MCA). Her voice

much matured, sounds decidedly biting and has the ferocity of Eartha Kitt or the late Dina Washington. The backing is appalling — badly scored brass passages, somebody practising piano next door, and strings lost in the melee. The trombone section sounds as if they were actively sabotaging the whole session. No wonder Brenda sounds annoyed, because the song is good and she tries hard to instil meaning into the shambles.

FRANCOISE HARDY: "Now You Want To Be Loved" (United Artists). Sung in English with Gallic magic, how can one resist?

It is, how you say, superb. I say superb — I don't know how you say superb. As Francois is currently in british Angletorre perhaps she can soften our gruff ways and bring a little romance into our souls.

A minor gem of restraint, yet maddeningly sexy. Mon Dieu c'est un bit of all right. Back to your own bed, sir!

RITA WRIGHT: "I Can't Give Back The Love I Feel For You" (Tama Motown). Okay soul brothers, down to business.

A performance that deserves as many Oscars as can comfortably be heaped into Miss Wright's arms. Wonderful song and production, the finest Tama can offer. It should be a hit.

JEFF BECK: "Love Is Blue (L'Amour Est Bleu)" (Columbia). One of those utterly simple but unbeatably commercial tunes, currently at number one in America by Paul Mauriat, and being feverishly covered by everybody in Britain from Ted Heath to our Jeffrey.

Beck's version sounds the most likely to hit with a vocal chorus, strings, and a few bars of note-bending. If you prefer his blues guitar style, there is "I've Been Drinking" on the flip with a great Rod Stewart vocal.

JETHRO TULL: "Sunshine Day" (MGM). Jethro was originally the man who invented the seed drill.

This Mr Tull, misnamed on the label as Jethro Toe, is going down a storm with his group in London clubs with an unusual sound and approach.

While not a hit, this West Coast flavoured tune will break the recording ice.

SHOW STOPPERS: "Ain't Nothing But A House Part" (Beacon). Yet another new label, but despite the slightly amateurish image caused by a crude label design, their material seems better than the more powerful newcomers.

This is handclapping, foot-stomping soul. A great party atmosphere is stirred up by the honking saxes and shouting vocals.

VAL DOONICAN: "You're The Only One" (Pye). All week a strange nagging feeling gripped the small of my back, the nape of my neck and the nodules on my epiglottis.

On the fingers of both hands I ticked off the list—Engelbert, Long John Baldry, Rolf Harris, Matt Monro—now who's missing? And here is the delinquent balladeer, back in his rightful place, on the road to the public eardrum with a suitable ditty.

Ah, but is it suitable? Is this, in fact, good of its kind? Not really a strong enough melody, although sung in the usual charming manner. Alas, not a hit.

BARNABY RUDGE: "Joe, Organ & Co" (CBS). Barnaby is a 19-year-old Londoner who sounds extraordinarily like that talented young gentleman David Bowie.

He has the same tragi-comic humour and vocal similarities to Anthony Newley. This will never be a hit in 75 million years, but it's interesting and conjures up pictures of narrow, sunlit, cobbled London streets crowded with beer-swilling people gawping at Joe and his organ.

Well, that's what it says in the hand-out. Sounds all vaguely obscene to me.

KYTES: "Running In The Water" (Island). Backward running tapes give the rhythm section an interesting sound, but isn't that gimmick getting a little overdone?

There's a nice swelling, organ sound, a lot funkier than Barnaby Rudge's organ, which you remember we left being gawped at by beer-swilling Londoners.

I'm just playing for time folks. This isn't very hit-prone I'm afraid.

GERRY DANE: "Won't You Turn The Lights Down Low" (Fontana). The phone shrilled dramatically and a

NEW POP ALBUMS

BEE GEES: "Horizontal" (Polydor). The writing capabilities of the Gibb's are quite remarkable. Here are twelve tracks penned by the brothers and melodically they are way above most of their opposition. Some of their songs reach greatness in the pop idiom. The album exudes a mood of gentle sad sombreness induced in some part by the thoughtful and tasteful accompaniments directed by Bill Shepherd. Among the best tracks are "World," "With The Sun In My Eyes," "Massachusetts," "Harry Braff" and "Horizontal."

JOHN FRED AND HIS PLAYBOY BAND: "Agnes English" (Pye International). A good, musicianly American group who deserved their single hit "Judy In Disguise" included on this album. They tackle all the tracks with confidence, a sense of purpose and a sense of humour often

missing in oh-so-serious Americans. Weakest member of the group musically is the drummer. Some of the arrangements get involved, but they are always of interest. Included: "Off The Wall," "She Shot A Hole In My Soul," "Sometimes You Just Can't Win."

NINI ROSSO IN GIAPPONE (Durium). Italy's Eddie Calvert undulates his golden toned way through tailor made trumpet melodies. They are all Italian or Japanese, but you know what to expect.

THE BEST OF WILSON PICKETT (Atlantic). A fair description of an album which contains "In The Midnight Hour," "If You Need Me," "Don't Fight It," "Everybody Needs Somebody To Love," and "Land Of 1,000 Dances." Pickett is one of the best of soul artists on the world scene and these great hits prove it.

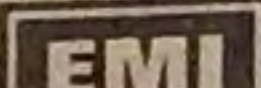


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COHEN: might go to Nashville

WHEN the new album by the uncrowned queen of the non-folk, Judy Collins, is issued this month a lot of people will start talking again about Leonard Cohen, who has written three out of the 11 songs on it, and wrote two of the most successful tracks on her last record.

When Leonard Cohen's debut album is issued later the same month on CBS, I predict that the talk will become deafening.

And yet, when I met Leonard Cohen in London a short time ago he was talking of giving the whole thing up to go and live on a Greek island. Or he might go to Nashville to write country and western songs. To the best of my knowledge he is in New York at the moment.

"I got into the folk thing by accident," he explained. "I had just finished my novel, Beautiful Losers, and I was on my way through New York to Nashville and I was waylaid there by the folk scene."

"I'm quite serious about the Nashville thing. I'll get there one day. I used to play in a burndance group, the Buckskin Boys, back in Montreal. I'd been playing guitar since I was 15 and then from 1957 to 1958 I played in a jazzband in a night club."

"While I was writing the novel in Greece I used to listen to the American forces' radio all the time, mostly country and western because that's the music I'm closest to. That's why I was going to Nashville."

"In New York they kept putting me in an intellectual bag but that's not what I'm at. I never wanted to make that scene. I never thought of myself as a Poet with a capital P, I just want to make songs for people because I reckon that they can understand things that I understand."

"That was why I was so glad to see Noel Harrison get so high in the charts with my song, 'Suzanne.' He got to somewhere like 55 or 56, which is pretty good in America."

"The ideas in the song may seem a little complex, but it's just the way I see things. We've all learned to accept the fact that we don't necessarily understand every moment of what's happening to us. Well, it's the same with songs."

"I want to write the sort of songs you hear on a car radio. I don't want anyone to say: My God, that music's great. I don't want to achieve any sort of virtuosity. I want to write lyrics that no one

Cohen—songwriter who got into folk by accident

notices but they find themselves singing over a few days later without remembering where they heard them.

"New York didn't understand what I was trying to do. This new CBS album represents that particular ambush."

If Cohen really means what he says — and he has a habit of using words like religious, God, prostitute, and sin with meanings quite special to himself so it's not always easy to tell if he's putting you on or leading you on — no one could accuse him of underestimating his audiences. For his songs are pretty complex things.

"Suzanne" is about a man and woman making love by a river — but it's also about Jesus. "Dress Rehearsal Rag" and "Hey, That's No Way to Say Goodbye" are simple enough — aren't they? You begin to wonder if there is some other level to the simple story of a man shaving and looking at himself with a jaundiced eye. Dress rehearsal for what, exactly?

"Sister of Mercy" and "Priests" let you into Cohen's very personal use of religious terminology. Is Sisters about nuns, or quite a different kind of woman? This boy raises more questions than there are answers.

"This generation understands what I am trying to say," he believes. "It was this generation I was writing for all the time, though I didn't know it. I thought I was writing for my own generation but they thought I was just trying to shock them. Audiences today are great and they're going to get greater and greater. The kids today are only interested in the best work you can do. They are really great, in discrimination, in their lives, in the way they love, in style, in taste, great in every way."

Despite all this, Cohen is dissatisfied with what he has achieved so far.

"I have just turned down \$15,000 worth of concerts because I didn't want to do them. The presence of the

money in the whole enterprise has been having a sinister magical effect on me. It meant doing something false to myself.

"It's not that I have anything against prostituting myself. I think prostitutes are important and valuable. But what use is a prostitute if she can't excite a man? What use am I as a musical prostitute if I can't get across to an audience?"

"What they're asking me to do out there is to impersonate myself, night after night. And I'm such a bad actor I'm not really interested in the gig. I'm not a great performer."

"Right now I feel rather like I did when I finished my novel, as if an episode in my life has finished. At the end of the book, I knew I wouldn't write another because I'd put everything I had into that one. I'm still writing songs, but if I find I have nothing else to say that's new I shall probably stop."

KARL DALLAS

FOLK NEWS

PETE SEEGER, Julie Felix, Jacques Brel and Donovan share the bill with the Mothers of Invention, Wolf Biermann, George Brassens and the Fugs, among others at the International Essener Song Tage in Essen, West Germany, from September 25 to 29.

More than 25,000 people are expected to attend the festival which is aimed to reproduce in European terms the American Monterey Pop Festival. There will be two big five-hour concerts in the 8,000-seater Gruga Halle.

A total of more than 100 singers and musicians will appear at the Festival's nine big events, workshops and seminars.

ONE of the liveliest out-of-London groups, the Yetties, are at Cecil Sharp House this Saturday in the Cellar. Occasion is a Festival ceilidh organised to coincide with the EFSS show at the Albert Hall this Friday and Saturday.

TIME was when folk singers started in clubs and graduated to concerts but from Harold Leventhal I hear that Arlo Guthrie has reversed the process, appearing at his first club date, a 24-week stint at the Troubadour, Los Angeles. He's gone from there to the Golden Bear in Huntingdon Beach, California where he plays until Sunday, then moves to La Cave, Cleveland, Ohio.

Incidentally, Arlo's "Alice's Restaurant" really seems to have moved into hip folklore. I see from a recent issue of New York's Village Voice that the New York Workshop in Non-Violence are organising "Alice's Restaurant" a peace place for meeting and eating, arguing and just being, a cooperative, probably lower East side venture starting soonest. Another ad in the same issue uses the words to signify general grooviness.

BILL BOAZMAN has opened a new folk and jazz club at the Jolly Millers in Wokingham, Berkshire, on Monday nights. So far they have had Al Stewart, John Frazer and, this week, Mike Cooper, who tells me that the club has a resident modern jazz trio and welcomes folk guests. Forthcoming folk guests include Cliff Augier and Ralph McTell.

COVENTRY Club is now meeting on Saturdays at the Gosford Park, St George's Road, and is now being run by Barry Skinner and Stan Barnacle. Residents are the Three Folk and that lovely girl singer, Ailee Brennan. — KARL DALLAS.

NEW FOLK ALBUMS

THE success of the Dubliners lies in a distinctive approach to their music, combined with ability, technique and respect for whatever they play or sing. This is obvious on their new Major Minor album **DRINKIN' AND COURTIN'** (MMLP 34). The singing duties, as usual, are split between Ronnie Drew and Luke Kelly. The songs come from traditional and contemporary fields. Luke sings well throughout the album. On "Dirty Old Town" he manages to give this song a hard edge which is so often lacking when performed by other singers, and which this Ewan MacColl composition really needs to be effective. The ballad "Peggy Gordon" and "I Know My Love" are both outstanding tracks. Ronnie Drew takes the lighter stuff

like "Quare Bungle Rye," "The Herring" and "Hand Me Down My Petticoat" and puts them over in his inimitable gruff, slightly dead-pan style but proves he can handle more serious songs with "The Parting Glass." Barney McKenna gets a solo on the Tyrolean flavoured "Carolan Concerto" and, with fiddler John Shehan, imitates bluegrass — style banjo on their own version of "Flop Eared Mule," retitled "Donkey Reel." Cairn Bourke contributes "Mrs McGrath," a tale of student life in Dublin, to the tune of the more familiar anti-war song.

A great album from the Dubliners and one of their best to date. It's rough and smooth, humorous and serious. It's the Dubliners.—T.W.

SAMPLER records of folksingers are like those concerts where the bill is so big that each performer only gets a song or two in and then has to give way to the next performer. This can be frustrating particularly if the artists are not known, however on Fontana's **FOLK IN FOCUS** (FJ1505) there is a line-up that reads like a Who's Who of the British folk scene. All on one record you have the Spinners, Sydney Carter and Jeremy Taylor, Hedy West, the MacPeakes, Dorris Henderson, the Corries, Julie Felix, Noel Murphy, Nadia Cattouse and the Wolf-tones. All the tracks are good examples of the singing of each individual artist or group. It's the right kind of album for anyone who wants to dip their toe in the folk music ocean, or for an enthusiast who wants at least one example of several artists' work.—T.W.

DON'T expect folksongs on **TOMMY MAKEM SINGS TOMMY MAKEM** (CBS 53112). Singing his own compositions Tommy does a Val Doonican with songs that are average, backed adequately and sung in Tommy's good voice. Songs like "True Love And Time," "Farewell To My Love" and "Rambling River" have a slight country feel about them but really do not go anywhere. There is nothing to recommend this album — in fact, on reflection, it is something of a mistake.—T.W.

LIVERPOOL twosome, Jackie and Bridie, are heard on their home ground on **JACKIE AND BRIDIE LIVE AT THE LIVERPOOL PHILHARMONIC** (Major Minor MMLP23) with a collection of contemporary and traditional songs. Jackie and Bridie get the audience singing on songs like "Bold O'Donoghue," Cyril Tawney's "There Are No Lights On Our Christmas Tree," Eric Anderson's "Thirsty Boots" and "Lord Of The Dance" by Sydney Carter. Jackie and Bridie sing pleasantly and obviously enjoyed themselves but as a record of folk music it is rather negative. As an entertainment record it scores higher. Other songs include "Night Visiting Song," "Shoals of Herring" and "Ally Ailly o'."—T.W.

FOLK FORUM

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NEW JAZZ RECORDS

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

JOHNNY DANKWORTH said in last week's Melody Maker that Britain is producing better jazzmen than ever, a statement I couldn't agree with more.

But Dankworth's own generation threw up many fine musicians who, like himself, have now attained a satisfying maturity, artistically if not financially.

Among this category are Stan Tracey and Bobby Wellins, and if the superb "Under Milk Wood" album was insufficient evidence, this new Tracey Quartet set should leave no one in doubt.

Witty

Together, as they say, they make a handsome pair and this is quite apposite when you consider that all of the eight tracks allude to love, from the surging, wittily-titled "Everywhere Derriere" (inspired by the mink-skirt) to the sardonic "Love Now, Weep Later."

This apart, Wellins is always inspired when playing Tracey material and their partnership is one of the most impressive achievements in British jazz. The sympathy with which Tracey surrounds Wellins' lines is more than repaid by the magnificent performances from the Scots tenorist (and that opinion is not mere chauvinism).

Tracey's reputation as a composer will certainly be enhanced by these eight additions to his library; the briskest tunes, such as "Everywhere Derriere," "Lovers Freeway" and "Two - Part Intention," have that quirky, jagged rhythmic urge which makes Monk or even Mingus come to mind, but it's on the slower tracks — "Sweet Used To Be," "Amoroso" (introduced by Stan on celeste) and "Love Now, Weep Later" that Tracey's originality and invention is revealed.

"Three Time Loser" has Ronnie Stephenson's "come-with-me-to-a-clearing-in-the-jungle" drumming sustaining a fine Wellins solo and some Roland Kirk-type whistling. Stan plays vibes here, and emphasises that had he chosen to concentrate on this instrument alone, his jazz reputation would have been assured.

The Jackie Dougan - Dave Green, rhythm section, which functions on all but the last track, meets all the requirements. Dougan has long been one of the most intelligent of British drummers, and allied to Green's rock-steady bass line, offers a perfect foundation for the main soloists.

If there were any justice, this should sell by the thousand. For my part, it's the best argument for backing Britain I've heard since the whole lunatic campaign began. —BH.

MA RAINEY

MA RAINEY: "The Immortal Ma Rainey," Jealous Hearted Blues; Cell Bound Blues; Army Camp Harmony Blues; Explains The Blues; Night Time Blues; "Fore Day Honey Scott; Rough And Tumble Blues; Memphis Bound Blues; Slow To The Blues; Bessemer Bound Blues; Slow Driving Moan; Gone Daddy Blues. (Milestone MLP2001.)

GERTRUDE Ma Rainey, first of the great classic

A good cause for backing Britain

STAN TRACEY QUARTET: "With Love From Jazz." Everywhere Derriere; Love Now, Weep Later; Sweet Used To Be; Lovers Freeway; Two Part Intention; Undercover Lover; Amoroso, Only More So; Three Time Loser, Three Time Bluser (Columbia SX6205). Tracey (pno, celeste, vbs), Bobby Wellins (tnr), Dave Green (bass), Jackie Dougan (drs). On "Three Time Loser" Ronnie Stephenson and Lennie Bush replace Dougan and Green.

blues singers, recorded almost a hundred titles for Paramount between 1923 and the end of '28.

A high proportion of them are performances of commanding quality, poorly recorded but highly rewarding if a listener is prepared to strain his ears. One dozen of her recordings, none previously available on LP, it says, are presented here.

The material, about as good on balance as that already selected for the Riverside albums, has been re-mastered and cleaned up but not faked up (no artificial echo and so on). 78 rpm originals were used in the first place, and the sound obtained should please discriminating collectors if no one else.

As for the music, to me it is wonderfully dignified, earthy and compelling stuff. Ma had a simple, emotional style, allied to a deep-pitched and powerful voice, which beat all comers when it came to lamenting the blues.

Her protege, Bessie Smith, may have been more widely gifted and she enjoyed far superior recordings, but Ma Rainey could moan her songs in a lowdown way, full of drama, which shot to the target as directly as anything Bessie could do.

Most of the songs here are effective samples of her art. "Bessemer," "Slave," "Rough" and "Memphis Bound" can be recommended for accompaniment as well as singing.

Joe Smith is the man on the other two, and Charlie Green's trombone is heard. "Jealous Hearted" is another regal performance, and "Slow Driving," one of the latest recordings on the set, and "Cell Bound" (with Ladnier's cornet) are excellent tracks. —M.J.

Cal Tjader is an excellent vibist and gifted jazzman whose talents seem, to me at least, to rarely come across on record. This is partly due to his liking for Latin rhythm sections. "THE BEST OF CAL TJADER" (Verve VLP192) is a mixed bag, with an assortment of backing groups, which varies from the very good to the mundane. Tjader himself is consistently good, but some of the arrangements are rather uninspired and the accompaniment is occasionally pedestrian. However this is one of his better albums. Among the tracks are: "Soul Sauce," "China Nights," "The Fakir," "Hip Walk," "Sonny Boy" and "Sake And Greens." —B.D.



JAMES MOODY: rearily sounded better on record.

JAMES MOODY: "Moody And The Brass Figures." Smack-a-mac (a); Bess, You Is My Woman Now (a); Cherokee (b); Love Where Are You? (a); The Moon Was Yellow (b); Au Privave (a); Ruby My Dear (b); Simplicity And Beauty (a); Never Again (b) (Milestone MLP1005).

(a) Moody (tnr), Joe Newman (tp), flugelhorn, Jimmy Owens (tp), flugelhorn, Snooky Young (tp), Jimmy Cleveland (trmb), Don Butterfield (tuba), Kenny Barron (pno), Bob Cranshaw (bass), Mel Lewis (drs).

(b) Moody (tnr, flute), Barron (pno), Cranshaw (bass) Lewis (drs).

Moody in the mood

JAMES MOODY is one of those musicians who rarely takes top honours in the jazz polls but never makes a bad record and can — as he proved on a recent JATP tour — more than hold his own with acknowledged jazz giants.

Equally consistent on alto, tenor or flute, this album features him on tenor only — apart from one excellent flute excursion, "Cherokee." He is as consistent as ever,

producing delightful music whether on ballad or rouser. He can be as lyrical as a Webster or as forceful as a Griffin and, all in all, I have rarely heard him sound better on record.

A neat, compact rhythm section gives him fine support on the quartet tracks. But it is the five titles with brass backing that lift the album way out of the general rut.

Arranger Tom McIntosh gets a lovely fat sound of his five brass without losing sight of his main purpose — to provide the best possible setting for Moody's tenor. Jimmy Owens impresses with a brief flugelhorn solo on "Au Privave."

A great deal of thought and preparation obviously went into the making of this album. And it has paid off handsomely. —B.D.

For those who like to keep their parties swinging yet not make the non-jazz fans run for cover, albums like **SPICY** (Transatlantic PR7493) by organist Richard "Groove" Holmes are a godsend. Holmes's powers of swing are never in doubt, and his five-piece line-up includes two good guitarists in Gene Edwards and Joe Jones, while the addition of Richard Landrum's conga to George Randall's jazz drumming brings a nice flexible feel to the rhythm. The best of the eight tracks are those where Holmes puts his boot down and the whole thing steams ahead: "If I Had A Hammer," "Boo-D-Do," and "Work Song" all come into this category. Excellent guitar crops up on "Boo-D-Do" (a Holmes original blues) and is possibly by Jones, a newcomer who will be well worth hearing if he can keep this up. Unfortunately, "A Day In The Life Of A Fool" (really "Manha De Carnaval") "When Lights Are Low" and "Old Folks" sound very flaccid by comparison with the steamers. However, Holmes is a top-flight organist and, as I've said, it makes incredible dance music. —B.H.

Five T-Bone originals, including his new version of the title song, are to be heard on **STORMY MONDAY BLUES** (Stateside Bluesway SL1023), latest album from guitarist-singer T-Bone Walker. Besides a nice relaxed "Stormy Monday," his numbers are "I Gotta Break Baby," "Flower Blues," "I'm Still In Love With You" and "Treat Me So Low Down" — and all are pretty good, including the instrumental "Flower." The remaining five songs are by Grover McDaniel, who did the arrangements, and these fall into the same easy-swinging,



PEE WEE RUSSELL

jazz-influenced groove as Walker's things. The style here is fairly sophisticated modern R&B, with jazz instrumentalists backing T-Bone's fine, flexible voice and excellent guitar. Among the men in this 10-piece are Lloyd Glenn (pno), Paul Humphrey (drs), Streamline Love and Mel Moore (tp), and the band work, solo and background, fits Walker's mood and the album is warmly recommended to those with a taste for light jazz-blues performed with real expertise. You can add this to the set mentioned by Alexis Korner in the Guitar Supplement. —M.J.

Pee Wee Russell nominates Buck Clayton as one of his favourite trumpet players and it sounds like he on **SWINGIN' WITH PEE WEE** (Transatlantic PR 2008). Buck and Pee Wee form an intimate front line ably backed by pianist Tommy Flanagan, bassist Wendell Marshall and drummer Osie Johnson. Though Buck gets a little wild at times he is sympathetic to Pee Wee's forays into the unknown and accompanies the clarinet poet with taste and tact. Pee Wee is of course an acquired taste, like sardines with ice cream. But if you do, he works out a couple of lines on "I Would Do Most Anything For You" that constitute enough reason for buying the record. —J.H.

COLEMAN HAWKINS



COLEMAN HAWKINS: "The Hawk In Holland." Some Of These Days; After You've Gone; I Only Have Eyes For You; I Wish I Were Twins; Chicago; Meditation; What Harlem Is To Me; Netcha's Dream; I Wanna Go Back To Harlem; Consolation; A Strange Fact; Original Dixieland One-Step; Smiles; Something Is Gonna Give Me Away. (Ace Of Clubs ACL1247.)

Hawkins (tnr) with the Ramblers. All recorded in Holland, 1935-37.

So many Hawkins records appear that collectors understandably pass a few by, though the standard he maintains is astonishingly high. They have some treasures here to consider.

This set — another well-produced reissue from Decca's ce labels — takes us back to '35, during his first year in Europe, and to '37 while working in Holland.

I won't pretend that the album includes Hawkins' greatest achievements. The Ramblers was a dance band of that period, with tell-tale European qualities, and though its sympathy towards the tenor star cannot be called into question its performances were hardly stimulating then, and today most of its playing sounds like competent Thirties dance music.

Hawkins, though, was able to create his own atmosphere. Indeed this Ramblers series, with its "empty ballroom" recording sound, possesses a flavour of its own which I view with an approval coloured by the fact that I first marvelled at Coleman in person during those years.

He was a player, then working through a profoundly lyrical phase of his development, who was never a let-down. His feeling for the mood and structure of a melody is amply demonstrated on "Meditation," the most compelling track.

This piece, written by Ramblers trumpet player Jack Bulterman (who also penned "Consolation" and "Wanna Go Back To Harlem" and all the arrangements), shows the influence of Ellington and such. It inspires the band to fair heights and Hawkins to rhapsodise exquisitely.

In this distant past, the tenor had a richness and vib-

rancy, an expansiveness of feeling, which rendered some of the legato improvisations ("After You've Gone," for instance) too sumptuous for dry palates.

But at all times the melodic invention is fertile, and on such faster numbers as "Days" — note Hawk's masterful pick-up on Annie de Reuver's quaint vocal — "Chicago," "Smiles," "Twins" and "One-Step" — he pours out solos which are beautifully constructed and articulated and which swing hard in spite, I am tempted to say, of the rhythm section.

There are other little pleasures and surprises: Bean talking in the intro to "What Harlem Is," exhibiting his composing talent on "Netcha's" and "Strange Fact" (both admirable) and the final "Something Is," and blowing lengthily on the last with his compatriot, Freddy Johnson (pno), and rhythm. —M.J.

JELLY ROLL



JELLY ROLL MORTON: "The Immortal Jelly Roll Morton." Froggy Moore; Thirty-Fifth Street Blues; Mamanita; London Blues; Wolverine Blues; My Gal; Big Fat Ham; Muddy Water Blues; Mr. Jelly Lord; Steady Roll; Fish Tail Blues; High Society. (Milestone MLP2003).

Morton (pno) with various groups and solo. June '23 to summer, '25.

IT IS late in history now to try and make capsule judgements about Jelly Roll Morton. I have read observations, even by people as exalted as Duke Ellington, putting him down as a sort of dilettante, and I have heard Red Allen, Albert Nicholas and others who worked with him speaking of Jelly as a skilled composer and able pianist and bandmaster.

For myself, I believe the records — and especially the early piano solos, 1926-28 Red Hot Peppers and farewell piano - vocal sides — speak for themselves. If you can listen to those and deny Morton's originality, sense of form and development, and capability as a soloist, composer and real jazz orchestrator, you can deny anything.

When I was younger, and more impressionable, I once wrote that Jelly never made a bad record. It wasn't true, as this LP helps to prove. "My Gal," by Jelly Roll's

Jazz Trio, is pretty fearful while the kazoo holds the floor; and "Mr Jelly Lord," by his Steamboat Four, is even less impressive — a good Morton tune done up by kazoo, comb and Boyd Senter's clarinet "Steady Roll," by the Stomp Kings, doesn't even have Jelly's jaunty piano; he is alleged to have played banjo or second kazoo.

His 1924 Kings of Jazz, with Lee Collins on cornet, have a bit more to offer on "Fish Tail," a Collins original which Jelly later turned into "Sidewalk Blues," and "High Society." But the group is rather poor by Morton's standards (very dire alto), and a piano-only rhythm section seems strange.

Much more interesting are "Big Fat Ham" and "Muddy Water," made by a group containing Roy Palmer (trmb), Wilson Townes (clt) and Arville Harris (alto), and led by a New Orleans style cornetist who sounds like Freddy Keppard. These, said to be Jelly's first records, reveal many arranging - bandleading ideas to come, also his piano-in-the-background approach.

I should point out that all these titles, plus the engaging "Wolverine" duet with clarinetist Volly De Faut (a fine fluid player), were issued not too long ago on Riverside's "The Incomparable" album. So too were three of the four solos here.

"Thirty-Fifth Street" is the only newcomer — and I have that on some release or other — but all four are precious gems of early jazz piano, inventive and pretty, redolent of the ragtime era and rhythmically alive in their fashion. As Martin Williams says in his

sleeve note: "And they carry their years beautifully." —M.J.

ART FARMER



ART FARMER: "Plays The Great Jazz Hits." Song For My Father; Round Midnight; Sidewinder; Moanin'; Watermelon Man; Mercy, Mercy, Mercy; I remember Clifford; Take Five; Gemini; The "In Crowd" (CBS BPG63113.)

Farmer (tp), Cedar Walton (tr), Walter Booker (bass), Mickey Roker (drs).

I SOMETIMES wonder if A&R men aren't just having us on. Like the genius who gets Art Farmer in the studio to record a string of other people's hit records. Instead of inviting comparisons why the hell not let him play his own things.

Still, this could have turned out a lot worse. Farmer has a strong enough musical personality to stamp it on most of these themes, even if the net result isn't as satisfying as his last CBS album, "The Time And The Place" (BPG-63069), with the same group.

Needless to say, tunes like "Midnight" and "Clifford" suit Farmer considerably better than "Sidewinder" or "Moanin'." As well ask Don Cherry to play "Muskat Rambles."

Jimmy Heath was at least given a respite by the inclusion of his own "Gemini." —B.D.

RADIO JAZZ

FRIDAY (16)
3.5 pm J: 1605 to Nashville (Fri, Mon-Thurs); 6.0 M2: Jazz Rendezvous. 8.10 U: Old Redding, Sam and Dave, Caria Thomas, Booker T, Mar-Kays. 10.30 T: My Fair Lady Sung in Hebrew. 11.0 T: Tony Parenti and Deans of Dixieland (A Night At Jimmy Ryan's). 11.30 J: All That Jazz (Fri, Mon-Thurs). 12.5 am B1 and 2: Jazz At Night (Leroy Vinnegar, Herman Konitz, Teddy Wilson, Henry Allen).

SATURDAY (17)
12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 pm M2: Radio Jazz Magazine. 2.30 E: Ballads and Blues. 3.2 M2: History of Jazz. 8.15 E: Kurt Edelhagen All Star Band, Carmen McRae. 9.35 Q: (2) Riddle (3) Astaire (4) Kampfert (5) Mangeldorf (6) Hirt. 9.40 M2: Wes Montgomery. 10.15 A2: Get To Know Jazz. 10.30 T: My Fair Lady Sung in Spanish. 11.0 T: Richard "Groove" Holmes (Get Up and Get It). 11.10 E: (1)

Ella, Mancini, Charles (2) Getz, Art Reynolds, BB King, Lou Rawls.

SUNDAY (18)
7.0 pm B1: Mike Raven's R and B Show. 7.35 B1: Jazz Scene (Humph, Peter Clayton, Rex Steward, Benny Green). 8.5 J: Finch Banquet. 8.30 E: Count Basie Ork. 10.30 A1: Willie Smith, Memphis Slim, Eddie Bernard, Elmer Snowden, Buddy Gay, Joe Turner.

MONDAY (19)
7.30 pm M2: Jazz. 10.10 M: Jazz. 10.30 T: Michele Lee, Henry Mancini, Andy Williams, Charlie Barnett, etc. 11.0 T: Johnny Hodges, Lionel Hampton, Atilla Zoller, Jan Garbarek, etc.

TUESDAY (20)
10.0 U: BB King. 10.5 O: Irene Schweizer. 10.30 T: Vikki Carr. 11.0 T: Bill Dixon (Metamorphosis 1962-66), Sun Ra (The Magic City).

WEDNESDAY (21)
8.15 pm B1 Jazz Club (Cofin Peters Quintet, Stan Robinson

Quartet, Mark Murphy, Johnny Fourie Trio). 8.20 O: Jazz For Everyone. 9.20 E: (1) Peter Nero (2) Cannon, Crosby, Billy May Ork (3) Wes Montgomery (4) Vikki Carr. 10.30 T: Stan Kenton Ork (The World We Know). 11.0 T: Stan Kenton Ork (Cuban Fire and West Side Story). 11.15 E: Jazz and Near Jazz.

THURSDAY (22)
3.35 pm U: Jazz Magazine. 10.30 T: John Gary. 11.0 T: Rendell-Carr Quintet, Gary Burton, Larry Coryell, Miles Davis, etc. Programmes subject to change

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"ISNT that Eamonn Andrews begging in the gutter?" asked the astonished lady in Chelsea's Kings Road. Indeed it was. Only he was "bottling," madam. That's the term used by London buskers for collecting money.

The busker he was collecting for was Don Partridge, whose single, "Rosie," entered the Pop 30 at 24 this week. Don wrote the song himself and provided the backing on twelve string guitar, mouth organ, kazoo and bass drum. The mouth organ and kazoo are fixed in a harness and the bass drum is strapped to Don's back and operated by a dog lead from his right foot.

Unlike other recording artists, Don's audiences are not found in clubs or concerts, but in the cinema and theatre queues of the West End.

But it was in Berwick Street market than Don Paul of EMI Records spotted Don Partridge playing to shoppers.

"He wanted to hear what songs I'd written," explains Don. "He liked 'Rosie' and decided to record it. I had to change it slightly. It was a bit too long."

Don's bouncy song soon found its way on to the radio and eventually Don found himself on the Eamonn Andrews Show. It was during the making of a short film for the show that the Chelsea lady remarked on Eamonn's unusual role.

His appearance on television meant that more people are recognising Don, who began his busking career about five years ago outside Richmond, Surrey, station.

"I don't like it," says Don. "I suppose I've moved up a notch in my friends' eyes, except to close friends. But I'm still the same although suddenly they think I'm better."

"I don't need to busk actually. Now I could afford not to go working the streets. The bookings are going up and I keep turning



DON PARTRIDGE: in a good week reckons to pick up £70

Don, the backstreet genius, busks his way into the chart

them down. They come mostly from folk clubs.

"I know if I went off the streets the other buskers would be pleased. There would be more queues left. They all seem quite happy about the record. I think the feeling is that I deserve it."

With Eamonn Andrews "bottling" for him, Don earned £1 3s in 20 minutes, which is a fair indication of how much Don can make

busking.

In a good week, working an-hour or two each weekday and all day Saturday and half a day Sunday, Don reckons to pick up about £70.

"I'm knocking up much more now in a shorter time. I've got three bottlers working for me now."

But busking isn't just a matter of going out with a guitar and singing to a

queue then sitting back watching the money roll in. Don has had five years experience polishing his street-singing, his technique and learning the tricks of the trade.

Busking has its hazards. Rampant football crowds are one.

"They come up and start taking the mickey," says Don, "and pour whisky in the guitar.

"I've been done for obstruction about twenty or thirty times. I was fined four pounds last time but the maximum is £50. It's funny, the magistrate I've been before the last few times keeps turning up in the queues. He always puts half-a-crown in the bag."

Does Don see busking as begging? "It's much better to say I'm begging. I don't deny it. But so are a lot of things begging."

"When you make money the way I do, judicially it is regarded as begging. But when we ask for money we're not becoming subservient or servile. We're only asking for money because we are a good act."

"It's only what people are doing on billboards. They're saying we've got a good product — buy it. We're on the fringe of society."

Don has a philosophical outlook on life which has become formed by his particular mode of living. It shows through in his songs, and his poetry.

Don has in fact had some of his poems published. With fellow busker and long-time friend, Alan Young, he produced a book of their poems called Don Partridge Verses Alan Young, which they sold, naturally enough, as they worked the queues.

"I'm also writing a book about me although it seems to be turning into a series of short stories about busking," adds Don.

The success of the record, Don thinks, has altered him. "It's altered my life. I'm waiting for something tangible to happen. The streets are a good way of earning money but I might go away to Berlin or Spain or somewhere like that."

"I'm reasonably well known in Paris. I could live there."

Now that the record has made the chart, Don will have to answer large demands. "After playing on the streets it shouldn't be hard to meet it. I've become hardened," states Don.

"One thing is certain. I'm not going to take any bull from anybody, or lick anybody's boots. I shall stay the same."

"I'm the spearhead of the backstreet geniuses and the tea-cup intellectuals. We're going to take over everything."—TONY WILSON.

Tom's the talk of the town in Miami

TOM JONES has arrived on the American cabaret scene — and the Yanks aren't quite sure what's hit them.

Reviewers, huddled over their tables at his three day warm up in Miami, used tags from "The Welsh singer with the biggest voice we have ever heard" to "Mr Emotion — the song and sex salesman from Pontypridd" to describe him.

But one thing is for sure—Tom Jones' million dollar US cabaret tour is going to mean the biggest thing for British pop music since the Beatles arrived on this scene.

Whereas the Beatles played strictly to teeny boppers Tom has taken the American people in general by storm and women of all age groups were screaming at their £10 a head tables.

As one dejected middle-aged American said when he left the Deauville Hotel cabaret room in Miami: "No man should take his wife to see him, at least I am thankful we didn't bring our daughter."

But if Tom's hip movements and wild dances get them going, it is without doubt his big, big voice that sustains them and brings them to their feet for his last three or four numbers. And remember, this is the land of the soft and gentle voices, such as that of Andy Williams.

As the word gets around — and in America news travels fast — Tom is having to get used to security restrictions which keep him largely confined to his hotel.

MM SPECIAL FROM NEW YORK

The feeling is comparatively new to him, for whereas he could never go shopping in the ordinary way in England he at least has reasonable freedom at home.

But, here, as soon as he steps out of the hotel suite he is besieged by women who either saw the show last night or couldn't get in to see the show last night and would like to listen privately.

In the hotel suite the phones ring insistently with distant relatives he has never heard of, songwriters with would-be Tom Jones hits, and down-to-earth autograph huntings fans.

In Miami, Tom became the talk of the town soon after he stepped from the plane. Several other well-known stars took the first plane out, and Frank Sinatra took to his bed with a virus, while his secretary organised a ringside table for his entourage to watch the Jones boy.

Tom's many visitors included the singer of a group in which he used to play drums, back home in Wales. In those days that singer was the idol and Tom the drummer got only the occasional chance to use the microphone.

But the singer's career came to a sudden halt when the then Teddy Boys pulled him from the stage one night in Rhydefelin. "They were putting the boot in — that sort of thing used to happen. I just kept drumming," Tom recalled.

From the next night Tom Jones was the singer and the former vocalist began life anew in far away Miami as a painter and decorator. You could see the memory of that night in Rhydefelin in his eyes as he watched Jones the star take the roof off at the Deauville.

Two nights running Tom slipped out of his hotel by the service entrance to see and hear two powerful soul bands and singer Wayne Cochran at a local club.

The first night Cochran acknowledged Tom from the stage as "The man who has made singing worth while."

The second night the club was packed with an audience which included the Everly Brothers and James Brown — but they came to watch Tom Jones in the audience rather than listen to Cochran. Such was in the instant popularity of the British star.

Although Tom Jones has been here before, it was as a rock'n' roll star on teenage concerts, and he went virtually unnoticed by the majority of people.

He knows it and explains: "I swore I would never return to America if it meant doing another of those package tours."

"It sounds great when the groups say they are going to tour America but they get a rude awakening when they see the bus that is their hotel as well as transportation for weeks on end, and the saw-

dust-lined cattle pens which often serve as dressing rooms in these big open air auditoriums.

"I spent 1967 in Britain building my cabaret act and I never want to go back to the way things were before. Basically I do the same — I still move a great deal on stage but that happens with the rhythm."

"I wear a tuxedo instead of black shirt and slacks, and I can do more ballads like Danny Boy and I Believe. It is also a great thing to a singer like myself to have a band on stage as well as the Squires."

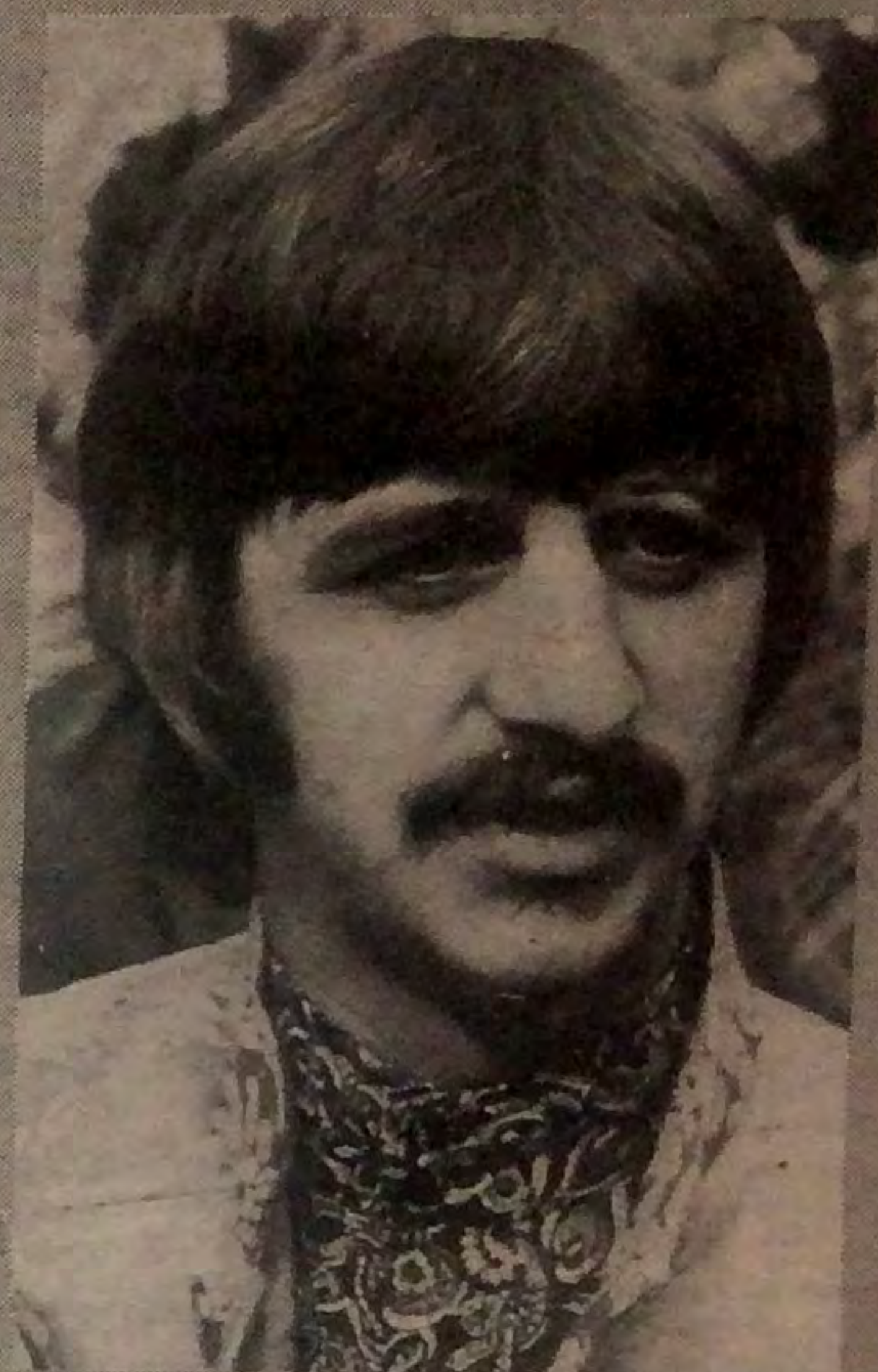
Tom Jones looks certain to become the toast of America from this trip. But the big test comes later this week when he opens in New York at the Copacabana.

And this is the week when the fun should start.



TOM: 'no man should take his wife to see him'

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ADRIAN PATON SEXTET
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Saturday, February 17th
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Saturday, February 17th
PETE KING
Sunday, February 18th
Lunchtime and evening
MAYNARD FERGUSON
Lunchtime with **TUBBY HAYES**
Evening with **PETE KING**
Monday, February 19th
GRAHAM COLLIER SEPTET
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Evening with **PETE KING**
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AFTER THAT WHO, SMALL FACES ROW . . .

In Australia, the damage has been done

FROM : ED NIMMERVOLL, Mordialloc, Victoria, Australia.

THANKS to the disastrous Who-Small Faces-Paul Jones tour, I don't think there is anyone left in Australia willing to promote a show with British acts.

Pop fans here were subjected to disinterested performances by the Small Faces, and the Who's much-vaunted stage act wasn't much better.

Naturally the groups in question will have their own versions of these occurrences and prove it was someone else's fault. But apportioning the blame does not matter. The damage has

been done.

British artists should have realised their vulnerability to knockers and with a little thought could have steered clear of trouble. Just how masochistic is British pop?

I THINK Peter Frampton is one of the nicest looking pop stars. His, and Andy Bown's music is great, and I hope they keep up the good work.

The Herd are a clever group. They and the Rolling Stones are my favourites. I think Marilyn Swann (MM February 10) was very rude about the Herd. — **ARIADNE NEWPEL**, aged nine, Colville Place, London.

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BEHAN

DOMINIC BEHAN really shouldn't underrate himself, A. L. Lloyd or Ewan MacColl. The increase in the number of folk song clubs began before Joan Baez appeared on the scene.

If any musical movement becomes popular under its own steam, it will not escape the notice of commercial interests, and more easily "digestible" performers will have access to mass media.

This increases the popularity of the folk song, but it is equally natural for A. L. Lloyd to point out that this sort of performance is not very close to the rest of the folk music tradition.

While he has been trying to clear up some of the confusion brought about by the commercial interests, Mr Behan seems to be trying to instil a dose of Irish mist into the argument.

Bad lawyers presenting bad cases, Mr Behan? — **HARRY BEARDMAN**, Failsworth, Manchester.

ACCORDING to Dominic Behan, folksingers consist solely of songwriters. Mr Behan may well be a respected singer and songwriter, but this suggestion is nonsense.

A folksinger's function is to reflect, or invent, a situation by established ballads, improvising on existing themes, or by writing suitable material. The art is in the telling of a story, and a good song can be put over freshly by any number of singers.

His biggest blunder was to categorise Buffy Saint-Marie among "singers of folk songs" from American universities. Here he shows utter ignorance of the work of this fine performer, who must rank as one of the foremost ex-



MORE OF MISS GENTRY, PLEASE!

I'VE looked in vain for the name of Bobbie Gentry in the chart ever since "Ode To Billie Joe." Nothing doing.

I do hope Bobbie will produce another big hit like this one. Better still if she could make a tour here or appear on TV.

From the pictures I saw when she last visited Britain, she looks a really dolly young lady. She can sing, too! — **N. MENDELLE**, South Woodford, Essex.

mailbag

A dose of Irish mist, Mr Behan

ponents of the folk medium.— **R. J. COURTHOLD**, Walthamstow, London.

BBC's Radio One has recently received adverse criticism.

However, one show shines through. Top Gear is always alive and progressive and John Peel is the only deejay with real knowledge and understanding of the type of music he presents, supplying valuable information and constructive criticism. — **CHRIS RUDKIN**, London, SW10.

READER A. Ziant's comments on jazz booker Jack Higgins (MM, February 10) were very unfair. The premise on which his criticism is based is very shaky.

But it must be remembered Expo 67 was sponsored and if Mr Higgins has decided that unsubsidised tours by the artists involved are not a viable financial proposition, I for one would not dare disagree unless I had vast experience of jazz promotion.— **J. T. HUTTY**, Rickmansworth, Herts.

THERE are three young singers operating in this country I am sure many people hold in high regard. I refer to P. P. Arnold, Rod Stewart and Julie Driscoll.

Pat has, of course, had a hit record, but all three lack the recognition that is their due. They have good soul voices, convincing without being pretentious, and obvious good looks — so what has gone wrong? Why is the pop industry so happy to pour good promotion money into worthless flimsies and overlook this talented trio? — **BARRY WARWICK**, Chelsea, London.

CAN something be done to stop long-haired thugs molesting young girls who are unfortunate enough to have schoolgirl crushes

on pop groups?

I heard from my daughter of a girl who was dragged into a van by a well-known group.

She was forced to take off all her clothes. Only when the police were called did they let her go.

I agree some girls ask for trouble by hanging around stage doors.

But when innocent youngsters cannot go to a dance for fear they will be assaulted, something must be done.

And it had better be quick before a fan is raped by a pop star. — **MRS F. J.**, London.

ONE grows weary of the "inside" view of folk. In recent criticisms Julie Felix was chosen as an example of folk song betrayal, with the mildly absurd inference that, despite her ability to create a warm, sincere atmosphere, her unique talents must be ignored until she sees fit to climb into some esoteric pigeonhole.—**C. L. BAKER**, Sedley, Wores.

PROTEST, protest, protest! Why give Elvis Presley bigger billing than the fabulous Bob "Trousers" Dawbarn in "Fourteen Fabulous Years"? (MM February 10).

Britain's best-dressed man has more talent in his left trouser turn-up than that wobbly-tipped ill-spoken colonial youth can boast. — **BURTON TAYLOR**, President Bob Dawbarn Appreciation Society, High Road, London NW10.

I FELT I ought to congratulate MM on two points.

Firstly, the combined record supplement last week, and secondly on the very interesting two-page features in last week's edition. I found the first very helpful and the second very interesting reading.— **JOAN BRENT**, Brixton Hill, London SW2.

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