

Melody Maker

November 4, 1967

9d weekly

JONES BAILED

JAGGER
ON THE
STONES
ALBUM
INSIDE



SHEPP BOOED IN BRITAIN



JAZZ Expo '67 ended at the Hammersmith Odeon on Sunday in a blaze of controversy when booing broke out at the Archie Shepp Quintet concerts.

The Shepp Quintet — Shepp (tnr), Roswell Rudd, Grachan Moncur III (tmbs), Jimmy Garrison (bass) and Beaver Harris (drs) — were sharing the bill with the Miles Davis Quintet.

Booing and shouts of "Rubbish!" and "Why don't you play some jazz?" broke out during the Quintet's 45 minute performance. Dozens of people left their seats and walked out when the full group came on stage and started playing after a long bass solo from Garrison.

But at the end of the set, Shepp and his men were given the most enthusiastic reception of the week.

SEE PAGES 6, 12, 13



Bob Dylan today

inside

STONES CARRY ON

THE Rolling Stones will carry on — despite guitarist Brian Jones' nine months prison sentence, imposed on Monday at the Inner London Sessions.

Stones press officer Leslie Perrin said soon after the end of the court case: "The Stones will go on, there's no doubt about that."

Jones pleaded guilty to permitting his flat in Courtfield Road, West Kensington, London to be used for the smoking of cannabis resin and to unlawfully possessing a quantity of cannabis resin.

He denied two charges of unlawfully possessing methedrine and cocaine and these pleas were accepted by the prosecution.

As well as being jailed for nine months, he was also ordered to pay 250 guineas towards prosecution costs.

Swiss singer Prince Stanislaus Klossowski de Rola was freed after the prosecution had offered no evidence on two charges of unlawfully possessing cannabis resin and methedrine. He was awarded 75 guineas costs.

Notice of appeal against the sentence was given and bail was granted to Brian on Tuesday after he had spent 24 hours in custody.

MELODY MAKER POP 30

- 1 (1) MASSACHUSETTS Bee Gees, Polydor
- 2 (4) BABY, NOW THAT I'VE FOUND YOU Foundations, Pye
- 3 (2) THE LAST WALTZ Engelbert Humperdinck, Decca
- 4 (9) ZABADAK ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 5 (3) HOLE IN MY SHOE Traffic, Island
- 6 (6) HOMBURG Procol Harum, Regal Zonophone
- 7 (7) FROM THE UNDERWORLD Herd, Fontana
- 8 (5) THERE MUST BE A WAY Frankie Vaughan, Columbia
- 9 (8) THE LETTER Box Tops, Stateside
- 10 (18) AUTUMN ALMANAC Kinks, Pye
- 11 (10) FLOWERS IN THE RAIN Move, Regal Zonophone
- 12 (11) WHEN WILL THE GOOD APPLES FALL ... Seekers, Columbia
- 13 (15) YOU'VE NOT CHANGED Sandie Shaw, Pye
- 14 (12) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 15 (13) ODE TO BILLIE JOE Bobbie Gentry, Capitol
- 16 (25) LOVE IS ALL AROUND Troggs, Page One
- 17 (23) SAN FRANCISCAN NIGHTS Eric Burdon and the Animals, MGM
- 18 (29) I CAN SEE FOR MILES The Who, Track
- 19 (22) JUST LOVING YOU Anita Harris, CBS
- 20 (28) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 21 (17) KING MIDAS IN REVERSE Hollies, Parlophone
- 22 (14) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 23 (19) BLACK VELVET BAND Dubliners, Major Minor
- 24 (—) THERE IS A MOUNTAIN Donovan, Pye
- 25 (16) THE DAY I MET MARIE Cliff Richard, Columbia
- 26 (27) BIG SPENDER Shirley Bassey, United Artists
- 27 (24) YOU KEEP RUNNING AWAY Four Tops, Tamla Motown
- 28 (20) ITCHYCOO PARK Small Faces, Immediate
- 29 (—) I'M WONDERING Stevie Wonder, Tamla Motown
- 30 (26) YOU'RE MY EVERYTHING Temptations, Tamla Motown

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POP 30 PUBLISHERS

- 1 Abigail, 2 Welbeck/Schroeder, 3 Donna, 4 Lynn, 5 Island, 6 Essex, 7 Lynn, 8 Chappell, 9 Barton, 10 Davray/Carlin, 11 Essex, 12 United Artists, 13 Carnaby, 14 Jobete, 15 Ascap, 16 Dick James, 17 Schroeder/Stamina, 18 Fabulous, 19 Chappell, 20 Immediate, 21 Galto, 22 Robbins, 23 Scott-Soloman, 24 Donovan, 25 Shadows, 26 Campbell Connelly, 27 Carlin, 28 Avakak/Immediate, 29 Jobete/Carlin, 30 Jobete/Carlin.



HERD: Still at No 7 with 'From The Underworld'

TOP TEN LPs

- 1 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 3 (7) BREAKTHROUGH Various Artists, Studio Two
- 4 (5) UNIVERSAL SOLDIER Donovan, Marble Arch
- 5 (3) SCOTT Scott, Walker, Philips
- 6 (4) DR ZHIVAGO Soundtrack, MGM
- 7 (6) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 8 (9) RAYMOND LEFEBRE Raymond Lefebvre, Major Minor
- 9 (—) BRITISH CHARTBUSTERS Various Artists, Tamla Motown
- 10 (—) RELEASE ME Engelbert Humperdinck, Decca

US TOP TEN

- As listed by "Billboard"
- 1 (1) TO SIR, WITH LOVE Lulu, Epic
 - 2 (7) SOUL MAN Sam and Dave, Stax
 - 3 (6) IT MUST BE HIM Vikki Carr, Liberty
 - 4 (5) EXPRESSWAY TO YOUR HEART Soul Survivors, Crimson
 - 5 (8) YOUR PRECIOUS LOVE Marvin Gaye and Tommy Terrell, Tamla
 - 6 (3) NEVER MY LOVE Association, Warner Bros
 - 7 (10) INCENSE AND PEPPERMINTS Strawberry Alarm Clock, Uni
 - 8 (9) A NATURAL WOMAN Aretha Franklin, Atlantic
 - 9 (—) THE RAIN, THE PARK AND OTHER THINGS Cowsills, MGM
 - 10 (—) PLEASE LOVE ME FOREVER Bobby Vinton, Epic

DON'T MISS NEXT WEEK'S MM

GARY TAYLOR OF THE HERD

reviews the new singles



ANDY: film music

NOVEMBER RELEASE FOR HERD

THE Herd's follow-up single to "From The Underworld," still at number 7 in the Pop 30, will be another Ken Howard-Alan Blaikley song "Paradise Lost." It will be released on November 17.

The group's Andy Bown is to write the incidental music for an American TV documentary film about youth. The group may appear in the film as well as playing Andy's score.

YARDBIRDS' DISC

THE Yardbirds' American tour, due to end this week, has been extended and they will now fly home on November 12.

They will be in Britain for five weeks promoting their next single, "Ten Little Indians," which will be released at the end of November or early in December.

On November 14 they start three days recording a new LP for the American market.

BARRY IN U.S.A.

BEE GEE Barry Gibb — "Massachusetts" is still number one in the MM Pop 30 this week—flew to America on Tuesday with manager Robert Stigwood to discuss publishing arrangements for the Bee Gees' songs and the group's 1968 US tour.

The Bee Gees will tour America for three weeks starting in January, followed by two weeks in Australia. Stigwood will also discuss arrangements for representation for his new company in America.

TROGGS ON TV

THE Troggs, who this week reached 16 in the Pop 30 with "Love Is All Around," guest on Top Of The Pops tonight (Thursday) and Dee Time on November 18.

They go to Holland on December 15 for two concerts and two TV shows.

The group pays a one-day flying visit to Ireland tomorrow (Friday) to play the Starlight Ballroom, Belfast.

They have a lightning visit to Scotland to play Lossiemouth (7), Nairn (8) and Aberdeen (9).

SHAKE-UP IN POPLAND EMPIRE

STIGWOOD AND NEMS ENTERPRISES SPLIT



CILLA BLACK

NEMS ENTERPRISES LTD and the Robert Stigwood Organisation — whose star names include the Beatles, the Bee Gees, Cilla Black, the Cream and the Foundations — are to part company.

This was revealed on Monday after weekend speculation about the future of the company. It was announced that Robert Stigwood and David Shaw would resign from the board of Nems Enterprises Ltd., towards the end of November.

A statement from Nems said: "Following upon the death of Mr Brian Epstein, various policies agreed between him and Mr Robert Stigwood are not now practically possible. In these circumstances, it has been agreed by the board of Nems Enterprises Ltd., on the most amicable basis that Nems Enterprises Ltd., and the Robert Stigwood Organisation will go their separate ways."

No Engelbert follow-up disc until next year



ENGELBERT

THERE will be no follow-up single to Engelbert Humperdinck's "The Last Waltz" until the New Year.

A new single — "Last Waltz" is still number two in the MM's Pop 30 — has been recorded and will be released on January 6. But no titles were available at press-time.

Manager Gordon Mills told the MM: "With the new tour and the TV series, we think it will be better to wait until January before releasing a new record."

A spokesman for the APA agency in New York said that prospects were good for the tours.

CILLA SETS RECORD

CILLA BLACK, who last month (October) set a new attendance record with 12,000 for the week drawn to Batley (Yorks.) Variety Club, returns there for the week beginning December 17.

Frankie Vaughan opened a three-week season there last Sunday (29).

BEACH BOYS SINGLE

THE new Beach Boys single is going to be released on November 17. Titled "Wild Honey" it is a new Brian Wilson-Mike Love composition, released through the group's own Brothers Records.

The group's freaky new LP, featuring several strange electronic numbers, titled "Smiley Smile" is to be released in November also.

DAVE FOR SWEDEN

DAVE BERRY makes his first visit to Sweden for six cabaret appearances and two TV shows on November 24, 25 and 26.

He will be back in Sweden for four days from December 4 to star in his own 30-minute film. A five-week tour is currently being set up, taking in Norway, Denmark, Spain, Italy and France.

On November 9, Dave goes into the studio to cut four titles from which his next single will be chosen for release in late November or early December.

On November 12, Dave starts a week doubling cabaret at Offerton Palace and the Southern Sporting Club, Manchester.

Dave has signed for a Scottish ballroom tour from December 27 to January 3.

TEN YEARS AFTER

TEN YEARS AFTER, whose first album was released last week, go into the studios in three weeks time to record their first single.

They will cut nine songs, including four originals, and the single will be released early in December.

Two extra dates have been set for the group's forthcoming American tour — New Orleans (February 16) and Memphis (20).

DUBLINERS TOUR

THE DUBLINERS fly home from their German tour on November 5 and immediately start an Irish tour which ends on November 18 at Lurgan.

From November 19 to 25 they are at the Continental Casino, Burnley. They then play Manchester (26), Southampton (28) and Coventry (30).

BOWN FOR STATES

ALAN BOWN fly to America in January for a ten-day promotional tour for their single, "Toyland."

They will then go to Italy to spend the last two weeks of January at the Titan Club, Rome.

The group guests in Saturday Club (November 11), Swingalong (14) and the Pete Brady Show for the week commencing November 25. They start recording a new album at the end of the month.

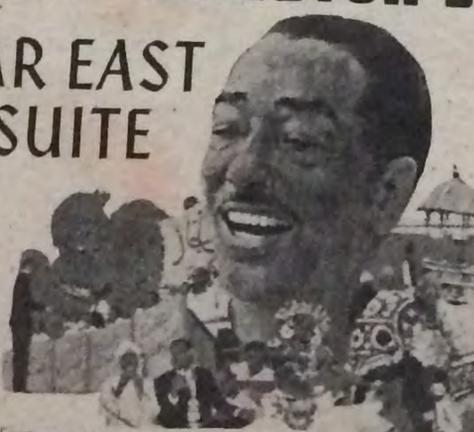
HALL OF FAME

NEW YORK, Monday.—Jim Reeves was elected last week to the Country Music Hall of Fame, three years after his death.

The announcement was made during the annual gala banquet of the Country Music Association in Nashville.

Mrs Mary Reeves, the singer's widow, listened to eulogies to the singer from members of the 2,500-strong audience and said: "This is what we've been hoping and working for."

DUKE ELLINGTON'S FAR EAST SUITE



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New Orleans to London becomes regular trip

NEW ORLEANS to London, and beyond, becomes a regular trip next year. Drummer-bandleader Barry Martyn has finalised plans to present Crescent City musicians three times a year in Belgium, Italy, and this country.

Martyn, recently returned from a successful 10-day Italian tour, told the MM this week: "With partners in Brussels and Milan I've founded New Orleans Presentations Incorporated. We've opened an office in Milan and will open one shortly over here.

"We intend to bring over a Crescent City musician to tour with my band each January, May and October. Kid Thomas will be the first, in January. He'll be followed by Capt Shiek, Emmanuel Paul or Alton Purnell in October. Trombonist Jim Robinson is fixed for January, '69."

Next April the new outfit runs two coachloads of fans from London to Brussels to hear the Preservation Hall band, which includes Billie and DeDe Pierce and Chester Zardis.



MARTYN

FOUNDATIONS PLAN TO ADD TRUMPET PLAYER

THE Foundations—number two in the MM's Pop 30—plan to become a nine-piece with the addition of a trumpet player.

A spokesman for the group told the MM this week: "We want him in time for our next record."

The group has stopped taking bookings after the end of this month in order to concentrate on their first album, a new single and rehearsing their stage act. They will also be working on their colour TV series for America.

The Foundations guest in Top Of The Pops tonight (Thursday) and Dee Time (11).

On November 15 they start a four-day tour of Scotland, followed by three days in Ireland for TV and one-nighters.

JAZZ FOR TOUR

PPETER BURMAN is to present his Jazz Tete A Tete on a 21-day tour, starting in mid-January.

The line-up will include the Don Rendell-Ian Carr Quintet, Danny Moss Quartet and Jeannie Lambe.

RCA/DECCA SPLIT

RCA are terminating their record distribution agreement with Decca Records for the UK and Eire from May 1969.

The company have entered into a termination agreement with Decca which provides for a phase-out period up till May 1969. During this time, Decca will manufacture and distribute RCA label records for RCA Great Britain which will be establishing its own record pressing plant and distribution organisation.

These arrangements will

HELD OFF TOP BY BEE GEES

provide an orderly transition of the business from Decca to RCA Great Britain commencing June 1, 1969.

CHAMBERS DIES

HENDERSON CHAMBERS, a noted big band trom-

bonist since the early thirties, died of a heart attack in New York City on October 19. He was 59.

Born in Alexandria, Louisiana, Chambers began his music at Morehouse College, Atlanta, where he studied trombone. His professional start was made with Neil

Montgomery in '31 and he later played with Chris Columbus, Louis Armstrong, Don Redman, Edmond Hall and Lucky Millinder.

Since '64, he had worked with Count Basie and, this year, with the Earl Hines big band at the Riverboat. During recent months he had been a member of the Edgar Battle band which rehearses in Harlem every weekend.



Wild Bill Davison opens tour tonight

AMERICAN cornettist Wild Bill Davison and his wife, Anne, were due to arrive in London yesterday (Wednesday). Wild Bill begins his tour of Britain with the Alex Welsh band at Wandsworth tonight (Thursday).

The rest of Bill's dates are Osterley (3), Berlin Jazz Festival (4), London's Purcell Room (5) and 100 Club (6, 7 and 8), Haywards Heath (9), Birmingham (11), Redcar (12), Edinburgh (13), Glasgow (14), Dundee (15), Carlisle (16), Blackpool (17), Manchester Sports Guild (18 and 19).

Davison, who collapsed early in October and was taken to hospital with perforated ulcer, has recovered well. "He is looking forward to the English tour, as he always does," Anne Davison told the MM from the States.

PROCOL HIT OUT

PROCOL HARUM'S "A Whiter Shade Of Pale" is no longer to be included on the group's first album. The number opened the group's album released in the States, but producer Denny Cordell told the MM on Monday:



● BROOKER ● AMEN CORNER ● FLOWER POTS

"We're not altogether pleased with the American album — it was made rather too quickly."

"The new number which we completed just before the group left for the States is another Brooker-Reid composition titled "Shine On Brightly."

CORNER FOR TV

A MEN CORNER and the Bonzo Dog Doo Dah Band will be featured in an hour-long Granada-TV show, Max Bygraves' New Faces, on November 7.

The Corner's album, originally due for release on November 24, has been postponed because of pressure of work. The group is currently pre-

paring a stage act for their first major tour, with the Jimi Hendrix Experience, the Move and the Pink Floyd, from November 14.

TAMLA TO SUE

TAMLA MOTOWN are suing British promoter Roy Tempest, alleging that he has presented American groups in Britain under similar names to Tamla artists.

Tempest was due to appear in court on Tuesday this week.

FLOWER POT RADIO

THE Flower Pot Men, who fly home from a Continental tour today (Thursday), guest in Radio One's Pete's

People on Saturday (4).

They then fly back to Germany for a TV show before returning for other British dates including the David Symonds Show (8), Cracker Jack (16) and the Joe Loss Pop Show (17).

The group makes its debut at London's Saville Theatre on November 19.

They tour Ireland for three days from November 10, the day of release for their new single "A Walk In The Sky."

GILBERTO DUE

ASTRUD GILBERTO flies into Britain on November 19 for a week of promotional dates.

Radio and TV appearances are currently being lined up for the singer.

SPENCE FOR PARIS

THE Spencer Davis group fly to Paris to top the bill at the Palais Des Sports on November 17 and 18.

The group will spend next week recording a new single and album tracks.

On November 26 they visit Southampton University.

KEITH WEST TO RETIRE FROM LIVE PERFORMANCES

KEITH WEST is retiring from all live performances with the exception of major concerts and TV dates.

He intends to concentrate on writing and producing records for his group, Tomorrow, in collaboration with Mark Wirtz.

Tomorrow are now looking for a singer to replace Keith on one-nighters.

Keith will, however, be featured on the group's next single as well as writing and co-producing it. Recorded this week, it is "The Incredible Story Of Timothy Chance."

A new album, "Tomorrow Meets Keith West," will be released before Christmas.

Release date for Keith's own new single, "Sam," has been set for November 17. A special presentation pack has been designed for the record.

This week the MM had an exclusive preview of the new, over five minute long single — the second record to come from the forthcoming

"Teenage Opera." Titled "Sam" it's another great song from Keith and producer Mark, who has this time excelled himself on the production work which is quite out of this world. And into another tale of Greater Jack land goes Keith, singing of Sam the train driver, whose only love is for his engine.

One day though, poor Sam goes into the village office and hears that his railway line is losing money and he'll have to be made redundant — so Sam runs away, train and all and steams off over the horizon.

Using an 85-piece orchestra, a Brownie choir, sleigh bells and balalaikas, this is certainly one of the largest and most astonishing sound journeys that any single record has embarked upon. It's a unique and spine-chilling experience produced by this beautifully interwoven orchestral sound and one can only marvel at hearing such a moving record, the name of Sam's train: "Glory."

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British organisers for next Monterey?



The RAVER's weekly tonic

MONTEREY, California's three day International Pop Music Festival may be organised next year by Britain's Tony Secunda, who manages Move and Procol Harum, and their producer Denny Cordell.

Last year's festival, a weekend of "music, love and flowers" was a non-profit, charity event, but there is still mystery as to where much of the profit went. Artists taking part were supposed to submit ideas for its use, but in the confusion after the event, no decision was taken.

Denny Cordell says records released on Regal Zonophone are to be referred to as "Zonos," from the early advertising campaign: "Buy your Zonos here, they play louder and last longer."

noted

Maynard Ferguson delighted by six-year-old Leeds trumpeter Enrico Tomasso, son of noted clarinettist Ernie, with his performance of "Basin Street Blues," recently.

The late Brian Epstein's town house in Belgrave Square, London is for sale leasehold. A sum of £45,000 is being asked for 89 years' lease.

Ronnie Scott time folks: "The business was so bad the band was playing 'Tea For One' and the chuckers out were chucking them in." Followed by—"If you must drink and drive, don't breathe."

proof

The Bonzos are Britain's answer to everything. Mayfair magazine now follows the Mirror's Inside Page with the story about our Nick Jones being late for work when his beads broke.

Said Simon Dee: "I'm the living proof of that." Living proof of what? Were the Dave Clark Five dipping for Captain Scarlett and the Mysterons on Dee Time?

Pop groups sneaking in lots of four letter words on records and TV shows lately. It's a bit feeble really.

Veteran jazz collectors nearly out of their minds at Hammersmith Odeon last week, wondering which artist to speak to next.

soulful

Fantastic accolades for the Cream from Time Magazine like "the biggest musical jolt out of England since the Beatles and Rolling Stones" and "an exultant technical mastery that surpasses anything yet heard in rock." Clapton is called "a superbly soulful and compelling guitarist."

RAVER'S POSTCARD



"I don't care which group you're with, Mr Higgins says that nobody, but nobody, is allowed backstage."

Mysterious silence from Scott Walker's management.

John Hott leaving Chapells after 14 years to be replaced by Bob Dale... Poor old Duncan Johnson, first of the purged Radio One deejays.

According to publicist Roger Fenning, the backing on Keith West's next single "Sam" is "zither, balalaika and Brownies."

A well-known pop star to be sued for failing to pay his backing group, Miaow.

Bee Gees given a black labrador puppy by fans last week... Canadian Indians are starting mili-

tant Red Power movement—good luck to them.

DownBeat Editor Dan Morganstein in London covering the Jazz Expo... Bonzo Dog Doo Dah Band billed as the Bongo Dog Doo Dah Band, at Saville.

Ronnie Scott says the Gary Burton Quartet are the best group he has ever had at the club... Erroll Garner in London last week for promotion. Will be back to play next year.

Thank you, Stevie Marriott, for a very welcome drink at the Scotch. Ta matey.

People are raving about the Time Box.

Melody Maker

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DENNY: three songs

Single and album for Denny Laine

DENNY LAINE with his Electric String Band will have a new single and their first album released before Christmas. Their sounds will continue to be issued on Decca's Deram label.

Denny will include only about three of his own compositions on the album as he has become a "performer of songs, rather than a social commentator through his own compositions."



GEORGIE FAME

MOVE

CORDELL TO CUT 'BIGHITS' ALBUM

PRODUCER Denny Cordell, currently heading the Regal Zonophone label with their 1967 signings the Move and Procol Harum, is to cut an album of "all the hits I've been associated with," he told the MM this week.

"It'll really be a hard rock album," said Denny, "starting with 'Go Now,' which I made with the Moody Blues, and then continuing with Georgie Fame, the Move and Procol Harum. It'll be interesting to see how all these hits lend themselves to one sound."

Continued Cordell: "No I'm sorry I can't tell you who'll be playing the numbers but they'll be nice."

SINGER ELKIE BROOKS TO JOIN LITTELTON

SINGER Elkie Brooks is to become a regular feature of Humphrey Lyttelton's big band presentation.

Humph told the MM this week: "I worked with Elkie in a BBC programme two years ago and was knocked out by her jazz singing. Since then, whenever possible, I have invited her to make guest appearances with the big band and we have done some concerts, dances and broadcasts. Now that the big band is getting quite regular engagements, I have had arrangements done and will present her as featured singer in her own spot."

Dates for the big band include Peterborough (November 17), the Rainbow Room, Derry and Toms (December 1) and Savoy Hotel (2). Elkie can be heard with the regular Lyttelton Sextet at the Six Bells, Chelsea on Saturday (11).

CREAM RECORD

THE Cream are to record again in America before Christmas.

They will be in New York cutting tracks for a new album from December 11-23.

SIMON'S QUEST

FORTHCOMING bookings for Simon Dee's BBC TV Dee Time Show include Vince Hill, John Walker, the Scalfold, and Myrna Rose (November 4), the following week (November 11) the Peddlers, Gene Pitney, Brenda Lee make their guest appearances; Vikki Carr has been booked for November 18; and Cilla Black and the Tremeloes are scheduled for the November 25 programme.

Negotiations for Cliff Richard and Petula Clark to guest on Dee Time are going ahead but no definite date has yet been fixed.

SAVILLE SHOWS

THE Saville's Sunday pop shows will end on December 10 for three months, until next March, while the theatre is used for a Gilbert and Sullivan Production.

The final dates scheduled for Sunday concerts include the Alan Price Set, with an eight piece string section, plus the Foundations and singer David McWilliams appearing this Sunday (November 5).

Booked for November 19 are the Bee Gees who will be appearing with a full orchestra, the Flower Pot Men, plus the Bonzo Dog Doo Dah Band, following their success at last week's show.

Tamla Motown stars Gladys Knight and the Pips guest on November 26; and American soul singers Joe Tex and P. F. Arnold on December 3.

NEWS IN BRIEF

MATT MONRO appears on the Emmon Andrews Show on December 3 and the Val Doonican Show (30).

Deejay Mike Quinn starts a residency at the Pink Flamingo on November 5. Featured on his first show will be Jackie Edwards, Dandy, Catch 22 and the Mopeds... Millie Davis, vocalist wife of drummer Gilbey Karno, died suddenly on Tuesday of last week.

Australian singer Johnny Young left London yesterday (Wednesday) for a three-week tour of Germany... Lulu's new US album "To Sir With Love" has sold over 200,000 copies. The single of the same title is approaching the million mark.

A gala 25th anniversary party for New York's Jimmy Ryan's jazz club will be held at the Roverboat on November 12. Those appearing include Roy Eldridge and Bobby Hackett... Alex Welsh plays his first home town gig this year when he appears with Wild Bill Davison at Edinburgh's Cephas club on November 13... Deejay Dave Lee Travis takes over today (Thursday) as compere of Pop North, with guest stars The Troggs and the Ivy League.

The Ray Russell Quartet guests in Radio One's Jazz Club on November 22... to record a programme for BBC's Northern radio service.

The annual general meeting of the British Institute of Jazz Studies will be held on November 9 at the Lamb and Flag, James Street, London, W1. Everyone is welcome but only members can vote... Stuart Henry hosts Family Favourites again on Sunday (5) Studio Six have their first single "Strawberry Window" released on December 1... Helen Shapiro goes to East

Germany for a TV spectacular on November 7... London's Bird-Curtis Quintet start a series of regular weekly sessions at the Brockley Jack, Brockley Road, London on November 9 and will feature guest artist in future sessions.

A week-long festival of sight and sound will be held by Argo, at Loughborough University of Technology from November 13-19. Featured will be the Mike Westbrook Band (14), Nigel Denver and Hedy West (15), Washington DC and The Fix (17).

On tour with the Who

PETE TOWNSEND and Roger Daltrey of the Who were involved in scuffles on stage with technical staff, and an amplifier was thrown when the curtain was lowered on their act on the first and second nights of their tour with the Herd, Tremeloes and Traffic last weekend at Sheffield and Coventry.

Peter Frampton, lead singer of the Herd, giving an exclusive report on the show for MM, writes:

It was a shambles on the first night when the first show over-

ran by an hour and a quarter. Apparently this often happens when nobody is sure how many numbers each group have to do.

COMMOTION

The Who were last on and their act was cut to three numbers. Pete Townsend did his nut. But it was understandable because they lowered the curtain on him. Some of our lighting which was left on stage got broken. But he apologised later. Actually, I'm afraid to speak to him at the moment! At Coventry Pete and Roger got left outside the curtains on stage, while they were playing the National Anthem. It was all a terrible commotion, but I think the tour will settle down now.

The Tremeloes are going down very well and it's difficult to say which are better, the Who or Tremeloes.

BRILLIANT

I think Traffic are brilliant. They do a number called "A New Day Dawning" which starts with percussion. Stevie is on tambourine and Chris Wood is great, and Marmalade are pretty good too. All they need is a hit record and they will be really something. It's hard to talk about us, but we seem to be getting the screams all right, and we had about a hundred fans screaming outside our dressing room. I only got in by the skin of my jacket. And if I stick my head out of the window and throw



BY PETER FRAMPTON OF THE HERD

out a banana, they go wild. We do numbers like "Nine Exclusively" and "Mocking Bird" and when we do "From the Underworld" I can't hear myself sing.

NERVOUS

The Who do a great version of "Summer Time Blues," and Pete Townsend comes across as a great performer. He sort of squats on the stage, puts his knees together, then jumps up and down, wagging his legs! Really it's a very happy sort, and although I was very nervous at first, it's just great now. See you all in London.

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Exclusive! Nick Jones listens to seven secret tapes—

THE name of Bob Dylan will shoot a glint into any eye with an ear for the good things. Although now it may swell a sad tear—for Bob Dylan has been slowly solidifying into 1967's greatest legend since he broke his neck in a motor cycle accident nearly 17 months ago. Where is Bob Dylan? Why such a mystery shrouding his activities? Has he made any more records? What's happening?

Gladly, the signs are signposting some cracks in the stony silence. This week the MM listened to seven new Bob Dylan recordings, and the cracks open a bit further to shed some new light.

Dylan has been recording, although the date these tracks were made is not known. The group is still there and sounding good and Dylan is sounding beautiful. The tapes we heard were rough and unbalanced, although musically good enough to be finished products.

Hearing these tracks only once wasn't exactly enough to really get into what was going on, but the main points that stick out in my mind are these: Initially there has been quite a lot of change in Dylan's musical outlook. I mean you hear these tracks and say, "Wow, they're weird." They are also too much. They don't really sound like anything much Bob has done before.

SWAYING

Overall Dylan has lost some of the cruelty and cynicism from his voice—the hard edge sounds as though it has been gently rounded off.

This is pretty apparent in "Please Mrs. Henry," which is really a swaying "Rainy Day Women" kind of thing on which Bob is softly slurring the building lyric until toward the end of the number, when the song takes on an increasingly powerful message.

The rest of the material varied quite a lot. Bob has been very friendly with Johnny Cash of late, and they've been hanging around for some time together. This has gotten into Dylan's newer work.

On one or two tracks the gentle ballading sound of country music wafts through the aching Dylan landscape and this is definitely giving Bob some new ideas for the structure and progressions in his songs and is certainly adding a more melodic dimension and prettiness to his overall direction.

It goes without saying that Dylan has

Bob Dylan today



DYLAN: for seventeen months 'prisoner' of a broken neck.

an atomic soul. If it's a happy song Dylan bubbles knowingly and if it's a blue song he reaches deep, ecstatically so, until his blues soar beautifully into the sky.

This is delightfully delicious Dylan discovering new paths without veering around sharp corners, leading us with shining thoughts into a new world.

He's still alive and well. To hear these new numbers is reassuring — we must all pray that it will not be another year before Dylan's new works are completed and released. The titles of the other six tunes are "If Your Memory Serves You Well," "Ride Me High," "I Shall Be Relieved," "Waters Of Oblivion," "Tears Of Rage," and "Mighty Quinn." Whether we're ready for them yet, is of course, another question.

Why no release date for Bob's new film?

NEW YORK, TUESDAY

BOB DYLAN has returned to the recording scene. Completing a 16-month, self-imposed exile during which he recuperated from a broken neck after a motor cycle accident, the new Dylan made an unpublished flight to Nashville last week where he recorded three sides for an imminent singles release. It's the first session for Dylan in over a year and a half and the first under his new, renewal contract with Columbia Records.

NEW SINGLE

Strangely choosing the height of the annual country music convention in Music City for his session, Dylan arrived with his long-haired manager, Al Grossman early in the evening and went immediately to the Columbia studio.

Visitors seeking to accept invitations to attend the session extended earlier by a CBS executive, were met by two armed police at the entrance to the studio. Tightest security prevailed and no one was admitted to the closed session, which was reminiscent of some Presley dates, undertaken in years gone by in the middle of the night.

The new Dylan, seen later briefly in the Ramada Inn in Nashville, was sporting an ear-to-ear beard, shorter hair and a wide-brimmed hat. A few hours later, Dylan and Grossman flew back to New York as quietly as they had come. No word of the visit was reported in the Nashville press. The new single, said Columbia spokesman, is due shortly.

DYLAN FILM

When Al Grossman flew to Britain last week he refused to be drawn on any questions about Dylan's future and said he would prefer not to answer any questions about the singer.

The MM questioned Grossman about the Dylan documentary film, Don't Look Back, which has been widely shown in America. But Grossman could give no hope of a British release date.

"The film was shot by Don Pennebaker," he said, "and he takes care of it. We don't handle it so I can't tell you when it will be seen here."

American Dylan followers seem to be in a much more fortunate position than their British counterparts for the news from Dylan's Woodstock (New York) home is that he's editing a second film which was made on his second British tour.

Al Grossman was equally negative when asked if there were any plans for Dylan to tour this country.

WHEEL LOCKED

"To the best of my knowledge he has no plans for coming over here. No plans that he's expressed to me." You know he's recovering from this accident so he hasn't been working at all. He was riding his motor cycle when the back wheel locked and he was thrown off. Yes, he really broke his neck."

Meanwhile the vexed question — Will British fans ever see Dylan's Don't Look Back film?—remains unanswered. The MM's information was that agent Tito Burns, who handled the last Dylan tours, has the rights to local distribution.

But at press time Burns was unable to answer the MM's questions about whether the film has been passed by the censor or if there is a chance of an early showing.

THE MM'S VIEW IS THAT THESE QUESTIONS SHOULD BE ANSWERED AT ONCE. THE MM FEELS THAT DYLAN'S THOUSANDS OF LOYAL BRITISH FANS SHOULD GET A CHANCE TO SEE THIS FILM. NOW!

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BY CHRIS WELCH

JAGGER ON THE NEXT STONES LP

THERE comes a time in every young star's life when the thrills and spills of the pop life lose their allure. And somehow Mick Jagger doesn't feel part of the eternal chart roundabout anymore.

"It's funny. People ask me incredible things like what do I think of the Move. What? I mean, I know the Move exist and all that, but I don't feel part of the pop scene anymore."

Mick may find himself back in the fray anyway as the Rolling Stones next album is due for release later this month. And any Stones activity is always surrounded by uproar.

"It's all done but for a few technical things. I've got to do some mixing, but all the London studios are booked up, and I've got to fly to New York, which will be a drag, because they don't like letting me in America."

"Men take me away and lock me up in little rooms and awful people search me. It's just as bad here."

"The album—yes, what can I say about it? It's very long. There are only nine tracks but it is still too long, so I suppose I'll have to cut some of them down."

"We've done all the music ourselves. I'm fed up with arrangers and people. We've got a few people huffing and puffing, and Brian plays saxophone. We all blow a few things badly. I'm thinking of calling the album 'Cosmic Christmas.' I don't know, I'll probably change my mind. I change everything about a million times. One of the tracks is called 'Two Hundred Light Years From Home,' which is very long."

How was the proposed recording tie-up with Paul McCartney progressing?

Not groovy

"We haven't decided anything yet. I was supposed to see Paul today, but I forgot. I think I'll see him tonight. We'd like to set up a label together, but that would be a long way in the future."

"And I don't really want to carry on recording other artists. I have decided I don't want to be a record producer. It's not very groovy."

"I want to concentrate on things like reading, getting my movie together and having a good time. I'm so lazy. I'm working all the time, but I'm still lazy."

The Stones recently split from their old manager Andrew Oldham and Mick will no longer be recording immediate artists like Chris Farlowe. Wasn't he disappointed about that?

"No, it was all so draggy. The biggest disappointment though is not doing Pat Arnold's records. I did about six records with her. She's in hospital at the moment, poor girl."

Why the split with Andrew?

"I just felt we were doing practically everything ourselves anyway. And we just didn't think along the same lines. But I don't want to have a go at Andrew. Alan Klein is just a financial scene. We'll really be managing ourselves."

"I'm getting things better organised right now."

What about appearances?

"There nothing planned. I mean — what can we do? I like to do some TV but none of the existing shows."

It's been a pretty rough year for Mick and the Stones. How did he feel as Black 1967 draws to a close?

"I've been all right through it all. I just feel totally out of the pop scene, the whole pop scene. People ask me questions about pop, but I am not the slightest bit interested in comparing us with the Move. I don't even think about it anymore. They talk to me like I was really hung up about being in pop."

"I don't feel I'm in it. We just make records, that's all. I mean, I know everybody in the scene, and I watch shows etc. but I can't feel enough to talk about 'The Scene.' I just can't make it back to all that. Maybe I could have done a year ago. I like to read religion, ancient history and art. And I've been writing a few songs."

What form is Stones music taking now?

"I don't want to come on and say: 'We're progressing.' We're just changing — that's all. There's no forwards, no backwards. It's just the sounds we do one night in a studio. I don't know if it's progressing or not."

"People talk such a lot of rubbish and get so pretentious about records. They talk about them as conscious patterns of development rather than spontaneous feeling."

How does Mick feel about singing?

"Ha Ha! I can do that — it's okay. I don't do very much now, not like when I used to yell my head off on stage and scream. I never really liked singing much. At the beginning I had terrible trouble. I never could pitch properly and I always used to start off in the wrong key. I used to get into scenes and believed I sounded like somebody, but when you start recording, then you know what you really sound like. Then you find out what you can and can't do."



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RADIO ONE SHAKES UP THE BRITISH POP SCENE

**Ex-baker
Everitt
makes
more
bread
cooking at the BBC**



KENNY EVERITT's first job was scraping burnt sausage rolls from trays in a bakery. Strange? "Yes," said Kenny, "and bloody hard work — that's why I left."

Kenny, born at Crosby, near Liverpool, 22 years ago, is adamant about one thing: he's not going to do anything he doesn't like.

Few people could like scraping tins as a career, "so I decided to get into an office where I could lift papers all day and relax. I did it extremely successfully for three years."

Then, on an impulse, he sent a tape he made to the BBC. "Nothing happened, but about six months later I got a telegram to come to London to take part in a Home Service programme. I was interviewed on the air as a young would-be DJ. Nothing happened with the BBC, but the producer put me in touch with an agent who got me a Radio London audition."

Kenny went to the audition, stood outside the door, took fright and rushed off to the nearest pub. "I got well p —, went back to the audition and I don't even remember what I did though I was later informed it was awful."

Fortunately, someone played Big L the original Everitt tape and he was in — at a wage of £15 a week.

Everitt went aboard the Big L ship with Tony Windsor and Paul Kay and immediately took to his bed. "The first month we weren't even broadcasting and I was perpetually seasick." But he weathered the spew-time and eventually worked up to the phenomenal salary of £35 a week.

He left Big L eight months ago because he was fed up. "I realised it wasn't what I wanted to do any longer, but I didn't starve. I did some Radio Luxembourg work and did Saturday nights at Tiles, dodging the Coke bottle tops flung by the audience. Then we got wind of the Radio One jobs, and everything started happening."

Ambition? "A daily two-hour show at the moment — that's my big ambition at the moment. I want a good spot on Radio One playing pop — not all that studio band stuff." His other ambition is to meet the Queen.

He expects to pack in deejaying in about four years. "It's me at the moment. Everything is great, but I know that eventually I'll get fed up with it and pack it in. I reckon it'll take about four years. Anyway, I think that there shouldn't be any deejays over 28."

What will he do then. "Learn to play the piano and tap-dance. Or maybe go to live in the Seychelles and have a slave peeling grapes 24 hours a day."

—but Luxembourg just couldn't care less

IN the many pop years BTP (before the pirates), Radio Luxembourg was the only haven for British music fans disenchanted with the music menu of the BBC.

Now that the pirates have almost all been effectively eliminated, 208 is back in that exalted position. But in truth, this forerunner of pop radio has never been out in the cold.

And since the pirates demise, they have increased their audience even in the face of the competition from much-heralded Radio One.

PEAK LISTENING

Beaming pop music from its studios in the principality of Luxembourg, 208 gave Britain its first taste of commercial radio and claim a nightly peak listening audience of 11 million.

One would have thought that, with the BBC's pop service available, listeners would no longer bother to tune in to Luxembourg. But, says press officer Doug Perry, this is far from the truth.

"Radio One hasn't presented a serious threat to us at all," he says. "We open up

at 6.30 and go through until three in the morning. Radio One switches over to Radio Two at around seven o'clock and doesn't come on again until ten o'clock and then with a more general type of music. We are putting out pop music right through until midnight. And even after midnight, our programmes are very poppy."

The station has noticed, since the end of the pirates, an increase of about 20 per cent in their listening figures. This did not go down when Radio One started.

"The pirates," said Perry, "helped to make Britain more radio minded." They also made Britain more advertisement minded, a trend which is being reflected in Radio Luxembourg's revenue. They are extremely healthy as far as finances are concerned and even when the pirates were in full blast found no problems over advertising bookings.

The station is still pursuing its policy of a mixture of programmes recorded in London, flown out to Luxembourg and broadcast, and programmes hosted from the studios by the four staff announcers Don Wardell, Colin Nicol, Norman St John and Paul Burnette.

Radio Luxembourg, the first bastion of British pop radio, is still going very nicely, thank you.

BLACKBURN —FIRST BIG STAR

ONE way and another it was a fairly unlikely scene. The setting was the BBC canteen at 8.45 am with Tony Blackburn, unnecessarily bright for the time of day, breakfasting with Radio Two's Paul Hollingdale and the MM.

Enter irate gent who asks Tony does he own an MGB car. Tony admits it. Irate gent throws piece of paper on the table and says: "Well you aren't the only one and I wish you'd ask your fans not to leave notes on other people's cars."

"Are you sure it's for me?" asks Tony, all innocent.

"Well, I'm not the one with the sexiest hairy chest in the business," roars the irate gent who stomps off.

Times are changing at the BBC with Tony Blackburn doing as much as anybody to get across the new, young image. And the offers are flooding in. There is talk of a film, a Southern-TV series and a new single.

"I've recorded six titles so far but we don't yet know which will be the A side," he confided. "This will be my fourth single. The others were made while I was with the pirates and I had difficulty getting plays on the BBC and couldn't get any TV exposure at all."

PROBLEMS?

Could a hit record present career problems for Tony?

"No, I don't think so," he says. "I never want to give up deejaying but I want to develop into an all-rounder — TV comping, singing, even dancing. One must always try to progress."

"I don't want to tour as a singer — not for any length of time anyway. Acting ambitions? I'd like to try it, but only things within my capabilities. Actually, my big ambition is to do a pantomime."

BALLROOM

"With having to get up at 5 am for the show every day I have had to cut out most of my ballroom work. If I work too late in the evening then the morning show suffers and I think it's more important to keep the radio audience happy than people in a ballroom."

"It's rather difficult to estimate our listening figure at the moment — on a morning

BY BOB DAWBARN

show the turnover is greater. I'm told we have between 4½ and 5 million listeners between 8 and 8.30 am. Overall from 7.30 we are probably reaching between 12 and 14 million.

"I'm certainly getting far more fan mail than I used to — between 450 and 500 letters a day. I have two girls to sort it all out for me — they also run the new fan club."

Tony says he is "earning about five times as much" as when he was with the pirates and admits that at sea he got "around £49" a week. It isn't money for nothing.

METHODS

"After I come off the air we work on the programme until 12 each day — we have to plan the shows three days in advance," he told me. "Every Tuesday we take a studio for three hours to re-



DON WARDELL



BLACKBURN: sexiest hairy chest in the business.

cord the jingles and things.

"I really have a freer hand with the BBC than I had with the pirates. I'm lucky to have a producer who understands the new methods — Johnny Beeling came up with Radio London and we both want to get the pirate sound."

"I'm very wrapped up in what I'm doing and I am really listening to music all day. It's very exciting. I work 14 or 15 hours a day and sometimes I get exhausted, but I prefer that to having time on my hands."

MILLIONS

Is there any type of pop record which Tony wouldn't include in his show?

"I don't particularly like slow ballads for a morning show," he says. "It makes them go back to bed. And I don't use some of the classy music — Sinatra, for example, is more suited for Radio Two. We go for the younger audience and I don't think the Sinatras or Dean Martins should be included."

"Actually when we are planning the show we don't look at the labels so that we won't be influenced by who the artist is. It means that if a record is good we are prepared to play it. And if a big name artist makes a bad record then we won't."

Tony still obviously thinks affectionately of pirate radio.

"I think competition is a good thing," he said. "I hope Radio Caroline continues. If

you get terrific ratings when there is no competition then that is no achievement. I don't feel I'm in competition with Breakfast Special — they are two different audiences."

Tony enjoys working to live audiences but agrees that radio is his best meter.

"I haven't mastered the TV technique at all," he admits. "I move around too much and nod my head about. On TV every little thing you do is magnified. If I do get the Southern-TV series I want to do the relaxed approach. We've done two pilot shows and if they are approved the series will start in January."

"With the pirates we had a chance to learn radio techniques by trial and error. With TV you are plunged straight in with millions of people taking notice of your mistakes."

Tony doesn't work with a prepared script but carries a couple of red exercise books around with him.

SAMPLE

"If I think of something funny during the day, I jot it down in the book and then use it on the air," he said.

I asked for a sample. He opened up a book and came up with: "My friend's a lumberjack. When he goes on holiday he packs a tree trunk."

It seemed as good a time as any to end the interview. — BOB DAWBARN

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BEE GEES No. 1 HIT



BEE GEES: fooling around in a New York hotel.

STARTED AS A SEND-UP

"MASSACHUSETTS" is the number one hit which started out as a send-up. According to Bee Gee Maurice Gibb: "We were sitting in our New York hotel doing send-ups of Tom Jones and Engelbert Humperdinck. We came up with this song and Robert Stigwood, our manager, came in and said: 'Record that.'"

"We didn't really agree with him. We agreed to record it but, because we didn't think it had any hope of making the chart, we recorded another song as well, just in case. That was 'Harry Braff' which is on our new album now. "Actually we've only just realised something about our singles. 'New York Mining Disaster' had a place in the title. Then came 'To Love Somebody' which didn't do much. Now there is 'Massachusetts,' a place name again, getting to number one.

BEAUTIFUL

"We should be safe next time, our next single is a thing called 'World'." Maurice believes that the formula for success has changed. "People are starting to supply more beautiful songs and the song is now, in most cases, more important than the artist," he said. "I think it's a good thing. Now it's a case of: if they can whistle the tune it's a hit. It doesn't have to be the whole song, if there is one phrase which sticks in the memory then that is enough."

Do the Bee Gees feel they are under pressure now they have achieved a number one?

"Not really," says Maurice. "The point is we are enthusiastic about everything and we are still going to keep on trying. Some people think they can relax when they get a big hit, but that is a mistake."

BROADWAY

One result of the success of "Massachusetts" has been a rash of offers for the Bee Gees to write the music for films and stage shows. They are writing all the music for a Broadway musical, Noah, and have accepted an offer to write for a big new British feature film, Wonder Wall.

"We've had no experience of writing for films, except for the Georgie Fame film," said Maurice. "We will see the rushes of Wonder Wall and start from there."

We were joined by Barry Gibb and both brothers reacted strongly when I put the old cliché that the best film music was the music you didn't notice. "I don't agree at all," said Maurice. "You can't get scared by a horror movie unless the music frightens you. And some music can make you cry. Henry Mancini's film music, for example, is beautiful." "I agree," said Barry. "Incidental music has to provide impact to a scene."

"The Bee Gees won't be playing the music. We will give the music to our arranger, Bill Shepherd, who does our records. Bill will write out the music. He will conduct the orchestra and we will conduct him. All our arrangements are worked out between Maurice, Robin and I and Bill."

The three songwriting brothers apparently have no set pattern for composing.

"I may be mucking about on the piano and Barry will start singing something," said Maurice. "He or Robin, who has an auto harp, will suggest a change of chord and it just goes on from there until we feel we have got it right."

Maurice usually looks after the music while his brothers do the lyrics.

FEELING

"It's odd," Barry agreed, "that other artists don't get hits with our songs. I believe it's because they don't put enough feeling into them. Too many artists just do a song rather than act it. It's like an actor who just plays a part instead of becoming that person."

Maurice interrupted to say he thought the best cover version anyone had done of a Bee Gees song was Lulu's version of "To Love Somebody."

"She did it beautifully," he said. "And nobody else could have done it quite that way."

LONG JOHN says: what a twit I must have been

LONG JOHN BALDRY has been around a long time. His career as a singer has spanned the early days of British Trad, through blues, folk, and soul.

A contemporary of the Animals, Stones, Georgie Fame and Zoot Money, John has never been absent from the scene.

Yet he has never managed to equal the success of his beat compatriots in terms of a hit record. His voice is the equal of them all, and he is certainly not lacking in personality, as anybody who has heard some of his more penetrating comments at close range will testify.

The chart has not smiled upon him, but now he is making a determined onslaught with a powerful ballad "Let The Heartaches Begin," his first release on Pye.

What are John's hopes for his latest try?

"This one is a lovely tune and I enjoy singing it. Not having a hit has never particularly bothered me, and I am just pleased that a lot of the people I have been associated with in the past have got on so well."

"Anyway, it was voted a hit on Juke Box Jury! It's aimed at the cabaret scene which I am hoping to move into. Obviously blues and folk still have their place in my act."

"I must admit I'm amazed that the blues image still sticks to me, because I haven't really sung a lot of blues material for a long time. I must have made quite an impression, not because I was all that marvellous, but because I was the only one doing it when I was about 17, apart from people like Ottilie Patterson and George Melly."

"Now I'd like to broaden out into show business, doing weekly seasons with a well produced act. After all, I have been doing one night stands for about ten years."

"And I still enjoy doing one night stands. I must be one of the few people on the scene who hasn't had a nervous breakdown. I try not to get too excited about success or too desperate about failure."

"I don't feel at ease with all the very cool and hippy types and I found Flower Power a bore. I'm not at all convinced by the things Eric and Zoot are trying to do. Flower power is all too dreary, and anyway it has ruined a lot of good scenes, like Windsor Jazz Festival."

In these days of John Mayall's Blues Crusade, how does ex-Blueser Baldry view the current blues bash?

"I must say I fell for that very much a few years ago. And when I look back on some of the things I said in print, I think, what a twit I must have been. I have realised there is a lot more to the world than one's own scene, and I'm afraid John Mayall and Peter Green have fallen into the trap."

"They feel the world owes them a listening. They just want appreciation for themselves. It's all bull and doesn't mean a thing."

"As far as I am concerned the public will just listen to what they want to, and if they don't... well it's too bad."



BY CHRIS WELCH

Why do customs men pick on pop stars?



HENDRIX: a bit far out.

"STOP Picking On Pop!" ran a Melody Maker headline a couple of weeks back. Beneath it, Chris Welch wrote: "On official and unofficial levels pop artists and their associates are apparently becoming victims of persecution and even violence."

Many people outside showbusiness probably thought it was a classic case of building mountains out of molehills. And anyway, they no doubt muttered into their brown-and-mild, what's so special about pop artists?

But few people in showbusiness doubt that officialdom, the Establishment, call it what you will, is making life as hard as possible for pop artists to go about the business which makes them one of the biggest export industries in Britain. And that is what makes them so special—the hard foreign currency they earn for this country.

Pop groups seem to be regarded as particular fair game by HM Customs and Excise. The Move, Jimi Hendrix, the Rolling Stones, the Cream, even ex-policeman Dave Dee have all been put through the mill this year—to name but a few.

The MM this week asked a Customs and Excise spokesman what specific instructions were given to their officers with regard to pop groups.

He said: "Pop groups aren't given any special attention. There is no directive that all pop groups should be searched. I think it's mainly imagination. Everyone imagines they are the ones who are being picked on. Musicians often bring instruments into this country which they have acquired abroad and often pay duty on these. But there is definitely no directive."

The Cream's Jack Bruce doesn't think it's "mainly imagination."

Says Jack: "When we came back from America my luggage had gone astray so that all I had was the clothes I was wearing and one guitar. They kept me two hours in a little room. Afterwards one of them said to me: 'We've nothing against you personally, but

you must suffer for the way some of your colleagues in the pop business behave."

"As far as I'm concerned all I've been doing is working darned hard and earning dollars for England."

"Eric Clapton was kept for the same length of time. He had a lot of things to pay duty on and that was fair enough. That I can understand."

"I have never had any trouble anywhere else in the world."

Steve Rowland produces the records of Dave Dee and co and the Herd, among his many pop activities.

He told the MM: "I've travelled in and out of Britain many times as a record producer without any trouble. A couple of weeks ago I came back from Germany after appearing there as a singer with the Family Dog."

"I had all the gear on, dark glasses and the rest, and this time they really did me."

IMMIGRATION

"I never have trouble from the Immigration people. In fact, I've recorded a group of immigration officers who are very good. Right now I'm looking out for a group of Customs officers I can record."

A spokesman for Jimi Hendrix's management said: "He's been gone over by the Customs so often he gets worried flying to Manchester. I suppose it's because he's American and looks a bit far out. As a result they have a go at Mitch and Noel too."

Personally I have a plan which usually works when I'm coming through Customs—stand next to a West Indian.

They are always so busy taking him apart that they put the little white cross on your case before you can declare your 200 fags. What's the betting I get stopped on the way back from the MM's Berlin trip? — BOB DAWBARN

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REG PRESLEY: 'We're being careful with our appearances now as well.'

BEWARE, THE YEAR OF THE TROGG IS COMING!

THIS was the year the Troggs almost died. Racked by internal troubles, they almost sank to the public gaze, while management problems were being resolved.

But next year will be Trogg Year, and Reg Presley backs up his beliefs with the science of numerology.

Already their first single since peace was declared in the Trogg camp, "Love Is All Around," is carrying the group back up the chart.

"It would have been suicide for the Troggs if we hadn't got this record out," said Reg this week. "The song is a change for us, but not too drastic a change. The way it's selling looks pretty good for us, after having had records like 'Hi Ho Hazel' put out. It was an old LP track and who wanted to hear that? Nobody.

"We're being careful with our appearances now as well. After we had our first hits, we did tours one after the other. But now we are going to hold back, at least as far as Britain is concerned. We are getting a world wide tour sorted out that will include New Zealand, Australia, America and Canada."

"I hear from a friend of ours that we had suddenly started to sell all our old stuff in California. I wonder why? I mean, that's a very flower power scene. Maybe they are looking for something a bit simpler.

SURPRISED

"We watched the flower power scene here and saw that in about two weeks everybody was wearing the same clothes, so we put on suits to look different. It pays off sometimes to go in completely the opposite direction to a craze.

"I'm most surprised the Beatles got caught up in it. I didn't think they would. I suppose they instigated it in this country. They start a thing, then change just before it finishes for good.

"I thought that generally flower power was great. We did wear Japanese togas for a while before our suits! Some of the sounds that came out of psychedelia will stay. Beat music is like a cake you pass down the shelf, people decorate it a little bit on the way, and make it a bit richer."

How are the Troggs feeling as they move up the chart?

"I think the group are on the up. The Troggs haven't done what we wanted to do and we haven't reached our peak, but I'm sure we'll do it next summer. We want to achieve world success with our records and try to visit those countries where we have hits."

NUMBERS

"I believe in numerology," continued Reg. "It's destiny in numbers. You add across your birthdate numbers and come up with a single number. My number is six and next year is 1968, which added up comes to 24, and two and four is six."

All very complicated and even more confusing when Reg tells you, just because a "year is your number," doesn't necessarily mean it is going to be good or bad.

But even if 1968 isn't Trogg Year, Reg has secret plans for the future.

"If the pop scene dies, I'm going into business, but I can't tell you what it is yet," he added mysteriously. "I'll tell you one thing — I don't want to go back to bricklaying."

CHRIS WELCH

The tragic tale of Madeline Bell

WITHOUT wishing to sound in any way derogatory, Madeline Bell's tale is beginning to sound a little tragic. A fine singer, highly regarded throughout popdom but eluded by the shining success that she has sought now for four years—and there's nothing more indicative of this tale than the constant remark about Maddy's records: "They're almost too good to be hits."

However, Madeline Bell remains quite constant through the years, well almost: "Every year it gets a little bit better. You know slowly but surely. But I guess I really need that hit record to get people identifying with me. But I went along to a publishers the other day, and it was just the same again. He played me about a hundred numbers and I decided that five were O.K. and only one could possibly have made a single—and that's what you're up against when you're looking for material."

Madeline came over to England in July 1962 with the enormously successful Black Nativity stage show socking the red hot gospel soulfully home with Marion Williams and Alex Bradford. "Originally we just came over to England from

Italy, to do one TV show and the next thing we knew we were booked into the Criterion. It was a very enjoyable few weeks.

Back in the States we didn't get too much money because we would be singing in church so nobody paid to get in.

"You just had to rely on what the collection plate held! Anyway, I started talking with some people in London about staying on here and making solo records. This was quite an opportunity because at that time it was very difficult to get off the ground in the States because there were a lot of people all trying to win recording contracts.

I mean, you know there are probably singers better than me walking around two a penny in the States but the difference was I was over in England. In fact I left the Black Nativity just in time because a few weeks after I'd left, Alex Bradford left and so did Kenneth Washington—who also stayed over here. I was glad I got out before it all broke up around me."

"I was only nineteen at the time," smiled Madeline, "and it was really a lot of fun. I really enjoyed living out of a



BELL: 'atmosphere'

suitcase and all that kind of thing. I'm glad I left though because I would have turned into an alcoholic—there was so little to do after the shows. We'd just spend all day and all night drinking. Of course now I'm Anglicised and I watch a lot of TV."

Maddy spent her first few months in England playing around the clubs and doing any work she could to get enough bread to live. "And then the sessions started coming in. That was really my biggest break. And right now I still can't read a note—I felt a bit bad about doing all these sessions because, you know, doing that always were mainly doing that backing singing—and then we started doing a lot of jobs that they would have done."

And really ever since then it has been all the session work I've been doing with Lesley Duncan and Kay Garner that have kept me in bread and butter. I don't mind the sessions at all. Obviously some are better than others. It really depends on the atmosphere in the studio how well we work. The last Lulu recording we were on was really good—everybody was bouncing around."

It's taking time but Madeline is obviously finding her direction—it's just that right song that she needs—like saying I've heard me in Black Nativity then why should I still be singing in that style. It's not really my scene. And as far as soul goes—I'm no Aretha Franklin! I'm just me and I know if I start a definite soul thing then everybody will start saying I sound like Aretha or something daft like that," laughed Madeline, wrestling desperately with her brand new, young, kitten blues are really my type of singing. I don't like the up-tempo things—I just don't feel sure of myself on those things. I like a song that I can really put a lot into. Something that I could take to Japan and as long as they have the arrangements, and the right number of musicians it would sound exactly like the record wherever in the world I sang it. You know I think I'll just have to sit down and write my own hit!"



Pricey finds his groove and this could be huge

ALAN PRICE SET: "Shame" (Decca): Pricey has found a really beautiful formula, or should one say groove—"formula" sounds a bit scientific—but then groove sounds a bit hip, and hip sounds a bit cool, and it's getting hot in here. And Alan singing smokily, skipping over the shuffling backing and somehow straining all those incredible lyrics in between the screaming rifling of the Set. Price's songs are ones of beautiful chaos that slowly build and build until you've the band raving and Alan trying to get his words in like a lunatic. The result is like the Marx Brothers' "cabin scene," confusingly crowded to the point of insanity—but oh so funny and excellently entertaining. Hope it's a huge hit.

ANCIENT

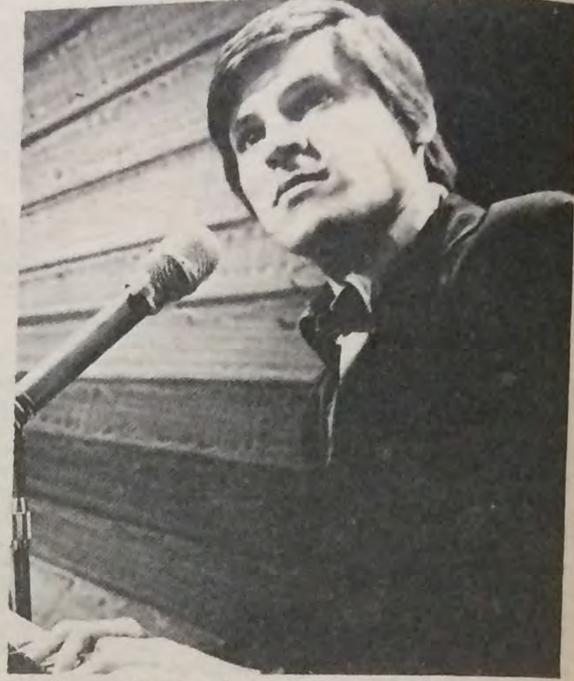
FLEETWOOD MAC: "I Believe My Time Ain't Long" (CBS): Launching Mike Vernon's new Blue Horizon "blues" label comes this impeccable performance from Peter Green's Fleetwood Mac with Elmore James's "My Time," also known as "Dust My Broom," "Dust My Blues," and probably one hundred other titles of the same thing. No doubt I'll get bags of aggressive and hairy letters—but I still fail to be moved by this old-hard English blues. I'm sure it takes a lot of talent to play any music well, but carbon copies of the blues is no use to me—it's difficult to copy soul anyway. Mayall began to get away from the ancient bluesprint (sorry) on "Hard Road" LP, with Green moving progressively and creatively forward on things like "Supernatural," but here we're back on the back of someone else's music. If the blues crusaders revel as much as they obviously and understandingly do in the music of the blues greats and originators why do they insist on having to play it as well. Are they not in possession of their own heads?

FRESH

ROY HARPER: "Midspring Dithering" (CBS): Roy Harper is most welcome, however. Saying something sweetly, with a new slant this fresh, young folk singer, heavily backed by strings and horns, comes over powerfully with his own beautiful song soaring and reflecting the space all around us, in a whirlpool of musical colour. He does dither and dabble and dart, not unlike Donovan, but not too like, and it's really rather a beautiful record with a great hit potential if explored properly by the plastics in power.

RAVING

LULU: "Love Loves To Love, Love" (Columbia): Lovely Lulu, nice one. Not content with an American number one with "To Sir With Love" Lulu and producer Mickie Most are continuing to ram home the fact that they're fast becoming an unbeatable combination. For years Lulu was tipped to be a big star but did anybody realise that she was going to get this big—and continue to make great records? This is ultra-beaty soul record, very much in the tongue-twisting Shirley Ellis "Name Game" vein, with Lulu soulful it nicely in front of a really shouting band. A surprising bongo break contrasts softly against the raving, and it all adds



ALAN: so funny and excellently entertaining.

up and fits together to make a really blockbusting hit sound.

ENERGY

THE NICE: "The Thoughts Of Emerlist Davjack" (Immediate): To believe or not to believe this was once P. P. Arnold's backing group before a monstrous cosmic explosion hurled them onto another path, leading up tinkling, spiralling staircases where they found a together, unified kind of propulsion which put energy into their thoughts, soul into their sound, and their space was nice. This is the Nice, they are, and their first record is, and they wrote it, and played it, and produced it, and they produce enough heavenly energy for four groups, let alone for four people. But that's where the mysterious Emerlist Davjack comes in with his eternal youth and his chartbusting music.

GENTLE

TIM BUCKLEY: "Morning Glory" (Elektra): Tim Buckley has a gentle carressing voice which is particularly effective on this floating, saddening sea of rolling pianos and voices which slip from under his sighing soul leaving him lonely and stranded, suspended. You can feel the waves of tension as if you were part of the sad tale, part of the echoing seething sea, listening to its whispers, becoming part of a beautiful song.

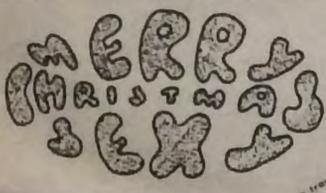
THE GIANT SUNFLOWER: "What's So Good About Goodbye" (CBS): Yes, a very nice sound from this American group here, softly warbling their way through a strong number, written by S. Robinson (Smokey of Tamla?) Probably the most commercial aspect of this record is the groovy production by West Coast ace, Lou Adler who has built up an exciting sound picture, with a distant, vibrating vocal sound, and a close breathy sitar break which suddenly wings in quite unexpectedly. A big harmonious sound, certainly lending itself to Adler's work with the Mamas and the Pans—indeed haven't the M&P cut this song as their next single?

PROOF

AL STEWART: "Bedsitter Images" (CBS): The title track from folk-singer Al's new album, backed by the haunting but lively orchestra arranged and conducted by Alexander Faris. Al's work is dreamy, lyrical stuff, sometimes hinting at the Simon and Garfunkel construction in its urgent stringing and gradually building feel. With Eastern-like flutes wafting through the sound, and Al suddenly answering himself back, you get a healthy and fairly transcending record. "Swiss Cottage Moeuvres" on the flip is more proof of Stewart's song writing prowess and although not exactly chart material it's refreshing full bodied music boosted by using Stewart with an orchestra.

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TOM JONES FEELS

TOM JONES, despite a heavy head cold, looked like a man with a million dollars.

He hasn't. But he soon will have. For 13 weeks work next year in Las Vegas, he'll pick up the tabs on a cool million dollars.

How does he feel to be worth £350,000 for three months' work? "It feels great, but really, the offer of the money means more to me than the money itself," he said at Decca's Hampstead studios last week, prior to a recording session which it was hoped would produce his next British single.

"For someone to offer money like that means that they have faith in me as an artist."

AUDIENCE

Tom expects to keep about half his colossal fee for the Flamingo appearances at America's gambling city. Before tax that is. "There should still be a lot left even after paying the tax on the money."

"I've got virtually everything I could want—a house, cars and I live very well. I'd like to put the money away somewhere, either in a business or invested in case anything ever did happen and I can't carry on as a singer."

Tom will use the skeleton of his act at the Talk of the Town earlier this year as the basis for his appearances in Las Vegas and at the Copacabana in New York. On to this he'll graft new songs, and his hits. "But I don't like to work to a closely worked out plan I like to be more free to gauge an audience and a show. But the appearances at the Copacabana, with the new arrangements by Johnny Harris my MD should more or less set the act for Vegas."

LOUNGE

Tom has wanted to play Vegas since he visited the city for two days two years ago. "In a night spot in Las Vegas, you can play the lounge or the main room. I could have played the lounge at a venue two years ago, but I wanted the main room spot."

"If you are going into Vegas, you have to go in big. I decided to wait until I could go in big and play the main spot in the city."

Today Tom works to an older audience. "I think the people who come to see me now are more people from my age up, and not from my age down. I look my age and I think I appeal to people older than I am, or the same age, in the main."

"I think the audience sees me as a singer who gives them what they want in the way of songs and who is sincere in what he sings. I think they know that when I sing something I mean it."

MATURING

On his forthcoming tour, Tom will be backed by the full Ted Heath orchestra—another indication of a maturing Tom Jones. He sees himself moving musically "almost to a sort of jazz approach."

He now prefers to work with a band rather than a group. "I used to like to have a group behind me. I thought I had to go in and give it all I've got. I think that's wrong now. I've more and more become a sort of singer with a band, almost a sort of swing approach. Like the Tony Bennett thing."

"I think people tend to think of me as a singer with a big band behind me. 'It's Not Unusual' had a big

LIKE A MILLION DOLLARS

I've got virtually everything I could want

band backing and I've come to realise that people have always associated me with that sort of sound.

"I couldn't have stood working with a big band at one time. In the same way, I couldn't have worked in a tux. Now I prefer it."

"I also realise what an asset a band is on stage. You can relax more, even take a bit of a breather while the band carries the thing on with a good arrangement. The whole thing adds up to a better performance from me and a better show."

Films have been talked about for some time as a natural progression for Tom. Manager Gordon Mills thinks so too and confirms that they are turning two scripts down a week. But it's very likely that Tom will make a film in the next year. They still have a film script idea in mind, set in Wales and giving Tom a major acting role.

PHONEY

"I want the first film to be good," said Tom. "I also think it should be set in Wales because I have an accent and I don't want to be trying to act my first part with a phoney assumed accent."

"I also want a script that has other starring roles in it so that I don't have to carry the whole thing myself."

Tom stood up to go into the studio to start recording. The album he's working on is a tribute to a variety of performers that he particularly likes. The songs are selected by Tom and are given his own interpretation.

"They've all been hits and the album will be half ballads and half up-tempo material, with me paying tribute to the artists."

The artistes include Stevie Wonder, the Supremes, Sam and Dave, the Beatles, James Brown, Jackie Wilson and Jerry Lee Lewis.

Tom listens to a phenomenal amount of records. More time is spent listening than anything else, except sleeping, he says. But it's no hardship.

"It's great. I love listening to records anyway and it's nothing like work. The only thing in this business that vaguely resembles hard work is getting up early."

—ALAN WALSH



BOX TOPS: just finished tour with Beach Boys.

INSTANT SUCCESS FOR AMERICA'S BOX TOPS

"A LOT of people have taken us for a coloured group ever since 'The Letter' made the chart," said Box Tops drummer Danny Smythe. "And we take it as a compliment, because we admire the coloured bands a lot."

Danny was speaking from New York on the transatlantic link last week, with their hit still high in the American and English charts.

FIRST RECORDING

It's the group's first ever release—and an instant hit that took them by surprise.

The group are in fact all white: Danny plays drums, the lead singer is Alex Cnifton, lead guitarist is Garry Talley, rhythm guitar is played by Billy Cunningham and John Evans plays bass.

"The Letter" was recorded as long ago as last March, but didn't start to happen until around June. "In the meantime we hadn't really happened as a group and two of the members left and were replaced," said Danny.

The single was the first thing the group had ever recorded. "We'd never been in a studio before we went and cut it."

ENGLISH FEEL

"It was a demo first of all. We heard it and liked it and decided to record it. But it was some time before it started to move and in the meantime two of the group left. When we heard the record was selling, we had to find replacements fast."

The Box Tops are from Memphis, Tennessee, home of Elvis Presley. Danny said there was a lot of the Memphis rock and roll feeling in their music. "But there's a lot of English feel too. There aren't many American groups working today who aren't aware of what's happening in Britain and we are no exception."

"We would like to create our own sound and make it as well known a sound as Nashville or Detroit."

They have recently completed an album, but feel that their hit single is more representative of their actual group sound.

"We do some nice things on the album, but 'The Letter' is really what we sound like on stage as a group."

They are thinking about their follow-up, but have not yet recorded it and are not sure when it will be released.

BRITISH TRIP

Right now they are hoping for and looking forward to their first trip to Britain.

"We are hoping to make it after Christmas—probably some time in January for a short visit. But our work schedule is pretty hectic. We have just finished a tour with the Beach Boys which was pretty hectic."

"So we have a lot to do between now and January. Right now we are on a short vacation, but there's a lot of work waiting."

So it will be 1968 before Britain sees the Box Tops. Before that, we'll just have to rely on "Letters."

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DAVE DEE

CLIFF RICHARD: "All My Love" (Columbia).

Cliff, I like it. I like Cliff Richard and this is another hit for him. Another big one. He deserves it — he's a gentleman. Dozy and I met him at the airport once and he stood up, shook hands and he was just a gentleman.

JUDITH DURHAM: "Again and Again" (Columbia).

I should know who this is. Judith Durham. Did Tom Springfield write it? I don't think it's as good as her last solo "The Olive Tree." I like her singing. I like Judith, she's very nice. But this isn't the right tempo for her. It started like a big Tamla Motown sound and it's not suited to her. The performance is good but she should sing things a lot slower.

FRANKIE VAUGHAN: "So Tired" (Columbia).

Oh no. Is it Frankie Vaughan? It's gotta be Frankie Vaughan. That brings back a lot of evil memories. Sorry, nice memories of evil thoughts passing through my youthful mind. It's a good performance and a good record but he should have done this before his hit. I don't know if it'll be a hit. I shouldn't think so.

ALAN PRICE SET: "Shame" (Decca).

That's Torchy, the singing piano! Play the intro again. I know who it is. Simon Dupree and the Big Sound. That was just his voice then. Who is it? Alan Price. No, Yeah, you can hear it now. A big hit for him. As it goes on, I can understand more what it's about. Hit.

FAMILY DOGG: "The Storm" (MGM).

I've heard this. Family Dogg. This record is undoubtedly the best I've ever heard in my life and deserves to be number one because our recording manager Steve Rowland is singing on it. I



singles out the new singles

heard it about six weeks ago. Seriously, I'm not fooling when I say it's a good record. Steve deserves a hit. There's room for a group like this, formed for a special purpose with girls and boys who don't actually play. It could be called Britain's Mamas and Papas, although you can't really compare Family Dogg with the Mamas and Papas. Actually I prefer the other side of this.

FRANKIE McBRIDE: "Burning Bridges" (Emerald).

This is Dozy's cup of tea. I haven't the vaguest idea who it is. So help me. Is it Frankie McBride? It won't get into the charts that's a dead cert. He's got a good voice and sounds like a real American country and western singer. It's the sort of thing that's OK when you've got a slow grip on a bird with the lights low.

LOUIS ARMSTRONG: "What A Wonderful World" (HMV).

It's got to be Louis (Mick butted in: it's good

this, very good). Great. I like that. It's one of those tunes you can sing along with straight away — even on the first time you hear it. Yes, like it.

GENE PITNEY: "Something's Gotten Hold Of My Heart" (Stateside).

This is real turn-on music — sexually not drug-wise. Pitney isn't it? It's the best thing he's done for about a year. I like Pitney. I wouldn't say it was bad even if it was. After the tour we did with him, he knocks us out. We never got tired of watching him on stage.

THE TREMELOES: "Be Mine" (CBS).

I know who it is before we go any further. Tremeloes (Beaky: fabulous). Their vocal harmonies are improving with every record. They've got no problems getting into the chart with this. Besides, they're in the next dressing room at the moment. And walls have ears, you know. No, it's a very good record. And a big hit.

BACHELORS: "3 O'clock Flamingo Street" (Decca).

Is it the Nashville Teens? No. A new group? Is it the Bachelors? It's away from their usual style. I don't know if it will be a hit or not. It's unfair sometimes to judge a record on first hearing. Zabadak was like that. After a few plays it grows on you. I don't know if this is a grower or not. I wouldn't like to take a bet on it.

FLEETWOOD MAC: "I Believe My Time Ain't Long" (Blue Horizon).

This is definitely Dozy's cup of tea — all that country and blues and he's away. It won't be a hit but I like it. This sort of music is more like rock and roll to me and I love rock and roll anyway. It's Chuck Berry all over again. They've definitely got that old blues sound (Dozy: it's very like the Sonny Terry and Brownie McGhee stuff).

Jazz Expo 67

VIEWS, REVIEWS AND INTERVIEWS FROM BRITAIN'S BIGGEST

MM pop writer Nick Jones on the Gary Burton quartet in general — and guitarist Larry Coryell in particular — finds new hope for jazz



Breaking through the barriers



LARRY CORYELL

guitar music is unified by just one thing — electricity. In jazz this aspect of the guitar hasn't really been exploited and obviously playing with Gary you have to keep the volume down to fit in with the music.

"But it's through electricity the guitar music can be expanded, can free itself and unshackle itself from the old ways we're used to hearing."

"Personally, Gary himself has been quite indispensable

for me. I mean, playing with his group really is an experience. His advice, too, has been a great help and he is such a great musician that he's constantly trying you and presenting you with new challenges and new corners to get around.

"The Miles group for me, is still head and shoulders above any other jazz group, it's still so fresh and with just so much feeling. In Gary's group we try to adopt the same kind of musical stan-

dards, try to keep it as pure and as fresh as we can, getting as much as possible into every note."

When Coryell isn't underscoring Burton's beautiful vibes, playing such sympathetic guitar and weaving complex textures around and through or over or under the group's music, he can occasionally be heard "freaking it" with a wild but sensitive solo, incorporating shuddering stabs or even feedback on some notes.

"Of course, sometimes the feedback controls me instead of me controlling it. I never really know from one playing situation to another.

"You see I never know which note is going to feed back. Sometimes it's an E, or at the Fillmore one night I had C sustaining like a bitch. It really depends how loud you play. I guess Gabor Szabo taught me as much as there is to know about feedback. He's really fantastic—one of the best around."

"I used to get very hung-up with guitarists' licks, you know, which were easy and comfortable to play but again, with Gary's help, he taught me how to play the guitar with myself. I'm still unlearning a lot of bad habits. I used to really know the scales scene. I had it right off and I thought I had it made until I discovered you couldn't fit any of that stuff into the music. And I just had to reassess my role.

"Remember the guitar is another instrument in a group and I had to start forgetting those guitar licks, and remember that this instrument was part of the whole, it's a kind of tool that's got to be making things with the whole group, with the kind of finished product that is incorporating all the instruments in the group—not just mine."

"But my aims in mind are very different from my music at the moment. I guess it's electronic, but something that is still full of life, like kind of slow motion swimming — to be able to sing through my guitar, but sweetly."

"I guess volume is necessary, because we played at the Fillmore Auditorium in San Francisco opposite the Cream and the Electric Flag, and you know we just weren't loud enough. The kids couldn't hear us and our message was getting lost in the air, and Gary's vibes were just swimming about."

"This is why I think the pop musicians are really so far ahead of what I'm aiming for. They are already well into volume and the control of feedback. Can you imagine what they're going to be like at 30-35 years of age when they become really mature and experienced?"

"I know maybe we're all looking toward R. B. King, but seriously it's people like Clapton and Townshend who as they grow older are going to carry the guitar into new realms of expressiveness."

way and from this time wrote "Empire State Express." After he was rediscovered he recorded an album for Columbia, "The Legend of Son House," in 1965 and played universities and folk festivals throughout the United States. This trip is his first to Europe and England. "It looks like there is more interest in Europe for the blues than anywhere else," commented Son. "But back home in the States, Son has at least one protegee, Al Wilson of the Canned Heat Blues Band. Eric Clapton, too, has impressed Son with his acoustic guitar playing and he credits Son as being part of his early inspiration. "I used to think that white men couldn't play the blues, but now I don't think that way," Son admitted. "Son had some advice for aspiring blues players. "Don't fool with no book. Get it in your head. You'll make a better player if you don't try to read music. If you get it from a book you don't play it your own way." — TONY WILSON.



Son House wins over Europe fans

THROUGHOUT ITS three week tour of Europe, the 1967 American Folk Blues Festival, which played its last concert in London last Thursday at Jazz Expo '67, has been getting rave reviews and tremendous audience receptions wherever it has played.

One performer in particular has been getting a lion's share of acclaim, including a standing ovation in Amsterdam. He is the legendary Son House.

Now in his late sixties, Son is still lively and the tour has obviously been very enjoyable for him. Backstage at the Odeon, Hammersmith, he was swapping stories, memories and jokes with Brownie McGhee, Sonny Terry and Bukka White, before going on stage to make his final European appearance before a full house of British blues fans.

It was only about three years ago that Son was "discovered" in Rochester, New York, by a young, white blues enthusiast called Dick Waterman.

Son had arrived in New York in 1943, having moved from the

South. It was at this time that he stopped playing. "I didn't feel like playing anymore," he says. "Son started playing guitar in 1927 when he heard Ruben Lacey, who played bottle-neck style. "Lacey was playing with a medicine bottle. He could make that guitar sing." At this time Son was preaching in the Baptist, and later, in the Methodist and Episcopal church. "I used to hate the guitar, I was so churchy, I didn't want to know."

Son cut his first records in 1930 for Paramount, in Grafton, Wisconsin. "The first things I recorded were 'Black Mama,' 'Dry Spell' and 'Knoxville Moan'."

Most of his playing was done at country dances and parties around the Mississippi delta where he was working as a farmhand, driving tractors. In the Thirties he recorded with his group, "We did a couple of recordings but nothing else," recalled Son.

He then made his move North to New York. He worked on the New York Central rail-



SAYS CHRIS WELCH

Weddings are getting worse!

SOME time ago I had recourse to describe in all its horrifying details, the act of playing music at a British wedding reception.

When a church hall is hired, a group booked and the friends and relations of the newly-betrothed get together for an evening's "enjoyment" — the worst characteristics of the British are given full reign.

I described the bullying of the band, the outbreaks of violence and drunkenness among warring families, and the hideous noises emitted by barrack room singers in the name of music.

I had hoped this shock report (MM, June 4, 1966), would galvanise the public into action. I had hoped sweeping reforms in the Wedding Trade would stamp out piano-faulty, warm light ale, and small children.

But I am sad to reveal that conditions are not improving. In fact, the wedding is getting worse.

At three consecutive weddings I have been at in recent weeks, one might deduce from the barbarism unleashed that a nation bent of the type described by Sir Arthur Conan Doyle is encircling the earth, having particular effect in the Old Kent Road area of South London.

This is wedding reception territory — rough and tough, where men are men and small children are fiends in human shape. The bands roned in are either poorly disguised jazz groups, not good enough for the local club and trying to get a gig; elderly gents armed with violins and museum piece drums; sootily young rock groups with one 25-watt amplifier between them; or team of heavy drinkers who "knock out a fair old keez up" between pints.

Such a band as the latter endured possibly one of the worst wedding receptions for several years near Camberwell recently. Rumours have filtered in of a mob attack on the band with cheese rolls when they refused to play "March Of The Mods" — but this cannot be substantiated.

The Camberwell Affair is however officially recognised by the British Board of Wedding Control as a peculiarly gruesome example of the phenomena. It's pattern was almost classic in style.

The day began with heavy rain, and furious winds. The band were given the wrong address for the venue and spent an hour driving around in the pitch black storm looking for traces of confetti and brown ale bottles.

Bus conductors, taxi drivers, tobacconists, pedestrians and policemen all pleaded ignorance of the locality of the St. Englebert-Of-Our-Lord, Church Hall and Rest Home For Incubables (The names have been changed to protect the author).

Eventually, the group's tenor saxophonist suggested the dump might even be on the telephone and thus listed in the tatty books rotting in the vandalised and evil-smelling telephone kiosks that abound in this part of the world, if indeed it is part of the world.

By some miracle the hall was listed, and eventually the group, sodden and breathless arrive one hour and fifteen minutes late.

Phantom

A mighty cheer went up as the band arrived, from those vague fringe people, who haven't the faintest idea what is going on, but merely accept proffered stale lettuce sandwiches, meekly, fall in line when the conga is announced, and obediently file out when the caretaker descends at chuck out time, a phantom figure, quivering with wrath.

But while the Meek cheer, the organisers pounce, complaining bitterly about the late arrival, refusing to accept they had given the wrong instructions and demanding instant music.

The Organisers consist of the Young Couple's immediate relatives. There is the monstrous beer-bloated bride's mother, and her even more violent sister who both have lunatic music hall songs at the drop of a cheese roll.

There is the bride's father, usually wrinkled, toothless, and senseless, and a gang of brothers, who wear tight-fitting blue suits, red ties, polished shoes and look and act like the Mafia.

The Organisation resents having to take the record player off because the bass player wants to plug his amplifier in the same socket.

The Organisation frown upon lengthy drum solos because they disturb their hour-long version of "Green Grow The Rushes O," the composer of which should have been strangled at birth, or at least heavily fined.

The Organisation usually end the evening fighting over the microphones, while the band sit around smoking, and the caretaker keeps shouting "Play the last waltz, play the last waltz!"

At the Camberwell Affair the Organisation actually broke into squalid groups, until the situation became as confused as the early days of the Bolshevik Revolution of 1917.

Throughout the event rival power blocs requested congas, hokey cokeys, Marches Of Mods, and tangos effectively preventing any music being played at all while they squabbled around the pianist, dozing quietly over a little used file marked "Bassie Orchs."

Orders were given and countermanded at the last moment. The band would burst into "Hi Lilly" only to be signalled frantically at to present an old lyme medley immediately, or fear the consequences.

A whole guerrilla band of small children had been brought in by the Organisation and were left to wage ceaseless war on the drummer and tenor saxophonist, but mostly only the drummer.

One infant was actually observed unscrewing the snare drum stand with infinite care and secrecy during a drum solo. Others nuzzled all the wires out repeatedly cutting off all microphones and power to amplifiers.

"Outriders" accidentally "kicked over drinks, stuck out their tongues, and supported their parents in the request barrage.

To complete the classic pattern and as final proof that my earlier diatribes against ill-manners, and ineptitude have had no effect, the piano was abominable. Half a tone flat, or more, keys missing, strings missing, and originally locked and keyless, until the phantom of the base-world with wonder the divorce rate is so high, when so many married lives are ushered in on the notes of a mauling upright that should have been burnt before the Crimean War?

38,000 FANS MAKE JAZZ EXPO '68 A CERTAINTY



Jazz Expo will be a permanent thing.

ON Sunday evening the eight-day Jazz Expo '67, the first Newport Jazz Festival ever held in London, came to an end with two capacity-crowded concerts by the Miles Davis and Archie Shepp quintets.

George Wein, Boston-born pianist and promoter who produced the first festival, at Newport, Rhode Island in 1954, is still the guiding force behind all the Newport, big and little.

At the finish of London's Jazz Expo — or just before the finish, because he has to fly off to Rotterdam on Sunday with the All-Stars for a concert there that evening — Wein was looking happy about the outcome. And he was confident about the festival's future.

"Naturally I'm delighted," he told me, "because I've been trying for four or five years now to get the Davison Office to do a real festival here. There have been plenty of big concert tours before, but not a real festival lasting a week.

"How it has happened and I think it's been a fantastic success. London's Jazz Expo will be a permanent thing. I'm sure of that, and I hope I'll be able to work with Harold Davison and Jack Higgins for many years to come."

For most of the paying customers most of the nights, the festival was artistically satisfying so far as I could tell from personal observation and asking around. But there were a few persistent complaints, and especially about Monday's and Tuesday's programming, and Wein was already thinking ahead about possible modifications and improvements.

"I'd like to see a slight change in the format for next year. Perhaps we should restrict the British groups to one each night, because it's undoubtedly true that the majority of the public comes to the festival to see the American stars."

"Another thing I'd like to see next year is some afternoon performances and also some workshop events. I'm talking about using musicians in different and interesting ways in front of maybe quite small audiences during the afternoon."

"Maybe British and American musicians could work together in a different way from what has been done here before. There are a million things that can be done in a workshop session, and these events would have to be put on at lower prices in the afternoon."

"If we have the theatre booked for a week, I guess it's easy to make use of it at least on some afternoons. It enables more young people to get to the festival, and this is something we have to consider."

"I don't say this is the ideal way to present jazz, but the ideal world of yesterday isn't the ideal world of tomorrow. There is a population explosion, and the direction must be towards larger audiences, larger auditoriums. It's a drag that people have to be turned away."

"One more point I want to make. This festival proved again that in spite of the so-called hippie explosion, the music called jazz has remained popular. I believe it always will."

"In truth, jazz is as popular today as it ever was. What gives it the appearance of not being so popular is the emphasis by the press, TV, and so on placed on pop music. And this stems from the pop world's intense desire for status."

"Pop musicians are not content just to make money. They want the prestige and legitimacy that jazz musicians have. It's taking away from jazz the appearance of popularity, but not its real following."

"You see, you can't fool the real jazz public. You can write that what the Cream plays is jazz, for instance, but when you play it to a jazz fan you cannot convince him of that. So the jazz public goes on. Just because the pop scene is bigger doesn't make jazz any smaller than it was." — MAX JONES.

BEST EVER JAZZ EVENT

The power to move . . .

● Miles Davis Quintet; Archie Shepp Quintet.

It was a stroke of programming genius to end the week with the Shepp Quintet, for although the amount of good and even excellent music was just digestible, there hadn't really been much to get us all going. Shepp soon put that straight.

Following a perfect set by that most perfect of jazz combos, the Davis Quintet, Shepp sent bassist Jimmy Garrison alone on stage for a long, and magnificent bass solo. Drummer Beaver Harris joined Garrison, then the three horns (Shepp on tenor, Roswell Rudd and Grachan Moncur on trombones) appeared, and all hell broke loose. They went straight into an Aylerish scream which persisted for the entire set, apart from lapses in which Shepp outlined the melody of "Shadow Of Your Smile," and then ended up with an uproarious send-up of "Blaze Away" in best Sousa-march style.

Was it jazz? Was it Black Power? Was it all a put-on? Was it Shepp's way, as someone later remarked, of "defecating on the audience?" Or was it meant to be taken seriously?

Whatever it was, it drove quite a few paying customers out into the cold night, and inspired cries of "Rubbish!" and "Play some jazz!" from sections of the audience.

Whatever it was, the power to move an audience, even if it is off their backsides and towards the nearest exit, is something that has been missing in jazz for far too long.

The impact of this music, which is, as most jazz has always been, a protest music, is shattering. It will either nail you to your seat or make you rush for the door. If you choose the former course then the emotional intensity of the sheer outrageous defiance which Shepp is hurling at his audience can leave you emotionally exhausted.

But even the controversy over Shepp's contributions couldn't dim the exquisite beauty of Miles Davis in the opening half. Records never do that gloriously melancholy trumpet sound justice. The group moved through a concert which took in two memorable ballad performances, "Round Midnight" and "I Fall in Love Too Easily," as well as other more recent additions to its repertoire.

Drummer Tony Williams is the power centre of the Quintet, carrying on a fantastic series of duets with each soloist in turn, but especially stimulating behind his leader.

Since Williams joined the group Miles has been moving steadily in another direction — "avant garde" if you like, but the group sound is looser and the solos more free. Pianist Herbie Hancock range through several schools. — BOB HOUSTON.

● Newport All-Stars; Bill Evans Trio; Danny Moss Quartet; Jeannie Lambe; Alex Welsh Band; Bill Coleman; Ben Webster.

THE two most entertaining musicians at Tuesday's Jazz Expo concert at the Hammersmith Odeon were Budd Johnson and Ruby Braff. But most of the rest weren't far behind. Johnson's virile tenor was robustly accompanied by pianist Brian Lemon, bassist Spike Heatly and drummer Derek Hogg. His firm but tender interpretation of "Out Of Nowhere" was a highlight. Likewise his fierce driving "Lester Leaps In."

Cornetist Ruby Braff was at all lyrical best with George Wein All-Stars sparked by tenorist Buddy Tate, drummer Don Lamond and bassist Jack Lesberry.



MILES DAVIS: records never do his sound justice

ster. This set didn't jell. The three British groups on the bill, Dave Shepherd, Danny Moss and Alex Welsh, played at peak performance on their own spots.

Jeannie Lambe sounded a bit brash with the Danny Moss quartet on "Chicago," but sang with feeling on "You Don't Know What Love Is." The Alex Welsh band was tremendous. — JACK HUTTON.

● Charles Lloyd Quartet; Roland Kirk Quartet.

ROLAND KIRK in a PVC boiler suit, Charles Lloyd in a shimmering kaftan, Ron McClure looking like Doc Holliday, Jack DeJohnette playing in his bare feet, and Jack Higgins in an evening suit. Yes, it was a night for the fashion spotters, and those with an astute ear for musical fashions might have detected a lesson in the Lloyd Quartet's powers.

Lloyd's group has always stirred up a lot of "ifs" and "buts" in my mind, and most of them were heightened in this performance. Lloyd himself played beautifully controlled tenor, full of gliding swoops and subtle tonal variations; but the empathy between the group seems on the point of dissolution.

Kirk, who played the first half of the concerts, was slightly less impressive than he can be in the setting of a club, but brought forth some of the best music of the whole week. His tribute to Coltrane, which opened with a fierce mazzello solo which all but equalled the power and intensity of the late master, was the highlight of an enjoyable set. — BOB HOUSTON.

● American Folk Blues Festival.

THE blues roll on, as we're often told, and last Thursday they rolled up to the shores of Hammersmith in the form of the 1967 American Folk Blues Festival.

Bukka White came out first and demonstrated his kind of Delta singing and guitar playing via "Tired Of Working," "My Mule," "Special Streamline" and "Aberdeen, Mississippi." Intense vocal and instrumental style with a heavy beat.

ton DC Hospital Centre" and "I'm So Glad," all beautifully done, and the Chicago soul returned to support the team blues of Koko Taylor. The show was admirably concluded by Sonny Terry's and Brownie McGhee's folk songs, performed with contagious zest and humour.

But something extraordinary — if not quite miraculous — took place when 65-year-old Eddie "Son" House sat down to play.

House, one of the early Mississippi Delta bluesmen, looked mild enough. And when he talked it was in a distant, casual way, as though telling himself something while he warmed his chrome-plated National guitar. A few listeners laughed, others clapped.

But when he struck out the opening chords and began singing "I Got A Letter This Morning," it was at once evident that the power had been turned on full.

"Death Letter" was followed by others as gripping, the voice often harsh above a hard-hit, percussive guitar part whose monotony was relieved by whining patterns set up by the steel on his left hand third finger.

It seemed incredible that when Son announced he communicated nothing; when he played, with utter absorption, the communication beamed across the auditorium like a searchlight attached to his forehead.

In a lighter fashion, Skip James — also 65 and from the premier blues state — impressed with his creative set, hypnotically interesting when the singularly high voice and skilful finger-picking combined in primitive but moving polyphony.

I enjoyed these two, and Bukka, as much as anything since Fred McDowell. — MAX JONES.

● Thelonious Monk Quartet and Orchestra; Herbie Mann Quintet.

EVERYONE will have their own memories of Jazz Expo '67 and the sight and sound of the Thelonious Monk Orchestra will rank high in mine. This was my sort of music and I enjoyed every jagged second of it.

Riley sounding a little thin after Bruno Carr. I have never heard Monk play better in the flesh — there was all the mad logic, those juicy discharges, the anarchic disrespect for the melody line. For his solo spot he twisted the tail of "Don't Blame Me" and left me jibbering with delight.

The Quartet became a Quintet with the addition of Ray Copeland (tp), one of the major surprises of the week. I've always liked him on record but I wasn't prepared for the excellence of his clean, melodic trumpet and Bugelhorn lines.

Griffin Woods (alto), Johnny Griffin (tr) and Jimmy Cleveland (mb) brought the personnel up to an eight-piece which, after only one rehearsal, completely satisfied me on arrangements of Monk themes. Finally Clark Terry was called on to be featured in a superb "Blue Monk."

Every soloist was in brilliant form, with the exception of Cleveland whose acrobatics left me cold. In fact my only complaint was that one superb solo, and some brilliant lead alto, was all we had from Phil Woods. Could the Ronnie Scott Club put him high on the list for offers, please! — BOB DAWBARN.

● Gary Burton Quartet; Guitar Workshop; Sarah Vaughan.

I HEARD the Burton Quartet at Jazz Expo soon after enjoying it at the Scott Club. Without doubt their brilliant cross-rhythmic foray came across with greater impact at the club — where the wildest numbers take on the character of a riot — but even in the cool of the Odeon the level of inspiration was high enough to excite.

Burton, unlike many contemporary jazz groups, goes in strongly for variety of mood, tempo and rhythmic approach. Guitar Workshop, rewarding in parts, lagged many times because of unstimulating backing and, I suspect, minimal rehearsal, because each player was on and off before he'd really warmed up, and because too much guitar music is indigestible to non-stringed stomachs.

Elmer Snowden, Buddy Guy (who sang two forceful blues), Barney Kessel, Jim Hall and George Benson entertained in that order. Kessel's fluency was upset by amplification bugs and Benson probably projected most happily.

Sarah Vaughan, who took over the shortened second half in a programme which included "Alfie," "Foggy Day," "What Is This Thing," "I Had A Ball" and "Misty." She sounded as superbly controlled as ever, and beauty of voice and certainty of phrasing were matched by a relaxed bearing which suggested a new maturity in this princess of singers. The Bob James Trio supported Sarah with the utmost sympathy and discretion. — MAX JONES.

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GOODMAN

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BEN WEBSTER

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ODEAN POPE



DANNY MOSS

DOUBT

Other publishers of noted tutors are Robbins Music Co. Ltd., Chappell & Co. Ltd., Boosey and Hawkes Ltd., and advice on instruction books can always be readily obtained from any of their retail establishments.

If you are in doubt as to the best tutor for your purpose, your teacher will always advise. But if you wish to teach yourself, most professional musicians will help with the right tutor.

TENOR

Don't give up, you can do it—Webster

BEN WEBSTER: believe it or not, it was a sheer accident that I became a saxophone player! At school, I had to learn violin — and I hated it. I wanted to play piano, and my first job was when I left Kansas City to play piano with a small group led by bassist Bretho Nelson back in 1927.

We toured Kansas and Oklahoma, then stopped off at Amarilla in Texas where I met up with Budd Johnson and his brother. We struck up a friendship and it was through Budd — became interested in the saxophone. It was he who showed me how to play a scale, and taught me a couple of riffs.

I later played with Benny Moten, with Cab Calloway's sister Blanche, then with Fletcher Henderson, Andy Kirk, Benny Carter, Willie Bryant and Teddy Wilson.

But the biggest influence on my career was my four years with Duke Ellington. Playing with Duke is something that you never get out of your system. And nowadays I love the violin!

TIP FOR BEGINNERS: —Don't give up — you can do it if you really want to!

ODEAN POPE (Max Roach Quintet): At the age of 11, I started piano lessons at school which lasted for three or four years. Then I took up reed instruments and at 16 found myself studying clarinet, flute and saxophone at the Philadelphia Conservatory of Music.

During the four years that I spent at the college, it was necessary to earn my keep. My parents were very generous, but American education (not like Britain) is a very costly thing, and I started to look around for spare-time gigs.

I was lucky, and at week-

ends (and occasionally during the college week too) I played with stars such as Jimmy de Preece, John Coltrane, Jimmy Smith and Chet Baker. By the time I was 19 I had decided to concentrate my playing time on tenor sax and flute.

From the age of 20, whilst still continuing to work in my spare time, I took another four-year course, this time studying theory and harmony at the Philadelphia Academy of Music.

My one spell with an established big band was with singer Arthur Prysock, who for a time toured his own band. But generally I spent most of my time freelancing, commuting the 200 miles between Philadelphia and New York, and furthering my studies. Six months ago, I joined the Max Roach Quintet where I find I have every opportunity of expressing just what I want to communicate — musically.

TIP FOR BEGINNERS: Practice long notes (in every key) for at least a half-hour of every two hours that you practice. And devote the same amount of time to chromatic scales. I practice a minimum of 3-4 hours every day!

DANNY MOSS: At the age of 13, in my home town, Brighton, I acquired a clarinet, and with the help of local palais musicians, taught myself to play, putting in hours and hours of practice.

At 14, I added tenor sax

to my name, and started to play with other young, local musicians. At 16, I secured the tenor chair with Wal Rogers' Band at Sherry's Ballroom, with whom I played for seven-night-per-week (invaluable experience) until I was called up at 18.

After three years in the RAF, I joined Vic Lewis's Band for a year, spent a few months with singer Dennis Hale and his band, then joined Tommy Sampson for a further year. One of the first big touring bands, Tommy's was certainly one of the best bands I ever played with!

Next I joined Oscar Rabin for a couple of years, back to Vic Lewis for a short spell, eighteen months with the Squadronaires, then joined Ted Heath. I felt I had really arrived.

I had always concentrated on jazz as far as possible, and this proved very useful to me when, after four years with Ted Heath and 18 months with Gerald's, I joined John Dankworth's Big Band, which sported the "Seven" instead of a sax section. This was probably the musical high-spot of my career.

I next joined Humphrey Lyttleton, which was my first small jazz group for two years or more, and since then have concentrated on playing in small groups, including my own quartet, with which I will shortly be appearing on a 15-day tour with American star Budd Johnson!

TIP FOR BEGINNERS: Concentrate on producing a good sound. It is easy to make a "noise" on a tenor, or to knock out a tune, but it is difficult to produce an original sound. Make sure that you project the column of air right through the instrument!

RED PRICE (member of Frankie Vaughan's V men): My introduction to the world of music came in the most prosaic and usual way when, at the age of 10, in my home town of Liverpool, I was sent to a local teacher for piano lessons. A year later I took up piano accordion — and at the age of 14, did my first gig on accordion, at a church Band of Hope!

At the same age I started to play trombone in a local brass band, but at 16 I very much coveted a clarinet owned by a pal of mine, and ended up by purchasing it from him for £5. By this time the war was on, I had been evacuated to Carlisle, and was working in the Income Tax office.

I was doing gigs on piano, but having taught myself to play clarinet (with the aid of a tutor book), I was now desperately keen to play tenor sax and bought a horn from one of the lads in the gig band.

I already knew the fingering for (again with the aid of a tutor book) I had practised fingering, even before I had an instrument. We moved back to Liverpool, and still a semi-

pro, I joined Benny Boyd's Band at the Rialto Ballroom until called into the Navy at 18.

Back in Portsmouth, I went back to trombone in order to join a naval Brass Band until my demob, when I turned professional in Liverpool, with Charles Hennessey at the Ocean Club, later playing with Hal Graham at the Rialto, with Bill Gregson, and with Charles Amer for a summer season at Butlin's Filey camp.

Then came my break when I joined the Squadronaires, then Jack Parnell, and Ted Heath for his first trip to America, playing twice at Carnegie Hall in New York.

I moved into the "rock" world in TV's "Oh Boy!" and formed my own quartet to tour with singers such as Helen Shapiro, Adam Faith, Frank Ifield and many more, and joined Don Lang for a tour with Anthony Newley.

After freelancing for a while, I joined Frankie Vaughan with whom I have been very happy for the past two-and-a-half years.

TIP FOR BEGINNERS: Get an expert to help you select an instrument and — particularly — a mouthpiece. Anyone can learn reading and fingering — your job is to produce a good sound. There is no easy way. You just have to practise, practise, practise — getting up at 6 a.m. if necessary!

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MONTY SUNSHINE

JOHNNY DANKWORTH: It was admiration of the great Benny Goodman when I was a teenager, that prompted me to nag my parents until they eventually capitulated and bought me a clarinet.

In the early days I concentrated on teaching myself to play it, but after a year, when my parents realised that this was not a passing school-boy fancy, and that I really was keen on playing the instrument they despatched me to the Royal Academy of Music to take my LRAM degree.

Before I reached the end of this course, I had added alto sax to my collection, and started in the band world in the semi-pro ranks — and my first award in a Melody Maker contest was for clarinet.

My first professional job was for Gerald — not with his radio orchestra, but on the boats plying between Britain and America. I then joined Les Ayling's Band, spent a time with Tito Burns when he had his own group, and played with Ambrose at the Embassy Club.

I was by now concentrating on alto, but Ambrose often featured me on clarinet. It was back to saxophone when I formed my own group, the Johnny Dankworth Seven, and later with the big band.

Nowadays I don't get much opportunity to play, most of my time being occupied in composing and arranging.

TIP FOR BEGINNERS: Academic practice — scales and exercise — are more important on clarinet than on alto. Every octave has a different fingering, and practice is the only way to acquire technique.

TERRY LIGHTFOOT (Kenny Ball's Jazzmen): Piano lessons at the age of 12, was my introduction to music. I first became aware of jazz whilst at Enfield Grammar

CLARINET

Practice is the way to acquire technique

School when I heard a lot of the old 78 rpm jazz records. About six months before I left school, at 16, I bought a clarinet and proceeded to teach myself to play.

When I left school, with a number of pals, we formed a band just for our own amusement. What we didn't know at the time was that this was the shape of things to come — for amongst the lads were my brother Paddy on banjo, Colin Smith (trumpet, ex-Acker Bilk), Kenny Ball trombonist John Bennett, and former Humphrey Lyttelton trombonist John Picard.

Our first gig was for Wood Green Jazz Club at the Fishmonger's Arms where we eventually became the resident group. I was called up at 18 and when I was demobbed formed the first Terry Lightfoot Jazz Band.

After a year as semi-pros we became fully professional and it was at this time that I decided to take some lessons on clarinet to iron out the faults that I had developed during the years. I went to Leslie Evans. Incidentally, when Kenny Ball left Sid Phillips he joined me for a year before forming his own band.

One of the high-spots of my career as a bandleader was our trip to America in 1964. We were there for three weeks and played alongside such jazz greats as Cutty Cut-

shall, Edmond Hall, Yank Lawson and Josh White. And the next year we played four concerts with Louis Armstrong when he visited Britain.

In 1966 I decided to give up music and took a job in Barnet. After nine months I gave my notice to the brewery. Four days before I was due to give up the tenancy, Kenny rang me with the news that Dave Jones was leaving his band and asking if I would join. Since this February I have been with Kenny.

TIP FOR BEGINNERS: Do not do as I did in the early days. Take lessons from a good teacher, right from the start. The clarinet is not an easy instrument to learn, and when you feel depressed at your lack of progress — press on!

MONTY SUNSHINE: My biggest lesson came during my RAF service. My instrument was a clarinet which had been given to me by a fellow-student at Art College when I was 20.

I had been playing it for a couple of years when I was advised to change my mouthpiece, and took the instrument to a London dealer. You can imagine my feeling when he informed me that it comprised the top half of a C clarinet — and the bottom half of a Bb!

However, we sorted this little lot out, and I carried on playing. After demobilisation, I auditioned for a job with the Crane River Band, one of whose members was Ken Colyer, and they asked me to join.

Ken Colyer eventually left to form his own band and from this, the Chris Barber band was born. Chris asked me to join him, and I remained with him until forming my own band — seven years ago!

TIP FOR BEGINNERS: Make sure you have a thoroughbred instrument — and go to a good teacher right from the start.

KEITH BIRD (Freelance sessioneer): Son of a professional saxophonist, who also taught saxophone, clarinet, piano, violin and vibes, what else could I be but a musician.



LIGHTFOOT: teacher

Not that music was rammed down my throat from birth, for I was 15 before I began to take serious lessons on alto from my father, and six months later added clarinet.

At 16, just 13 months after starting, I played my first gig with a semi-pro band in Giddings Green where we were living. The following summer, when I was now 17, my dad took me with him to Clacton for the season, chiefly for the experience and this of course, did me a world of good.

Then came the war, the music business folded completely for a time, and we had to take other jobs. My dad as a commissionaire, and myself as an errand boy!

Then, very quickly, entertainment started up again. I went off on an ENSA tour with Herman Darewski's Band. I was called-up myself, joined the RAF, and played with a five-piece band at Uxbridge, was posted to Rome for two years where I also played with the famous Desert Air Force Band.

It was whilst in Rome I received a telegram from Gerald, informing me that there was a job for me in his band when the war ended. On demobilisation I joined Gerry and stayed with him for seven years from September 1946.

I started my freelance career, playing with the BBC Theatre Orchestra, with Bob Farnon, and more recently with Ken Thorne, with Ron Grainer on the "Maigret" and "Steptoe and Son" series.

BRUCE TURNER: I was 15 and attending Dulwich College when my brother gave me a clarinet he'd got as a birthday present. He couldn't do anything with it. I started to learn to play it without any assistance.

I had been playing it for three years before I discovered what the octave key was for. I had been playing all that time in the low register. My thumb accidentally caught the octave key and I found I could play in the top register.

My first-ever gig was with Henry Setters' Band in Exeter. I was doing my best to imitate the swing style of Benny Goodman!

At 18 I was called up into the RAF and took the clarinet with me, playing at an occasional camp dance, until I was posted to Nigeria. On arrival I took my instrument out of my kit bag to find the heat had warped it, and completely ruined it.

That was the end of my wartime playing, and when I was demobbed, I bought a second-hand clarinet and an alto. My first professional job was with Bill Kay's Band where I first met bassist Lennie Bush.

This was a bebop group and I knew nothing about the style. After a year of being asked "Why don't you play like Charlie Parker" (who was a name to me, and nothing else), I packed up for a couple of years and worked for the Ministry of Food.

Then I was offered a job with Freddy Randall, came back into the profession, stayed four years with the band, then took a job lead-

ALTO

Get a good instrument and a good teacher

I took lessons from a local teacher and made the usual start, playing with various semi-pro bands around the Halifax, Leeds and Bradford area.

At 19 I decided to devote all my time to the instrument, and turned professional, but still remained in the gig world working for such leaders as Roland Powell, who was based in Leeds, and for ex-Jack Hylton violinist, now deceased, Johnny Rosen, who played at Lewis's Stores in Manchester and in Liverpool, and did a lot of private work too.

At 20 I was called up into the Army and I was one of the lucky ones to escape at Dunkirk. It was the end of music for me for five years at least.

After the war I first joined Johnny Claes and his Clay-Pigeons, then George Elrick's Band, followed by a three-year stint as lead alto with Oscar Rabin.

But touring began to irk me. I wanted to settle somewhere. So I returned to London to join Frank Weir, who had two pianists in his band, George Shearing and Ralph Sharon!

It is getting on for 20 years since I formed my own band and once more found myself touring and playing summer seasons at the Isle of Man and at Blackpool. But now I am again settled in London working for the Mecca organisation.

TIP FOR BEGINNERS: There is only one way — work hard and put in lots and lots of practice. The more you practice — the easier it all becomes. There are no short cuts!

RONNIE CHAMBERLAIN: When, at the age of eight, my parents bought me a violin and sent me to a teacher, it never occurred to me that I might one day be a professional musician. In fact I didn't take my lessons very seriously. By the time I was 14, accordions were very popular, and I took-up this instrument for a while, but by the time I was 15, I became really bitten with the saxophone bug!

I took sax and clarinet lessons from a local teacher in Barking and, at 16, was a founder member of the Jive Bombers of Ilford — a band that in later years won many Melody Maker contests, and I myself gained a number of individual awards.

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At 18 I was called-up for Army service and I did a few unofficial gigs with bands such as the Blue Rockets. After nine months of Army life, I was discharged on medical grounds, and I immediately turned professional, joining Carlo Krahmer at the Jamboree Club in Wardour Street.

In the two years that I was with Carlo, we played at a number of West End clubs, and were often joined by members of Sam Donaghy's American Navy Band and the Band of the AEF directed by the late Glenn Miller. It was a great thrill to play alongside such famous names as Mel Powell, Peanuts Hucko, Johnny Best and Conrad Gozzo who often sat-in for sessions.

It was around this time that I first started recording with the Vic Lewis/Jack Parnell Jazzmen and as a result of the records, work began to come in for the group. I left Carlo.

Vic eventually took over the Jazzmen, augmented to become Vic Lewis's Band, which became even bigger still when he started to play the Kenton-style arrangements. With Vic's original band we toured Europe and South Africa with names such as Johnny Ray, Nat King Cole and Frankie Laine.

In 1956 I joined Ted Heath three weeks before he made his first trip to America, and I still work for the Heath organisation in addition to my free-lance activities.

TIP FOR BEGINNERS: A good teacher and a good instrument and mouthpiece are absolutely essential. Don't think that a poor, cheap instrument is good enough to learn on. You need the best!



MACKINTOSH: one way

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EXPERT ADVICE

I'VE been trying to obtain a book called *The Art Of Jazz Guitar*, by Charlie Christian, since I read about it in *MUSIC MAKER*, but book-sellers seem unable to get it. What does it contain and where can I buy it? — PETER KERR-JARRETT, Sherbourne, Dorset.

It can only be obtained from the Ivor Mairants Music-centre, 56 Rathbone Place, Oxford Street, London, W.1, price 15s plus 1s postage. During the few years that Christian recorded with Benny Goodman, he played many original compositions and standard tunes. Ivor Mairants was attracted to his original jazz style right from his first record with Goodman, coupling "Rose Room" and "Flying Home." Ivor immediately transcribed "Flying Home" for his own use and followed with many others. Several were published in the *MM* at the time. The book includes many of the pieces closely identified with Christian, all accurately transcribed by New York guitarist and teacher, Don Fox. Most of them are available on reissued LPs of Christian with the Goodman combos.

DO you know what became of guitarist-vocalist Billy (The Kid) Hygate, who won the *Stubby Kaye Silver Star* contest on *Rediffusion TV* in 1965? He seemed a promising lad, but I've never heard of him since. — JAMES HILLINGDON, Sheffield.

Not surprising, according to his disappointed mother, Betty Hygate, who used to be on the stage herself. "All the people who promised to help him disappeared overnight," she complains. But he has battled on and has done a considerable amount of club work in the North, a few spots on TV, and won more talent shows, including one organised on a countryside basis by Top Rank. "All he needs," insists Mrs Hygate, "is an enterprising manager and a real break."

I'M a great admirer of Alexis Korner and would like some information about his bands and musicians past and present, a discography and news of his present activities. — J. KENT, Derby.

To cover all the bands I've had and the musicians who've passed through them (including those who have become famous, like Mick Jagger, Charlie Watts, Zoot Money, Jack Bruce and Ginger Baker) would take a book! As a matter of fact, I've been asked to write one, which would, of course, incorporate a discography, and I hope to get around to it shortly. My band was known as Blues Incorporated until September 1966, when I changed the title to *Free At Last*. This summer I disbanded because I felt that we were not getting any further forward musically. I now appear as a soloist or with multi-instrumentalist Victor Box. — ALEXIS KORNER.

PLEASE supply some biographical facts about guitarist-teacher John Pearse. — HANLEY WRIGHT, Birmingham.

John was born at Hook (Yorkshire) in 1939, we are told in "Folk Songs Featured By John Pearse," covering 50 of his most-popular songs (Francis, Day and Hunter, 7s 6d). He started playing guitar when he was nine, and after leaving school he was a journalist, actor, government officer and lecturer on ethnology, before setting off to tour Europe as a folk singer. He can play 17 different instruments and is the author of a dozen self-tutors ranging from guitar to balalaika, plus his series for BBC-TV, *Hold Down A Chord*.

by Chris Hayes

PLAY-AN-INSTRUMENT-MONTH

WEEK TWO



TUBBY HAYES



CHRIS WOOD

BARITONE

Experiment until you find the right mouthpiece—Barnes

JOHNNY BARNES (Alex Welsh's Band): Very few musicians start from scratch on baritone and I was no exception. The clarinet was my first instrument and, at 20, with a couple of years on the instrument under my belt, I was a founder-member of Manchester's Zenith Six jazz band.

Three years later I moved to London to take a job in the office of a refrigeration company (I also worked on an industrial magazine) and I teamed-up with Mike Daniels playing at nights and weekends.

It was during my six years with Mike that I first took up alto as a double and I often received a big boo when I played the sax in strictly-trad clubs.

I spent three years with Alan Elsdon and added baritone to my list of instruments. When I joined Alex Welsh it was primarily on clarinet, using alto and baritone only on rare occasions. But over the past three I have played more and more baritone, due chiefly to the encouragement received first from Ruby Braff, and particularly from Dickie Wells and Bud Freeman, during their British tours with the Welsh band.

TIP FOR BEGINNERS: If you already play saxophone, make sure that you get a good baritone and experiment until you find the right mouthpiece. If you are a beginner, get a good teacher and let him help you choose both instrument and mouthpiece.



JOHNNY BARNES



RONNIE ROSS

ably by a chance acquaintance who was a nephew of famous dancer Catherine Dunham.

He played clarinet, not very well, but he did have a feeling for jazz which he was able to communicate to me. With his encouragement, I progressed quickly and was soon leading the jazz band at school, having moved to Dartington School.

At 18 I went on to Cambridge University where, still on soprano, I led the 'Varsity Jazz Band, even acquiring a soloist's silver trophy at one of the many contests that the band won.

When my time came for National Service I registered as a conscientious objector and was sent to work as a hospital porter, but damaged a vertebrae in my back and was discharged. After starving for six months, Sandy Brown invited me to play tenor with his band, and for the first time in my life I played that instrument for five months.

Then came a summer season at a Butlin Camp (after which I got married) then a season with Basil Kirchin in London followed by my European Ballet trip after which I freelanced before joining the National Youth Jazz Orchestra which meant going back to tenor sax.

Next I was with Alexis Korner, with the Graham Bond Organisation for four years, until three months ago I joined John Mayall's Blues Breakers. And I'm now playing a lot of soprano again, as most of the baritone work is done by my colleague Chris Mercer.

TIP FOR BEGINNERS: If you are going to buy a baritone, no matter what other saxes you have played, get a baritone player to help you choose an instrument. If inexperienced, you can soon be lumbered with an out-of-tune instrument.

CLIVE BURROWS (Geno Washington's Ram Jam Band): Two of the most important people in my life have been Lennie Niehaus and Ronnie Ross. Ronnie is well aware of his influence but Lennie would probably be surprised to know that it was hearing him with Stan Kenton that inspired me to take up the saxophone!

For at that time I was a semi-pro bass player which in itself was a big leap from my original introduction to music. My dad had originally been a brass band cornettist

until trouble with his teeth caused him to transfer to drums.

From the age of six he taught me cornet and I did brass band work until I gave it up to join a school choir in Orpington, Kent. Then I went back to brass bands on tenor horn — and sang with a church choir.

When I was 14, skiffle arrived, and I made an oil-drum bass to join a group. Then along with some pals I formed a New Orleans band.

At 16 I was working as an apprentice reporter in Fleet Street and playing bass with Bobby Breen's rock-'n'-roll band in which Jimmy Nicol was drummer.

It was around this time I heard the Kenton band, immediately bought an alto, and went to Ronnie Ross for lessons, before joining local semi-pro bands and later forming

my own Shorty Rogers-style eight-piece.

Graham Bond used to play with us occasionally and also members of the group were Trevor Tomkins (drums) and Glyn Hughes on baritone. This lasted for about a year when I joined Ian Bird's Quintet at the Green Man, Blackheath, playing modern jazz.

I was now on baritone (as well as alto and flute) for after trying Ronnie Ross's instrument, he advised me to take it up and helped me choose an instrument.

In 1963 I formed the Clive Burrows Jazz Orchestra which became the New Jazz Orchestra when I left it a year later to join the Westminster Five, and R and B outfit.

TIP FOR BEGINNERS: Learn correctly from the start to avoid dropping into any bad habits. Get a good instrument.

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FLUTE

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TUBBY HAYES: My taking up the flute, was more or less an accident. I had to have alto saxophone for a television series, and decided to buy a new one. I went along to a West End dealer and looking around the showroom, I picked up a flute, and discovered I liked the sound I made.

I walked out with an alto and a flute and found the latter a fascinating instrument. My career really started when, at the age of eight, my father began to give me lessons on violin and in reading.

Two years later I was also taking piano lessons from a Wimbledon teacher including the theory of music. At twelve, I was given a tenor saxophone and this time proceeded to teach myself, I am proud to say that at the age of 14, whilst still at school, I was proficient enough to play my first gig with a local band.

At 15 I was regularly playing in jazz clubs and it was at the same age that I first hit the musical headlines when I played with Kenny Baker's Seven. For the next five years I played with many of the name leaders — Vic Lewis, Jack Parnell, Tito Burns, Ambrose, etc. But from the age of 20 I have been mostly concerned with my own groups.

TIP FOR BEGINNERS: Take lessons right from the start. It is most important to get the embouchure and the fingering absolutely right.

CHRIS WOOD (the traffic): At 16, whilst still at school, I bought a flute and taught myself to play with the aid of a tutor book.

When I was 18 I went to the Art College in Stourbridge (where I lived) and eventually formed a quartet comprising myself, plus piano-bass-drums. Still at Art College, I started to play fairly regularly with a local group, the Sounds of Blue, and bought a tenor sax. Later I joined another group called the Locomotives.

I have known Stevie Winwood for a couple of years or so, and he and I often used to have impromptu sessions in a Birmingham club along with drummer Jim Capaldi and guitarist Dave Mason. We seemed to get along fine

and when Stevie decided to leave Spencer Davis it was natural that we should migrate together as a group.

TIP FOR BEGINNERS: Don't take up flute unless you really like the instrument. If you do, get a good teacher — to avoid getting into bad habits.

JOHNNY SCOTT: My father was my first music teacher at a very early age. He played saxophone, clarinet and viola — thus it was only natural that he should wish me to become a musician. He started me off on clarinet, and when I was 14 I joined the Army as a bandsman. It was during my seven years in the Army that I also adopted alto sax and, of all things, the harp.

On leaving the services I joined Roy Fox's Band and it was during my stay with Roy that I somehow picked-up a germ which left me with facial paralysis. Obviously I couldn't play saxophone or clarinet, so I took up vibes and was soon back in the business with Norman Burns' group.

After a year I recovered the use of my facial muscles and, playing alto, I joined Nat Allen's Band, then one of the leading bands on the Mecca palais circuit and it was whilst with Nat that I first took up flute as a double.

TIP FOR BEGINNERS: Only take up flute if you really want to play the instrument — not just for the money. It is a dedication.

PHIL GOODY (Jack Parnell's TV Orchestra):

I started on flute, piccolo and violin. At 14 I decided that I wanted to join an Army band, applied to the famous Royal Artillery Band at Woolwich, and after a waiting period was accepted.

I played with various sizes of bands on all sort of engagements — from a 10/12 piece dance band to the 100-piece Symphony Orchestra. I eventually became principal flute, taught at Eltham College, and played in my spare time in cinemas. When talks came, I realised that I would have to move with the times, and took up tenor and alto sax.

When Geoffrey Gilbey left Gerald, I was offered his chair. I was with Gerald for 11 years in all, during which time I began to double on alto, tenor and baritone saxes at the end of the first year. Finally I decided to settle in London and freelance.

I have been regularly playing with Jack Parnell since the very start of his television orchestra, and have also played sessions for many well-known MD's — Bob Farnon, Alyn Ainsworth and Wally Stott among them.

TIP FOR BEGINNERS: A good instrument is essential — so is a good teacher in order to avoid developing bad habits. The flute is hard work, a dedication, if one wishes to be really proficient.

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BOOKER ERVIN: "The Blues Book" (Eerie Down), "One For Me" (No Boss), "Blooze" (Transatlantic PR7340).
ERVIN (tr): Carmell Jones (tr), Gilde Mahones (pno), Richard Davis (bass), Alan Dawson (drs), 1964.
BOOKER ERVIN: "The Space Book" (Number Two), "I Can't Get Started, Man" (There Is No Greater Love) (Transatlantic PR7386).
ERVIN (tr): Jaki Byard (pno), Davis (bass), Dawson (drs), 1965.



JAZZ LP OF

THE MONTH

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

COUNT BASIE: "Broadway Basie's Way" (Hello Young Lovers, A Lot Of Livin' To Do, Just In Time, Mame, On A Clear Day You Can See Forever, It's All Right With Me, On The Street Where You Live, Here's That Rainy Day, From This Moment On, Sables, Bangles And Beads, Respect, Everything's Coming Up Roses) (Command Stereo SCOM107).

Basie (pno), Roy Eldridge, Al Aarons, Sonny Cohn, Gene Gee (tr), Grover Mitchell, Al Grey, Dick Boanc, Bill Hughes (tr), Marshall Royal, Bobby Plater, Eric Dixon, Eddie Davis, Charlie Fowlkes (tr), Freddie Green (tr), Norman Keenan (bass), Ed Shougnessy (drs), 1956. Harlan Floyd replaces Gray on eight tracks.

Basie on Broadway punching hard



AS I was saying the other week, while reviewing the "Basie's Beat" LP, the Count Basie orchestra tends to get hung up every so often by inferior or unsuitable material given it to record.

This Broadway album could have been such a dud, but in fact has much to recommend it.

First and foremost there's Roy Eldridge, during a short

and effective stay with the band; secondly, the band gets punching hard in places where you'd hardly expect it — "Mame," for instance, and "Street." Thirdly, middling to good solos are forthcoming from Lockjaw Davis, Al Aarons (flugelhorn), Al Grey and one or two more.

Chico O'Farrill, responsible for the scores, taps the band's resources pretty well without opening up any new paths. I don't mind tried and true Basie—what, outside of Ellington, is to beat it in cur-

rent big-band jazz—but it has been more inventively done than this.

OBJECTIONS

One of my objections to what is on this record is that the arranging for reeds repeatedly copies the "slurping" style patented by Billy May and originated by Lunceford. Another defect is that the major soloists, mainly Eldridge, don't get any vehicles truly worthy of their abilities.

But still, we can enjoy the quality of ensemble on "Baubles" and "From This Moment," the sheer drive of several numbers, including "Coming Up Roses," and the uniquely hot sound of Roy's trumpet on "Just In Time," "All Right," "Street," "Rainy Day" and "Mame."

It's a pity, the LP reminds us, that soloists with the weight of Eldridge and Edison don't stay longer with the band. If they were given bigger and better things to do, perhaps they would.—M.J.

Producer Creed Taylor is always looking for new, or at least slightly different, ways of presenting name artists. He has made quite a few albums with Hodges and organist Wild Bill Davis, and the Hines-Hodges collaboration, and has tried to introduce as much non-Ellington material into these dates as he could. "BLUES NOTES" (Verve VLP19175) has the Rabbit swinging out in a positive, joyous fashion — particularly on "Broad Walk," "L.B. Blues," "Blue Notes" and "Sneakin' Up"—backed by an instrumental grouping of twelve or so which at times includes vibas or shakers and even Buddy Lucas' harmonica. Jimmy Jones contributed the nine arrangements, and delightful and original they sound. "Say It Again," a Hodges tune which utilizes a descending phrase very similar to that in Benny Carter's "Blues In My Heart," is in a straight and gentle ballad vein. So, too, are "I Can't Believe" and Hamp's "Midnight Sun" (not Quincy Jones' "Midnight Sun Will Never Set" as the sleeve note says), the latter done up in L-A costume. The alto-harmonica mix on "Rent City" and "Sneakin' Up" does the band no serious harm, and moments of good jazz are supplied by Snooke Young and Ernie Royal (tr, flugel), Jimmy Hamilton (tr) and Eric Gale (gtr). Not indispensable Hodges, this one, because of a few tame tracks, but not a record to put aside without sampling.—M.J.

CECIL TAYLOR is in the paradoxical position of being one of the most influential jazzmen of our time and also one of the least recorded. Previous Taylor albums have been made under far from perfect conditions and opportunities for this highly controversial pianist to present his music to its best advantage have been rare, virtually nil.

The appearance of "UNIT STRUCTURES" (Blue Note BLP4237) is doubly important as it represents that recorded ideal which Taylor has previously lacked. The evidence for the validity of his music can now be presented before the jazz world at large; many will dismiss it out of hand, but here is music of a power and intensity which is almost overwhelming, and which proves conclusively that, in Taylor's case at least, the strivings of the "new thing" have found a coherence and conviction which many feared would never materialise.

This is the finest "new thing" (if you must) record made so far, and I feel that it will become one of the great jazz records and tremendously influential in shaping the directions in which jazz is and will be moving.—B.H.

BOOKER ERVIN is the nearest thing to perpetual motion in jazz — at the Berlin Festival a couple of years ago his fellow participants in a jam session were faced with the novel problem of how to stop him so that they could get in a chorus or two.

He favours long, rolling phrases and extended solos. Two of the tracks on the "Blues Book" — "Eerie" and "Blooze"—run for over half an hour between them, while the shortest track on "Space Book," is the eight-minute "No Greater Love."

It says a lot for Ervin's inventiveness that he manages to sustain interest throughout the longest of solos and keeps the thread of logic running through his lines which are interspersed with cries, shrieks, honks and sour notes. Never one for understatement, he batters the listener into submission by sheer aggressive force and holds him by the surprise of his changes of direction.

On the earlier of these two albums he is supported by an admirable rhythm section and the Clifford Brown inspired trumpet of Jones who, though good, has made better records.

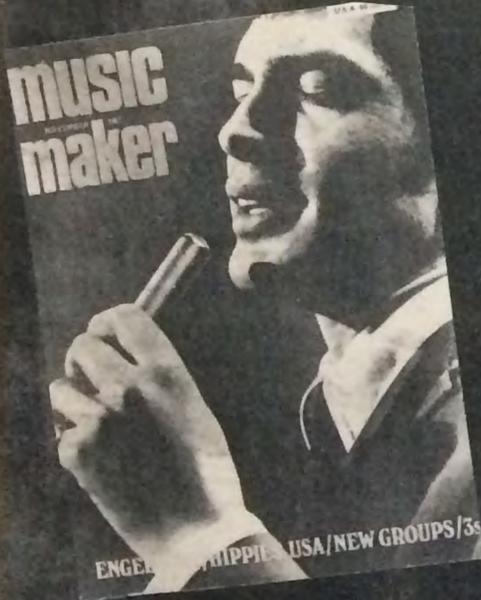
The second album dispenses with trumpet and the substitution of Byard for Mahones makes an admirable rhythm section even greater. On the four tracks Byard demonstrates the wide range of his style which can be gently Debussyesque on one song and stormingly avant garde on the next.

Two excellent albums with "Space Book" just taking the edge for excitement — B.D.

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WHO CAN KEEP THE GUTHRIE SONG WRITING TRADITION ALIVE?

WHO can take up the pen dropped by the late Woody Guthrie? Does the modern folk song revival have anyone able to come within a country mile of his incomparable songwriting ability?

Woody's son, Arlo, is turning into a brilliant songwriter, it's true. In a rambling monologue like his "Alice's Restaurant" there is the same sort of wry Will Rogers-type humour that distinguished Woody's talking blues.

But just as Woody was a child of his time and background, of the Oklahoma dustbowl and the lean years of the Depression, Arlo is a product of the hip New York scene, of a generation in revolt against the smugness of contemporary values.

Arlo is Woody's son, yes. But he is growing up into his own kind of man.

At one time, of course, Bob Dylan would have been the natural candidate. But as he has developed and matured, the real Bobby Dylan has begun to stand up more and more. The Guthrie gruffness of voice, and approach to material has proved to be no more than a foundation upon which Dylan has built his own thing, too.



PAXTON: innocence



DYLAN: own thing



ARLO: in revolt

Tom doesn't seem to have Woody's instinct for tradition, however, and though he can write a protest song with the rest of them, the indignation doesn't seem to burn quite as hotly.

No one in America is writing songs with such genuine passion — except possibly Phil Ochs — and one has to come to Britain, for the work of Ewan MacColl, to find songs in which the anger burns so redly. And yet, Ewan's songs never seem to get really close to the working men he is writing about, though they have Woody's clarity about what is wrong and what needs to be done about it.

Woody never pulled his punches, and by golly nor does Ewan.

For the nearest to Woody's "common touch" you have to go to Matt McGinn who has the same churn-it-out prolific genius as Woody's, the same ear for the poetry of ordinary speech, but a less certain ability to match the right sort of lyric to the right sort of melody.

In fact, Woody's talents have been spread out over the whole of the songwriting movement which he founded, almost single-handedly.

Songwriters like these are all Woody's children, inheritors of his pioneering work, each of them taking a share in carrying on the work. — KARL DALLAS



WHYTON: misfires

COUNTRY SWAMPS FOLK?

BY CYRIL TAWNEY

REGARDING my reported criticism of Radio One's Country Meets Folk, Wally Whyton (MH 21 10/67) raises a few points which need answering.

The full original letter which I wrote to Radio Times was mainly a protest at the BBC's inability or reluctance to reflect the British Folk Song movement over the past ten years — a movement which truly deserves the label "Revival."

I may be wrong, but I maintain that interest in American Country and Folk Music has remained at a more or less constant level and will continue to do so, but has not actually undergone a revival. I picked on Country Meets Folk merely as the latest example of BBC policy in this direction.

I pointed out the main reason for this state of affairs is that the Corporation wrongly applies showbusiness principles to folk music. In nine years of constantly touring the folk clubs of Britain I am of the firm opinion that most of the outstanding performers in this field are amateurs who are seldom able to make a trip to London just when a producer requires them.

OBSTACLE

I suggested that this need be no obstacle. The BBC has dozens of regional studios which could be utilised for off-duty taping of these highly individual provincial performers.

Wally Whyton really misfires when he unloads a string of transatlantic stars as an answer to this argument. Did Ian Grant have to travel outside London to book them? Certainly not — they are all passing through and almost as available as any other London-based artist.

Disregarding them, and the Spinners whom I did mention, the list is whittled down to Alex Campbell — did he really travel from Glasgow just for the programme — Friday Brown, the Country Five and the Hillsiders. Not a very imposing list for 12 weeks!

In raising the question I knew I ran the risk of small-minded readers crying "sour grapes" but I didn't expect it from someone as mature as Wally Whyton. Or was it just a leg-pull? There are performers like Johnny Handle, Tommy Giffellon, Harry Boardman, Arthur Argo, Hamish Imlach, the Yetties and many more who deserve a place on Country Meets Folk.

RAKING

By "latter day American pop songs" I was not referring to Bob Dylan or Tom Paxton but to the clutter of third-rate compositions which have managed to creep in under the apparently nebulous title "Country Music." Don't ask me for titles, they go in one ear and out the other and certainly do not bear comparison with the best country or the Folk idiom. Mr Whyton appears to be raking up the old back-to-the-wall argument that any song that is popular can be labelled "Folk."

Of course, Country Meets Folk has doubled its audience. As one more hour of Light Entertainment it is an excellent programme — with an excellent compere. It just needs a change of title, that's all. Country Swamps Folk perhaps. — CYRIL TAWNEY

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Carthy, Swarbrick back for TV spot

MARTIN CARTHY and **Dave Swarbrick** were back in Britain this week to record an appearance in a Julie Felix colour spectacular. But it was a temporary visit only — they stay in Scandinavia until the New Year, when they come back to Britain for good.

At the Singers' Club with Bert Lloyd this Saturday will be **Dave and Toni Arthur** who so impressed Bert when they shared a recent booking with him that he invited them along.

Dave and Toni are getting a similar response wherever they go on the club circuit — they are booked solid until March next year, with only a

couple of nights off each month.

A programme they have put together on songs about sport through the ages is to be shown on TV in the future, and they are also writing a book on the same subject.

Meanwhile, like many other folk artists they are adding a new dimension to their work by blossoming out into dance. Dave did a solo Morris jig at their Hendon College rag concert last Saturday and in a fortnight Toni will be fully equipped for clog dancing. Other artists on the bill were **John Renbourn** and **Jacqui McShee, Trevor Lucas** and **Chapter Three.**

● The Incredible String Band are also getting into dancing.

When they appeared at the Middle Earth — London's sole surviving hippy haunt, now run by Roy Guest, photographer **John Adams**, and **Dave Howson** — most of their songs were interpreted by two very capable and very lovely girl dancers.

● Her ex-manager, **Joe Lustig**, presents **Julie Felix** in concert at the Royal Festival Hall on Monday, November 27.

● Could be a survey of the most exciting aspects of contemporary folk music, when **Bert Jansch, John Renbourn, the Incredible String Band, Dorris Henderson** and **Al Stewart** appear together at Manchester Free Trade Hall on Saturday, November 11.

Al's concert at the Royal Festival Hall this Friday looks like being a near sell-out.

Clubs booking Al should be sure to ask for his instrumental version of "Lullaby of Birdland" — sounds like a cross between Broonzy and Byrd.

● Clann na hEireann is organising an Irish concert at St Pancras Town Hall on Friday, November 10 with **Maevie Mulvaney, Dominic Behan**, the **Tinkers** and the **Kerries.**

● As **Joan Baez** comes out of jail I hear from America of the release of a record, "Save The Children," by Women Strike for Peace with contributions from **Jean, sister Mimi Farina, Judy Collins, Barbara Dane, Janis Ian, Odette, the Pennywhistlers, Malvina Reynolds, Buffy Sainte-Marie, Hedy West** and actress **Vivica Lindfors.**

● BBC man **Pat Doody** writes to point out that good folk can often be heard late on Monday nights on the show he compere, **Night Ride**, on Radio 1 and 2. It comes from a trio consisting of **Wally Whyton, Wizz Jones** and **Pete Stanley.**

Although it's rather late, Pat points out it's the only opportunity you'll have to hear Pete and Wizz together, since they recently both went solo. — KARL DALLAS

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Thurs., 9 SWINDON, Mellroy's Ballroom
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Sat., 11 GARSTON, Carnival Hall
Sun., 12 SOUTHEA, Town Hall
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Thurs., 16 TIDWORTH, Officers' Ball
Fri., 17 CRANFORD, Arts College
Sat., 18 READING, Bullmense
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Sat., Nov. 11 COALVILLE WORKS
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5 MORDEN, The George
6 STREATHAM, Stork Club
8 PLUMSTEAD, Green Man
10 CARDIFF (Private)
11 WOODFORD, Community Centre
13 SHEFFIELD, Cabaret
15 PLUMSTEAD, Green Man
17 CONCERT
18 TOUR
19 HOLLAND
21 AND
22 BELGIUM
24 OSTERLEY, Rugby Club
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Saturday, November 4th
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Sunday, November 5th
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SIX BELLS
KING'S ROAD, CHELSEA

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HE'S HERE WITH THE MIKE QUINN SHOW

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AND DANDY PLUS

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See Sunday

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AS SATURDAY

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BILL BRUNSKILL Jazzmen,
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TRIO
TONY LEE
PHIL SEAMEN
Hambrough Tavern, Southall

COOKS, CHINGFORD
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MONTY SUNSHINE JAZZ BAND

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DAY OFF

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FREDDY MACK
SHOW**
DAY OFF

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Singing Star
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Saturday, November 4th
DON RENDELL

Sunday, November 5th, Lunchtime
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BILL LE SAGE TRIO

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Friday, November 3rd
DANNY MOSS

Saturday, November 4th
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Sunday, November 5th, Lunchtime
**TOMMY WHITTLE
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Monday, November 6th
**JOHNNY SCOTT
QUINTET**

Tuesday, November 7th
A GUEST

Wednesday, November 8th
TUBBY HAYES QUARTET

Thursday, November 9th
PETE KING

marquee

90 Wardour Street London W.1

Thursday, November 2nd (7.30-11.0)

* **SYN**
* **THE QUIK**
Friday, November 3rd (7.30-11.0)

* **BLUES NIGHT**
TEN YEARS AFTER
Saturday, November 4th (8.0-11.30)

* **THE WILDFLOWERS**
* **NEAT CHANGE**
* **THE OPEN MIND**
Sunday, November 5th - CLOSED

Monthly, November 6th (7.30-11.0)

* **THE NICE**
* **HERBAL MIXTURE**
Tuesday, November 7th (7.30-11.0)

* **THE RETURN OF**
* **THE HERD**
* **THE NITE PEOPLE**
Wednesday, November 8th (7.30-11.0)

* **STUDENTS ONLY NIGHT**
Thursday, November 14th (7.30-11.0)

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SUN. NOV. 5th
7.30-11.30 a.m. **JUNIOR SMITH** Admission 6/-

MON. NOV. 6th
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NOV 8th
Adm. 7/6 **MIKE CARR-
TONY CROMBIE DUO**

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TERRY SMITH QUARTET

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COLIN PETERS QUINTET
Special guest star **ART ELLEFSON**

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GRAHAM COLLIER SEPTET

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FOR TWO WEEKS ONLY!
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● **ROLAND KIRK
ENSEMBLE**
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ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and cornet players. Other instruments considered. Permanent station near Reading. Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

ANDY (BASS GUITAR) who went to GERMANY, please CONTACT PHIL (DRUMMER) who went to ISRAEL - Wanstead 7087.

BAND OF THE LIFE GUARDS. Clarinet players wanted, other instrumentalists considered. - Apply Director of Music, Wellington Barracks, London, S.W.1. Tel. SULLIVAN 4214.

BASS GUITAR for musically experimental group. - Louise San 4376.

BASS GUITARIST, Shadows / Holes / Beatles enthusiast. - GRO 1801, BYR 5000

BASS GUITARIST, singing harmony. Recording group. - LAR 3582

BASS GUITARIST/Vol. wanted to join great musicians. - Ring MA1 9248, after 7 p.m.

BASS / VOCALS for West End residency. CAN 5895

BIG BAND BLOW! Monday rehearsal band in Kingsbury has vacancies for brass. - Ring 346-4013 Friday evening.

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COLOURED SOUL BAND, urgently requires organist, must be good. - Fitzroy 5533, ask for Jeff.

DOWNLINER'S SECT require a versatile organist. - Tel. 459 1501

DRUMMER, FORMER name group, seeks musicians to form different group. Ideas welcome. London area. Bigheads don't bother. - Box 4610.

DRUMMER, VOCALIST, for lounge. Speciality Pop and Irish ballads. - BAY 5912.

GUITARIST or ORGANIST urgently, to join working cabaret act. - Music Harmonise, Box 6593

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NORTH LONDON. Drums, alto and bass guitar for semi-pro quartet, some rehearsing. Engagements. - 01 807 8548.

ORGANIST FOR new young group, local preferred. - Phone Leytonstone 5941, evenings

ORGANIST / GUITARIST with harmony for sax, trumpet group, recording prospects and/or Continental work. - Peterborough 6656

ORGANIST / SINGER, bass guitarist, for soul group, Continental work November. - TUL 5170 Toddy

ORGANIST / VOCALIST urgently needed for Al Moment S/P group. Must be keen, we are - John, Brian, Allen, 3 DeBeauvoir Sq, Hackney, N.1.

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LEAD GUITARIST, good gear, seeks Mayall type group. Prefers original material to old. - 01-807 1470, night

LEAD GUITARIST. - 01-653 5374

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PIANIST - "RUSS CONWAY" STYLE requires lounge residency - Box 6619

PIANIST/VIBIST. - Bob Bur-chill, PAR 8296

PIANIST - 202 9128

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SUPERB DJ, own equipment, available for clubs, pubs, parties. - 445 0627, evenings

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TENOR / CLARINET. Young, read, busk. - Phone, Epping 2420

TEN. FLUTE, Clar. - 539 2312

TENOR GIGS. - Ewell 8060

TENOR, PIANO, flute, vibes. - MOU 9715

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YOUNG FEMALE singer/guitarist, willing to travel, own transport, good looker, seeks genuine work, spots, due, trio or groups, folk style preferred. - Box 6576

YOUNG PROFESSIONAL drummer, reads, and very experienced, wishes to join group for Continent. - 01-599-3955, Steve.

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DRUMMER Aesthetic, Euphonie and philanthropic - BAR 9133

DRUMMER, all fields, dance, jazz, Latin, cabaret, seeks London area residency. - 546-5818.

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DRUMMER, Barnes 5261

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ORGAN. - HARLOW 25012.

PIANIST, EXPERIENCED. - HAY 3304.

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mailbag

More beauty in 'Waterloo Sunset' than Flower Power

I'M amazed Nick Jones (MM October 21) regards Ray Davies' writing about "grey suburbanites" as grounds for criticism. Presumably he would also disdain the Beatles' "A Day in The Life," or "Good Morning, Good Morning."

Davies is one of the few songwriters critically observing real people in concrete situations.

He doesn't hide behind sentimental or trendy abstractions. There is more beauty in the understatement of "Waterloo Sunset," than in all the bogus mysticism of Flower Power. —TUDOR JONES, Jesus College Oxford.

EXPLODING from the pages of MM with the power of two-and-a-half damp joss sticks, Nick Jones skips out of the print and falls flat on his face in a bog of tepid clichés. I can hardly read his reviews without mentally vomiting at his abysmal prose style.

He's probably better at blowing his nose than minds

so please strangle him with his own neck-bell.—ARTHUR BIGLEY, Ealing, London.

AS an avid blues fan, I was looking forward to the opening night of the 1967 American Folk Blues Festival at De Montfort Hall, Leicester with great expectation. Yet I was astonished by the performances, which surpassed my wildest dreams.

The show had everything, jovial Bukka White, beautiful Skip James and the amazing Son House performing with the gusto of someone decades younger.

Unbelievable, unforgettable roll on 1968!—JIM CALINAN, Thirlmere Avenue, Northampton.

JOHN MAYALL is a sincere man and a capable musician, but I feel his fans are becoming rather narrow-minded. Georgie Fame and Alan Price are more commercial, but they often show jazz feeling lacking in Mayall. While the best of "progressive pop" has great harmonic and melodic interest, the impact of his music as blues is lessened by its derivative nature, once you've heard the work of his heroes.

Would-be blues purists might as well ignore all post-war developments and con-

centrate on Charlie Patton, Son House, Garfield Akers, etc. whose records in the '20's and '30's have economy, originality and complete honesty, qualities that have all but disappeared from the blues.—R. A. QUAIF, London, WC1.

I THOUGHT all the fuss about the Marine Broadcasting Offences Bill was over, but obviously not to some narrow-minded people like Mr. C. Welch who still believe "there was no logical reason why pop commercial radio shouldn't continue." (MM October 21).

Get your facts right! They had to go because they were interfering with internationally agreed wavelengths, not just Ted Short's ulcers.—CHRISTOPHER DIXON, Salford, Lancs.

JUST so ALL your Mailbag readers don't wet themselves... SORRY FOR...

(a) Saying Arthur Brown was a twat and saying a horrid word too! (b) Being a Magnificent Seven Type guitarist. (c) Keith Moon who is so windy he's blown all the other Magnificent Six away. (d) All whimpering knockers who write to Mailbag "Whimper." (e) I'm not a Bonzo dog! So a hippy who wow pow flower power slash mash what a gas go

to hell slump England! (f) F. (g) Last two. (h) Next letter. (i) Next public appearance. (j) John Entwistle 'cos nobody ever writes to the Melody Maker about him!—PETE TOWNSHEND, The Who, London W1. P.S. That should last a good while!



RAY DAVIES: one of the few songwriters critically observing real people in concrete situations.

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Sick to death of primitive music?

ONE can sympathise with Chris Welch's views in his article "Stop Picking On Pop" (MM October 21). There is no doubt pop has taken a beating lately.

But I think he must face the fact there is a large proportion of the population sick to death of a permanent diet of primitive, unsophisticated music delivered in the main by untalented, anti-social youths.

Musical education is the answer and if readers did not see Ruby Braff's discussions in the MM recently they should do so now. It was an excellent article and the MM deserves praise for its publication.—P. G. BAILEY, Crawley, Sussex.



RUBY BRAFF

I WAS very moved by Chris Welch's article on "Stop Picking On Pop." I am a musician from South Africa. If you have got long hair over there, the police grab you by the hair and pull you around. Once the police raided my home because they knew I was a musician, and they didn't even knock on the door. The public should be told what goes on.—D. McALLISTER, Folkestone, Kent.

WHEN Mr. Welch says "Stop Picking On Pop" he is in fact claiming a privileged position for pop. He has, I see heard of the New Traffic Offences Bill, but it seems likely he has never studied Selective Employment Tax, Capital Gains Tax, the Companies Act, the Land Act, etc. or else he would be aware that it is not only the pop business that is being picked on but all sections of our community, except Big Brother in Whitehall. It is indeed surprising "so much suppression is taken lying down" but the suppression is by no means limited to pop.—MALCOLM N. MIRRIELES, University College, Oxford.

WOODY GUTHRIE was far from the "most brilliant song writer of the contemporary era." His apathetic records spell instant boredom. More is owed to Bronzzy and Leadbelly for starting the "modern folk scene" and shining an introductory light on present trends.—E. G. EVANS, Newport, Mon.

POOR Woody Guthrie if all people can say about him is he influenced modern singers and pop groups. It seems it was all in vain. Woody sang from his heart about people and life because he believed in them and not because he had one eye on the chart, like the electronic morons he is supposed to have influenced. Goodbye Woody, we'll miss you, but the self-pitying drivel of today we'll never miss.—FRED STEAD, Tottenham, London.

I QUEUED for an hour and three quarters to see the much-talked about Jimi Hendrix at a London Club recently. He was on stage for about forty minutes. His PA was inaudible, and he tuned up his guitar after every number.

If this is professionalism then he should become an amateur, then I wouldn't have to pay ten bob to see him.—K. APPELBY, Dalston, London.

IN the event of the general unavailability of the ESP Catalogue and Sun Ra's superb series of recordings for the Saturn label it is to be expected critics will lavish praise on mediocre records, Cecil Taylor's "Unit Structures," being a prime example (MM October 21).

That this is Taylor's poorest effort to date may be attributed partly to the conservative approach of sidemen and to the leader's apparent lack of expressive aims. Taylor contributes little on this record that has not been done better by Archie Shepp, Burton Greene or Sun Ra. To make matters worse the recording quality is an insult to the record-buying public.—JULIAN VEIN, Edmonton, London. ● LP WINNER.

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