

Melody Maker

ESTHER - ABI NO SPLIT

JULY 6, 1968

1s. weekly

MM WOBURN FESTIVAL

SEE YOU THERE



JOHN PEEL, Radio One deejay of Top Gear fame, is the latest attraction to be added to the all-star bill appearing at this weekend's mammoth Melody Maker Woburn Festival.

John will be competing the Sunday Afternoon With Donovan (2.30 to 5.30 p.m.). As reported last week, another Radio 1 star, Emperor Rosko, will be flying in specially from Paris to compete the Saturday evening show from 7 to midnight.

All this week, hordes of workmen have been putting the finishing touches to the grand 250 yard by 100 yard arena at Woburn Abbey where the Festival artists will appear under the joint aegis of the Melody Maker and Rik and John Gunnell.

Saturday afternoon programme, from 2.30 to 5.30 p.m., stars Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins and Alexis Korner.

Evening show (7 to midnight) has Emperor Rosko introducing Jimi Hendrix, possibly making his only British appearance this year, plus Geno Washington, Tyrannosaurus Rex, the Family, Little Women and New Formula.

Sunday will be the Afternoon with Donovan, followed by (7 to 11.30 pm) John Mayall and the Bluesbreakers, Champion Jack Dupree, Tim Rose, The Taste and Duster Bennett.

Tickets for Saturday afternoon are 10 shillings, evening is £1. Sunday's Afternoon With Donovan is 12s. 6d.; the evening show is 15 shillings. A season ticket for all four sessions costs only £2.

Tickets from: Rik Gunnell Agency, 56 Old Compton St., London, W.1. (phone 01-437 1001) or Keith Prowse, 90 New Bond Street, W.1. (01-493 6000) or its branches or agents. Last minute applicants will be able to buy theirs at Woburn Abbey gate.



Whispering campaign alleged

ALLEGATIONS that a "whispering campaign" was behind rumours of a break-up between the hit-making partnership of Esther and Abi Ofarim were made this week.

And on Monday, in a statement to the Melody Maker, the duo's manager, Ady Semel, vehemently denied the couple might split following reports that Esther has been offered a BBC-TV series without husband Abi.

Said Ady Semel: "There's is absolutely no scandal in this. There is nothing at all odd about Esther doing a series on her own. It is only a little surprising that the BBC should have said anything when nothing has been finalised."

HAPPY

"Esther has been offered a solo series on BBC-1. She is also doing her own 'Show of the Week' for BBC-2 at the end of this month.

"But Abi is quite happy about it. It is quite possible for each of them to work within their own framework. Either on TV, in films or on recordings.

"Remember, this will not be the first time Esther had been seen on TV in Britain as a solo artist. Some years ago she represented Switzerland in the Eurovision Song Contest. She has also had at least two solo LPs released."

Adds publicist David Sandison: "There seems to be some sort of whispering campaign at work. You know how it is when any top act becomes successful. The rumour-mongers get to work. It happened with the Beatles and the Rolling Stones, among others."

HURT

"Admittedly, all eyes focus on Esther on the couple's shows, but she relies tremendously on Abi. He arranges the music and organises the production.

"People see them together for a short while on TV, but they forget the hours of work put in beforehand at rehearsals, when Abi plays such a vital part.

"Both are very hurt at these rumours. There is absolutely no question of their breaking up. In fact, negotiations are going on for another series by both for either ITV or the BBC."

JAZZ STARS IN BERLIN PAGE 11



YOUR MONTHLY ALBUM GUIDE

SPECIAL SUPPLEMENT INSIDE

POP POLL—VOTE NOW! SEE PAGE FIVE

MELODY POP 30 MAKER

- 1 (2) **BABY COME BACK** Equals, President
- 2 (1) **JUMPIN' JACK FLASH** Rolling Stones, Decca
- 3 (9) **THE SON OF HICKORY HOLLER'S TRAMP** O. C. Smith, CBS
- 4 **HURDY GURDY MAN** Donovan, Pye
- 5 (6) **I PRETEND** Des O'Connor, Columbia
- 6 (5) **BLUE EYES** Don Partridge, Columbia
- 7 (3) **YOUNG GIRL** Union Gap, CBS
- 8 (11) **MY NAME IS JACK** Manfred Mann, Fontana
- 9 (10) **LOVIN' THINGS** Marmalade, CBS
- 10 (19) **YUMMY YUMMY YUMMY** Ohio Express, Pye
- 11 (7) **HONEY** Bobby Goldsboro, United Artists
- 12 (8) **THIS WHEEL'S ON FIRE** Julie Driscoll/Brian Auger, Marmalade
- 13 (17) **YESTERDAY HAS GONE** Cupid's Inspiration, Nems
- 14 (12) **DO YOU KNOW THE WAY TO SAN JOSE** Dionne Warwick, Pye
- 15 (20) **ONE MORE DANCE** Esther and Abi Ofarim, Fontana
- 16 (22) **HUSH . . . NOT A WORD TO MARY** John Rowles, MCA
- 17 (—) **MACARTHUR PARK** Richard Harris, RCA
- 18 (15) **BOY** Lulu, Columbia
- 19 (16) **WONDERFUL WORLD** Louis Armstrong, HMV
- 20 (13) **A MAN WITHOUT LOVE** Engelbert Humperdink, Decca
- 21 (27) **MONY MONY** Tommy James and the Shondells, Major Minor
- 22 (14) **RAINBOW VALLEY** Love Affair, CBS
- 23 (18) **JOANNA** Scott Walker, Philips
- 24 (—) **D. W. WASHBURN** Monkees, RCA
- 25 (23) **TIME FOR LIVIN'** Association, Warner Bros.
- 26 (29) **DOGS** Who, Track
- 27 (—) **I'LL LOVE YOU FOREVER TODAY** Cliff Richard, Columbia
- 28 (26) **SIMON SAYS** 1910 Fruitgum Co., Pye
- 29 (—) **FIRE** Crazy World of Arthur Brown, Track
- 30 (30) **THINK** Aretha Franklin, Atlantic

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POP 30 PUBLISHERS

- 1 Kassner, 2 Mirage, 3 Burlington, 4 Donovan, 5 Morris/Patricia, 6 Essex Int., 7 Dick James, 8 Feldman, 9 Gallico, 10 TM Music, 11 Mecolico, 12 Feldman, 13 Franklin Boyd, 14 Blue Sea/Jac, 15 Sparta, 16 Intune, 17 Carlin, 18 Meteor, 19 Valando, 20 Lynn, 21 Planetary Nom, 22 Cyril Shane, 23 Welbeck, 24 Screen Gem, 25 Tamerlane, 26 Fabulous, 27 Joannoline, 28 Mecolico, 29 Essex, 30 April.

TOP TEN LPs

- 1 (1) **THIS IS SOUL** Various Artists, Atlantic
- 2 (4) **OGDEN'S NUT GONE FLAKE** Small Faces, Immediate
- 3 (2) **LOVE ANDY** Andy Williams, CBS
- 4 (3) **SCOTT 2** Scott Walker, Philips
- 5 (6) **THE SOUND OF MUSIC** Soundtrack, RCA
- 6 (5) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 7 (8) **OPEN** Julie Driscoll and the Brian Auger Trinity, Marmalade
- 8 (10) **DOCK OF THE BAY** Otis Redding, Stax
- 9 (7) **SMASH HITS** Jimi Hendrix, Track
- 10 (9) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon

US TOP TEN

- As listed by Billboard
- 1 (1) **THIS GUY'S IN LOVE WITH YOU** Herb Alpert, A&M
 - 2 (2) **THE HORSE** Cliff Nobles and Co., Phil L. A. of Soul
 - 3 (—) **JUMPIN' JACK FLASH** Rolling Stones, London
 - 4 (5) **THE LOOK OF LOVE** Sergio Mendes A&M
 - 5 (—) **GRAZING IN THE GRASS** Hugh Masakela, Uni
 - 6 (—) **LADY WILLPOWER** Gary Puckett and the Union Gap, Columbia
 - 7 (7) **ANGEL OF THE MORNING** Merrilee Rush, Bell
 - 8 (9) **HERE COMES THE JUDGE** Shorty Long, Soul
 - 9 (3) **MACARTHUR PARK** Richard Harris, Dunhill
 - 10 (10) **REACH OUT OF THE DARKNESS** Friend and Lover, Verve Forecast

SURPRISE TOM JONES SINGLE RUSH RELEASED

A SURPRISE new Tom Jones single is being rush-released by Decca tomorrow (Friday).

At presstime, even deejays had not received copies of the record which is titled "Help Yourself." Its producer, Peter Sullivan, describes it as "a happy, summer song, completely different from anything Tom has recorded in the past."

The following Friday (12), a new album is also being rush-released. Apart from the title track, "Delilah," it contains eleven songs which were originally picked as A sides for singles but which were never released.

Tom has signed for three Sunday concerts—at the Princess Theatre, Torquay (August 4), and ABC, Blackpool (August 11 and 25).

He then goes on holiday to Portugal for three weeks before starting work on the first of his world-wide TV series.

Plans are being finalised this week for Tom's British tour in November. He is also going ahead with his tour of South Africa in the autumn and will also play a major cabaret engagement in Sydney, Australia.

A return visit to the Flamingo, Las Vegas, has been set for next February.



JONES: three Sunday concerts

Contemporary Arts on July 27.

One of the organisers, Andrew King, told the MM: "The Parks Superintendent was very pleased with Saturday's crowd. Despite an hour's delay because the PA equipment hadn't arrived, there was absolutely no trouble at all. And when they left, the crowd picked up all the litter."

No names have yet been fixed for the July 27 show.

PAUL JOINS BAND

BEATLE Paul McCartney joined forces with the National Brass Band champions, the Black Dyke Mills Band, at Shipley, Yorkshire, last Sunday to record the soundtrack of "Thingamebob," the new London Week-End TV comedy series set for the autumn.

Paul has written the score for this show, which will feature Stanley Holloway. The script is by Kenneth Cope.

The session, with Apple Records A&R man Peter Asher in charge, also saw a single in the can with the Black Dyke Band recording this after the sound track had been completed. Both the sound track and the A side of the single is "Thingamebob," named after the show's title. Release date for the single is tentatively fixed for next month.

"I have enjoyed the session tremendously but, really, it is my dad's type of music," said Paul afterwards. "I would still like to do a bigger piece with a brass band as good as this one," he added.

Backing for the "Black Dyke Plays Paul McCartney" single will be their version of "Yellow Submarine."

HYDE PARK HIT

FOLLOWING the success of the free, open air pop show in Hyde Park on Saturday afternoon, when over 7,000 people turned out to hear the Pink Floyd Tyrannosaurus Rex, Jethro Tull and Roy Harper, a second show will be run by the Institute of

He then opens at the Spennymoor Top Hat Club for a week from September 1. Three further weeks of cabaret are being lined up. It is also hoped that he will record a "live" album at various venues during the tour.

PETER GREEN OUT

PETER Green's Fleetwood Mac have withdrawn from the MM sponsored Woburn Festival next Sunday owing to the extension of their American tour.

There is to be no replacement and John Mayall's Bluesbreakers are to top the bill. A spokesman for Rik and John Gunnell, who are presenting the festival, said on Monday: "There isn't another band equal of drawing power to replace Peter in the blues field. What will happen is that most of the artists will play extra time."

Green's management told the MM: "Their American tour has been so successful that the option has been taken up on their contract after only three shows, and their trip will now include visits to Detroit, Chicago and New York. They will televise the Ed Sullivan Show on July 13 and Upeat on July 14. They return to Britain on July 15."

BEN E KING OPENS

BEN E. KING arrives in Britain on August 15 and opens a six-week tour the following day, doubling the Royal Ballroom, Tottenham, and London's Revolution.

He follows with dates at Dunstable (17), Chester (18), Purley (19), Portsmouth (22), Liverpool (23), Manchester and Chester (24), Tunstall and Birmingham (26), Birmingham (27 and 28), Beckenham (30) and a triple booking at Middlesbrough's Pop Festival, Nottingham and Boston (31).

MORE FOR KEMPTON

SEVERAL top groups have been added to the bill of the eighth National Blues Festival to be held at Kempton Park racecourse at Sunbury, Surrey, on August 9, 10 and 11.

They include the Tyrannosaurus Rex, the Aynsley Dunbar, Spencer Davis, the Incredible String Band, Al Stewart and Fairport Convention, Chicken Shack and Jethro Tull.

Herd and Marmalade will appear on Saturday night, and the Incredibles will be on Sunday afternoon. Traffic and Spencer Davis will be on Sunday night.

American rock king Jerry Lee Lewis is also being sought for an appearance.

Artists also set are Roland Kirk, John Mayall's Bluesbreakers, the Nice, Ten Years After, Joe Cocker and the Taste.

GARRICK PREMIERE

THE first performance of Michael Garrick's "Jazz Mass" will be during a service at the Church of St Michael The Archangel, Aldershot, on July 7. Garrick will play the organ and the work will be formed by the church choir.

The "Jazz Mass" will also form the second half of a "Jazz Praises" programme which Garrick will perform with his Sextet at the Church of St Andrew, Cambridge, on July 19, as part of the Cambridge Festival. This will be in the form of a concert.

The Garrick Sextet broadcast in BBC Jazz Club on July

Bobby Goldsboro added to Sounds '68 concert

BOBBY Goldsboro has been added to the "Sounds '68" concert at the Royal Albert Hall this Sunday (July 7). Like the Byrds, Goldsboro will be flying from the States at his own expense to take part in the show which is presented by the Keystone Committee to raise funds for the National Association of Boys' Clubs.

Goldsboro and the Byrds are due to arrive in London on Saturday. Also on the bill are the Move, Bonzo Dog Doo Dah Band, Grapefruit, Alan Bown, Joe Cocker and the Easybeats.

Keystone's Organising Secretary, Michael Whitehall, said the show—the first in a series of four—was "most likely to be a sell-out" judging by the demand for tickets.

ORBISON RETURNS

NEW York, Tuesday. —Roy Orbison this week got back to work after a long lay-off.

On Monday, he opened a three-week engagement at Toronto's Club Embassy. At the end of the season he flies directly to London for a TV special which will be taped at the end of July.



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HENDRIX TOUR OF GERMANY POSTPONED

JIMI HENDRIX—who flew in from New York this week to star in this weekend's MM Woburn Festival—has had to postpone a projected tour of Germany in September.

Reason: Jimi has had a massive offer to appear on further dates in September during his new American tour which starts in Dallas on July 31. Included in the

FURTHER U.S. DATES OFFERED

US itinerary is a concert at Hollywood's famed Bowl.

Jimi is able to command \$10,000 a day (over £3,000) and 60 per cent of the gate money on his American shows, which often bring him in as much as £10,000 for each date. He has only just completed an American tour, and the date at Woburn Abbey on Saturday evening is likely to be his only British appearance this year.

TREMELOES TOURS

THE Tremeloes are in line for tours of Israel and Japan.

Their manager, Peter Walsh, is currently negotiating a visit to Israel in August. He will leave for Japan in the next week or two to discuss offers.

The group has also signed

to do the title song of the new film, *The Assassination Bureau*, starring Diana Rigg and Warren Mitchell.

Their new single, "I'm Gonna Cry," will be released at the end of July or beginning of August.

The Tremes start a 12-day tour of Ireland on July 12.

BYRDS TO VISIT

THE Byrds fly into London tomorrow (Friday) for a brief visit.

They appear at London's Middle Earth on Saturday (6) and the Sounds '68 charity concert on Sunday.

During their stay the group will tape a BBC-2 colour show for the Colour Me Pop series. No transmission date has yet been set.

JAMES AND BOBBY

PROMOTERS Danny O'Donovan and Henry Sellers are lining up new tours for James and Bobby Purify, the Vibrations, and J. Jackson.

The Purifys will tour Britain for the month of October, while the Vibrations will open a three-week tour on September 13. J. J. Jackson is expected to open around September 6.

A new tour has been set for Oscar Toney Jr who opens on September 27.

MARMALADE'S NEXT

MARMALADE go into the recording studios on July 7, 8 and 9 to record a follow-up to "Lovin' Things" and finish off their album which is due for August release.

The group flies to Hamburg today (Thursday) for their first German TV date.



JIMI: massive offer

Pentangle compose film music

PENTANGLE are to compose and perform the music for a new John Casavetes film, *The Husbands*, which will star Casavetes and Britt Ekland.

The film will be shot in Rome and Britain and the Pentangle's music will be released as an album.

The group, whose concert at the Royal Festival Hall last Saturday was a sell-out, are to play this year's Edinburgh Festival, playing in their own show for a week at the New University Theatre from August 26.

They have also signed for a new BBC-TV show, *How It Is*, which will go out live on July 6.

Pentangle star at the MM's Woburn Festival next Saturday afternoon (July 6) and other dates include Top Gear (7), My Kind Of Folk (10), Cambridge Jazz Festival (21) and Cambridge Folk Festival (26 and 27).

Details of their proposed American tour from October 7 to 31 are currently being finalised and a British tour is being set up for November.

Trumpeter Ziggy Elman dies in Los Angeles aged 54

NEW YORK, Tuesday.—Trumpeter Ziggy Elman died in Los Angeles on June 26, after a long illness. He was 54 years old.

Elman, whose real name was Henry Finkelman, was born in Philadelphia, though raised in Atlantic City from the age of four.

He was a house musician at the Steel Pier, Atlantic City, from 1930 to 1935, being featured mainly on trombone. In 1936 he joined Benny Goodman, remaining with the band for four years during which time he had a big hit with "And The Angels Sing." He left to join Tommy Dorsey, remaining with him for seven years interrupted by Army service from 1943 to 1946.

In 1947 he settled in Los Angeles leading his own band and also being kept busy with studio session work. He won the trumpet section of the Down Beat poll three times during the 1940s.

Last January he was in New York to attend the Benny Goodman reunion.

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BALDRY SINGLE

LONG JOHN BALDRY has a new single released on Pye on July 26. It breaks the pattern of his recent singles, and is not a Macauley-McLeod composition, but has been written especially for him by Manfred Mann's lead vocalist Michael D'Abo.

Titled "When The Sun Comes Shining Through," it features John with a forty-piece orchestra and 15-piece choir, produced by Tony Macauley.

PATTI TOUR OPENS

PATTI LA BELLE and her Bluebells commence a tour of Britain tomorrow (Friday).

Patti's appearances include California Ballroom, Dunstable, and Cue Club, Paddington (tomorrow Friday), New Century House, Manchester (6) and Carlton Club, Warrington, Britannia Rowing Club, Trenthridge (7), Golden Torch Tunstall, and Cedar Club, Birmingham (8), Brave New World, Portsmouth (11), and the White Lion, Edgware (12).

FOLK NEWS

AN interesting bill has been put together for the Sunday afternoon bit of the Windsor Festival, this year at Kempton Park. On August 11 they'll be featuring the Incredible String Band—their only festival appearance this season—with Al Stewart, the Johnstons, Sonja and the Fairport Convention.

Al has recorded a new single, "Lover Man," written by the Incredible String Band, for CBS. The B-side is a piano solo. He is at the new Hungry i coffee bar folk club in West Croydon next Tuesday.

Sonja has grabbed herself a part in the new hip musical, *Hair*, which opens in London (the Lord Chamberlain and Equity permitting) on July 29.

PHIL OCHS hopes to be back here to work in September or October, he told me during a very brief visit last weekend before flying off to Paris to sing for the students there. He has a few television dates lined up.

In the meanwhile he's going to be doing a lot of singing in support of Eugene McCarthy's presidential campaign.

LEON ROSSELSON and Adrian Mitchell have a

provocatively titled show at the Wigmore Hall next Thursday, July 11: *A Laugh... a Song... and a Hand Grenade* which should be a must for anyone who pretends to be interested in songs and poems about the way the world really is. Leon is writing a play for BBC Thirty Minute Theatre by the way.

MATT MCGINN, the Papa Stout Dancers from Shetland, Bernadette and Rog Whittaker are guests of the Corries on Degrees of Folk on BBC-1 on July 8.

Alexis Korner introduces the first of three programmes on Radio-3 next Tuesday, *The Blues Roll On*. It's a musical survey of British blues and will include contributions from Long John Baldry, Stefan Grossman, Otilie Patterson with the Chris Barber Trio, John Mayall's Blues Breakers, Duffy Power and Chris Farlowe.

THE Wednesday night EC4 folk club at Williamson's Tavern, Bow Lane, is taking part in the City of London Festival next week with a special Come-all-ye featuring Morris dancing on the programme.

On July 17 they have the

Orange Blossom Sound, with Jill Darby on July 24 and Colin Scott on July 31.

Residents are Roger and Alison, 17-year-old Lee Lineham, David Baker and club organiser Barry Myers.

JILL DARBY is also featured at the Troubadour on Sunday July 21. Big nights this month include Chas Upton and Pete and Marian Gray on Saturday this week, Steve Benbow on Saturday July 13, Stefan Grossman on July 16, Al Stewart on July 20, Jackie and Bridle on July 27, and Martyn Wyndham-Read on July 28.

LES BRIDGER, blues man Dave Brock, who has played with John Mayall, and Bob Southern, are featured at the Jolly Gardeners, Lacey Road, Putney on Sunday night, the first session in an experiment being run by the local licensee, who is paying the artists himself but letting the public in free.

AN evening with the blues this Friday at the Bush Hotel, Farnham, will feature Ian Anderson, Mike Chapman, Mike Vine, John Davies, Andy Fernbach, John Lathey and other blues people. — **KARL DALLAS**.

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ALEX: intends to stay

Welsh heads for Newport

ALEX WELSH and his band left Britain for the USA yesterday (Wednesday) on route for the Newport Jazz Festival. They take part in the festival on Saturday (6) in a production called Alex Welsh, His Band And Guests. Besides doing their own spot, the band will accompany Ruby Braff, Bud Freeman, Pee Wee Russell and Joe Venuti.

Others on the bill that night include the Duke Ellington orchestra and Hugh Masekela's quintet.

After the festival the band returns to this country, but Alex intends to stay on in America. "We had an offer to play New York in August, but I don't think we can do that," he told the MM this week. "However, I'm going to visit Boston and New York while I'm over there, also Toronto if I have time." Alex expects to remain in the US about 10 days.

DUMMER AT SUSSEX

JOHN Dummer's Blues Band stars in a fund-raising concert on Friday, July 12, for an arts workshop at Crawley, Sussex. The workshop, styled Matrix, will meet weekly to enable youngsters to experiment in art, film-making, poetry, jazz and folk music.

Matrix organiser Pete Gibson told the MM this week: "We hope to bring in top jazzmen to show how the music can be played. Regular concerts should help us to secure men like Chris McGregor and Don Rendell."

Tomorrow (Friday), John Dummer tops a bill which includes poet Pete Brown and his Battered Ornaments plus local groups, the Blues Crusade and Mysterious Babies.

BUDD WITH HINES

WHEN pianist Earl Hines brings his own band to tour Britain during October and November his personnel will be Budd Johnson (sop, tr), Money Johnson (tp, flugel), Booty Wood (tmb), Bobby Donovan (alto, clt, flute), Bill Pemberton (bass) and Oliver Jackson (drs). The All-Stars begin their tour on October 23 and continue until November 10.

NEWS EXTRA

STATUS QUO, Alexis Korner, Fairport Convention, Elevation, Blond on Blond, Edison's Phonograph and Angel Pavement play the 2,000 seater Railway Institute, York, in aid of the York Minster Fund tomorrow (Friday). John Peel will compare.

Ronnie Scott flies to Rome on July 13 for a week of concert and club dates with the Kenny Clarke - Francy Boland Big Band.

Engelbert Humperdinck has a new album, "A Man Without Love," released next week. Union Gap's follow up to "Young Girl," will be "Lady Will Power" for release on July 26.

Brenda Lee will start a British concert and TV tour on November 10. Aretha Franklin, Sam and Dave, Joe Tex and Sonny and Cher headlined a marathon concert in New York's Madison Square Garden last week in aid of the Martin Luther King Foundation.

Piccadilly Line have a new single, "Yellow Rainbow," written by Graham Nash, released on July 19. The group is now a quartet with the

Nice defend their flag-burning episode



O'LIST "just a comment"

THE Nice defended the flag-burning episode which resulted in their being banned for life from the Albert Hall this week.

American film producer Ted Kotcheff and the Nice were banned after the burning of a replica of the American flag during a

"Come Back Africa" charity show last week.

Manager Frank Mundy ordered the ban because he had asked the Nice not to include the burning as the climax of their version of Leonard Bernstein's "America."

Guitarist David O'List explained: "It was not a real flag. It was one we had painted ourselves to represent the plastic America and burning the flag symbolised the hope that the real America will come out. We made our first visit to America this year and it made a great impression on us. This was not meant to be a protest — just a comment. We're sorry about the ban — but we're not worried."

Organist Keith Emerson said: "It was not a cheap publicity stunt. But if people think it was meant to be a gimmick we are dropping it from our act."

The Nice are to inaugurate Switzerland's colour television service on September 2 with a half-hour show to themselves.

SALENA GETS TV DATE

SALENA JONES and the Brian Lemon Trio appear on BBC-2's Late Night Line-up colour series, Colour Me Pop, on July 12.

They are followed on July 19 by Peter Green's Fleetwood Mac, Kinks (26), Peddlars on August 9 and the Tremeloes on August 15.

GLEN FOR BBC-2

US singer Glen Campbell arrived in London last weekend for a promotional visit. He will record a colour show for BBC-2 in the forthcoming Bobbie Gentry series.

He is currently cutting an album with Bobbie Gentry. Other guests signed for the series include the Hollies, Donovan, Alan Price and Long John Baldry.

MGM SIGN HURST

RECORD producer Mike Hurst has signed a five-year production deal with MGM which calls for him to produce a minimum of 36 sides a year.

Hurst will be responsible for introducing artists to the label and producing their records. His existing contract with CBS is not affected.

The first release under the new MGM deal is Alan Bown's single "We Can Help You," released tomorrow (Friday) on the new MGM Music Factory label.

NEW MGM LABEL

THE Alan Bown, whose new single, "We Can Help You," is released tomorrow (Friday) on MGM's new Music Factory label, have their first album, "Outward Bound," out on August 1.

The group guests in Saturday Club this weekend (July 6) and is at the Royal Albert Hall on Sunday (7).

AGENTS MERGE?

AT press time, top level talks had been progressing between two of Britain's top agents, Rik Gunnell and the Robert Stigwood Organisation. The MM understands that a possible merger is planned but that each agency would continue to act independently.

Artists handled by Gunnell include Georgie Fame, Alan Price, Long John Baldry, Geno Washington, Cliff Bennett, P. J. Proby, John Mayall and Peter Green's Fleetwood Mac. Stigwood's artists include the Bee Gees, Foundations, Cream and Crazy World of Arthur Brown.

Louis' concerts sell-out

ALL four London concerts by Louis Armstrong and his All-Stars—their only concert appearances of the tour — were completely sold out well in advance.

Tonight (Thursday), Armstrong's 68th birthday, he and the band, together with Kenny Ball's Jazzmen, play two concerts at the Odeon, Hammersmith. Yesterday's shows were at the New Victoria. On Tuesday, Louis

and the All-Stars recorded two 45-minute colour programmes for BBC-2. The first will be screened on August 2.

Tomorrow (Friday), Armstrong and his company leave Britain for the States to play a date at Stonybrook on Saturday (6).

Scheduled for release today by MCA is a new single, "I Will Wait For You," the theme from the film, Les Parapluies de Cherbourg."



ARMSTRONG

Dates lined-up for Georgie's U.S. tour

DATES are currently being lined-up for Georgie Fame's American tour in August.

This week he was lined-up to appear in Montgomery and Birmingham, Alabama (August 3 and 4). He will also play a full week at the Surf Club, Revere Beach, Massachusetts, beginning on August 12.

PENNY AGENCY DEAL

PLASTIC Penny have signed a new agency deal with Terry King. They were formerly with Kennedy-Street Enterprises.

The group will make a week's tour of Ireland in August.

The Penny has a single out on July 26, without singer Brian Keith whose own solo single was released last month.

TROGGS U.S. RETURN

THE Troggs return to America two weeks earlier than anticipated when they fly out on July 14 for a 6-week coast-to-coast tour of major venues.

Among towns they will play are New York, Washington, Dallas, Houston, Los Angeles and Hollywood. Some dates will be shared with the Who and Herman's Hermits.

A follow-up to their U.S. hit, "Love Is All Around," has been released to coincide with their tour. Titled "You Can Cry If You Want To," it will be released in Britain



FAME: Alabama date

within the next month.

The Troggs play the Royal Show, Warwick tomorrow (Friday) followed by an appearance at the Pavilion, Weston-Super-Mare (6) and from July 7 to 13, a week's cabaret at the Cavendish club, Sheffield.

SKIP BIFFERTY SINGLE

SKIP Bifferty have a new single, "Man In Black," released on July 26. It has been produced by Small Faces Steve Marriott and Ronnie Lane.

Negotiations are under way for the group to tour America with Amen Corner in September — they are already set to go to Hungary with the Corner in August.

FINCHLEY CONCERT

NEW YORK Public Library plays an open-air concert

at Finchley Swimming Pool, North London, on Saturday (July 6).

On July 23 they go to the Continent for a week in which they play TV, radio and concert dates in Belgium, Austria, Luxembourg and Holland.

SEEKERS LIVE

SEEKERS, who wind up their successful four-week season at London's Talk of the Town this Saturday, appear "live" in a 45-minute spectacular for BBC-1 TV on Sunday at 7.25 p.m.

On Wednesday and today (Thursday) of this week, Seekers were recording titles for an album memento of their Talk of the Town season.

AMEN CORNER DISC

AMEN Corner's manager, Don Arden, is currently negotiating TV and concert dates for Germany, Holland and Switzerland for mid-August.

Their new single, "High In The Sky," is released tomorrow (Friday). The group will make its first American tour in September.

ROSE RELEASE

TIM ROSE'S new single, his own composition "Long Haired Boy," is released by CBS on July 19. The flip side is "Look At A Baby," composed by Tim and his record producer Al Kooper.

Tim continues his current British tour with dates at Hemel Hempstead, tomorrow (Friday), the Woburn Festival (7), London's Blaizes (14), Wolverhpton (15), Marquee Club (16), Liverpool (18), Grimsby (19), Beckenham and London's Hatchetts (20).

EASYBEATS' OFFERS

AS a result of their success at the recent Bratislava Festival in Czechoslovakia, the Easybeats have been offered festival dates in Yugoslavia and Austria.

They will appear in Vienna, Austria, on August 20, and in Yugoslavia on August 11.

NEXT WEEK

EQUALS SPECIAL

DON'T MISS IT

JAZZ NEWS

JOHN CROCKER REPLACES IAN WHEELER IN BARBER BAND

CLARINETTIST Ian Wheeler is leaving the Chris Barber Band after seven years. His replacement is John Crocker, from the Mike Cotton Sound, who plays clarinet, tenor, alto and flute.

Crocker starts with the band after their ten-day annual holiday which ends on July 13. The band tour Switzerland from August 1 to 10 and play their annual gig at the British Grand Prix, Brands Hatch, on July 20.

signed

The Maynard Ferguson Big Band has signed for the Cambridge Jazz Festival at Cherryhinton Hall on July 20 and 21. Also set are the Johnny Dankworth Seven, Cleo Laine, Graham Collier Sextet, Ken Colyer Jazzmen, Terry Lightfoot's Jazzmen, Diz Disley Quintet and the Pentangle.

Composer-bandleader-pianist - singer Willard Robison has died in New

son is returning to Europe for concert and club dates and to appear at the Pori Jazz Festival in Finland from July 10 to 12. . . . Dorothy Baker, who wrote the novel "Young Man With A Horn," in 1938, has died in California, aged 61.

album

Harold McNair's quartet have cut an LP, titled "Mento", to be released by RCA. With Harold on the set are Bill Le Sage (pno), Spike Heatley (bass), and Tony Carr (drs).

Charlie Galbraith's Guest Night is featured at Osterley Jazz Club tomorrow (Friday). The following Friday (12) the club presents a two-band session with the Dave Jones Jazzmen and Mike Daniels Jazzband. . . . Sandy Brown stars at the Six Bells, Chelsea, on Saturday (6).

The New Jazz Orchestra air in BBC Jazz Club on July 17. . . . the Black Bottom Stompers play London's 100 Club tonight (Thursday). They are fol-



WHEELER: leaving after seven years

York. He was 73. He organised the Deep River Orchestra in 1917 and travelled the South and Midwest for many years. His Deep River Music was heard for seven years over New York radio station WOR. "Old Folks" was, perhaps the best known of his over 150 compositions. Eddie Condon, Pee Wee Russell and composer Jack Palmer attended the funeral service.

concert

Blossom Dearie returns to the Ronnie Scott Club on July 22 for a four-week engagement. She shares the bill with organist Alan Haven and his new trio. Current attractions at the club are the Bill Evans Trio and Elaine Delmar.

The Bobby Hutcherson-Harold Land Quintet, Kenny Dorham, pianist Hugh Lawson and drummer Ron Jefferson were among artists who took part in a memorial concert for Wes Montgomery at the Blue Coronet, Brooklyn, this week.

Trumpeter Ted Cur-

debut

The Duke Ellington Orchestra begins a four to six-week tour of South America on September 2. . . . Max Collie's Rhythm Aces return to Harrogate Jazz Club on Saturday (6).

Scarborough drummer Bill Holland has died at the age of 40. He was working with the Van James Trio in the town's Two B's Club and was formerly with the Skyliners.

Pianist Teddy Wilson is now featured on weekends at New York's Playhouse Club. . . . After a successful New York debut at Slugs, the Bobby Hutcherson-Harold Land Quintet is now booked into the Village Vanguard.

Blues singer B. B. King has re-signed with ABC Records. . . . organist Wild Bill Davis is currently packing them in at Minton's Playhouse in Harlem.

Don wants to spin a film legend

DONOVAN'S current hit single, "Hurdy Gurdy Man," was originally written for a group called Hurdy Gurdy, a trio who came from Denmark and which includes in its line-up Mac McLeod, a one time folk singer who taught Don some of his guitar techniques.

"I wrote it for Hurdy Gurdy but we disagreed on how to do it," said Donovan as he sat rolling a cigarette in the London office of his publicist. "I was going to produce it but it didn't work out so I decided to do it myself as I needed another single."

How much importance did Don attach to singles? "I think singles are very good things to sell the album. I was never a great number one single seller. I don't sit down to write singles. They are usually picked by Mickie Most, my producer."

"It's a surprise sometimes. 'Jennifer Juniper' was such a great little song and yet it didn't do so well as 'Hurdy Gurdy.' I wanted Jimi Hendrix on the Hurdy Gurdy record but he was away in America so I got another bunch of boys."

"But I write in different spheres so I do different singles all the time."

TONY WILSON DELVES INTO THE POP POET'S FUTURE PLANS

Among Don's activities of the moment is the preparation of some new albums. "I've laid down about 22 basic tracks for a new set of albums," he said "which means we've got more than enough for one album."

"The songs are in three categories — the three different spheres that I write in, jazz, folk and pop. Some of the tracks have a cold quartet jazz sound like the Modern Jazz Quartet and others have a pop poetry type sound. They began in the three categories but they fell into each other."

"But it's hard to get session time in this town. The first recording was made a month ago but we hope next week to complete the recordings and finish some songs. It may mean three albums."

"I think we may do one

whole album of the different types of songs, people seem to like them like that. We have great fun with these sessions. People keep falling in and we record them."

Don talked of one of the tracks which has an Indian setting. "We use a small Indian harmonium and Danny Thompson does a droning thing on his bass and there are drums, bells and jangles. It's been recorded by Mickie Most, who's never recorded anything of that sort. It sounds like a field recording in the mountains."

"There are also some orchestrations with me sitting in the middle. All the songs are composed on the guitar. On the guitar you've got the whole orchestra."

"Some of the folk songs have breaks in time which comes from the way I play

guitar and that's why I think these jazz musicians like to work on these sessions because they are not playing straight 12-bar blues all the time."

Would Don like to record with old friends from the folk world like Bert Jansch, John Renbourn and Roy Harper? "I'd like to but the record companies don't seem to like it."

Outside of recording Don is also getting a book of some of his songs and poetry together. "I write down a few things that don't go into songs," said Don. "I'm making this book at the moment although we are not in a hurry. It's not going to be commercial. It'll be a nice big book and I'll be doing some drawings to illustrate some of the poems. The first proof is out."

"Then there is a TV idea — either one or three shows with BBC-2 producer Stanley Dorfmann. There'd be singing and some other niceties. The main thing is to do a good television show, not just hang bits of plastic behind the cameras."

Don envisages a show in which the songs are related to colours and objects. "I want to put some thought into it," he said. "We'll probably do a spot of filming outside but I haven't sat down and discussed ideas with Stan. I want to do things I can do, things that are not any great challenge."



Melody Maker 1968 Pop Poll

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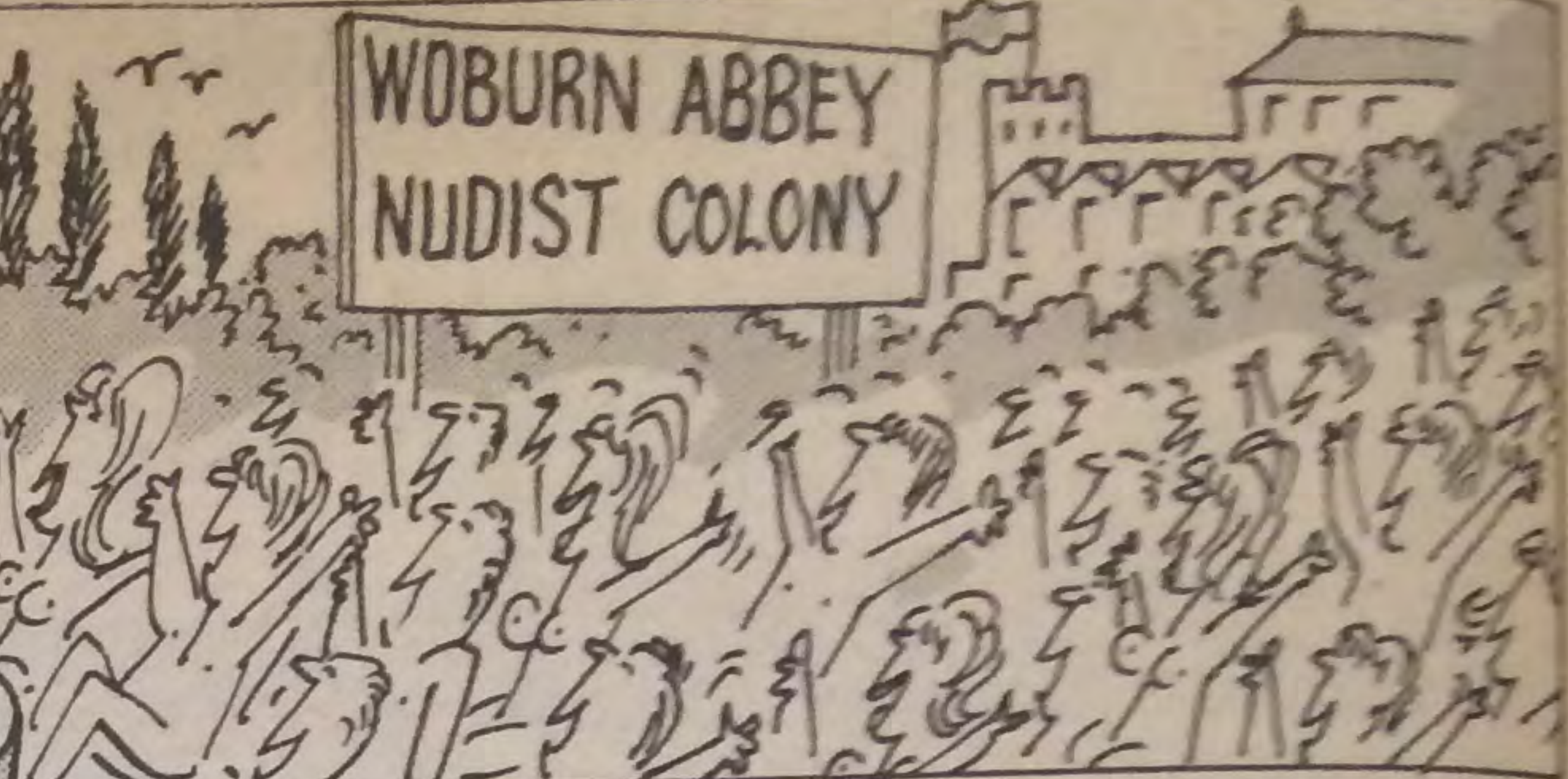
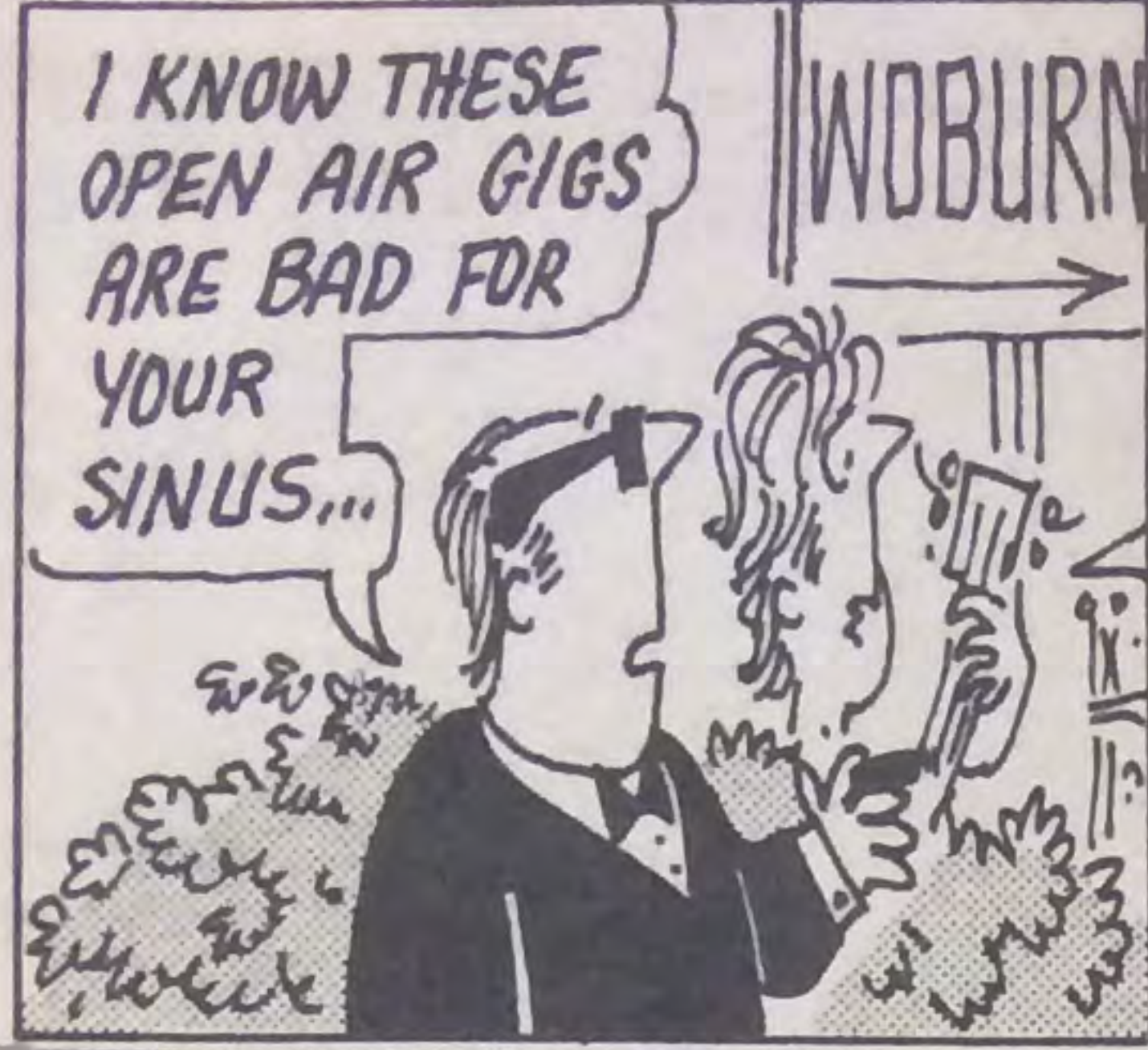
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MR. NINE PER CENT the loser agent

by Leon



Pop man is now a warlock

LONDON Under-ground group the Purple Gang's "Granny Takes A Trip" was virtually the signature tune of the movement last summer. Now their second release "Kiss Me Goodnight Sally Green" is out on July 5. And the incredible reason for the long gap is that their lead singer Peter "Lucifer" Walker took time out to become a warlock — or male witch — in a witches coven. Let's hope magic isn't going to replace meditation.



The RAVER'S weekly tonic

Michael D'Abo raving about Andy Williams album... Isn't it rotten how rain spoils Wimbledon — or couldn't you care less either?... Pop group Putrid's Desperation plan heart transplant during Atlantic yacht race. "It's not a gimmick," says lead singer Jiving K. Boots.

5,000 butterflies to be released at Opal Butterfly reception today (Thursday) John Surman superb with Humph band at Six Bells... Connoisseurs remember Ziggy Elman's trumpet break on Hamp's "Gin for Christmas" with nostalgia... In America "tossing a huge bash" means having a party. Mama Cass had one for "put on phenomenon" Tiny Tim, a wierdo reported to be forty.

U.S. report states "Bash fest. in coin mart, dupes, distrib. promo." We don't know what this means.

Answers Andrew Oldham: "If Immediate are

going bonkers, we have got the Small Faces album in the LP chart, and single from the Nice and Faces on the way... Cream's double album a gas, gas gas!

Eric Clapton dug John Cassavettes "Faces" film... Aretha Franklin subject of Time Magazine cover story this week... Live butterflies delivered to the MM to plug Opal Butterfly's "Beautiful Beige."

New "Music Factory" label launched Chris Rayburn's "One Way Ticket" with champagne flight by Boeing 707 to France and back... Georgie Fame to reform Blue Flames?... Monkees fans furious with MM reviews of "D. W. Washburn."

John Mayall's "Bare Wires" album has excellent sleeve design — by John... So Eamonn Andrews WAS good!

Nice can get a half hour show for Swiss TV — British producers please note... New York Times

described Rod Stewart and Jeff Beck's debut at Fillmore East thus: "Their dialogues were lean and laconic, the verbal Ping Pong a of a musical Pinter play. An auspicious beginning for an exciting group. They upstaged the Grateful Dead."

Cliff Bennett to sing theme for Christopher Plummer film "Nobody Runs Forever," and he'll fly to the premiere in Australia... Hot weather supposed to make Latins fiery — but it turns English poppers into wilting violets.

Wonder if those who bought tickets for Musica '68 thought its cancellation was a "non news story?"

Bonzo Viv Standall's baby son named Rupert Dorian Alberic, born last week... Rediffusion's Do Not Adjust Your Set featuring the Bonzos, judged Most Entertaining Programme In The World, at Munich TV festival... Clayton Haze group cancelled all gigs when their tenorist Dick Pugh was crushed in a car smash.

Flamma Sherman are four daughters of the former Liberian Consul in London, and is now Liberian Ambassador for Ghana... Skip Bifferty deserve attention.

Boland Clarke Big Band may hit London in autumn with Billy Eckstine and Sarah Vaughan... Duke Ellington sent a floral tribute in white and scarlet to the funeral of Doug Tobutt on Tuesday: "To Douggie who's love was unconditional"... US pianist Freddie Redd in town.

EXCUSE me, Robin and Mike, but I think I have to get off here. Yes, I know you're about to lift the Royal Albert Hall bodily into infinity like a pink flying saucer but I don't think I can make the trip.

It's been a nice journey so far. I liked your music in the days when you were still likely to drop in the odd bottleneck blues on traditional Scottish tune and I understood the reasons, I think, why you stopped playing them.

I enjoyed the journey through the world of mystical animals, the pussy cats and wise old hedgehogs, with Mike, and the Ingmar Bergman world of death and lost innocence in Robin's ballads.

Then when we left the misty lands of saga and travelled east, I still enjoyed the scenery, though I found the place a bit too exotic as a permanent home. I had a good time at your concert last Saturday but most of the time I felt too much like an atheist in church for my own comfort.

I mean, it's nice to see you and your friends enjoying yourselves on stage, and if 5,000 people want to watch you cavort about while thumping the bejessus out of a drum, fine. I liked it too, what is a poor critic to say about this sort of performance, criticise your dance steps? Let's face it, you'll never give Nureyev any sleepless nights.

May I say, as an old friend, that I think you've become a bit obsessed by traveling for its own sake? May I, as an old friend, warn you against people who applaud absolutely everything you do? When your audiences begin to think you can do no wrong, that's when things can go very, very wrong indeed.

So I think I'll get off the Incredible String Band's mystery tour right here. Do call if you ever pass my way again, won't you? — KARL DALLAS



INCREDIBLES



PENTANGLE

Time to get off the Incredible String Band's mystery tour

CAUGHT IN THE ACT

he phrased quite nicely on "Night in Tunisia." "You've Changed" and "Stompin' At The Savoy," but his scat singing was so repetitive that it became utterly boring and his unmusical rasping voice, suspect intonation and lack of dynamics firmly place Gonzales in the mediocre class.

He says he wants to be regarded as an entertainer—but the only entertaining I detected was a little humorous patter and a lot of jiggling about. —ALAN STEVENS

AID FUND

WHAT else could you call it but the thinking man's Command Performance? Not normally much of a one for "shows," nevertheless the four hour plus marathon which almost filled the Albert Hall for the Defence and Aid Fund for the families of South African political prisoners was an absolute knock-out. Only the great classical virtuosi John Williams, Fou Ts'ong and Igor Oistrakh—and that means their fans as well (a substantial proportion as far as I could judge) could reasonably complain about being rather unkindly treated in relation to time.

Comedy from the Scaffold, Eleanor Bron and the Alberts was superb, as was Ross and the perping of Warren Mitchell and Marty Feldman. The Garnett family too got a great reaction, although I'm not now sure whether they would do just as well at the annual get together of the British Nationalists—not the intention, but that seems to be the way that it has worked out.

On the musical front Cleo held the vast auditorium in the palm of her hand, and Hendricks went down very well, with some great tenor from Ronnie Scott on "Jumping At The Woodside," and Julie Felix sang her songs of basic truth with conviction and charm.

If I wasn't as spellbound as I expected to be by Brian Auger and the Trinity, despite the obvious hypnotism of Julie Driscoll, it's because of a thing about hysteria rather than excitement: their music is just on the wrong side, although Clive Thacker's drumming was tremendous.

The emotional climax of the evening of course was the unscheduled appearance of Sammy Davis, pinch hitting for the incarcerated Dick Gregory. As a singer he is hardly in the first division but on an occasion like this, and in the face of a tremendously convincing, and obviously spontaneous, speech, cause of human brotherhood, who cared? It was tough on the Nice that they had to follow him and that they got themselves barred from the hall in the process.—CHRISTOPHER BIRD.

PRATT TRIBUTE

"IT'S wonderful to see so many musicians who have turned down gigs to be here," said Don Rendell. "It just shows what a family jazz is."

The occasion was the Tribute To Bobby Pratt at London's 100 Club on Monday and if anyone had any doubts about the real affection felt by his fellow musicians for the trumpeter who died two weeks ago, the sight of all these friends who turned up to play for nothing in his memory—and the many more who just came to pay their 10s at the door—must have dispelled them.

It would be invidious to single out individual musicians among so many. But Bobby's status as a musician can be judged from the wide range of styles represented—from his former Ted Heath colleagues to Don Rendell and Ian Carr, via Acker Bilk and Humphrey Lyttelton.

And I'm sure Bobby would have appreciated the way Kenny Baker took over his book with the Bob Barber Big Band. It was a fitting tribute to a fine musician who left a host of friends to mourn him. —BOB DAWBARN.

PENTANGLE

THE Pentangle's first major solo concert, at the Royal Festival Hall on Friday, will go down on record as a great success and a highlight in the group's career.

With five individually talented people, the Pentangle has flexibility not only in types and styles of music but in the combinations of group members who play them. Thus with the interplay of performers and music types the evening never lagged and gave a true picture of what the Pentangle can actually do.

The Pentangle certainly rose to this particular occasion and they have never sounded better. Jacqui McShee was in fine form with songs that included "So Early In The Spring," "No More," "The Time Has Come" plus duets with Bert Jansch and John Renbourn.

Renbourn himself was heard in a rare solo singing spot with his setting of a John Donne poem and later, with Terry Cox playing glockenspiel he played some excellent classical guitar.

Bert Jansch, who compered in that pleasantly vague, relaxed manner of his, sung well on numbers such as "Black-water Side" and "A Woman Like You" and joined John Renbourn for a guitar duet, "No Exit."

The Pentangle's group sound is now really fully integrated with Danny Thompson and Terry Cox laying down a firm foundation, and making strong solo contributions, behind the guitars and singing of John Renbourn, Bert Jansch and Jacqui McShee. Among the best group numbers, and it wasn't easy to choose, were "Bruton Town," "Pentaingling" and "Sweet Child" which could well make a good next single for the group. —TONY WILSON

WILSON ANGELS

OUT near the Battle of Britain airfield at Biggin Hill there is a special club called the Nightingale. It's the meeting place for hundreds of rockers and Hell's Angels and the home base of a hard-driving rock group, the Wild Angels.

Last Friday the Angels were at home and amid wild scenes of rockers leaping about the Angels kept the pace and excitement rolling with a stream of rock classics that included "Rip It Up," "Something Else," "Great Balls of Fire," "Whole Lotta Shaking Going On" and "Be Top A Lula." The group were on the same level as the dancers and throughout the set lead singer Mal Gray, was beset by rockers with requests.

When someone jokingly asked for "This Wheel's On Fire" a great storm of booing set up and Mal Gray gave an unprintable retort. The rockers know what they like and that is pure rock which is exactly what the Wild Angels give them. —TONY WILSON

Peace, music and sunshine were the only results of the free pop concert given by top groups in London's Hyde Park on Saturday. A crowd of 7,000 hippies and sightseers dug the music of the Pink Floyd, Tyrannosaurus Rex, Jethro Tull and Roy Harper. Said one of the crowd: "It was a beautiful experience. There was no trouble at all and I only saw two policemen — at a distance, looking baffled and wondering what it was all about!"

I WANT to thank this wonderful bunch of cats here on the stand," enthused Babs Gonzales during his British debut last week-end at Manchester's Club 43. Well said, and rightly so.

For without the swinging and sympathetic support of the Gary Cox Quartet, Babs' performance wouldn't have amounted to much. True, he's an innovator, but his boo style is now sadly dated. All right,

WILD ANGELS

FRIDAY (5)
4.5 a.m. J: All That Jazz (Fri, Mon-Thurs), 7.0 p.m. H1: Jazz Rondo, 7.30 V: Irish Jazz Groups (Bryan Hopper Sextet, Norman Field Trio), 9.5 J: Jazz, 9.20 U: The Supremes, 11.30 T: Arnie Lawrence, 12.0 T: New Jazz Records, 12.5 a.m. B1 and 2: Jazz At Night (Alexis Korner with Jazz Scores from Film Soundtracks).

SATURDAY (6)
5.0 a.m. J: Jazz Book, 12.1 p.m. B3: Jazz Record Requests (Ken Sykora), 2.0 p.m. E: Cootie Williams, Johnny Hodges, 2.20 H1: Radio Swing College Band, 10.30 O: (2) Herb Alpert (3) Frank Sinatra (6) Butterfield Blues Band, 11.30 T: Ella Fitzgerald, 12.0 T: New Jazz Records, 12.5 a.m. J: Sammy Davis Jr., 10 E: Doctor Jazz.

SUNDAY (7)
3.5 a.m. J: George Shearing,

RADIO JAZZ

7.0 p.m. B1: Mike Raven's R and B Show, 3.0 B1: The Jazz Scene (Mumph, Peter Clayton, Mel Lewis, Ian Carr), 9.0 U: Pop and Jazz, 9.5 J: Finch Bandwagon, 9.20 E: Guida Riedel, Tubby Hayes, 9.35 V: Frank Sinatra, Conductor and Composer.

MONDAY (8)
4.2 p.m. H1: Mills Bros, Count Basie Ork, 11.30 M: Jazz, 11.30 T: The Soul Flutes, 11.30 H2: Jazz, 12.0 T: Stan Kenton.

TUESDAY (9)
5.45 p.m. B3: Jazz Today (Charles Fox), 11.0 U: Berlin JF (Archie Shepp Group, Miles Davis Quintet), 11.5 O: Jazz In Italy, 11.30 T: Pop and Jazz, 12.0 T: Buddy Rich and Alla Rakha.

WEDNESDAY (10)
8.15 p.m. B1: Jazz Club (Red River Jazzmen, Ken Colyer's Jazzmen, Keith Smith Climax Jazzband, Jazz In Europe), 9.20

0: Jazz For Everyone, 10.20 E: (1) Bob Crosby (2) Shirley Bassey (4) Bob Dylan (5) Acker Bilk, 10.30 O: Ornette Coleman, 11.30 T: Pop and Jazz, 12.1 T: Kenny Burrell, 12.15 a.m. E: Jazz and Near Jazz, 12.30 M: Jazz.

THURSDAY (11)
4.35 p.m. U: Jazz Magazine, 5.0 H1: Rock Around Five (Bill Haley, Little Richard, Gene Vincent), 5.0 H2: Jazz, 7.5 H2: Jazz, 11.30 T: Buddy de France and Glenn Miller Ork, 12.0 T: Nat Asberry.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
B: BBC 1-301, 2-1500, VHF, 1-644, 194 VHF, E: NDR Hamburg 304 189, H: Mülhausen 1-300, 2-254, J: AFN 547, 304 272, M: Saarbrücken 211, O: BR Munich 375, 287, Q: HR Frankfurt SW, T: VOA 251, U: Radio Bremen 221, V: Radio Einswart 5N.



Peace, music and sunshine were the only results of the free pop concert given by top groups in London's Hyde Park on Saturday. A crowd of 7,000 hippies and sightseers dug the music of the Pink Floyd, Tyrannosaurus Rex, Jethro Tull and Roy Harper. Said one of the crowd: "It was a beautiful experience. There was no trouble at all and I only saw two policemen — at a distance, looking baffled and wondering what it was all about!"

SCOTT STARTS STORM



"SCOTT No To 'Race' Tour" was the MM's Page One headline last week, over a story that Scott Walker had turned down a £10,000 offer to tour South Africa. Scott had objected to clauses in the contract which meant he would perform to segregated audiences. "I don't believe in that sort of thing," he told the MM. "They can't expect me to do something that would conflict with my conscience." This brought an immediate reply this week from South African promoter John Hulsall, at present on holiday in this country. He writes:

I am sick to death of reading about English artists and groups refusing to tour South Africa due to the "political situation."

If they are so sincere in their beliefs why don't they request their record companies to terminate releasing their discs in South Africa — or are the royalties from these sales too good to refuse?

GUARANTEED

The last South African Hit Parade I read contained 12 British singles, including one by Scott Walker at No. 10 — a guaranteed sale of at least 10,000 singles. Tom Jones is touring the Republic next month and so far the only mention he has made about politics is that he is not concerned with same.

A well-known coloured South African pop group arrived in Britain two months ago — they are the top group in South Africa, having had 15 hit singles and four top-selling LPs.

First they were refused admittance and held on the boat for two days. And now, despite representations to the Home Office, the Musicians' Union and various other bodies, they have been refused temporary work permits.

VOLUNTARY

They are due to return to South Africa despondent at their treatment in England — they were even referred to as "Black bastards" by a well-known musician in an equally well-known London club.

There is more apartheid in England than there is in South Africa, even though it is voluntary here and enforced over there.

by
ALAN
WALSH

O. C. SMITH fights for poor people

THERE was a familiar face at the head of last week's Poor People's March in Washington, USA, the protest on behalf of America's underprivileged classes led by Dr Ralph Abernathy, who now occupies a jail cell for his efforts.

The face belonged to O. C. Smith, the "Hickory Holler" hitmaker and ex-Count Basie singer, currently high in the MM Pop 30.

He flew from New York to Washington specially to take part in the march. "I just wanted to be there," he told me this week over the phone from his Los Angeles, California, home. "I was appearing at the Apollo in Harlem with comedian Bill Cosby, so Cos and I flew down for a couple of hours and back again in time for the show."

"I didn't participate per se — I didn't sing or anything like that — but I wanted to be there." O. C. feels strongly about America's problems and particularly about the poor people and, as a Negro, about civil rights.

"But, I don't know how much good the march did really, I don't think there were enough eyes opened to the basic needs of these poor people."

O. C. is actively involved in the civil rights movement, like many of America's coloured entertainers. "I help out when I'm called on to do so. I'm very involved really and try and do all I can to help the movement," he said.

He also commented that since he arrived back in California last week (to open at the Hong Kong Room of Los Angeles' Century Plaza Hotel) he has noticed a definite return to normal after the chaos and frenzy which struck the State after the assassination of Senator Robert Kennedy.

"Things have gone back to normal. I've noticed that particularly since I got back here. Immediately after the assassination, clubs were closed and concerts were cancelled, but now things are back as they were. It seems to have passed over."

But he reflected the general feeling of all America's Negroes when he said that he didn't think there was any single person who could replace Bobby Kennedy.

"He was the hope of the masses. He had a positive side which the people welcomed. He didn't pull his punches and I don't think the American Negro has all that much faith in the other candidates. We felt that Kennedy was honest and sincere. He had a lot of Negroes in his camp — not just celebrities, but ordinary working class people. I don't think there is anyone around at the moment to take his place."

O. C. still hopes to make it over to Britain at the end of July. "I'm really looking forward to being able to get over to England."

"We're talking now about the trip and I sincerely hope

it can be arranged. When I first heard the record was on the charts in England, I was really happy. Now that it's gone up so high, well, for me it's just up, up and away . . ."

I asked O. C. about the stories that had appeared that "Hickory Holler" had a theme of prostitution. "Yes, it has, but it was a necessary thing," he said.

"In the song, the woman had 14 children to feed. This was the only way she could feed them — so she did it."

After his three weeks in cabaret at the Hong Kong Room, O. C. has the rare luxury of 10 days holiday.

"And I need it too. Will I be going away? No, I don't think so. I think that I'll be staying home this time and getting my soul together."

"And think about coming to England" . . . they'll be nice thoughts.



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Jazzscene

SURVEY — Jazz bands of Britain

JAZZ, they keep on saying, is something you cannot sell. However that may be, clubs continue to feature the music and new jazz venues open regularly. Jazz records are released in impressive numbers; someone presumably buys them. And new bands appear on the scene.

So far as traditional jazz is concerned, the business has become relatively tough — unlike the days of the trad boom — but the work is there. Clubs are opening rather than closing, and a good band can draw good crowds.

But it is probably true to say that audiences are much more choosy than they were in boom times, no longer accepting anything dished up in the sacred name of trad.

As Chris Barber put it: "Today they tend to judge a number on its quality rather than its style. We find we can get away with playing Charlie Mingus numbers to what used to be thought of as 'trad' crowds."

This week the MELODY MAKER begins a round-up of the jazz bands of this country, starting with those which work in a traditional or middle-road vein. Here is Part One of the Bands of Britain.

PART 1 MAX JONES

AVON CITIES JAZZ BAND Geoff Nicholls (tpt/ldr), Ray Bush (clt), Mike Hitchings (tmb), Dave Collett (pno), Bernie Attidge (bass), Chris Pope (drs), Frank Feeney (bjo/gtr). This well-known Bristol band was formed in 1949 and has been going non-stop since then. Its style is basically Dixieland — Alex Welsh-type music.

It uses a lot of original compositions, written by Geoff Nicholls. The Avons aim at a flexible style with an appeal to all age groups, including the "Jet Set."

Says Geoff Nicholls: "Jazz is no longer a cult. We can go back to the minority thing and we can play anything we like as long as it is musical. I think the kind of reception we get now is probably better than it has ever been. Incidentally, we've three of the originals still with us."

ACKER BILK AND HIS PARAMOUNT JAZZ BAND. Acker Bilk (clt), Colin Smith (tpt), Bruce Turner (alto, tnr, sop), Johnny Mortimer (tmb), Stan Greig (pno, drs), Tony Pitt (gtr), Tucker Finlayson (bass), Ron McKay (drs). Formed in October, '57 this band has worked consistently ever since. It plays 48 weeks every year, in this country and abroad.

At the time of its foundation, the Bilk band was a six-piecer playing what be-

came known as trad. Two original members, McKay and Mortimer, are still in the band which has expanded to eight pieces and adopted a slightly more sophisticated style.

Acker has had many hit records, with the band and backed by strings, the biggest of which was "Stranger On The Shore."

Says Bilk: "All I want to do is keep on playing jazz."

KENNY BALL AND HIS JAZZMEN. Kenny Ball (tpt), John Bennett (tmb), Andy Cooper (clt), Paddy Lightfoot (bjo), Ron Bowden (drs), Vic Pitt (bass), Ron Weatherburn (pno). The band was formed in 1958. Since then it has had a string of record hits, including a Number One with "March Of The Siamese Children," and has played with success in most parts of the world.

It appeared in New Orleans, where Kenny was given City Key for services to jazz, and has played a Royal Command Performance. There has been only one personnel change in last seven years.

Says Ball: "My ambition is to widen even further the appeal of the band, and to make it the best in the world."

BLUE LOTUS JAZZMEN John Hallam (clt, tnr, bari, ldr), Rod Hamer (tpt, pno), George Radcliffe (tmb), Brian Elwood (drs), John Irwin (gtr, bjo), Brian Morri-

son (bass). This Manchester-based band of Dixieland stylists plays jazz clubs, dance halls and workingmen's clubs. They have provided backing for local solo appearances by Humphrey Lyttelton and have played on the Opportunity Knocks TV show.

When formed seven years ago the band consisted of teenagers; only Hallam remains of the original personnel.

He says: "We're trying to make our repertoire and our appeal as broad as that of the Alex Welsh band."

BLUE NOTE JAZZ BAND Roger Bennett (sop, ldr), Nick Cooper (clt/tnr), Mike Whitehead (tmb), John Hooper (pno), John Viner (gtr/bjo), Chris Martin (drs). This band was formed 12 years ago in Bristol. It uses a Dixieland line-up and repertoire, with quite a large proportion of mainstream and original numbers.

Says journalist Roger Bennett: "We've had a continually flourishing club membership. Delighted to see the end of the trad boom, but there's still need for more originality. We've always tried to get away from the old stand-bys."

JOHN CHILTON'S SWING KINGS — John Chilton (tpt), Frank Brooker (tnr, clt), John Lee (tnr, clt), Roy Vaughan (pno), Chuck Smith (drs), Spike Holmes (bass). Formed in February, 1967, the band specialises in playing lesser-known tunes of the Thirties. It makes regular appearances at London's Six Bells, the Gravesend Jazz Club and Manchester Sports Guild.

"Our staunchest supporters are people who've been listen-



Bandleaders of Britain—top row (left to right): KENNY BALL, ACKER BILK, MAX COLLIE, ALAN ELSDON, BRIAN GREEN, GEOFF NICOLLS, BILL GREENOW, JOHN CHILTON, BARRY MARTYN.

ing to jazz for years," says Chilton. "Our conception of the swing era is from 1930 to '45, and we feature material ranging from Morton to John Kirby."

CITY STOMPERS. Murray Smith (drs, ldr), Lennie Herd (tpt), Jackie Murray (tmb, vcl), Roddy McKeown (clt, alto), Barry Fawbert (bjo), John Cairns (pno), John Boyle (bass). This Glasgow band, formed three or four years ago, plays at the Cathedral Bowling Alley on Fridays, Shawfield Stadium Jazz Club on Saturdays; Burnbrae Jazz Club, Bearsden, on Sundays. Style: Dixieland.

CLIMAX JAZZ BAND. Jim Young (bass, ldr), Jim Petrie (tpt), Jack Weddell (tmb), George Gilmour (clt), Bill Salmond (bjo), Iain Forde (drs). An Edinburgh band, formed in '56, which plays in the New Orleans style. Regular dates at the Links Hotel on Mondays and Fridays.

Says leader Young: "We've played the same style all the way, and we have four original members in the band. We find a big enough public for our kind of jazz. In fact, we make sure we don't take on too

much work to avoid boredom."

MAX COLLIE'S RHYTHM ACES. Max Collie (tmb), Trevor Arnold (tpt), Roy Pellett (clt), Tony Scriven (drs, washboard), Jim McIntosh (bjo), Annie Hawkins (bass). Australian Max Collie formed the Rhythm Aces in March, '66 and during its first year the band became a draw at most of the country's traditional clubs.

It has played on the BBC Jazz Club and the Overseas Service, and has recently taken on cabaret work and private functions, as well as touring the Netherlands, Denmark and West Germany.

The band, says Collie, mixes showmanship with jazz and "we pride ourselves on our versatility." Last year the band appeared at Blaise's, and reckoned it was the first traditional band to play a top London discotheque. For the last year, the Aces have held a residency on alternate Wednesdays at the Stork Club, Streatham.

ALAN ELSDON AND HIS JAZZBAND. Alan Elsdon (tpt), Mike Nash (tmb), Ron Drake (clt, tnr), Billy Law (drs), John Barton (bjo, gtr), Mick Gilligan (bass), Bert Murrey (pno, tmb). Band formed in June, 1961 and has worked regularly ever since on one-night stands, cabaret dates, etc. One of the country's busiest broadcasting bands.

"My aim is to continue with our broad Dixieland-Mainstream policy," says Elsdon. "The current group is a ball to play with and also, fortunately, very popular with the fans."

WALLY FAWKES ALBION FOUR. Wally Fawkes (clt, tnr), John Chilton (tpt), Jeff Kemp (bass), Ray Smith (drs). Fawkes has been leading bands, off and on, ever since he left Humphrey Lyttelton in '56. He formed this quartet in January last, but remains a member of the Johnny Parker band which he joined in '64.

The quartet plays every Tuesday at the Albion, Ludgate Circus, and occasionally at Chelsea's Six Bells and private functions.

Says Wally: "What we're really doing is rediscovering the collective improvisation thing. It helps to keep us middle-aged."

BRIAN GREEN AND HIS JAZZ BAND. Brian Green (drs), Alan Snook (tpt), Alex Revell (clt), Gordon

Blundy (tmb), Pete Barton (bass), Ray Smith (pno), Geoffrey Walker (bjo). The band was formed in '64, during the beat boom, and struggled at first to break into the then-diminished jazz field. Since then progress has been steady and the group gets its fair share of club, pub, broadcasting and recording work, and has travelled on the Continent.

"The band has remained a happy one, due to a policy of not being inhibited by tradition," says Green. "We're not looking for great success and have no intention of turning professional yet. In a nutshell, we enjoy playing."

BILL GREENOW'S STRONG JAZZ. Bill Greenow (alto), Cuff Billett or Al Fairweather (tpt), Paul Seeley (gtr), Barry Richardson (bass), Dave Evans (drs). The quintet was founded eight months ago when Greenow quit the Barry Martyn band. It works mainly in southern clubs and has a regular Sunday lunch-time platform at the Prince of Wales, Hammersmith. The band has made two Belgian tours and recently cut its first LP.

"We work three or four nights a week," says Greenow, "and that's enough for us. All we want is to play music the way we like it — booting, free-swinging jazz — and maybe get some radio dates."

HALLAMSHIRE JAZZ BAND — Roger Corbald (tmb, ldr), Mal Bramley (clt), Johnny Ward (bass), Fred Henderson (tpt), Ted Bellamy (drs), Alex Wyatt (pno), Bobby Webster (bjo, gtr). Band has been in existence for two-and-a-half years and the boys are mainly interested in the Hallamshire Jazz Club at the Highcliffe Hotel, Greystone, Sheffield. But they are so involved with keeping this club going with other attractions, that they only get to play there themselves about once a month.

Says Mal Bramley: "We find that most of the people interested in trad-jazz in Sheffield are those in their late 20s and 30s — the ones who became interested in the early days."

BARRY KID MARTYN'S RAGTIME BAND. Barry Martyn (drs), Teddy Fullick (tpt), Sammy Rimington (clt), Pete Dyer (tmb), John Marks (pno), Brian Turnock (bass). One of the leading New Orleans style bands in Britain, this was formed nine years ago.

There have been many changes since, but the present lineup represented Britain at the New Orleans Jazzfest in May this year. The band makes frequent European tours and Martyn brings over Crescent City musicians to tour with the band.

Says Martyn: "I completed a life's ambition by taking the band to work in New Orleans. All that's left to us now is to pass a BBC audition!"

NEW STATE JAZZBAND. Nick Stevenson (tpt, ldr), Mike Hutching (clt), Pete Strange (tmb), John Attwood (bjo, gtr), Pete Anderson (bass), Denis Gigney (drs), Colin Knight (pno). Formed in March, 1966, the band has played most of the major London clubs and has broadcast on BBC Jazz Club. Like many of today's jazz groups, it still has semi-professional status.

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This week the MM starts probably the first ever survey of the bands of Britain. One of them, pictured above, the Blue Note Jazz Band of Bristol, was formed 12 years ago. The band plays a high proportion of originals, using the traditional Dixieland line-up.

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Tobutt dead

DOUG TOBUTT, popular road manager for the Harold Davison Agency for many years, collapsed and died at the Batley Variety Club early on Thursday morning (June 27).

He had been drinking coffee in the office of the club owner James Corrigan shortly after Louis Armstrong and his All-Stars had finished playing.

Tobutt (51) leaves a widow, Irene, and 24-year-old daughter, Jill. His funeral took place at Wimbledon on Tuesday, attended by many showbusiness personalities, including Louis Armstrong.

The Melody Maker's Max Jones writes: It is hard to realise that there'll be no more Duggie backstage at the Harold Davison concerts. To me, it's the more unbelievable because I left him at the Queen's Hotel in Leeds, little more than a week ago, in full Tobutt trim.

That is to say, enjoying life and its endlessly fascinating foibles in the worldly wise, would-be tough but kindly manner that had made his name internationally famous to entertainers.

Doug Tobutt — ridiculous even to think of him as Douglas — was a road manager in excelsis. If Harold Davison can discover a superman to fill his many and varied departments, then HD is a bigger wizard than I took him for.

But he was more than any ordinary road manager can hope to be. Tobutt was a director of the Agency. He lived in style, always ran large cars which, until the arrival of his new Executive, bore the registration number DUG 1.

I asked him about this only the other day in Leeds. "I gave all that up, Maxie," he said, adopting his Dignified Duggie bearing which was 90 per cent put-on. "It's too conspicuous you know."

He knew every facet of his job, from seeing that transport and accommodation were fixed for a tour to putting the show on the stage, and the knowledge was based on sixteen years experience on the road.



DOUG: stars' friend

But Duggie also loved the job and lived the job; and this, added to the experience and his exuberant, expansive personality, made him a manager in a million — a man of whom you could truthfully say "a friend of the stars."

Whether it was Sarah, Judy Garland or Ella, Duke or Louis, Garner or Basie, or go back to Billie Holiday and the first Kenton tour, Tobutt had looked after them and known them well. You name them... they knew Duggie.

He was some raconteur. And his career, and the Jazz Life, had supplied him with information, insights and anecdotes which needed only a Boswell to transform them into print.

Of recent years, Duggie had suffered more than one heart attack. He was warned to take things more quietly, and often told me he was doing it. But he couldn't give up his particular way of life, and at his hotel in Leeds he was regaling a table, no two tables, of musicians and the like with stories which continued after I went to bed at 3.45 am.

"No, listen, I know you won't believe this..." Duggie was saying as I left. How different things will be without him. It's a cliché to say that he'll be missed, but he will be... and especially by people like Louis and Duke and the man he always called "my buddy." —Bill Basie.

Chicago blues are dying

CHICAGO'S legendary blues scene is falling apart at the seams.

That's the opinion of producer Mike Vernon of the Blue Horizon label who returned to London recently after three weeks in the city seeking and recording neglected blues artists.

Mike's time in the city was highly successful. He recorded a number of blues artists for British release and completed deals which will result in American blues material being released in Europe.

But Mike is also a blues enthusiast, and from this aspect, the city disappointed and depressed him.

"No-one cares about the blues artists at all," said Mike. "There is no regard for the musicians or the music. Nobody has any regard for retaining the essence of the artistic material that's still available there."

"On the South Side, there are a lot of clubs, but they either employ soul groups or use blues groups and pay about 20 dollars a night which is nothing. The only club which offers reasonable work to bluesmen is Mother Blue's, on the White North Side."

PRESERVE

But there was no lack of blues artists. "There were plenty of blues singers, guitarists and harmonica players, but nowhere for them to play," said Mike.

He believes that blues music from Chicago will die out completely very soon. "It's almost dead now. I feel that it's my duty to record and preserve these people for posterity. I know that if I don't, no one else will and the music will die, undocumented and unrecorded."

Chicago as a city, is not blues-orientated. "You don't hear blues wherever you go, or anything like that. One or two people are trying to keep blues alive. But some of the record companies are harming blues by recording artists doing soul music which they don't feel and can't play and releasing it on albums which also contain blues tracks."

"This doesn't sell and certainly doesn't do the blues artists any good."

Mike received an enthusiastic welcome from bluesmen when it was known that he was in town looking for blues talent to record. "The situation became hectic. There wasn't enough hours in the day to see and talk to everyone who was interested in working for the Blue Horizon label."

and Britain's Mike Vernon tries resuscitation

ALAN WALSH

Mike spent three weeks in Chicago arranging sessions and deals.

The albums were by Sunnyland Slim (10 tracks), and Johnny Shines, a contemporary of Robert Johnson (10 tracks). A single was made by bluesman Otis Spann. Vernon recorded Spann singing two tracks which he hopes to release here in August.

He used a blues band formed for the session in Chicago and featuring Sunnyland Slim (pno, vcls), Johnny Shines (gtr, vcls), Shakey Horton (harmonica), Willie Dixon (bass) and Clifton James (drs). "The line-up was the same for each album, with either Sunnyland or Johnny taking the vocals."

Mike paid full union rates to all the artists who recorded for him. "The artists were amazed that someone should fly 4,000 miles to record them although a lot of them had heard of the popularity of blues in Europe and would like to tour here."

"I would like to arrange for an all-star blues package to tour here later this year if possible and this is an idea we are working on at the moment."

DEALS

In addition, Mike also spent some time in New York with record executives and has deals to release material in Britain by artists like Sleepy John Estes, Bukka White, J. B. Lenoir, Willie Mabon, Memphis Minnie, Titus Turner, Louisiana Red.

He also signed a deal to release material from Chicago's Cobra and Bea & Baby labels in Europe. These companies have artists like Eddie Boyd, Otis Rush, Earl Hooker, Little Mac, Magic Sam and Shakey Jake on their lists. "I've got enough album material to last me at least a year. We have to be selective, but most of the

NEXT WEEK

PAUL McCARTNEY SPECIAL

CREAM

WOBURN REVIEW



THE RETURN OF

POP THINK-IN

In a Fleet Street bistro last week modest, self-effacing Don Partridge, between thumping the table and rolling cigarettes, delivered his humble opinions on a number of varied subjects. Here are the Thoughts of Chairman Don.

HIT RECORDS: Records that are smashed and trodden into the ground, I believe in them. Could a smash hit be a thing they break over their knees in despair?

MARRIAGE: Not a thing to be taken lightly. A holy relationship between two people. Passive violence. A corruption. Babies. Bad cooking. A legit transaction recognised by the law. People tend to think of the contract more than the relationship, forgetting their duties after the ceremony. A tax dodge.

RELIGION: A blind, out-of-date belief followed generally because of its vague promises of immortality. Out of date because its been translated so many times. Dishonest because it is seen through the eyes of a few peasants. And I think everyone should have it.

FANS: I think they should come in tablet form so they are more easily digestible or injected. I can't object to something when I basically think they have good taste. I am my biggest fan along with others of similar good taste.

NERVES: Well, basically they're there to warn the body of danger and such like. Pain warns the body of danger. I acknowledge their existence and am perfectly happy to carry on living together with them. "We've been together now for forty years and I don't like Screaming Lord Sutch..."

STUDENTS: Very few real students about, seekers after knowledge that is I consider myself a student — I study at the school of life. But the best thing a student in an established institution can do is learn free thinking, that's all.



'Fans should come in tablet form'

DISC JOCKEYS: I think they are twerps, most of them. They haven't got the least idea what they are talking about. They talk for the sake of talking off duty. A necessary part of the function of modern life.

PUBLICITY: Invaluable to the egotist and extrovert. A constant embarrassment to a shy, retiring person like myself. And the people who succumb to a publicity are — my fans!

CHILDREN: See disc jockeys.

BUSKING: A good way to release tension and earn

money at the same time. Good for a philosopher and poet and a genius. One has to mix with the common herd to evolve philosophies and ideals. A lot of real people do it.

OLD AGE: Depends on whether you mean physically or mentally. In the great race which is life, some of us striving for the material benefits which life can offer, forget, it seems, the value of youth, only content with hoarding for themselves all the things that they feel can make them happy and then all too soon realise the youth with which they would have been able to enjoy them with has slipped away like an aspen leaf in forty mile an hour Nor-Easter.

YOUNG GIRLS: "Get out of my life." Generally quite mature until confronted with older people. They haven't got much to look forward to in this man's world.

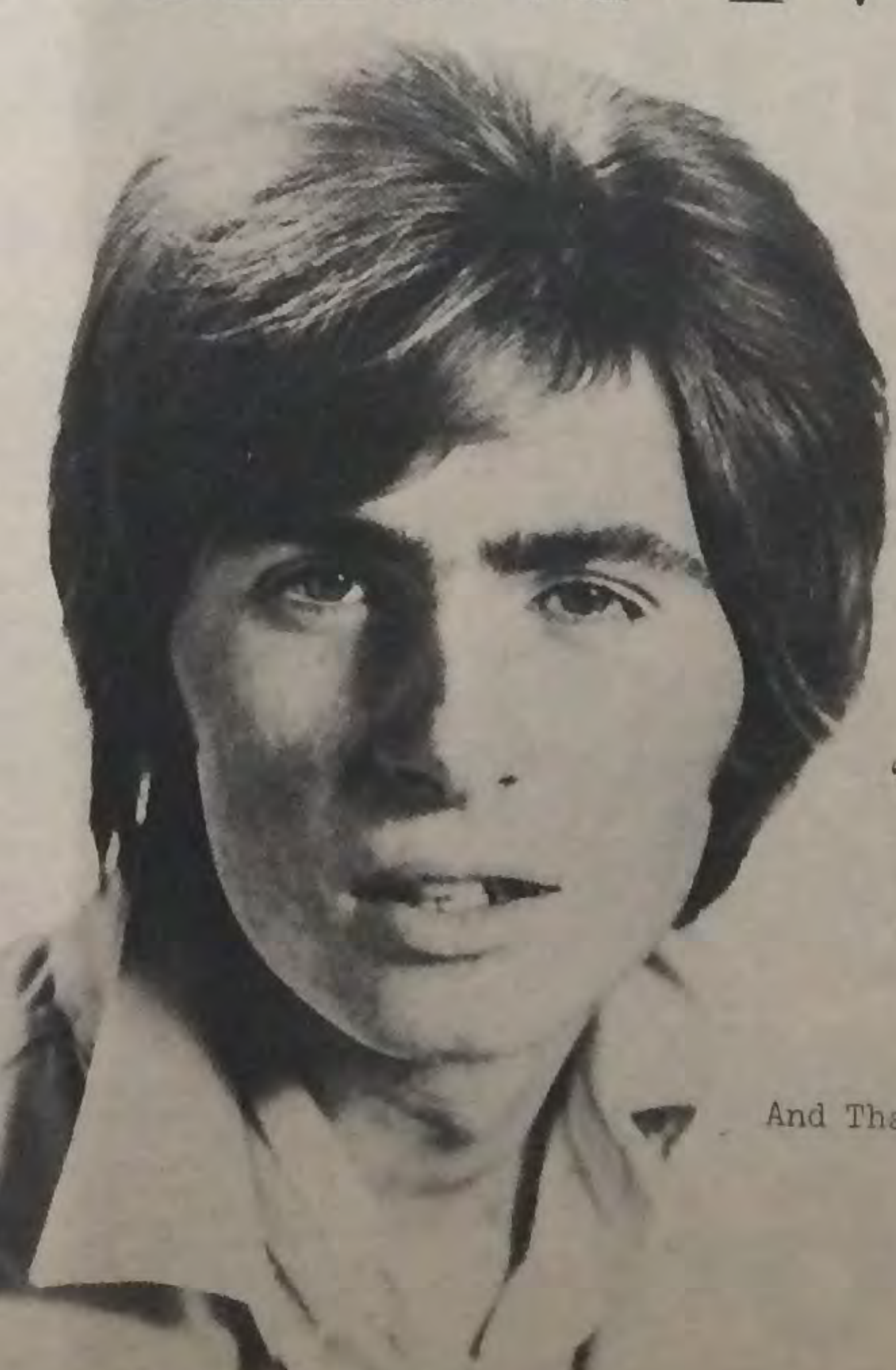
SWINGING LONDON: What actually is Swinging London? I wouldn't say it was swinging. More shuffling. Sliding would be a better term. Pigeon-toed London, Snotty-nosed London, Disneyland London, Sausage-London.

SOHO: Got me guitar kicked in there. Many fond memories, to use the term loosely, of rough diamonds who break your arm as soon as look at you. Pleasant enough place if you are a tank or an armadillo. Not as good as Pigalle in Paris or the Red Light District in Amsterdam. A place where sexually undernourished human pigs go whilst paying for the pleasure of feeling like men.

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MARTY: A pianist's job is not to interfere

BY JERRY DAWSON

"TAIN't what you do—it's the way that you do it," sang the late Thomas Fats Waller. The phrase is completed by another swinging pianist, and in his youth a great admirer of Fats, Marty Napoleon, who adds: "Providing you really feel it!"

We were chatting about all things jazz — and piano playing in particular in the Leeds hotel where Louis Armstrong and his entourage are based for their two-week Batley stint

"I have never believed in categorising jazz into separate little compartments," said Marty. "Particularly where pianists are concerned."

"A jazz piano player is not good in my book if he can't readily adapt his playing, within reason, to almost any style. He may have a personal preference — but he should not be strictly confined to just this style."

"I had been playing mostly with modern jazz outfits when in 1954 Joe Glazer called me. His first question was 'Can you play Dixieland?' I affirmed that I could, despite the fact that I had not previously played with a Dixieland band. But I knew the style, and knew that I could do it."

"He asked if I would like to join Louis Arm-

strong — and I said 'No! Not that I didn't want to join the All-Stars — it was just that, having a family to rear, I didn't want to leave New York."

"And my fears in this direction were eventually justified — for having been pressurised by Joe into joining the band, it was seven long months before I saw my children."

"But that fact that I stayed with Louis for a year, clearly proves my point — and when I eventually gave the required four-weeks notice, no less than twelve weeks passed by before they finally secured Joe Bushkin to replace me."

Watching Marty with Louis at Batley Variety Club, it was particularly noticeable that he scorned the use of pedals.

"It is deliberate," he replied. "I rarely use the pedals except for an arpeggio, especially in an introduction for a singer or a soloist."

"The 'loud' pedal in particular does not increase the volume, it merely makes the chord or note ring. I prefer my playing to be clean and crisp. Loud or soft playing should come from the hands, and I prefer to build my own controlled crescendo."

Marty also demonstrated at his Batley performance that he is economical, almost downright mean, in his use of notes.

"This is because I firmly believe that a pianist's job is simply to enhance what the soloist is doing. He should never obtrude or interfere."

"He should also leave the bass chords to the bassist, just as he leaves the tempo to the drummer. It is their field, leave them to it."

Referring to his own personal likes and dislikes, he went on:

"I never cease to be fascinated by any musician who knows what he is doing — whether he is playing modern jazz, Dixieland, or even a hill-billy banjo. If they are good at their jobs, I love 'em."

"Jazz musicians can only learn by listening to almost anyone who does his job well. I learned a lot when I was a boy of 15 by listening to Earl Hines, Jess Stacy and Fats Waller. Many years later I was further influenced by Errol Garner, but I never attempted to copy the style of any of them."

"When I first heard George Shearing, I was fascinated by his style. He was obviously influenced by Milt Buckner. Then I realised that this was not a copy, but an extension of the Buckner style."

"I learned a lot when I took a trio into the Metropole Lounge in New York. My drummer pal Gary Chester had recommended tenor saxist Carmen Leggio as the third member. We were booked for afternoon sessions only, and it was 1-30 pm, when we started the first session—without even having had a rehearsal!"

"It was at the time that 'My Fair Lady' was the rage of Broadway and I had been playing around at home with the numbers from the show, jazzing them up a little. I asked Carmen if he knew 'On The Street Where You Live.' He replied 'No — but I'll follow you,' and off I went into anything but a straight melodic version of the tune."

"He was with me immediately like a soulmate, after the first chorus he took over and blew chorus after chorus, building and building to a tremendous climax. When we had finished — exhausted — he apologised for not letting me in."

"I replied that my whole musical life was dedicated to achieving something just like this — what was the point in stopping for a guy like me . . ."

NAPOLÉON: "I have never believed in categorising jazz into separate little compartments."

EDDIE AND JACK: THE MEN BEHIND EVANS

BY STEVE HOLROYD

WHEN a Puerto Rican and a Negro join forces with the son of a Welsh father and a Russian-American mother to make the kind of music which is currently delighting discerning patrons at Ronnie Scott's — then that is what jazz is all about. Not merely peaceful co-existence, but fruitful co-existence.

The Bill Evans trio has been a major force in contemporary jazz because it has always functioned as a trio — and not just as a supremely gifted pianist with bass and drum accompaniment.

Few leaders have been blessed with such a superb succession of bass players as Evans; but Eddie Gomez could well prove to be the most illustrious of all. His articulation, above all, is magnificent; and, of course, he has all the other virtues that seem nowadays mandatory for American bass players.

Gomez, who was born in Puerto Rico and grew up in New York on the edge of Harlem, was first given a bass in junior high school when he was eleven. "From that moment I always wanted to play bass for a living," he says. "I took it seriously — it was so big and clumsy and not regarded seriously by many people. I wanted to extend its role in jazz — that way you can challenge other instruments and push them further on."

A graduate of the Newport Youth Band, Gomez studied for three years under the late Fred Zimmerman (his pupils included Mingus, Red Mitchell, Bill Crow and many others) at Juilliard and during this period worked with Marian McPartland. Later he worked with a small group led by Gary McFarland and then with Gerry Mulligan and Jim Hall.

Gomez feels there is a real division in jazz at the moment which has also divided audiences. "The audiences have shied away a little — but I think there will be a bringing together of minds in the next five years. There is so much to work on — so many wonderful players and different approaches and ideas."

Like Evans, Gomez feels that the presence of Jack de Johnette in the trio is providing added rhythmic fire and "although we play as a trio, we each have our strongly individual contributions to make."

De Johnette, whose drum talent with Charles Lloyd was sometimes obscured by visual eccentricities and strings of bells, started out in New York as a piano player. "That helps me," he says, "appreciate Bill's contribution to jazz and to the piano."

De Johnette left the Charles Lloyd group this spring because he wanted to play with other musicians and wanted a break from travelling. "Charles loves to travel around, but I like to dwell a little bit and absorb things. I also think Charles was getting a bit too stuck on a pop image. But my three years with him were a great musical experience for me."

Although De Johnette produces the almost standard list of drummers when asked about his influences — Elvin Jones, Tony Williams, Philly Joe and Roy Haynes (who, he says, should make a million dollars every time he hits the drums) — his playing is highly personal and original.

The man who has, per-

haps, made the biggest impression on De Johnette is the late John Coltrane whom Jack worked with for a week at the Plugged Nickel in Chicago last year. "That was my biggest thrill," he says. "There are just no words to describe Coltrane — either as a musician or as a person. I learned so much just playing with him and listening. Every record he made was a masterpiece and I'm glad he was able to reap some benefits from his work before he died."

From the extrovert, colourful world of Charles Lloyd to the subdued, introspective world of Bill Evans is quite a leap for De Johnette. But he has the greatest admiration for Evans' playing. "Bill's music is good, pure music without gimmicks or devices. And I'm happy with the way I've fitted in. I heard the tapes we recorded in Montreux and it seemed like I'd been with the trio for a year. I'm hoping to stay with Bill for a considerable time. It's really good for me."

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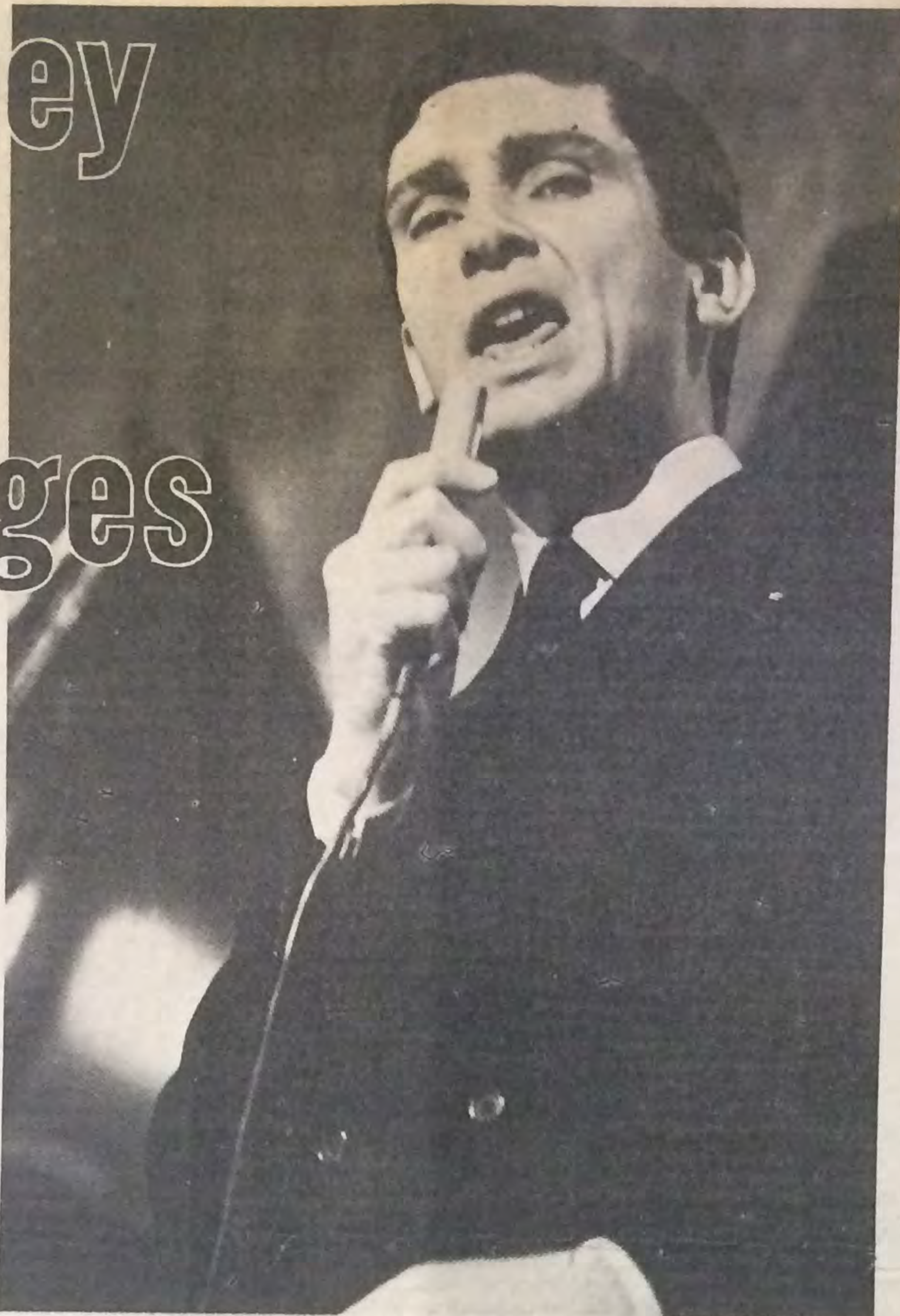
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Gene Pitney

—man of many images



GENE Pitney is the man of many images — a different recording face for different countries, it seems.

"I've had different hits in almost every country," he says. "In this country people expect ballads from me. In Italy, the majority of my hits have been in Italian. My current single in America, which is doing nicely, is 'She's A Heartbreaker,' an R&B up-tempo thing. Then some people seem to like me as a country singer."

WRITTEN SPECIALLY

"I'd like to get back into the country thing, but it's hard for a pop singer to get accepted in that field — they tend to only like pure country. Mind you I had a great start being able to do an album with George Jones who is one of the most popular country singers in the States. "And when I played New Zealand I found that the country things had cut up my pop image. Half the audiences were calling out for country songs. I just hadn't expected that at all."

Gene's current British single is "Love Grows," written by David and Jonathan who wrote his last hit but one, "Something's Gotten Hold Of My Heart."

"'Love Grows' was written specially for me," said Gene. "I'd asked them to do another for me but last time round they hadn't come up with anything."

"Now they've written a very hard song. It starts very low and it's quite a thing to sing."

Gene has a showbiz reputation as a sharp businessman. It's not an image he particularly likes.

"I feel like an ogre, when people keep saying that," he objected. "I do have a few business things outside music, but I'm completely non-active in them. This idea of me as a real sharp operator just doesn't fit me very well. I don't have time for things outside singing — especially now I have a son at home."

RESTRICT

"At the moment I restrict myself to one tour a year in the States, one in the Far East, one in Italy and one here."

Gene was enthusiastic about his most recent British tour — one of the few that has been a big financial success this year.

"After six tours I didn't really know what was going to happen," he told me.

"The surprising thing was how diverse the audiences were. It wasn't a case of mums and dads, rather of grandmas and grandads and then four-year-old kids at the other end of the scale. It was fantastic."

Gene prefers to concentrate on concerts. "I've never been a lover of clubs," he admitted. "I'm doing two while I'm here, at Batley and Stockton, but they aren't the same as clubs in the States."

"In America the club audiences are very sophisticated. They sit back with a cigar and think 'Go ahead and show me.' In these British clubs the people come to be entertained. It's a completely different atmosphere and I'm looking forward to it."

SINGLES

I asked if Gene differentiated between singles and album material.

"I don't think of it primarily in that way," he said. "Each record is done for a single. If it doesn't turn out to be exactly what I'm looking for at that particular time then it goes on an album."

"I have album problems at the moment. My latest one in the States is a double album. 'The Gene Pitney

BOB DAWBARN

Story." But a lot of the sides have already been out in Britain so EMI will have to get together their own LP for release here.

I wondered what sort of music Pitney listened to for pleasure and asked what he played when relaxing at home.

"I hardly ever play records," he said. "When I do, I go from country to standard singers like Andy Williams and Sinatra to classical. It's a spur-of-the-moment thing for me with no one direction as far as music goes."

PITNEY: 'I'd like to get back in the country thing'

Gene doesn't carry his own backing group and I wondered if this brought problems.

"It might if I did clubs for a week at a time," he said. "If I had run different guys down every week I'd go nuts — or get a musical director. As it is, on a series of one-nighters you get the guys knocked into line after with the Mike Cotton sound, a couple of shows. Over

here I've had great success. We were killing time between rehearsals at Top Of The Pops and I asked Gene how he managed to put up with the endless hanging around in TV studios and backstage.

"That's my trouble," he admitted. "I can't sit around for too long. I go crazy. That's when I thank God for cigarettes and booze." — BOB DAWBARN

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A fantastic line-up of international jazz stars is appearing at this year's Berlin Jazz Festival from November 7-10 — and YOU could be there.

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GARY BURTON

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Tommy James and the Shondells



TOMMY James and the Shondells first made their first impression on this side of the Atlantic with a record called "Hanky Panky." Now they have scored again — their "Mony Mony" entered the MM Pop 30 last week at 27. The group is a big name back in the States. They have had seven hit singles since "Hanky Panky," including "I Think We're Alone Now," which earned them the

second Gold Disc, "Mirage," "Gettin' Together" and "Out Of The Blue."

Tommy James was born in Dayton, Ohio on April 29, 1947, but his parents moved immediately to Niles, Michigan. At seven he was entertaining friends and neighbours. At 11, he made his TV debut singing on a local station. Soon after he started to learn guitar and organ and formed a group. The group got their break by faking their way on to a TV

show. They just walked in set up their gear and bluffed their way on to a show. They got huge fanmail — and the Shondells were off.

The Shondells are: Mike Vale (bass gtr), born in 1943 in Greensburg, Pennsylvania, Ronnie Rosman, aged 23, who plays organ. Real name is Claren, but prefers to be called Ronnie; Peter Lucia (drs), born in Morristown, New Jersey, in 1947; Eddie Gray (lead gtr), born in 1948 in Mount Pleasant, Pennsylvania.

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BLIND DATE

KEITH MOON

DAVE DEE, D O Z Y ,
BEAKY, MICK AND
TICH: "Last Night In
Soho" (Fontana).

John Entwistle bass line. Is it a Howard Blaikley song? So it must be Dave Dee. Do I get that one? I prefer this to the Hungarian Beer Chants they usually do. No sounds of tankards clashing to the background of stomping boots. Yeah, I think that'll be a hit.

KINKS: "Day's" (Pye).

Memoirs of Ray Davies. No, it's the first time I've heard this. This sounds very much like a demo with Ray on acoustic guitar. I just heard a bass drum so Mick Avory must be on it as well. So it's the Kinks. Sounds pretty dated, like one of the songs Pete keeps under his sink. I dig what the Kinks do, but I've never thought of them as a group.

**SMALL FACES: "Univer-
sal" (Immediate).**

Well that's nice. It sounds like the Faces on a sunny day. Great. Great brass. This is a side of the Faces we saw in Australia on our tour together. That was the most enjoyable tour we have ever done.

I'm sure the Faces were laughing when they made this. I laughed when I listened anyway. It's bound to be a smash. More strength to their elbows.

This should be a hit.

**MAGISTRATES: "Here
Come The Judge" (MGM).**

Oh, very freaky. Yeah, it's a good looning record. I'm liking too many of them today. Something must have gone wrong. Sock it to me again. It must be American. Dem bones, dem bones, dem DRY bones! Yeah, the end was the best bit.

I should think it'll get airplays from groovy deejays, but it won't be a hit here.

**TONY NEWMAN: "Soul
Thing" (Decca).**

Is this the Wibbly Wobbly Way by the Leaping Duo-



**singles out the
new singles**

denals I've heard so much about? I've no idea who it is, but it sounds like the theme music from a bad rebel film. Could you please make it go away?

**MOODY BLUES: "Voices
In The Sky" (Deram).**
Sounds like a Chinese Move. Wrong again. Curses. I was cheating by looking at the label, but that never gets me anywhere. It's a nice record. Moodies? I'll have this one at home. But they probably need something a bit more dynamic to get across again.

**PETER THOROGOOD:
"Haunted" (Pye).**
Sounds like his teeth are falling out. Very Christmas carol-ish. A Mickie Most production? Alan Bown is it? It could be anyone. Is

that a violin? It's so hidden I can hardly tell. I think pop violinists have had their day. No — not a hit.

**GERRY MARSDEN AND
DEREK NIMMO: "Liver-
pool" (CBS).**

It's the Tradlads. I'm not listening. I'm asleep. It's obviously a show tune. I suppose hundreds of Liverpuddlians will be dancing in the streets to this. Unfortunately I can't really see it happening. Amazing ennit?

**AMEN CORNER: "High In
The Sky" (Deram).**
Is it the Foundations? Not a Notting Hill group? Yes, British I would say. The sort of thing American groups do so much better. Who is it? Nice fellows. A remote hit.

**CHRIS MONTEZ: "Let's
Dance" (London).**

Oh twist again! (After first bars). Is this a re-release of Chris Montez? This is like playing the slot machines in the old caff again. There must be a multi-revival on.

I used to like this, but it's absurd. It's like us re-releasing "Can't Explain." Sounds like a Kit Lambert production. I used to like the Everly Brothers and Beach Boys, but this was never more than background music in the dance hall.

The best thing with re-releases is to have different artists on each side for collectors items. All my old records are scratched away.

**ALAN PRICE: "Love
Story" (Decca).**

I'll have to be chained down. I don't think I've ever listened to so many records all at once. This is a friendly record. No idea who it is. It's another street musician.

I have visions of a geezer pulling a handcart full of musicians down the street, with cash registers on the side.

Who was it? Oh dear. He's been doing some weird things. I should have known it was Alan Price. I can't imagine anybody else I know doing that.

**BOBBY GOLDBORO:
"Autumn Of My Life" (United Artists).**

Is it Bobby Goldberg? I suppose he's going through the alphabet of girl's names. His last one was Honey and I suppose this is about Iona, or Irene.

A Family Favourites kitchen sink hit. He sounds like he's singing to a photograph of his missus—pipe and slippers.

**GILES, GILES AND
FRIPP: "One In A
Million" (Deram).**

Another record? Will they never end! This is a John Sebastian type tune. There are hundreds of these songs with the same backing and slightly altered words.

The violins are in the bathroom. Good riddance to that.

Wonderful World Louis Armstrong

"I'VE BEEN trying to follow you for 20 years," a trumpet player was saying to Louis Armstrong in Batley the other day. Louis raised his head from the book he was signing and smiled. "Me and you," he said.

It's nothing new to Armstrong, this kind of flattery. Trumpet players here have been following him for more than 35 years; certainly since he made his much-heralded debut in Britain during July, 1932.

"You know, Pops, the greatest thing ever happened to me was coming over here in '32," he told me again this trip.

Holiday

Often he's talked about visiting us with Lucille, "just for a holiday and to see my friends." And this time, during his fortnight at Batley's Variety Club, he has had time to rest, look around, see some of the sights and generally enjoy himself.

Louis believes in creating goodwill between the British and American people, and tries to do so whenever the chance occurs.

In Leeds, when not working or sleeping or attending to publicity matters, he found time to tape messages of this nature for several outfits, as well as recording for the BBC's Be My Guest and Desert Island Discs.

Busy

"We did a tape for the RAF, another for the U.S. Army," said Armstrong's manager, Ira Mangel. "You know, he likes to let the Americans know about the English people. Then we did a tape for all the hospitals the other evening. Yes, he's been pretty busy."

You can count on Louis to remember old acquaintances from earlier visits, and ask after those still surviving.

Talking to Humphrey Lyttelton and me about trumpets and mouthpieces, he roared with laughter about his first Selmer, presented to him in '32.

Horn

"That Ben Davis came down with this nice new horn and asked if I thought I could use it. I told him if he was giving it to me I could play it all right. Up to that time, back home, I'd paid for all my new horns."

"So I took it straight out on stage that night and played my show on it, and I been using one like it ever since. Yes, they were clever, those Davis boys. Made a lot of loot? Good . . . I'll tell you something. They could both play good, too."



PART 2

On the question of mouthpieces, it seems Satch had frequently used "what-ever came with the horn." There were two in the trumpet case looking as though they belonged to his K-Modified Selmer.

When I asked what type he preferred, he reached in his back pocket and said: "I keep my favourite right here, and from time to time I'll blow on it, you know."

Clean

"I give my horns about five years. Of course I look after them, run hot water through the horn every night. It will last for ever if you keep it clean, like your stomach. So I could keep one longer, but I use a horn a lot and that's how long I usually give 'em."

Inner cleanliness reminded Pops of his diet and reduced outline. He showed me some of his wardrobe, explaining that the suits, shirts and shoes were all new. His feet, it appears, have shrunk a little with the overall loss of weight. "There's four thousand dollars' worth of new

clothes here," he said with pride. "So you know I got to keep slim." He added, in emphatic tones I have to say: "But I've got to work on Tyree. I've got him on Swiss Kriss and told him he'll soon be feeling the benefit. If he don't lose 25 pounds I'll kiss your . . . and not notice it."

"Fact is, Tyree's already benefitting from them, he told me: 'Pops, the trouble is I hardly have time to take my jacket off.'" Louis laughed uproariously at the thought. "I said: 'Never mind that; it ain't your jacket you got to worry about, daddy.'"

Force

Some of Satchmo's happiest moments are spent extolling the virtues of his favourite laxative. He regards the entire process as a kind of secret life force, and is deadly serious about it in spite of his eliminatory pleasantries.

During an exchange with a fan in his dressingroom, parrying the inevitable questions about retire-

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OPAL BUTTERFLY



As 'My Name Is Jack' hits No. 8—

Manfred Michael

SAYS—'IT'S LIKE SELLING FISH AND CHIPS'

CHRIS WELCH

IS THE era of the pop idol dead? Are the days when Mick Jagger's face could launch a thousand screams over?

Michael D'Abo is the singer thrust into the pop idol's throne vacated by Paul Jones with Manfred Mann. He has never known the mass hysteria of Pop Boom days.

Yet if the idol concept still holds strong Michael should be included on the roster with Barry Gibbs, Davy Jones and Peter Frampton.

How does he feel about the whole gilt and glittering subject of pop idolatry? Recovering from a night of sleeplessness motoring down the M1 from a Northern gig, at his discretely expensive London home, Michael displayed remarkable diplomacy and restraint in the face of probing questions.

Jape

"It's usual when one goes abroad to be asked the occasional question about Paul Jones," said Michael anticipating the inevitable question about to be sprung in his own living room.

If screaming fans don't batter dally at his door, and wave "we love you" banners in disorderly demonstrations everytime he boards a plane or number 11 bus, he is strongly in the public eye with Manfred's latest hit "My Name Is Jack."

He greeted the MM with a slightly wild-eyed look induced by a minimum of three hours sleep, but had wits about him enough to perpetrate a jape.



D'ABO: "people don't come knocking at the door"

"I'm taking up the violin," he announced with a wan smile, and produced a violin case. But inside the case were two bottles, one containing an old draught of bad wine, a tin of cashew nuts and bottle opener.

"Fun isn't it?" he said hiding the case behind a wooden dresser. "I used to take it to recording sessions and say: 'String player — whereabouts please?'"

Wine

Where did the single come from?

"I feel everybody knows about it now. Manfred and I saw it in a film directed by Al Grossman called "You Are What You Eat," and we were certain it would be a single for us, even while "Quinn" was still selling. Normally we are two records behind other groups in bringing out follow ups.

"Hang on — I've just realised what the time is. I thought it was breakfast time. I'll get us something to drink." And Michael returned with a glass of chilled white wine.

"Where the Manfreds have fallen short in the past has been on albums. We haven't planned them beforehand and often wound up with a series of reject singles.

"But our theme now is to take the micky out of the whole pop scene. Nobody escapes the lash. We'd like to do an album that takes the micky out of groups, all the deejays and all the music papers. This is all in the discussion stage, and will be a development of the "Mighty Garvey" scene on our next album.

Album

"We'd also like to do an album that could fulfil our musical ambitions. Tom could get some blues musicians together to back him, I could use an orchestra for my songs and Mike and Manfred could do some jazz. On different tracks we could show off what we can do individually. We come together very well on a commercial single, but we tend to compromise on albums."

Does Michael feel he has been a success as a pop idol?

"I have been with Manfred exactly two years now, and abroad one still gets questions about Paul Jones. There is no point answering that sort of question. We are a completely different group from the one Paul was in for two years up to 'Pretty Flamingo.'

"I get no indication of how popular I am, I assume that I am fairly popular as we sell records and make appearances. I don't get phone calls or letters telling me I am popular. People don't come knocking at the door.

"I don't get any indication of being an idol at all. Really it is a secondary matter. I just go through the routine of recording and doing my best on television. It's like selling fish and chips.

"Obviously pop mania isn't the same scene it was five years ago. The Beatles have kept up their pop aurora longest, but I'm sure the biggest days of being screamed at for the Manfreds was in 'Do Wah Diddy' days.

"Davy Jones, Scott Walker and Peter Frampton are on the front pages of the colour magazines at the moment, but one day some new bloke will come along and one of them will drop out.

Cynical

"If you're looking for an image for us, the whole attitude of the Manfreds is a cynical approach, which goes down well, especially among University audiences. We like to be vaguely humorous.

"Yes, I think the excitement probably has gone out of pop, but I never felt that much excitement anyway. For the people who make it in pop, there is a great sense of disillusionment. The superficial glamour of having a hit really isn't there. It just gives you a chance to get into a higher income bracket.

"Pop stars aren't real stars like Sammy Davis Jr. or Frank Sinatra. You are torn all the time between the apparent grandeur of being on stage in a silk shirt, then bombing down the M1. Pop is a stepping stone into the wider world of show business. It's a good starting off point.

"No, I don't think pop deserves any more respect than it gets because the system is so phoney anyway. If you get the idea that it is the end all and be all, then you are in danger.

System

"It's just that pop has taken over from the film star system of the forties and fifties, which was just as phoney. Once, if you went into the amusement arcade at the end of the pier, all the pictures would be of film stars. Now they are pop stars, with only David Hemmings and Terence Stamp bridging the generation gap."



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Diana Ross & The Supremes

Reflections
Tamla Motown TML11072 M STML11073

COUNT BASIE — MILLS BROTHERS: "The Board of Directors" (Dot LPD506). Good humour and music, set by the Brothers, and guitarist Norman Brown, together with Basie's band for the first time. Old favourites like "Lazy River" and "I May Be Wrong" come off best. A few of the more commercial efforts may prove boring for jazz fans.

LUIZ BONFÁ: "Bossa Nova" (Verve VLP9209). Gentle bossa vocals and jazz-oriented guitar from one of Brazil's best popular composers, assisted by Lalo Schifrin's sensitive piano. A record of some charm.

JOHN COLTRANE: "Expression" (Impulse SIPL502). Coltrane's last album, it shows he was still searching still pushing on towards his jazz fulfilment. Like most of his later albums it contains brilliant passages and dull ones. He is also featured on flute on the lengthy "To Be," with Pharoah Sanders added to the quartet on piccolo.

DIZZY GILLESPIE: "Swing Low, Sweet Cadillac" (Impulse MIPL504). A disappointing set, this was recorded live at a Los Angeles Club with James Moody (saxes flute), Mike Longo (pno), Frank Schifano (electric bass) and Candy Finch (drms). It was Dizzy's night for clowning — and singing.

HAARLEM DIXIELAND BAND (Regal). Stereotyped Dixie with no surprises. Includes "When I Grow Too Old To Dream," "Sunday" and "Big Delight."

CHICO HAMILTON: "The Further Adventures Of El Chico" (Impulse MIPL505). Chico's Romantic side comes through on a first class album which features both a ten-piece and a septet, Gabor Szabo, Clark Terry and Charlie Mariano are among the soloists.



JOHN COLTRANE

JOE HARRIOTT: "Personal Portrait" (Columbia SX6249). A self-portrait highlighting many of the musical influences on Harriott — calypso, a tribute to Parker, blues, Oriental and Free. A fascinating set, including four tracks with strings, which underline Harriott's continuing claim to be Britain's most consistently exciting jazzman. Stan Tracey at Pat Smythe are both featured on piano.

HARRY JAMES: "The Golden Trumpet of Harry James" (Decca LK4930). A mixed set of James at his most sugary and his most ringing. The band is excellent.

JAZZ INTERACTIONS ORCHESTRA: "Jazzhattan Suite" (Verve VLP9202). Oliver Nelson's musical portrait of New York — cruel, lonely, frenzied, complex, urbane, sophisticated and savage. The all-star personnel includes Ernie Royal, Ray Copeland, Marvin Stamm, Phil Woods, Zoot Sims, Jimmy Cleveland and Joe Newman.

BUNK JOHNSON: "Bunk Johnson's Brass And Dance Band (Storyville 670202). Intensely interesting and rewarding collection of sides made in 1945 and 1946. The basic personnel includes George Lewis, Jim Robinson and Baby Dodds.

"KINGS OF SWING, Vol. 2" (Regal). Fabulous album featuring early and middle thirties groups led by Gene Krupa, Jess Stacy, Benny Goodman, Bud Freeman and Bunny Berigan, Joe Sullivan and Jack Teagarden are featured. Don't miss it.

CHARLES LLOYD: "Journey Within" (Atlantic 57101). A couple of tracks from this live album catch Lloyd and pianist Keith Jarrett near their very best. A typical Lloyd set in both its strengths and weaknesses.

CHARLES MINGUS SEXTET (Polydor 623215). Originally released on Parlophone as "East Coasting" this contains a lot of magnificent jazz. Soloists include Bill Evans, Jimmy Knepper, Clarence Shaw and Curtis Porter.

"DON REDMAN" (CBS Realm 52539). A well-produced tribute to an important composer-arranger - bandleader-saxophonist. Redman is heard in all roles, also as a singer, in this collection of big band titles from 1932-7.

BUDDY RICH: "The Driver" (Wing WL1182). Excellent combo jazz with great drumming and fine solos from among others, Seldon Powell (tr) and Willie Dennis (tmb).

SHIRLEY SCOTT: "Roll



YOUR MONTHLY ALBUM GUIDE

JAZZ LP OF THE MONTH

Lunceford's brand of big-band music

THIS record is important for several reasons. First and foremost the band was among the most remarkable of the swinging orchestras of the Thirties. It played pretty good material with precision allied to real jazz expressiveness, and was creative in the sense that it developed a style of its own and pioneered many tricks of arranging and presentation which have gone into stock, so to speak.

Avid followers of the band classed it with Ellington's and Basie's. I have always found it, on balance, a little less illustrious than these but excellent musically and inspired by a special kind of enthusiasm and group swing.

It was, as this collection amply demonstrates, an entertaining band to boot. The producer, Frank Driggs, has wisely left out most of the flag-wavers, but the fast title tune gives an impression of how the "Harlem Express" went to work on the killer-dillers.

In this case, it's a simple, well-knit arrangement by Eddie Durham which allows blowing space to Snooky Young, Willie Smith, Trummy Young and Joe Thomas—the last three being among the band's most consistent soloists.

"Special" shows off the famed power of the reeds and brass, also



the rhythmic surge of section and ensemble. Here, at the end, high-note Paul Webster flies off somewhat in the manner later employed by Duke and Cat.

This isn't one of the finer examples of Luncefordiana, but it does

typify the more exhibitionistic side of the band's character. In live performance, the trumpeters used to throw their horns in the air on such a show-piece.

More tasteful and ingenious scores were provided by Sy Oliver, principal constructor of the band's corporate personality.

He was responsible for "Tain't What" (exhibiting the hip humour of Trummy's singing, and much else), "Cheatin' On Me" (featuring Joe Thomas' tenor and the vocal quartet), "Time's A Wastin'" and an attractive "Ain't She," both with Oliver vocals, and "Baby Won't," with its Dixieland first chorus swinging easy and its vocal taken by tenorman Thomas.

The LP's first side is completed by "Well All Right," a head arrangement, and most of side two is written by Billy Moore—who borrows many ideas from Oliver (hear "Bugs Parade"). Another head, the justly celebrated "Uptown," offers admirable Snooky and top-quality Smith alto.

At the beginning I mentioned three reasons. A second is that this processed recording, with no added echo or effects, gives splendid results.

And the third is that the set, which improves on the earlier Philips "Lunceford Special," gives good collectors' value. It has four more tracks than its predecessor, and substitutes new choices for four titles on the older collection. The pair of '33 recordings, interesting in their way, have not previously been issued.

— MAX JONES



GABOR SZABO

For first two titles only: Tommy Stevenson, Eddie Tompkins, Sy Oliver (tpts), Russell Bowles, Henry Wells (tmps), Willie Smith, Joe Thomas, Earl Carruthers (reeds), Eddie Wilcox (pno), Al Norris (gtr), Moses Allen (bass), Jimmy Crawford (drs). 15/5/33.

All others: Tompkins, Oliver, Paul Webster (tpts), Gerald Wilson replaces Oliver from "Belgium Stomp" and Snooky Young replaces Tompkins from "Awful Mood", Elmer Crumley, Bowles, Trummy Young (tmps), Smith, Thomas, Carruthers, Ted Buckner, Dan Grissom (reeds), same rhythm, 1939-40.

"Em" (Impulse MIPL505). An excellent, well-drilled big band plays on four tracks. The remaining six are trio performances with Miss Scott's organ becoming rather a bore.

BOLA SETE AT THE MONTEREY JAZZ FESTIVAL (Verve). Great live trio sides by the remarkable guitarist with bassist Sebastian Neto and drummer Paulinho. Audience gives album added excitement. Recorded in 1966.

ZOOT SIMS: "Waiting Game" (Impulse MIPL501). A sad, whistful and at times, quite beautiful record, with Zoot featured with strings, woodwind, harp, guitar and

rhythm. The one let down is when he sings on "September Song."

GABOR SZABO: "The Sorcerer" (Impulse SIPL506). A live album which shows several of the Hungarian guitarists many facets — the virtuoso technique, Gipsy influences, his liking for pop tunes his lyricism on ballads and his experiments in jazz.

FRANS VANBERGEN: "Such Sweet Swinging" (Regal SREG 2040). Average swing fiddle playing with organ-vibes-rhythm backing. Passes the time pleasantly enough but not in the Drappelly-Stuff Smith-Ponty class.

BLUES & VOCAL JAZZ

ELLA FITZGERALD: "Misty Blue" (Capitol T2888). A disappointing set with Ella's magnificent voice and technique wasted on a set of Country And Western songs.

MABLE HILLERY: "It's So Hard To Be A Nigger" (Xtra 1063). Although born in South Georgia and possessing the right blues vocal sound, Miss Hillery fails to utterly convince me in the role of blues singer—there's a modern folk tinge that keeps breaking through. The accompaniments, which include Brian Green's Jazz Band, don't quite fit either. It's not a bad record, just a little unconvincing.

BILLIE HOLLIDAY: "Lady In Satin" (CBS Realm 52540). The last album Billie recorded — and the finest memorial she could have wished for. Magnificent.

ROOSEVELT HOLTS, ISAIAH CHATTMAN, ARZO YOUNGBLOOD, ETC.: "Goin' Up The Country" (Decca LK4931). A fine set of country blues in the old style recorded by David Evans during 1966 in Mississippi and Louisiana. Most of these singers were previously unrecorded and none is well known, though guitarist Babe Stovall has appeared on an album. Lots of traditional knife or bottleneck guitar work here.

ELMORE JAMES — JOHN BRIM: "Tough" (Blue Horizon 7-63204). The late Elmore James, a highly individual singer and excellent bottleneck guitarist, can be heard in good fettle on eight tracks. They include unforgettable versions of "Stormy Monday," "Sun Is Shining" and "Madison Blues" also another variant on "Dust My Broom." Brim, from Kentucky, is little known here but not bad. The Jameses, with solid blues band, are bluesmen's gems.

CLEO LAINE: "If We Lived On Top Of A Mountain" (Fontana TL5464). Britain's number one singer on a nice, varied programme of songs



MEMPHIS SLIM



ELLA FITZGERALD

with first rate backing from husband Johnny Dankworth's Orchestra. Soloists include Dankworth and Tony Coe. One of Cleo's best albums.

MEMPHIS SLIM, MICKEY BAKER: "Bluesingly Yours" (Polydor 623263). Memphis and guitarist Baker (playing amplified and acoustic) are in fine fettle on this Paris-made session, recorded last year. "Don't Doubt Me," "Waiting Game" and the title song are among the most attractive of these 12 originals. Baker arranged the instrumental accompaniments.

TAJ MAHAL (Direction). Interesting new American blues

singer on material like "Dust My Broom" and "Diving Duck Blues," with Jessie Edwin Davis on lead guitar and piano, but he seems rather anxious to appear natural and authentic, and smug sleeve notes don't help.

JUNIOR WELLS: "It's My Life, Baby" (Fontana TFL-6084). Harpist Wells is featured with his blues band in dozen tracks of variable quality. Seven are studio recordings by a five-man group, the others are quartet performances done at Chicago's Pepper's Lounge. The former are the better. Good for harmonics.

STAGE & SCREEN

"THE GRADUATE" (CBS). Original film soundtrack music written by Simon and Garfunkel. The instrumentals don't amount to much, but the duo's vocal tracks are excellent.

"HOW TO SAVE A MARRIAGE — AND RUIN YOUR LIFE" (CBS). Michel Le Grand's music for the new Hollywood film, this doesn't mean too much to one who hasn't seen the movie. And

some of it sounds horribly cut.

"MAN OF LA MANCHA" (London). Original London cast recording of the hit musical about Don Quixote. Not much for the modern pop fan but the cast have better than average voices.

"MY FAIR LADY" (Fontana Special). Yet another version, somewhat late, but this time in stereo.

THE 1969 MELODY MAKER YEAR BOOK

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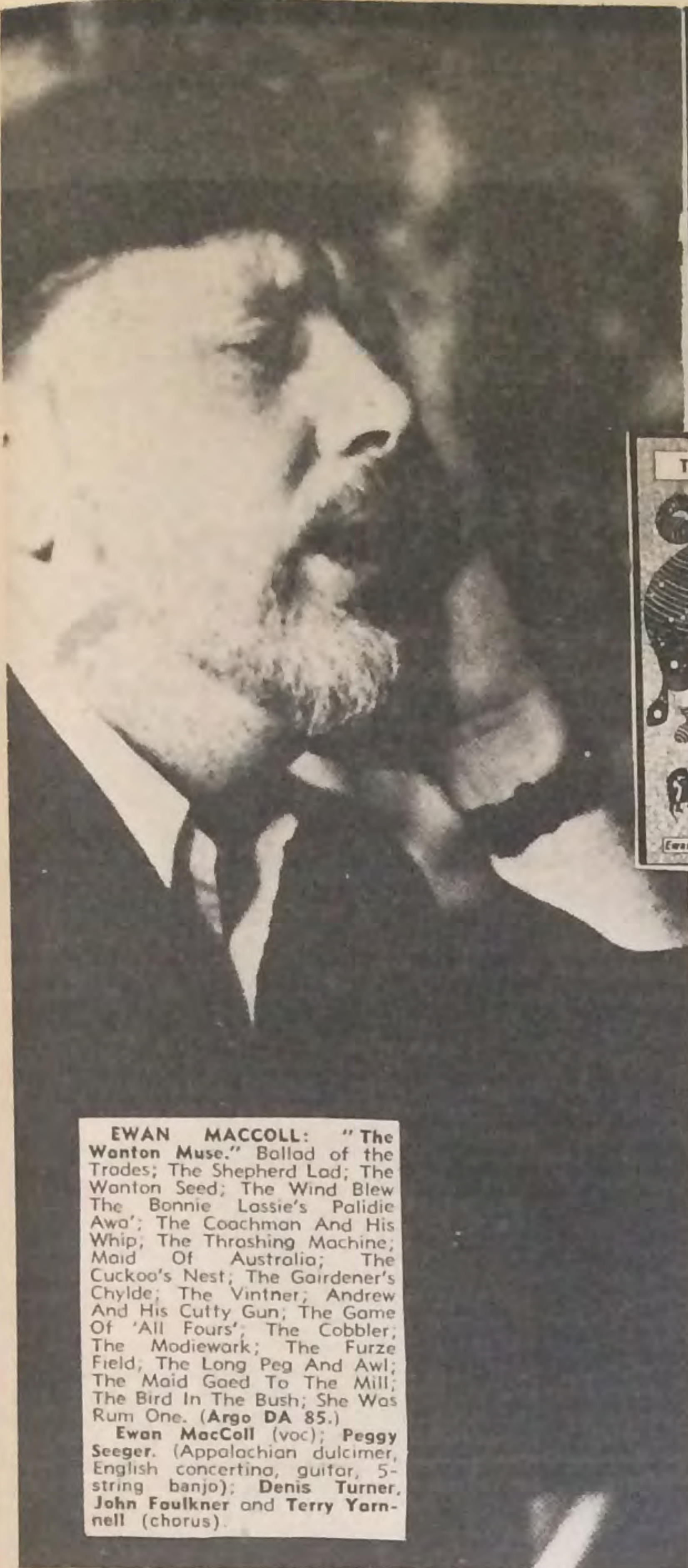
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YOUR MONTHLY ALBUM GUIDE



EWAN MACCOLL: "The Wanton Muse." Ballad of the Trades; The Shepherd Lad; The Wanton Seed; The Wind Blew The Bonnie Lassie's Pallidie Awa'; The Coachman And His Whip; The Threshing Machine; Maid Of Australia; The Cuckoo's Nest; The Gardener's Chyld; The Vintner; Andrew And His Cuffy Gun; The Game Of 'All Fours'; The Cobbler; The Modiework; The Furze Field; The Long Peg And Awl; The Maid Goed To The Mill; The Bird In The Bush; She Was Rum One. (Argo DA 85.)
Ewan MacColl (voc); Peggy Seeger. (Appalachian dulcimer, English concertina, guitar, 5-string banjo); Denis Turner, John Faulkner and Terry Yarnell (chorus).

MACCOLL: excellent examples



DORITA Y PEPE: "Latin American Folk" (Pye NSPL18215). Established duo, Dorita and Pepe, apply their talents to a selection of folk songs from Latin American countries. Dorita sings the songs, Pepe highlights them with impeccable guitar work. A very convincing performance from these two Londoners.

THE FOGGY DEW-O (Decca LK4940). Debut album from the Foggy Dew-O who are Lennie Wesley and Danny Clark. Pleasant singing on a wide range of songs such as

"Early One Morning" Paxton's "Bottle Of Wine," Seeger's "Turn, Turn, Turn" and Woody Guthrie's "Plane Wreck At Los Gatos."

DIGNO GARCIA Y SUS CARIOS: "Digno Garcia Live" (MGMC8080). One Paraguayan harp, two guitars and three voices equal stylish and entertaining performances by Digno and his two comrades with a bunch of Latin American songs and tunes including the tour-de-force for Paraguayan harp "The Bell Bird."

THE NEW TRENDS (Col-

umbia SX6245). Nothing very trendy about this trio of two boys and a girl. Tuneful singing on a not very distinguished set of songs that includes that old weepie, "Nobody's Child." This is pop folk — that is neither one or the other.

ODETTA (Verve VLP 6006). Backed by piano, bass and drums, Odette gives a feeling of jazz rather than folk singing to the numbers on this album. They include "Strawberry Fields, Forever," "Little Girl Blue," "Turn Me Round" and "Child Of God" and Odette proves she can swing.

THE PENTANGLE (Transatlantic TRA 162). First album from the Pentangle is a bit disappointing although the two traditional songs, "Let No Man Steal Your Thyme" and "Bruton Town" work well and the instrumental "Waltz" is very good.

MIKE AND PEGGY SEEGER: "Mike 'N' Peggy" (Argo DA80). Mike and Peggy Seeger, two leading revivalists in the American folksong movement, combine to put their distinctive singing style and instrumental techniques to songs such as "Worried Man Blues," "Little Birdie," "John Riley" and "The Streets Of Laredo."

PEGGY SEEGER AND EWAN MACCOLL: "The Amorous Muse" (Argo DA84). As the title suggests this is a selection of amatory folk songs from both sides of the Atlantic. The 22 songs on this album include "The Little Carpenter," "Eppie Morrie," "Firelock Stile" and two contemporary songs, both MacColl's "The First Time Ever" and "Sweet Thames Flow Softly."

TACTICOS AND HIS BOUZOUKIS: "Music From The Greek Islands" (Music For Pleasure MFP1233). Greek popular in various moods played in the now familiar style of the bouzouki bands.

VARIOUS ARTISTS: "The Travelling Stewarts" (Topic 12T179). Song and music from travelling people. A great record with contributions from Jeannie Robertson, her daughter Lizzie, husband Donald and brother-in-law, Isaac Belle and Alex Stewart, their daughters, Cathie and Sheila, the ubiquitous Davy Stewart, his daughter Jane and cousin Christina and Maggie McPee.

VARIOUS PERFORMERS: "Songs And Dances From Bulgaria" (Argo Living Tradition Series RG562). An anthology of traditional Bulgarian songs and dance music collected in 1965 by Deben Battycharya. Illustrated detailed notes explain the significance and meaning of each track.

VARIOUS PERFORMERS: "Grand Airs Of Connemara" (Topic 12T177). Gaelic airs performed in their natural form by three singers, John McDonagh, Patrick Keane and Thomas Naughton and whistle player, Festy Conlan.

VARIOUS PERFORMERS: "Ragas From Benares" (Argo Living Tradition Series RG 559). Evening ragas from Northern India collected in Benares in 1954 by Deben Battycharya.

DEENA WEBSTER: "Tuesday's Child" (Parlophone PMC7052). This 19-year-old singer has a mature sound with just a hint of Joan Baez about her singing.

FOLK LP OF THE MONTH

Sex in a balanced light

DOWN through the centuries there has always been a strong rejection of sex as something dirty, forbidden and certainly not to be talked about particularly among so-called sophisticated sections of society. In some periods anti-sex attitudes were stronger than others. In Victorian times, for instance, some people were so prudish as to have "skirts" made for table legs although today we find this laughable.

Fortunately there has always been a counter balance to these attitudes particularly in the arts and more particularly in literature and poetry.

Folksong, too, has its quota of erotica although often collectors and publishers took it upon themselves to act as censors of public taste and "decency."

Ewan MacColl, with this

album, presents some excellent examples of folksongs dealing with sex for enjoyment. They are not so blatant or deviant as, say, "The Four and Twenty Virgins (The Ball At Kirriemuir)" or "The Good Ship Venus," neither are they as mildly suggestive or heavily veiled as some modern pop songs dealing with "love" where you are often allowed to draw your own conclusions.

There is often a strong element of humour as in "The Cobbler" which deals with the amorous adventures of a butchers wife, who while her husband is at market invites in not only the cobbler, but the local policeman, who perhaps, ironically, escapes while the cobbler bears the brunt of the butchers' anger. Or "The Vintner" in which a girl "rents" her "cellar" and takes the man to court

for not paying. He protests that he only put in nothing but "one poor pint of wine" to which she replies that he left "two hogsheds at the door." She gets her money for this witty reply.

Some songs present a woman's view, as in the Scottish "Andrew And His Cuffy Gun" or "The Furze Field" or, as in "The Coachman And His Whip," an older version of the lady and her chauffeur, the woman taking a fancy to a man — in this song the coachman gets lady's maid as well.

Call this album what you will — bawdy, erotic but never dirty. With these songs with Ewan MacColl as the excellent medium for their transmission, put sex into a more balanced light. That it is part of, rather than the be-all and end-all, of life. — TONY WILSON.

MGM goes Latin with Verve

Digno Garcia Y Sus Carios
"Digno Garcia Live"
Mono MGMC 8080 Stereo MGMCS 8080



Marcos Valle
"Samba '68"
Mono VLP 9206 Stereo SVLP 9206



Walter Wanderley
"Rain Forest"
Mono VLP 9213 Stereo SVLP 9213



Bola Sete
"At the Monterey Jazz Festival"
Mono VLP 9208 Stereo SVLP 9208



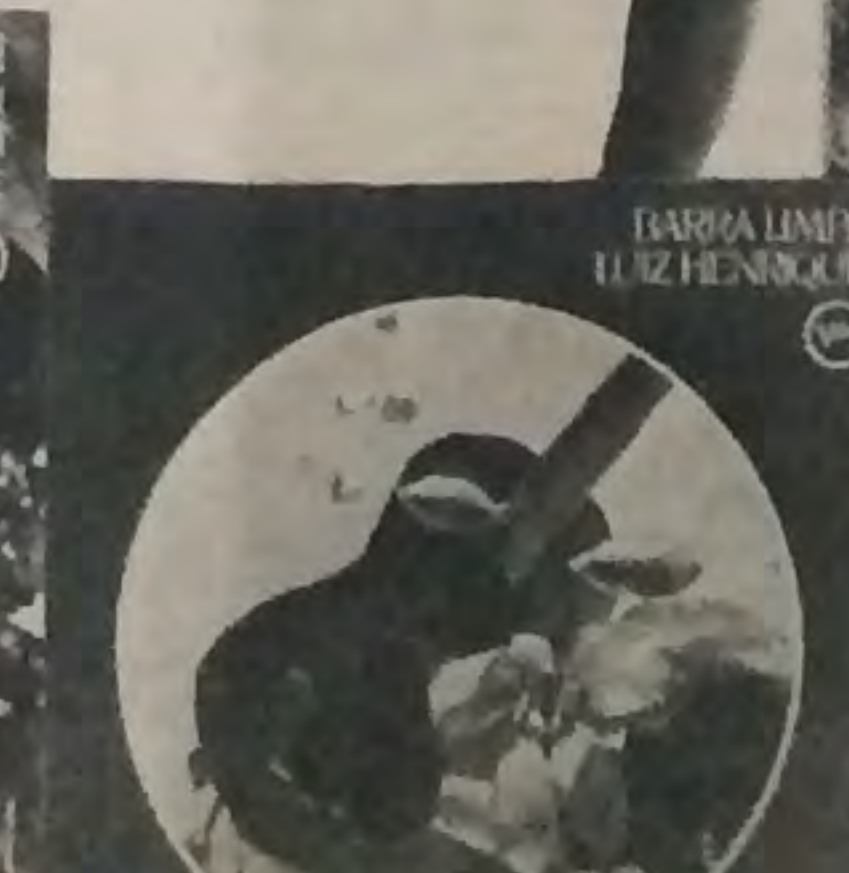
Luiz Bonfá
"Bossa Nova"
Mono VLP 9209 Stereo SVLP 9209



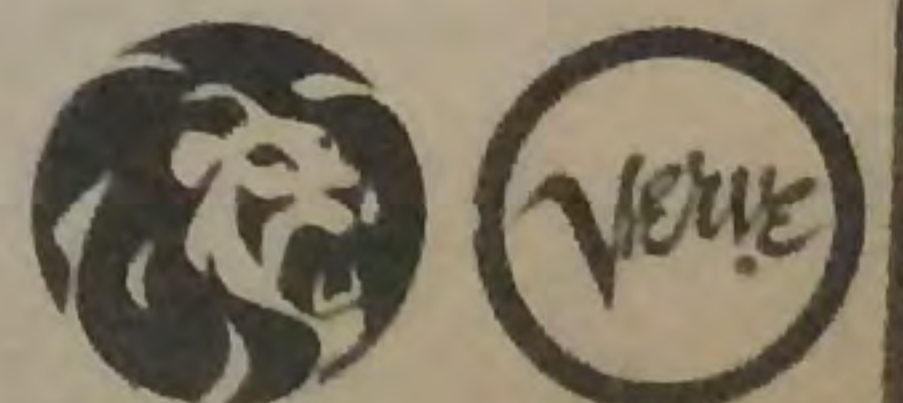
Walter Wanderley
"Kee-Ka-Roo"
Mono VLP 9210 Stereo SVLP 9210



Bobby Hackett/Billy Butterfield
"Bobby/Billy/Brasil"
Mono VLP 9212 Stereo SVLP 9212



Luiz Henrique
"Barra Limpá"
Mono VLP 9207 Stereo SVLP 9207





YOUR MONTHLY ALBUM GUIDE

Faces—gimmick is justified by the music

IN case you hadn't noticed, the Small Faces are no longer a teenybopper group relying on the effervescent charm of Steve Marriott to keep the girlish screams at full volume.

publicity on the strength of its novel, round sleeve with its reproduction of a Victorian tobacco tin. But, for once, the gimmick is justified by the music.

satirity — both as performers and writers. There is a constant flow of ideas and some of the lyrics have just the right blend of originality and humour — how about "Life is just a bowl of All Bran"?

daystoytown." Each theme on this suite is introduced by Stanley Unwin whose double talk is effective enough first time through, but tends to pall a bit with repeated playing.

DEVELOPED

SMALL FACES: "Ogden's Nut Gone Flake." Ogden's Nut Gone Flake; Afterglow; Long Ago And Worlds Apart; Rene; Song Of A Baker; Lazy Sunday; Happiness Stan (Happiness Stan); Rollin' Over; The Hungry Intruder; The Journey; Mad John; Happydaystoytown. (Immediate IMLP012.

They have, in fact, developed into one of the most rewarding groups on the British scene, continually trying new things yet retaining contact with the public. Between them, they have also developed into a real force as songwriters.

VERSATILITY

The Faces have come up with two suites — one on each side of the album. Each is divided into six tracks which cover a remarkably wide range of sounds and show the group's unusual vir-

includes their successful single "Lazy Sunday" and another of Steve's cockney bits "Rene" all about the daughter of a docker.

"Happiness Stan" the best of the two, ends with a brilliant send-up track, "Happy-

EXCELLENT

The whole album is pop of a very high order and the arrangements are first class, full of varied sounds. There is good use of a string section and some excellent guitar work as well as neat organ on "Stan."

A thoroughly deserving LP Of The Month. — BOB DAWBARN.

POP LP OF THE MONTH

ASSOCIATION: "Birthday" (Warner Brothers). Six strong, the boys of Association feature rich vocal harmonies on their own attractive compositions, and titles include "Rose Petals, Incense And A Kitten," which indicate their "soft-line" romantic approach.

AFTER TEA (Ace of Clubs). Ray Fenwick, now guitarist with the Spencer Davis Group was guitarist with this Dutch group when they made the album. He's the best thing on it, but it's a competent group and they do some nice tunes.

THE AMBOY DUKES (Fontana). Tough, gutsy, blues-based pop with a touch of the Jimi Hendrix about the guitar. They get a great sound and play a nice selection of material. A fine album, but not for the nervous.

RICHARD ANTHONY: Presenting Richard Anthony" (Columbia). The handsome Richard belts out current pops with typical French abandon.

DAVE BERRY '68 (Decca). Still one of the most distinctive singers we've produced, Dave comes up with a great album full of feel and understanding.

BLOOD SWEAT & TEARS: "Child Is Father To The Man" (CBS). Something really different. Al Kooper's vocals mixed in with alto sax, brass, strings and added noises. It all gells into a very good album.

BLUE CHEER: "Vincebus Eruptum" (Philips). Hard-hitting American "rock group" as they have it, although English rockers would probably worry about their progressive treatments of standards like "Summer Time Blues" and "Rock Me Baby."

SAVOY BROWN: "Getting The Point" (Decca). Singer Chris Youden occasionally sounds rather British but this is a nice blues album with excellent guitar from Kim Simmonds. Should please the growing army of British blues fans.

ERIC BURDON & THE ANIMALS: "The Twain Shall Meet" (MGM). An exciting and thoughtful set, that Eric didn't want released at one time, but will satisfy all fans of the New Animals. Includes the new version of "Sky Pilot," plus "Monterey."

JOHNNY CASH: "Old Golden Throat" (CBS). Well named. That so distinctive voice of Cash beautiful on "Red Velvet," "A Certain Kinda Hurtin'," etc.

CIRCUS: "The Gentle Power of Song" (Polydor). Six Cambridge undergraduates who can certainly sing but leave little to remember when the record stops. Full-bodied choral versions of well-known ballads.

PETULA CLARK A PARIS (Vogue). All French versions of Gallic popular songs. Quite sexy!

THE SOUND OF PATSY CLINE (MCA). Patsy Cline was a bright star on the country music horizon when she was tragically killed in an air crash in 1963. But she had recorded prolifically before her death and here are some fine examples of her vocal art.

she was tragically killed in an air crash in 1963. But she had recorded prolifically before her death and here are some fine examples of her vocal art.

THE COUNTRY MUSIC HALL OF FAME, Vols 11 and 12 (London HAB8354 and HAB8355). Two albums featuring some of the best of America's country and western artists. Roger Miller, Red Sovine, Flatt and Scruggs, the Willis Brothers, Jimmy Dean, Cowboy Copas, Minnie Pearl, Buck Owens, Carter Stanley, George Jones, Patsy Cline and the Stoneman Family are just some of the names who present the many facets of the idiom.

THE COWSILLS: "We Can Fly" (MGM). Hardly one for the hippies, but it's clean-lined entertainment from the singing American family. Some of the string writing is a bit piercing.

THE CRAZY WORLD OF ARTHUR BROWN (Track). Exciting music with Arthur working up the atmosphere. Strong organ backing.

BING CROSBY (Music For Pleasure). Bing was best on the kind of songs that Rogers and Hart and Irving Berlin wrote. Here's an album full of them.

SPENCER DAVIS GROUP: "With Their New Face On" (United Artists). The simpler, jazz-based tracks are excellent but the more complex experimental items slightly less so. All-in-all a very good album.

DAVE DEE, DOZY, BEAKY MICK & TICH: "If No-one Sang" (Fontana). Another great album revealing some till now undiscovered sides of the group. A knockout performance from a talented outfit.

DEEP RIVER BOYS (Fontana). Real old-fashioned vocal pop with such British musicians as Billy Amstell, Tommy McQuater and Jock Bain involved on four of the tracks. Not for the under-40s.

DIRTY BLUES BAND (Stateside). Another interesting white American blues band out of the Butterfield bag. Strong instrumentally but a bit "square" vocally.

ALAN DYSON: "The Still Small Voice Of Alan Dyson" (Pye). A new, interesting and at times, original talent, weaving poetry in song.

EASYBEATS: "Vigil" (United Artists). The singing sometimes gets a bit strained but the interesting orchestrations are strong on excitement and they select good numbers.

ELMER GANTRY'S VELVET OPERA (Direction). A London group's first album, revealing their musical ability, instrumentally and vocally and sense of humour. Surprisingly varied and entertaining.

EQUALS: "Sensational Equals" (President). The group which has made such an impression on the chart with "Baby Come Back" prove to be exciting performers and competent soul songsmiths. A nice groovy album.

EYES OF THE BEACON STREET UNION (MGM). A slick combo using their own



DAVE DEE/BOBBY GOLDSBORO/MIRIAM MAKEBA/SCAFFOLD

material. Nothing exceptional about this group who are firmly in the current philosophical vogue.

FAIRPORT CONVENTION: (Polydor). A nice, thoughtful, folk-tinged album full of well-thought up sounds, including Judy Dyble's lead voice and autoharps. A very enjoyable set.

THE FALLEN ANGELS (London). There's a second-hand Rolling Stones air about some of this music, with an added dash of psychedelia here and there.

FRANCOISE: N'y A Pas D'Amour Hereux" (United Artists). That extra-ordinarily charming deadpan delivery is highly effective on a set of French ballads. There is no one else quite like her.

THE HESITATIONS: "The New Born Free" (London). Average American soul. Good to dance to.

THE HITS OF NOEL GAY (Music For Pleasure). The High Camp treat of the year with a cast that includes Lupino Lane, Evelyn Laye, Henry Hall, Tommy Trinder, Joe Loss, Cicely Courtregge, Jack Hulbert and Billy Cotton. Titles include "The Lambeth Walk" "Run Rabbit Run" and "Hey Little Hen"

BOBBY GOLDSBORO: "Honey" (United Artists). Nice to see a talented artist fulfilling his promise. He has a wistfully expressive voice and the ability to write fine songs.

BUDDY HOLLY: "Listen To Me" (MCA). BUDDY HOLLY:

"Rave On" (MCA). BUDDY HOLLY: "Brown-Eyed Handsome Man" (MCA), BUDDY HOLLY: "He's The One" (MCA). A fantastic treat for the rockers — four albums of material from the late, great Buddy Holly.

CHUCK JACKSON ARRIVES (Tamla Motown). Typical Motown with Chuck blasting away soul-wise and those raving chorus answers that add up the excitement.

KINDA COUNTRY (Capitol). Sixteen excellent tracks by 16 fine country artists and 14 of the tracks have made the American country charts. Among the artists are Ferlin Husky, Jean Shepherd, Buck Owens and Wanda Jackson.

ALEXIS KORNER: "A New Generation Of Blues" (Liberty). Alexis' smokey voice, sensitively used with fine flute and guitar, on a set of gentle blues.

JERRY LEE LEWIS: "My Way" (Mercury). One of the great originals proving he is still in top form. Soulful and jumping performances on "Turn On Your Love Light," "Just Dropped In," "Hey Baby," "Shotgun Man."

LITTLE RICHARD: "King Of The Gospel Singers" (Fontana). Richard is King, of course, but he sounds better raving and rocking than he does on these gospel songs.

JULIE LONDON: "Great Performances" (Liberty). Julie sings nice songs with taste, sensitivity and a true, sexy voice, accompanied by intelligent arrangements.

LOVIN' SPOONFUL: "The Best Of The Lovin' Spoonful Volume 2" (Kama Sutra). The gentle, melodic charm of the Spoonful is well caught in this representative set. Nice.

DEAN MARTIN'S GREATEST HITS, VOL. 1 (Reprise). The easy on the ear Mr Martin glides through his big sellers.

JOHNNY MATHIS: "Love Is Blue" (CBS). Mathis seems a bit wild these days—especially on Beatles number "Here, There And Everywhere" on this album. Other titles—"By The Time I Get To Phoenix," "The Look Of Love," "Moon River," "Walk On By."

MIRIAM MAKEBA: "Pata Pata" (Reprise RSLP6274). Makeba delivers good-quality versions of "Maria Fulo," "Yetentu Tizaleny," "Jol'inkomo" and other bits of exotica, accompanied by guitar, percussion and sometimes orchestra. Like most of her recent albums, it's a mixed folk-pop-cabaret bag.

MOBY GRAPE: "Wow" (CBS). American groups not actually in a pure blues or pop scene are using a more and more diversified approach to modern music. Grape fuse many influences into a free form that retains more form than most progressive music.

MOTHERS OF INVENTION: "We're Only In It For The Money" (Verve). Another massive blast of musical propaganda which sends up the sacred cows of pop philosophy. Brilliant.

NEW CHRISTY MINSTRELS: "On Tour Through

ance recorded at London's Queen Elizabeth Hall.

DEL SHANNON: "The Further Adventures Of Charles Westover" (Liberty). Del is trying desperately to come to terms with the scene of 1968. He could succeed, too, with this moody, often exciting album.

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PEANUT BUTTER CONSPIRACY: "The Great Conspiracy" (CBS). Despite a few dull patches this is full of good things with the pure voice of Sandi Robison and some excellent guitar from Bill Wolff.

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INSTRUMENTAL POP

Lush and lightly swinging

RONNIE ALDRICH: "For Young Lovers" (Decca). Ronnie's two pianos combine with the London Festival Orchestra on some lush and lightly swinging melodies.

LAURINDO ALMEIDA: "The Look of Love" (Capitol). Almeida's Spanish guitar plays romantic hits against string and woodwind backings. A bit disappointing for those who like his jazz work.

HERB ALPERT: "The Beat Of The Brass" (AM Records). Alpert's records grow on you and there's a lot of good music on this superbly presented album.

BAJA MARIMBA BAND: "Fowl Play" (A&M). The vast Marimba band makes full bodied sounds on current and recent hits.

FRANK BARBER PERCUSSION ENSEMBLE: "Percussion In Colour" (Columbia Studio 2 Stereo). Great for the stereo fanatics but too much here for pure music lovers with everything from glockenspiel to the kitchen sink.

CACADING STRINGS (Fontana). A stereo special with the title describing the music. Similarities with Mantovani are heightened by the inclusion of "Charmaine."

CHAQUITO & THE QUEDO BRASS: "El Bandido" (Fontana) Living Presence Stereo). Beautifully recorded, nicely played Latin instrumentals.

ROGER DELGADO ORCHESTRA: "Spanish Eyes" (Polydor). An orchestral version of the Tijuana Brass. Pleasant, though heavily handled in places.

THE 50 GUITARS OF TOMMY GARRETT: "Our Love Affair" (Liberty). Pleasant lulling music with a supermarket approach.

FULL HOUSE SAXES (Philips Living Presence Stereo). Belting, booting and sometimes gentle sax of Johnny Gray bursting through in superbly recorded stereo.

LADI GEISLER: "Guitar A

La Carte" (Polydor). Nicely played Spanish guitar but the arrangements and backing don't match Mr Geisler's virtuosity.

BOBBY HACKETT-BILLY BUTTERFIELD: "Bobby, Billy, Brazil" (Verve). Two famous jazz trumpet men duet in front of an L-A beat to top pop themes.

MAX HARRIS: "The Amazing Dancing Band" (Verve). Bright, modern arrangements of familiar hits. Impeccably played but the whole thing is less exciting than could be expected.

THE HOLLYRIDGE STRINGS: "Play The Beatles Song Book, Volume 5" (Capitol). Large string orchestra on hefty arrangements of Beatles' tunes. Not for those who dig the originals.

INTERNATIONAL HITS ORCHESTRA: "Lightly Latin" (Music For Pleasure). If you've had a Spanish holiday and want to recall balmy nights digging the senioritas or signors, according to your tastes, here is an orchestral reminder featuring "Spanish Flea," "The Lonely Bull," etc.

BERT KAEMPFERT: "Love That Bert Kaempfert" (Polydor). The world-known Kaempfert sound with that tasteful trumpet playing nice sounds.

A straight forward melody from the King

ELVIS PRESLEY: "Your Time Hasn't Come Yet Baby" (RCA Victor). There was a time when it was fashionable to knock Elvis, and this record reviewer has been guilty on more than one occasion of passing remarks that could easily be construed as less than complimentary to his recorded works.

There has been justification for this, more than for reasons of pure prejudice. He has made some unbelievably foul records. But this is a straight-forward, unpretentious, catchy melody from the movie "Speedway" rather reminiscent of his easy-going hits like "Good Luck Charm".

A slightly corny "wedding march" coda proves that 90 per cent of his poor releases have been due more to rotten material and backing than his own singing.

ROY ORBISON: "Walk On" (London). Anybody else attempting this kind of romantic, emotion-charged ballad material would be instantly dismissed as phoney. But Orbison, whatever else one might think of his tear-strained approach is never phoney.

There is a tendency to be self-pitying and the feeling that he is climbing up a mountain expecting the rope to snap at any instant, dashing him to his doom 16,000 feet below the summit of the Zungfried, not far from the spot where Moriarty met his untimely end in 1896.

rotten

TURTLES: "Story Of Rock 'n' Roll" (London). Over the years Americans have persisted in calling pop, as we know it, rock and roll. Yet the rock and roll, as we know it, has long been called pop. And to the teddy boys of Cardiff and Peckham rock means one thing — Jerry Lee Lewis, Little Richard, and Bill Haley.

Try explaining that to an American. A young girl acquaintance from San Francisco wrote to me asking "What's all this rock revival in England? When did rock die?" And she thought the Blue Cheer were a rock band. So here the Turtles turn in a rotten performance acclaiming a form of music that any self-respecting English greaser would bottle—if he had a bottle handy. Not a hit.

FIFTH DIMENSION: "Stoned Soul Picnic" (Liberty). A tendency to sound like "Groovin'" by the Young Rascals does not detract from a pretty performance by the "Up, Up And Away".



LOUIS ARMSTRONG: "I Will Wait For You" (MCA). Who would have predicted the current bout of Louis mania a few years ago? A part of jazz history, and part of showbiz history, the story seemed to have been written long ago. Now he has been re-conquering our hearts all over again from the centre of industrial England and from the top of the MM chart. This actually contains a few bars of trumpet, and while not by any stretch of the imagination a

team, hailed, rightly, as one of the finest groups in America.

Not a hit here, especially among fans of Curtis Mayfield and the Impressions, for this sound owes not a little to them.

PETER GREEN'S FLEET-WOOD MAC: "Need Your Love So Bad" (Blue Horizon). What will the blues fans say? Peter Green and strings.

A Little Willie John composition. He wrote "Fever" and this is a Ray Charles type performance, that could actually get Peter some plays outside of the blues market. Let's hope the blues market stays loyal. But who knows how their curious minds will work. Why is Engelbert Humperdinck living in exile in Hammersmith? Long Live Ernest Ansermet! A groovy performance and one that deserves to be a hit.

mania

PETULA CLARK: "Don't Give Up" (Pye). Radio's merry mimic on a progressive performance that even has overtones of "Day In The Life" although you'll have to listen hard to notice it — mainly in the quavery string passages. As she is one of my favourite lady singers, I am pained to report I do not immediately associate this, the chart and success.

great jazz or even a good pop performance, it is probably more true to Louis than his current rather sugary hit material.

HERMAN'S HERMITS: "Sunshine Girl" (Columbia). Jolly fun chaps, and another hit for Pete Noone, that cheeky chap-pie with the infectious grin.

If you don't like infectious grins, send two and six for my bottle of "Kwan-go" the wonder cure-all. It kills all known grins. Seriously men, let's not lose our heads. This is rhythm in any language and with a Mickie Most production designed for maximum public appeal, how can Herman fail to bash the chart once again?

GENO WASHINGTON: "I Can't Quit Her" (Pye). Guitarist Al Kooper wrote this for Blood, Sweat & Tears, and it's a marvelous, soulful tune, that Geno gives a powerful treatment.

It's the best thing Geno has ever done on record, complete with solid backing. Nobody has a gun at my head when I say this should be a hit.

PETER AND GORDON: "You've Had Better Times" (Columbia). For a duo that have supposedly broken up they make an awful lot of records! Here is an interesting Gordon Waller song with a dash of cowboy humour.

A funky, goodtime beat, with piano to the fore, plus what sounds like harmonica. But I am wrong about everything. I thought the Small Faces "Universal" was a send-up of Don Partridge, but I am wrong about this apparently. So exercising due restraint I merely report that it is a hit or else the public don't deserve good records.

KEITH WEST: "On A Saturday" (Parlophone). A certain prejudice must be admitted here. Keith and I had a long discussion about Dinky toys at my brother's



ELVIS PRESLEY: A slightly corny 'wedding march' coda



Chris Welch

Pop singles

wedding, when we were about ten years old, and I always thought he was a clever chap, especially as he had a double-decker bus and I only had a scratched Daimler ambulance.

But attempting to cast this natural awe aside, I feel I can factually report that this is an exceptionally pleasing sound, and one of Keith's original compositions. Nice guitar abounds and the vocal is top class.

EASYBEATS: "Land Of Make Believe" (United Artists). Song by George Young and Harry Vanda, with a dreamlike, fantasy feel, and nice harmonies. Says their manager: "The Easybeats are total professionals in a pretty unprofessional business."

The Easybeats should never be out of the chart." Stirring words, but then Lucien Seabag should never be out of the chart, and he is a professional. A professional plumber it is true, but nevertheless, a professional through and through.

The point about pop, is, will it be a hit? The answer in this case is, I fear, no. Not for any solid reasons that one can think of. There is just a lack of hit magic.

KEN DODD: "Sunshine" (Columbia). Ken in happier mood than usual, almost riotous.

This may come as a shock to ballad fans, for it contains moments of brazen hilarity, as the men's chorus sing "doo doo do, be doo doo, dip BAH!" in a manner that

can only convey they are intent on ribaldry and merry making.

Yet in the face of it all, I am tempted to issue a verdict of — balderdash first class.

MOVE: "Something Else" (Regal Zonophone). Part of the Move's plan to give us pop fans value for money.

Here are five tracks at 33 rpm recorded live and capturing the excited atmosphere of a power-packed Move show.

Titles include "So You Want To Be A Rock 'n' Roll Star," "Stephanie Knows Who," "Something Else," "It'll Be Me" and "Sunshine Help Me."

lapels

DAVE DEE, DOZY, BEAKY MICK AND TICH: "Last Night in Soho" (Fontana). Well away from their usual gimmick-laden performances, but once again the Howard Blaikley lyrics tell a story.

Another hit for them, but not quite as commercial as things like "Xanadu." One would love to know what the temptation was that ex-policeman Dave experienced in Soho?

Could it have been the same discoloured gentleman that approached me in Dean Street last week, grabbed me by the lapels and asked in a voice touching in its sincerity whether I was looking for a girl?

I was in fact looking for a shop that sold meths to power my model steam engine.

PICK OF THE WEEK

ALAN BOWN: "We Can Help You" (Music Factory). Hooray! Here it is, the first hit by Alan Bown, or my name isn't.

A great song by Alex Spyropoulos, and Patrick Campbell Lyons, which they featured on Nirvana's original "Story Of Simon Simopath" science

fiction pantomime album. A tremendous orchestral backing, arranged by Harry Robinson, and the great vocal performance one expects from Alan's vastly underrated singer Jess Roden.

This must be the Alan Bown's best single yet, and one to finally establish them in the chart.

albums continued

MANTOVANI: "The Mantovani Touch" (Decca). Beautiful, delicate versions of best sellers, skilfully played.

MANUEL & THE MUSIC OF THE MOUNTAINS: "Mirage" (Columbia Studio 2 Stereo). Smooth, string-laden mood music with the Latin touch.

HERBIE MARKS: "Down Mexico Way" (Music For Pleasure). The "magic accordion" of Mr Marks certainly emits a remarkable range of sounds. All of them, to the non-accordion addict, pretty unprepossessing.

BOB MOORE ORCHESTRA: "Goodtime Party" (London). Happy summer sounds from one of Nashville's busiest musical directors. Brassy with a mixed-in Mexican flavour.

PRIMO SCALA'S ACCORDION BAND: "Here Comes Summer" (Decca). Massed accordions and sing-along vocal choruses. Help!

MARCOS VALLE: "Samba 68" (Verve). The samba is an acquired taste. Marcos Valle could help you acquire it with his exciting Latin rhythms.

BILLY VAUGHN: "As Requested" (Dot). The two-saxes at once routine sounds rooty, old-fashioned and over sentimental.

THE VENTURES: "Great Performances, Volume 1" (Liberty). More of the Ventures' rather anonymous beat versions of other people's hits.

WALTER WANDERLEY: "Rain Forest" (Verve). A very pleasant set from Brazil organist Wanderley accompanied by groups of assorted sizes.

WALTER WANDERLEY: "Kee-Karoo" (Verve). Jazz influenced Latin popular music with some nice flute sounds from Jerome Richardson.

KAI WARNER ORCHESTRA: "Goldtimer" (Polydor). A brassy, well played medley of corny tunes and poor arrangements.

RICHARD BARNES

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DUSTY

After all, I'm only the singer

"MY next TV series will be for the BBC," said Dusty Springfield.

The critics, as you may have noticed, have not been very kind to her current ATV series and I, for one, thought the production was pretty poor compared with her previous BBC shows.

"After all, I'm only the singer," Dusty went on. "I'm not responsible for the production — I don't do the sound balance or work the cameras."

Further than that she refused to be drawn, beyond adding: "The new BBC series will be sometime next year."

Dusty is also to do a special for BBC-TV in August, which will be shown in colour on BBC-2 and, probably, also in black and white on BBC-1.

SHOW

"Stanley Dorfman will be producing," she told me. "I admire him so much. We will be doing it from Talk Of The Town — though not during my season there."

"I am looking forward to doing a show in colour. Actually, the best colour I've seen was in Japan. It's a little pale, but a lot better than these blood-orange faces we so often get here. You see cowboys in the Virginian wearing blood red lipstick — it's a bit like early Technicolor."

We were drinking tea in the BBC canteen between breaks in rehearsals for Top Of The Pops and I told Dusty I thought her current single, "I Close My Eyes And Count To Ten," was a beautiful tune.

"Clive Westlake wrote it with me in mind," she told me. "He did a very beautiful demo which completely sold it to me."

SOUL

As reported in last week's MM, Dusty has signed a new

deal which means that Atlantic will handle her discs in America, while Phillips continue to release her work in Britain and the rest of the world.

"It's a bit complicated, but I shall record in both countries and Atlantic and Phillips will take each other's recordings," said Dusty.

"I'd like to make it clear that I'm not dissatisfied with things here — only with Phillips in America. The Atlantic deal is no reflection at all on Johnny Franz or any other people at Phillips in Britain."

Atlantic releases a good deal of soul material and I wondered if this was how they saw Dusty.

"I don't think they see me that way at all," she replied. "Jerry Wexler, the boss at Atlantic, sees me the way I am — whatever that may be."

TOUR

"Why have I been sticking to ballads for singles? There really aren't that many ravers

to do and, anyway, ballads have really been more success for me.

"Albums. My last one was a bit of a disappointment. It didn't do very well at all although I thought it was fairly good — certainly better than the others I've done."

Dusty is really looking forward to her forthcoming American tour.

"What they are planning is something I'm really excited about," she said. "Apparently girl singers don't like to do college tours. I asked them to set one up for me and everybody was surprised."

GROUP

"But it's something I want to do and I feel I would prefer it to nightclubs. Nightclubs don't worry me, but they are frustrating in a way because most people just go for a night out rather than to hear a particular artist."

"I shall be doing the college tour with one other, act, probably a name group

— the Vanilla Fudge or somebody like that."

Dusty has something of a reputation as a hell-raiser and as a perfectionist. I asked if she felt either was justified.

"I suppose I sometimes deserve the hell-raising image," she admitted. "I always seem to get into trouble without meaning to. In fact, I usually seem to be asleep at the time when I'm supposed to have done something."

BETTER

"A perfectionist? I suppose I am always trying to make it better — and sometimes not doing so. I can see there are dangers when you keep re-doing a thing that you might lose the original spark. But it annoys me when I hear obvious mistakes and I naturally want them put right."

I asked if Dusty was in her new house yet.

"I've only seen it once," she said. "There's nothing in it, the place is stripped bare at the moment."

CHAIR

"And I'll need a few things before I move in. At the moment I've only got a chair, a piece of sculpture, two paintings, a rug and a few souvenirs."

"I SUPPOSE I SOMETIMES DESERVE THE HELL—RAISING IMAGE"

The world of pop —next stop for Cupid's Inspiration

LAUGHTON JAMES finished work last Friday, said good-bye to his mates and stepped into the glittering world of professional pop.

For Laughton is bass guitarist with Cupid's Inspiration, the new group from Stamford, Lincolnshire, who entered the MM's Pop 30 last week at 17 with "Yesterday Has Gone." And until last week the whole group were still in Stamford — working at their daytime jobs.

Laughton James was an electrician with the civil service; lead vocalist Terry Rice-Milton was deputy highways superintendent with Stamford Borough Council; lead guitarist Wyndham George was a welder; drummer Roger Gray was a machine operator and pianist Garfield Tonkin was a civil service driver.

The group, with the exception of Garfield Tonkin, has been working around the Lincolnshire countryside (and on the south coast) for the past two years as Age. "We were working around the area we live in and had done quite a lot of work in places like Hastings and Brighton. But we realised that if we were going to get anywhere we had to let people know who we were."

"So we had some photographs and publicity ma-

BY ALAN WALSH

terial done; we broke ourselves making a few demos, and sent them to agents and anyone we could think of who we thought might be able to give us work."

A demo found its way to Ashley Kozak, then manager of Donovan, who liked the group and made contact.

The result was a recording session — and Ashley became their manager, with their previous manager Peter Jackson becoming their personal manager.

They came to London in February to record and



CUPID'S INSPIRATION: a little apprehensive

cut a number of tracks with producer Jimmy Duncan. "Yesterday Has Gone" was one. "We thought it was the most commercial," said Laughton, "although it's by far the poppiest thing we do."

The number is far removed, added Laughton, from what the group had wanted or planned to do, but they like it and are excited that it has become a chart record.

They step into the professional ranks with eagerness and little signs of

nervousness. "It's what we all want to do so we're not nervous about it — a little apprehensive, perhaps, but that's all. We're too excited to be worried. We've all thought about giving pop music a try full time. We're only too happy now that we've got the chance."

And of course, following in the successful footsteps of that other group from out in the country, The Troggs, they all have trades at their fingertips if the pop balloon bursts.

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SHIRLEY BLAND — FOLK VETERAN

LAST week I kept an appointment with nostalgia that took me back ten years to the hey-day of skiffle.

But though the girl I was listening to was voted Britain's top washboard-player in 1959, there wasn't a tea-chest bass in sight. The girl on the bill was Shirley Bland, whose sweet-voiced folk interludes always used to be the high point of appearances by the City Ramblers, the skiffle group she played washboard with.

Few in the folk club could remember skiffle, I'd guess, except as an incident in history, like the second world war of Bill Haley's first British tour, which veterans tell them about.

I suppose you could call Shirley a folk veteran too, though she doesn't look it. She has kept the craggy beauty that used to shine out above the washboard in those Rambler days, and she still sings some of the old songs, things like "Still I Love Him" and Ewan MacColl's "The Fireman's Not For Me."

It isn't just the fact that she has added contemporary songs by Leonard Cohen and Tom Paxton to her repertoire that makes her very much a singer of the present.

It may have something to do with the fact that in those old days she was always ahead of her time. While every other girl in sight was whining away, trying to sound Negroid, she and Shirley Collins and very few others sang out in their own voices, clear and true, putting on no style, just for the sheer joy of singing.

Now she's back, and building up a sizeable reputation at clubs whose audiences know nothing of the part she's played in the post-war history of popular music in this country.

Perhaps that's a good thing, for if she's allowed to sing without any explanations, apologies or special pleading, she sounds as good as she always did, and just as contemporary. She hasn't got a big voice, but small though it is, she has a richness in it, and an ability to mould it round the curves in her melodies, that some less experienced lassies should envy.

She has a concert at the Royal Festival Hall Purcell Room on July 5 with Davy Graham, Michael Cooney and Jon Betmead, which should re-establish her place on the scene. — KARL DALLAS.



SHIRLEY: sweet-voiced



Colin Wilkie, Odetta and Shirley Hart share an informal song together.

A kind of polite riot at the Festival

THE Burk Waldeck (Germany) International Festival of Folksongs and Chansons takes place in an idyllic setting a mile from the nearest village in a breathtakingly lovely valley in the Hunsrück mountains.

This year, bigger than ever, it will be remembered for many reasons.

First, it was the year of the US invasion. Besides the expatriates now living in Britain — Hedy West, Tom Paley, for instance — there were the Americans from America, Odetta, Guy Carawan, Phil Ochs, Mike Cooney.

The British line-up was a festival in itself: Bob Davenport, Terry Gould, John Pearce, Leon Rosselson, Roger Watson, Alasdair Clayre, Pete and Marion Gray, Dave Cooper and the Song-poachers... and several more, including a host of singers from the Reading University folk club.

Among the Continental giants were Germany's

No 1 chansonniers, Franz Josef Degenhardt and Hanns-Dieter Husch, Hein and Oss (scheduled for British clubs in the autumn), Schubert and Black. From Belgium came Julos Beaucarne, who recently sang in London clubs. From Holland came Cobi Schreijer and Dick Poons — both were at last year's Cambridge festival where Dick showed himself a sensitive solo blues artist, as well as a brilliant accompanist for Cobi.

During almost a week of workshops, concerts, ceilidhs, the Festival will be remembered for some top-line performances. Guy Carawan's concert/lecture on the songs of the American Negro Freedom Movement was exciting and convincing, shot through with passion and concern — and with beautiful singing. Pete and Marion Gray's workshop was a complete tour de force.

And the 1968 Festival will be remembered for arguments that were a kind of polite riot. It seemed at times as if the student activities would take over

the festival. In England, I've heard many ding-dong discussions — public and private — about the relationship of folk songs and politics. At Burg Waldeck the argument was about the relevance of singing itself. After about three songs, the activists, dotted among the audiences, would stand up, demanding in shrill voices "Why are you singing about protest? Why don't you stop singing, go out and do something?" Action speaks louder than songs.

The resulting arguments, conducted with vigour — aggression even — between platform and audience and between listener and listener, produced some amazing scenes. Degenhardt's workshop ground to a halt after three or four songs, though many thought the discussion that followed it worth while. Hanns-Dieter Husch got from the crowd a quite undesired verbal mauling that would have horrified an English audience.

One British visitor commented that when we sing we sing, and when we discuss we discuss. But we don't disrupt the singer's act with arguments; our rotten tomatoes (intellectual and real) are thrown only when a performance deserves to get the bird. In sympathy with the treatment Degenhardt and Husch had received, Colin Wilkie and Shirley Hart led a singers' strike at the start of the biggest concert. After a proper show of reluctance, Colin allowed himself to be persuaded back on stage. "Do you want to listen?" he asked in perfect German. ("Ja, Ja!" called the crowd.) Colin lapsed into perfect Anglo-Saxon: "Then four-lettering shut-up!"

The 5,000-strong audience voted to listen by show of hands. The disrupters were exposed as a mere score who voted otherwise.

When the details of the arguments have been forgotten, everyone will remember the sunshine, the wine at knock-down prices, and six days of music in a glorious setting. — ERIC WINTER

A change of fortune for the Strawbs

A FIVE year contract signed direct with an American company is a nice prize for any group and the Strawbs have landed just such a prize. An A & M Records executive heard them by chance in Denmark, the boys sent some demo discs to the U.S. and consequently their first single, "Oh How She Changed" has just been released in Britain, with the B-side, "Or Am I Dreaming," being issued as the A-side in the U.S.A. The record is also to be released on a world wide basis in countries such as Australia, Japan and South Africa.

BLUEGRASS

The group achieved prominence in the folk world as the Strawberry Hill Boys but Dave Cousins, Tony Hooper and Ron Chesterman, decided that the name had musical limitations. Says Dave: "Now we are not playing bluegrass and we are stuck between pop and folk. Although in a ballroom we would die a death, we can get away with what we want to do in folk clubs." "We are composers who want to see our music presented in the best possible way" points out Tony Hooper. "The thing is to make the best of it, doing what comes naturally. The songs become widely acceptable when they are done with an orchestra and we do it because it is what the songs need." "And we are in the fortunate position of being able to please ourselves as far as recording goes," says Dave.

WRITING

Although Dave and Tony see their future in writing and publishing, they are concentrating on recording songs. At present, besides promoting the single, they are also working on an album.

"Some of the songs are three years old and some are three weeks old," says Dave. "The older songs are fairly vague whereas the newer ones are more definite in what they say. They're not protest but comments on everyday life. They allow people to get their own ideas from the songs. Most of them are based on personal experience and observation." "But they are not all like that" comments Tony. "Some are romantic. We picked the best 14 out of 60 songs written over the last three years."

TASTE

The album is being produced by Gus Dudgeon and the arrangements are by Tony Visconti, of whom Dave and Tony both speak very highly. The songs have backings ranging from the group's two guitars, played by Dave and Tony, and Ron Chesterman's bass, to jazz backings and a 37-piece orchestra. Would their next single come from the album? "We can't see anything coming out of what we've put down, so we'll probably write one" answers Dave.

Adds Tony "A hit single would help to establish us but it would only be a taste of what we can do." "What we really want basically," said Dave, "is to be recognised for writing good quality songs." — TONY WILSON.

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CHARLIE GALBRAITH'S Guest Night. **GEORGE MELLY, WILLIE HASTIE, JOHNNY WATSON, HARRY WALTON.** Beer garden open!

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THE PIMPERNEL BREED
Every Friday and Saturday
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100 St. Paul's Road, N.1.

URBAN GIN HOUSE RAGTIME BAND. Brockley Jack.

SATURDAY

ALEX DISCO, SALISBURY
THE CAT ROAD SHOW
STARRING U.S. FLATTOP

AUTUMN BLUES BAND
Africa Centre, King St, Covent Garden.

BLUES SCENE, CROWN HOTEL, 174 Richmond Road, Twickenham.

DYNAFLOW BLUES

HITCHIN, Hermitage Ballroom. Ken Colyer.

JOHNNY PARKER, Green Man, Blackheath.

JULY 13th, WOOLWICH TOWN HALL, BARRY MARTYN, BLACKBOTTOM STOMPERS, CALDONIA JAZZ BAND, SOUTHERN RAMBLERS, JAZZ BALL!

MJS ROYAL OAK, TOOLEY ST. SE1 (near London Bridge Station). **TONY LEE TRIO** (featuring **TONY LEE, PHIL SEAMAN** and **TONY ARCHER**, special guest **DANNY MOSS**).

SIX BELLS, KING'S ROAD, CHELSEA. SANDY BROWN.

THE ORIGINAL EAST SIDE STOMPERS
Romford Carnival for Charity

URBAN GIN HOUSE RAGTIME BAND. Brockley, Jack.

SUNDAY

AT THE CLERKENWELL TAVERN. CLUB CLOSED, BUT NEXT WEEK LONDON YOUTH JAZZ ORCHESTRA.

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

BILL GREENOW STRONG JAZZ
12.2 pm. Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).

BIRMINGHAM "SALUTATION," Snow Hill.

KEN COLYER

BLACKBOTTOM STOMPERS
Green Man, Blackheath

BLACK PRINCE Hotel, Bexley. Ken, Diane Ferris and The Ferris Wheel.

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Royal Forest Hotel.
The latest trad explosion
THE GUN BAND.

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Railway Tavern
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THREE TUNS, Beckenham. **MIKE WESTBROOK BAND.**

URBAN GIN HOUSE RAGTIME BAND. Brockley, Jack.

MONDAY

BLACK PRINCE Hotel, Bexley. Kent. Monty Sunshine.

COOKS FERRY INN
Angel Road, Edmonton.

SPOOKY TOOTH

READING "SHIP," COLIN KINGWELL.

REFECTORY, RAY RUSSELL, 65 Buckingham Gate, SW1 8.30-11 pm.

MONDAY cont.

THE BLUE HORIZON DYNAFLOW BLUES
Nag's Head, 205 York Road, SW11 Buses 44 and 170.

THE ORIGINAL EAST SIDE STOMPERS
"Green Man," High Road, Leytonstone

THE RESURRECTION BLACK BULL, WHETSTONE, N20
UNION BLUES
NEXT WEEK: THE TASTE

TUESDAY

AT THE PLOUGH, ILFORD
PHIL SNACK QUINTET
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plus TEA & SYMPHONY
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Crown Hotel, Hill St., BIRMINGHAM.

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"GEORGE," MORDEN: **TERRY LIGHTFOOT.**

"REVOLUTION," RAF COLERNE.

SAMMY RIMINGTON QUARTET. Lord Napier, 7.30-10.45. Beulah Road, Thornton Heath.

URBAN GIN HOUSE RAGTIME BAND. Newlands Tavern, Stuart Road, Peckham.

WEDNESDAY

BLACKBOTTOM STOMPERS
Green Man, Blackheath

FELTHAM, Middlesex. "CRICKETERS," High Street.

TERRY LIGHTFOOT
Car Park — Bar — Dancing.

FICKLE PICKLE BLUES CLUB. Hornsey Wood Tavern, 3 pm to 6 pm. Severn Sisters Road, Near Manor House Tube. Wednesday, July 10, 4s.

UNION BLUES FISH-HOOK
Guests — Blues DJ. — Licensed.

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THE ED. FAULTLESS TRIO
Admission 6/- Students 4/-
every Wednesday

JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, July 10th

FRANK RICOTTI QRT.
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JAZZ AT THE PALM COURT RICHMOND, SURREY
Thurs. 4th LENNIE BEST QRT.
Fri. 5th TERRY SMITH
Sat. 6th PETE KING
Sun. 7th DICK MORRISSEY and IAN HAMER
Admission 2/6

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BARNES BRIDGE PRO S241

Resident Trio
TONY LEE PHIL SEAMAN TONY ARCHER

Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO

Friday, Saturday, Sunday, lunch & evening

Friday, July 5th
JOE HARRIOTT

Saturday, July 6th
JOE HARRIOTT
Sunday, July 7th — Lunchtime & Evening
TERRY SMITH

Monday, July 8th
THE JOHNNY FOUREY QUARTET

Tuesday, July 9th
LENNIE BEST

Wednesday, July 10th
BOBBY BREEN

Thursday, July 11th
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DON RENDELL/IAN CARR QNT.
THE ED. FAULTLESS TRIO
Admission 6/- Students 4/-
every Wednesday

JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, July 10th

FRANK RICOTTI QRT.
Admission 6/- Students 4/-
every Thursday, Friday, Saturday and Sunday

JAZZ AT THE PALM COURT RICHMOND, SURREY
Thurs. 4th LENNIE BEST QRT.
Fri. 5th TERRY SMITH
Sat. 6th PETE KING
Sun. 7th DICK MORRISSEY and IAN HAMER
Admission 2/6

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Tuesday, Wednesday and Thursday
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JOE HARRIOTT

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TERRY SMITH

Monday, July 8th
THE JOHNNY FOUREY QUARTET

Tuesday, July 9th
LENNIE BEST

Wednesday, July 10th
BOBBY BREEN

Thursday, July 11th
RONNIE ROSS

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Thursday, July 4th (7.30-11.00)
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***THE SPAN**
***THE HOUSE OF LORDS**

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***JETHRO TULL**
***THACKERY**

Saturday, July 6th (8.00-11.30)
***NEAT CHANGE THE GUN**

Sunday, July 7th (2.30-5.30)
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***Plus PAUL JONES**

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***THE FAMILY**
***BEATSTALKERS**

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***JOE COCKER**
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JULY 12th **THE NICE** ★

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LEAD GUITAR, must sing, group turning professional in three weeks, recording contract, work waiting. — Box 7384.

MIGIL 5 require tenor saxophone doubling vocals ESSENTIAL. Good personality showman. Age up to 30. Reader and good busker for pops and standards. London ballroom residency. — Phone 01 874 0362 mornings only, between 9 and 12 or write with full details: Gill Lucas, 189A Replingham Road, S.W.18.

PIANISTS. START WORK THIS COMING WEEKEND. Wide choice of lounge work 1-5 nights weekly. All areas. New, increased rates. — Clayman's, Bishopsgate 5531 (day).

RECORDING ARTISTE requires good organist, excellent prospects. — Phone NOR 7705

THE ROYAL REGIMENT OF FUSILIERS BAND RECRUITING 1968/69

A HOBBY? A CAREER? Do you have an interest or talent for music but lack the time and facilities to develop them to the full? Then join the Royal Regiment of Fusiliers where every facility and opportunity is provided. At the Depot, Sutton Coldfield, highly qualified staff instructors headed by Bandmaster D. R. Kimberley, FTCL, LRAM, ARCM, LGSMB, psm train the younger bandsmen (15-17), while senior men join one of the four bands within the regiment. Each of which produce their own military, concert and dance band sections. Facilities for sportsmen are also excellent and among other trophies won by the juniors are Command Athletic, Basketball and Hockey Cups. Write to Bandmaster, Depot RRF, St. George's Barracks, Sutton Coldfield, Warwickshire.

VACANCIES. Experienced woodwind players—RAMC Staff Band, Ash Vale, Aldershot.

VACANCIES for young players, 15-17 years, to be trained for the Band of the Scots Guards. — Apply Director of Music, Scots Guards, Birdcage Walk, London, S.W.1.

VERSATILE PIANIST, drummer wanted. Friday, Saturday, Sundays. Good wages. — Tel. 837 6891.

WANTED URGENTLY, Blues based group (W. London), want bass and singer. — 969 8851 (6-7 pm).

WE STILL want a creative, unusual guitarist/vocalist to complete experimental venture into group / theatre project. Must be prepared for new ideas and long, hard rehearsal period. Please no time-wasters, bread-fanatics, soulmen — 584 2439, 7 p.m.-10 p.m. Friday

YOUNG IRISH vocalist and tenor sax for top line show Band work waiting. — Phone MAC 0872 or 698-9586.

ENGAGEMENTS WANTED

(continued)

DRUMMER, READ, vocals, season, residency. — Northwood 21129.

DRUMMER, semi-pro available for dance band work. South London. — Phone 228 7224.

DRUMMER, semi-pro, versatile, experienced. — 594 2261.

DRUMMER / VOCALIST, pro, requires gigs / residency.—CAN 4173.

DRUMMER / VOCALIST, young, experienced, read. — 505 0679.

DRUMMER with group work and contacts. — Rob Tait, MUS 7722 (9-5)

DRUMMER, YOUNG, EXPERIENCED JAZZ, DANCE, CABARET, GOOD READER. — 01-692 7478.

DRUMMER, young Gigs. After 7.30 pm — TUD 8591.

DRUMMER. — 01-883-5122.

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GOOD JAZZ TRIO. — 698 9250.

GUITARIST, ABOVE average.— Martin 584 9581.

GUITARIST, Excellent. — 574 4810.

GUITARIST, PRO, seeks work, residency or gigs, top gear, passport. — Tel CAN 3709.

GUITARIST SEEKS season, gigs, residency. — Dave 01 997 5840.

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TENOR SAX, Clarinet, experienced, gigs only. — KEL 2680.

TENOR, YOUNG, ANYTHING CONSIDERED. — Tel. 385-0580.

ENGAGEMENTS WANTED

8d. per word
Minimum charge 2/8d.

A. ABLE, ACCOMPLISHED ACCORDIONIST. — 876 4542.

A. ABLE, ACCOMPLISHED PIANIST. — 876 4542.

ALTO/CLAR. — WOR 9914.

ALTO / CLT. Read, busk, library. — 579 1346.

ALTO SAXOPHONE, Young, experienced, read busk, wants work. — Daniel BAY 7680.

ALTO/TENOR clar. — CL1 4811.

AMATEUR ALTO, over 30, join any band, North London, rehearsals, engagements. — Box 7353.

BASS (double) vocalist, experienced professional. — 01-864 2677.

BASS GIGS (S. or G.). — 01-449 3221.

BASS GUITAR, drummer, wish to join or form group, age 23. — BF 3395.

BASS GUITAR, experienced, gigs only. — 267-0824.

BASS GUITAR, Pro seeks residency. — 38 Kelvin Road, Highbury, N5.

BASS GUITAR / vocals, seeks pro group. — Box 7376.

BASS GUITARIST, Gretsch-Vox, passport, seeks working group. — GRE 2017 anytime.

BASS GUITARIST, own transport, seeks working group. Good gear. — 504 3788.

BASS GUITARIST (pro), passport, prefers Soul band. — Ray, 20 Goldsmith Court, Spur Road, Edgware, Middx.

BASS GUITARIST/vocalist, good equipment, transport, passport, experienced professional. Hair. — Box 7385.

BASS GUITARIST, 20, SEEKS TOP PRO WORKING GROUP. — 01 422 5191.

BASSIST, EXPERIENCED, young. — 673 1939

BASSIST, PROFESSIONAL, read or fake any style, accepting advanced students. — KEN 363 8520-6-8 pm.

BASS (STRING), amplified / read / busk. Vacant July 6th. — 850-5418.

BLUES GUITAR KING, GUY STYLE. — GEOFF, 01 653 6652.

BLUES HARPISIT seeks band. — Ricki Lee, 368-9284.

BLUES GUITARIST / VOCALS, SEEKS LONDON GROUP temporarily Recording experience. Transport. — 01-459-3038, 5 pm-8 pm

COLOURED TENOR sax. — 01-272 8678 after 4.30 evenings.

DEREK AND CHRISTIE guitar/vocal duo. — Reading 53261

DISC JOCKEYS, fully experienced equipment available. — Tel 01 882 0055 (Day).

DRUMMER, all rounder, 24, experienced, transport.—BEC 4179

DRUMMER and rhythm guitarist, aged 16, wish to join young pop group, Finchley area. — FIN 7048

DRUMMER, GIGS / residency — BAL 1104

DRUMMER, Gigs. — 868 9915

DRUMMER, reader, free Saturday. — RIP 2992

JAZZ '68

A contest for jazz groups.
Heats start Wednesday, 24th July (then every Wednesday for 4 weeks)
Final August 21st.

CASH PRIZES awarded!

Write or phone for entry form to Mr. M. Spinks, General Manager, Olympic Rollarena, Kirkstall Road, Leeds, 3.

TEL. 35824

ORGANIST and tenor sax wanted by working group. — 472 2280

ORGANIST for semi-pro group, work waiting, equipment necessary, NW London area. — 427 2008

ORGANIST REQUIRED, urgent. — 804 6199.

ORGANIST/VOCALIST to form three-piece blues based group. N. London area. — Tel Radlett 4319.

PIANISTS, DRUMMERS, ORGANISTS, ACCORDIONISTS, LOUNGE WORK, LONDON AREAS. BANDWAGON GRA 9460/5906.

PIANISTS FOR SOUTH LONDON weekend lounge work Top rates. — Clayman's, BIS 5531 (day).

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RHYTH

STOP KNOCKING THE MONKEES



I AM appalled by the critics' reception of the latest Monkees single I am not a Monkees' fan but I admire them for their refusal to be tied down to their "manufactured" image. It seems the critics have been waiting for them to make a bad record to attack them. It was the same when the Beatles made their Magical Mystery Tour film. Such destructive criticism has little value. — GERRY BURNS, Warrenpoint, Co. Down.

STONES MOAN

I MUST write to give vent to my indignation about Top Of The Pops. For two years Stones fans have waited to see their group in the number one spot.

What does the BBC give us? A few outdated stills and interminable shots of the Gojoss. I am aware there may have been difficulties in giving us the Stones live, but what was wrong with giving us a repeat of one of the perfectly good film clips we saw previously. — MRS. ELSA SMITH, Dartford, Kent.

MEANINGLESS

PEOPLE are saying that British music isn't what it used to be, which is quite understandable because with the subsidence of the Beatles there is no driving force for originality any more.

So the great wave of British expansion of musical ideas has stopped — worse it's curled round and stuck in a mechanical churning out of meaningless com-

mercial rubbish which begs to be "plugged" by likewise manufactured hippy deejays.

Teenyboppers would really look around if the sacred top ten were composed of such throbbingly enlightened bands as Elmer Gantry, Incredible String Band, Pentangle, Earth Opera and similar channels — then British musical thought would flourish and open out towards a new world, rather than sliding away into the oblivion of the Herd, Love Affair, Amen Corner, Tremeloes, Marmalade and such. — KMOJHE MURRIE, Hinton, Hereford.

CURIOUS

I'M very curious to know what made Andrew Oldham reissue "Life Is But Nothing" as the B side on Pat Arnold's new single, "Angel Of Morning." Any real P.P. fan will be buying their third copy of "Life." It first appeared on the flip of "Everything's Gonna Be Alright" and is also on the "First Lady" album.

"Life" is a really beautiful song but how many copies do we need? — BRIAN RICE, London, SW10.

HIGHER

MORE and more people are complaining about the way pop music has deteriorated over the last few months. In actual fact it has probably reached a higher standard now than ever before. The reason for the lack of recognition

of good talent is because people are being force-fed with that intolerable rubbish constantly churned out on Radio One. With the exception of John Peel, most deejays seem to thrive on the Monkees and such-like rubbish.

Please let's have more of John Peel, Spooky Tooth, the Nice Arthur Brown, Incredible String Band, and Tyrannosaurus Rex. Let's have a break from Davy Jones and the Monkees — a permanent break. — TREVOR STOKES, Caterham, Surrey.

THANKS

SINCERE thanks to Max Jones for his superb piece on George Wotling. Having read jazz articles on both sides of the Atlantic for the last 25 years I consider this to be the finest one of all. — A. B. LEE, Sheffield 2.

OUTSHONE

I HAVE just returned from a visit to America. Whilst in New York I saw the Jeff Beck Group play at the Fillmore. Their performance was very professional and impressive and they outshone the American groups on the show.

They received an excellent reception from a critical audience. This rather puzzles me for the act was little different to the one I have seen them give in London. Yet one rarely hears mention of them here. I think they have been terribly underrated. — J. CAMERON, Ealing, W.5.

MAILBAG, MELODY MAKER, 161 FLEET ST., LONDON, E.C.4

FAMILY

Millions have cried
For millions that died

For things that they strived

But more millions just sighed
Made excuses and lied
Stood numb, stupefied
With mouths open wide
Wondering which side

Of the fence they should ride.

While I'm swept by the tide

Thinking I've tried

But still mystified

By the rules I abide.

Apart from the colour

Which slowly gets duller

We're all.

Just so much confetti.

Roger Chapman
Dukeslodge Music Ltd

All songs written
by Roger Chapman
John Whitney and the Family



"Me My Friend" "Hey Mr. Policeman"

Released on Reprise July 5

The first Family album

"Music In A Doll's House"

Produced by Dave Mason
Executive producer John Gilbert

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A Dukeslodge Enterprises production

Family Happenings

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Tuesday July 16-Royal Albert Hall-London

Thursday July 18-De Montfort Hall-Leicester

Friday July 19-Sophia Gardens Pavillion-Cardiff

Saturday July 20-Victoria Hall-Leeds

Friday July 26-Free Trade Hall-Manchester

Sunday July 28-Empire-Sunderland

Woburn Fest. with Hendrix, Family et al. on Saturday July 6

Traffic & Family concert at Guild Hall Portsmouth July 17