



Melody Maker

MAY 25, 1968

1s. weekly

MONKEES' TV SERIES ENDS

Brian Jones drugs charge

ROLLING Stone Brian Jones was arrested on a drugs charge at his Chelsea home on Tuesday morning.

Jones was arrested after detectives entered his Kings Road flat at 7 am.

The police officers who had a search warrant took away a substance for forensic tests. Jones was taken to Chelsea Police Station and charged under the Dangerous Drugs Act with possession of a quantity of cannabis under his full name, Lewis Brian Jones.

He was alone in his flat when the police arrived and was given permission to contact a solicitor before being charged.



• Brian Jones

He was later transferred from Chelsea Police Station to the Magistrates' Court at Great Marlborough Street, London W1.

When he appeared before the magistrates at the Great Marlborough Street Court on Tuesday, Jones was remanded on £2,000 bail until June 11. He was remanded on surety of £1,000 from Frederick Trowbridge, an accountant, and his own surety of £1,000.

His counsel, Mr Colin Nichols, said Jones had a complete defence and fully denied the charge.



• Davy Jones — due to arrive in Britain at the weekend

British fans search for Davy Jones

MONKEES BBC-TV series, which has been running continuously since December, 1966, definitely ends in mid-June—possibly on June 13. "But it may just possibly be a week earlier or later," a BBC spokesman told the MM on Monday.

The show ends its long run because no more programmes are available. And it is unlikely that repeats will be shown.

The programmes kicked off with a viewing audience of between 10 and 11 million, but, since the switch to Thursdays from Saturdays, viewing figures have dropped to around the 8½ million mark.

Cancelled

Davy Jones was due to arrive in Britain at the weekend for TV appearances, among them a guest spot on Lulu's BBC-TV show—now cancelled. But, at presstime, he had not arrived.

Says Cyril Black, professional manager of Screen Gems—the Monkees music publishing firm: "I have been inundated with phone calls from all parts of the country from fans of the Monkees."

"They found out my home phone number, and the phone started ringing at seven o'clock on Sunday and hardly stopped."

"I am awaiting a call from Davy to let me know when he is arriving. I booked a hotel for him at £20 a day from last Saturday."

Monkees have their "Birds, the Bees and the Monkees" LP out on June 21.

Trad's Coming Back, Dad!

See centre pages



ANDY WILLIAMS EXCLUSIVE

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UNION GAP SPECIAL

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SPECIAL WOODWIND SUPPLEMENT

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MELODY POP 30 MAKER



CILLA: Paris trip

June premiere for Cilla film

THE premiere of Cilla Black's first major feature film *Work . . . Is A Four Letter Word* has been set for June 6 at London's Carlton Cinema.

It will be a star-studded world premiere with more than 40 show business stars

attending. The film, directed by Peter Hall, also stars David Warner (see page six).

A working trip to Paris for Cilla to film a segment of her BBC-2 colour spectacular with Sacha Distel was threatened this week by the French general strike. She was due to fly to Paris today (Thursday) but at presstime it was still not

known if she could make the trip.

ROWLES GUESTS

JOHN ROWLES guests on the Eamonn Andrews Show on Sunday (May 26). John records contributions to the Jimmy Young Show on May 23 and will guest in a special Whit Monday Radio One show on June 3.

He appears in the Pete Brady Show commencing May 27 and the BBC-TV Billy Cotton Music Hall on June 8.

EDDY FOR BBC-2

DUANE EDDY guests in BBC-2's Late Night Line-Up on May 28.

He ends his British one-night tour with dates at Bristol (May 30), Ramsgate (31), Dunstable (June 1) and Greenford (2).

Duane then goes to Germany for two weeks, returning to Britain to play cabaret at the Garrick Club, Leigh, from June 23 to 29.

JAMES DUE

TOMMY JAMES, whose single "Mony Mony" is in the American top 10, makes a promotion trip to Britain next month. He arrives on June 19, but it is not yet known whether his group the Shondells will arrive with him.

The single has been released in Britain on the Major Minor label.

Tommy James is one of a host of artists who will be represented in Britain by Tony Barrow International, through a deal between Barrow and Heroic Age Publicity Inc. of New York.

STAMP ARRESTED

CHRIS STAMP, co-manager of the Who, was arrested with his film actor brother, Terence, and charged with possessing marijuana in California on Sunday.

The Stamp brothers, together with film journalist Miss Tracy Stewart, were stopped while driving in the Malibu Mountains. They were charged and later released on bail of £520 each and appear in court today (Thursday).

NO MARIANNE FILM

GIRL On The Motorcycle, the film starring Marianne Faithfull, was withdrawn from the Cannes Film Festival because of technical difficulties in producing a finished print in time.

In any event, the Cannes Film Festival due to run this week, was itself cancelled owing to the strikes in France.

Girl On The Motorcycle contains "some of the hottest love scenes ever screened," according to a spokesman for British Lion. No British release date has yet been set.

TOM JONES PLAYS COVENTRY DATES

TOM JONES is to play three concerts in the Midlands in response to tremendous demand from fans in that area.



JONES: Coventry concerts

The concerts have been arranged for the Coventry Theatre on June 1, 2 and 3.

There dates follow his record-breaking season at the London Palladium. On June 6, he opens for an eight-week summer season at Bournemouth Winter Gardens.

LULU CABARET

LULU, Dusty Springfield and Des O'Connor have this week been added to the list of star names signed to appear in cabaret at Cranberry Fold Inn, Darwen, Lancs.

The Alan Price Set have agreed to appear there for the week of July 29 in order to accommodate Lulu on their original opening date of August 5. Dusty is due there from August 12 and Des O'Connor opens on September 23—the week after Cilla Black.

Frankie Vaughan starts a two-week season at the Inn on Monday next (May 27).

SYMBOLS DATES

THE SYMBOLS are to make their British cabaret debut with one night doubling the Princes and Domino Clubs, Manchester (June 14), followed by a week doubling the Top Hat, Spennymoor, and Sands, Whitley Bay, from June 23.

The group opens a four-day Irish tour in Dublin on June 15.

The Symbols' recent single, "What A Lovely Way To Say Good Night," which did little in Britain, is selling well in Australia and negotiations are under way for them to make a three-week tour there from August 18.

BOBBY VEE VISITS

BOBBY VEE arrives in London on June 6 for a series of cabaret dates.

He opens for a week doubling the Ba Ba Club, Barnsley, and Greaseborough Social Club on June 9, and then, on June 30, starts a week playing the Top Hat Club, Spennymoor; Fiesta Club, Stockton; and Sands Club, Whitley Bay.

He plays the Crystal Room, Cranberry Fold Inn, Darwen, on July 8, and starts a German tour on July 18.

Radio and TV appearances are currently being lined up.

PATTI TOUR

PATTI LA BELLE and her Belles open a three-week British tour at the California Ballroom, Dunstable, on July 5.

Radio and TV dates are currently being lined up for the group.

From Britain, they go to the Continent for three weeks of dates in Germany, France and Belgium.

Negotiations are also under way for Junior Walker and the All Stars to tour British ballrooms and clubs, starting in late July.

EASYBEATS LP

THE Easybeats will have an LP, "Vigil," released in early June.

A new single will be released around the same time.

ALEXIS KORNER LP

A new generation of Blues

31st MAY GET IT

- 1 (1) YOUNG GIRL Union Gap, CBS
- 2 (2) HONEY Bobby Goldsboro, United Artists
- 3 (3) A MAN WITHOUT LOVE Engelbert Humperdinck, Decca
- 4 (4) WONDERFUL WORLD Louis Armstrong, HMV
- 5 (7) I DON'T WANT OUR LOVING TO DIE Herd, Fontana
- 6 (5) LAZY SUNDAY Small Faces, Immediate
- 7 (6) SIMON SAYS 1910 Fruitgum Co, Pye
- 8 (10) RAINBOW VALLEY Love Affair, CBS
- 9 (8) CAN'T TAKE MY EYES OFF YOU Andy Williams, CBS
- 10 (12) JOANNA Scott Walker, Philips
- 11 (11) WHITE HORSES Jacky, Philips
- 12 (15) SLEEPY JOE Herman's Hermits, Columbia
- 13 (19) HELULE HELULE Tremeloes, CBS
- 14 (9) IF I ONLY HAD TIME John Rowles, MCA
- 15 (25) THIS WHEEL'S ON FIRE Julie Driscoll/Brian Auger, Marmalade
- 16 (13) CONGRATULATIONS Cliff Richard, Columbia
- 17 (14) I CAN'T LET MAGGIE GO Honeybus, Deram
- 18 (30) U.S. MALE Elvis Presley, RCA
- 19 (18) CRY LIKE A BABY Box Tops, Bell
- 20 (—) DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Pye
- 21 (20) HELLO HOW ARE YOU Easybeats, United Artists
- 22 (22) AIN'T NOTHIN' BUT A HOUSEPARTY Showstoppers, Beacon
- 23 (16) SOME THING HERE IN MY HEART Paper Dolls, Pye
- 24 (17) JENNIFER ECCLES Hollies, Parlophone
- 25 (23) DELILAH Tom Jones, Decca
- 26 (24) LITTLE GREEN APPLES Roger Miller, Mercury
- 27 (21) SOMEWHERE IN THE COUNTRY Gene Pitney, Stateside
- 28 (29) WHEN WE WERE YOUNG Solomon King, Columbia
- 29 (—) I PRETEND Des O'Connor, Columbia
- 30 (28) FRIENDS Beach Boys, Capitol

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POP 30 PUBLISHERS

- 1 Dick James; 2 Mecolico; 3 Valley; 4 Valando; 5 Feldman; 6 Immediate; 7 Mecolico; 8 Cyril Shone; 9 Ardmore and Beechwood; 10 Welbeck; 11 Gerrard; 12 Carter-Lewis; 13 Peter Walsh; 14 Leeds; 15 Feldman; 16 Peter Maurice; 17 Ambassador; 18 Valley; 19 London Tree; 20 Blue Sea/Jac; 21 Feldman; 22 Keith Prowse; 23 Welbeck/Schroeder; 24 Gralto; 25 Donna; 26 Peter Maurice; 27 Mellini; 28 Donna; 29 Maurice/Patricia; 30 Immediate.



HERMAN'S HERMITS: Back in the Pop 30 again with "Sleepy Joe"—and heading for the Top Ten.

TOP TEN LPs

- 1 (2) THIS IS SOUL Various Artists, Atlantic
- 2 (5) SCOTT 2 Scott Walker, Philips
- 3 (1) JOHN WESLEY HARDING Bob Dylan, CBS
- 4 (4) HISTORY OF OTIS REDDING Otis Redding, Volt
- 5 (3) THE SOUND OF MUSIC Soundtrack, RCA
- 6 (6) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes, Tamla Motown
- 7 (—) SMASH HITS Jimi Hendrix, Track
- 8 (8) THE HANGMAN'S BEAUTIFUL DAUGHTER Incredible String Band, Elektra
- 9 (—) JUNGLE BOOK Soundtrack, Disneyland
- 10 (9) A GIFT FROM A FLOWER TO A GARDEN Donovan, Pye

US TOP TEN

- As listed by "Billboard"
- 1 (1) TIGHTEN UP Archie Bell and the Drells, United Artists
 - 2 (2) MRS ROBINSON Simon and Gartnerkel, Columbia
 - 3 (5) BEAUTIFUL MORNING Rascals, Atlantic
 - 4 (4) THE GOOD, THE BAD AND THE UGLY Hugo Montenegro, RCA
 - 5 (3) HONEY Bobby Goldsboro, United Artists
 - 6 (6) COWBOYS TO GIRLS Intruders, Gamble
 - 7 (8) THE UNICORN Irish Rovers, Decca
 - 8 (—) AIN'T NOTHING LIKE THE REAL THING Marvin Gaye and Tammi Terrell, Tamla
 - 9 (—) SHOO-BE-DOO-BE-DOO-DA-DAY Stevie Wonder, Tamla
 - 10 (10) DO YOU KNOW THE WAY TO SAN JOSE? Dionne Warwick, Scepter

RUEDEBUSCH DIES

NEW YORK, Tuesday. — Trumpeter Dick Ruedebusch, who toured Britain with Woody Herman last year, died of a heart attack in Milwaukee, Wisconsin, on May 5 while in hospital awaiting heart surgery. He was 43 years old.

Ruedebusch was usually associated with Dixieland combos and led his own group over the past few years in and around the Milwaukee area and also at New York's Metropole.

His tour with Herman was his first real experience with a big band and he was featured as a soloist with the Herd.

STATUS FOR US

STATUS QUO, whose "Pictures Of Matchstick Men" is currently in the American charts, will make their second U.S. visit from September 18 for six days.

Penny Brian to solo—but group carries on

PLASTIC PENNY lead singer Brian Keith is to leave the group. He is to start a solo career.

He is working with the other four members for another three weeks to complete all outstanding engagements. The group are to continue as a four-piece with Paul Raymond and Nigel Olsson handling the vocals.

Brian Keith makes his solo debut on Page One on June 7 with "Shelter Of Your Arms."

A spokesman said: "Brian is leaving because he wants to go into cabaret as a solo singer. He is older than the other boys and they want to stay on the ballroom scene."

FOUR SEASONS DUE

AMERICA'S Four Seasons group is coming to Britain "either in June or October," according to impresario Arthur Howes.

"Most probably it will be October," added Arthur on Monday. "They will do three big TV spectaculars—one in Britain and two on the Continent."

As reported in the MM last week, Arthur Howes is still negotiating for further British dates later in the year by Aretha Franklin and the Association.

PET FILM ON BBC

PETULA CLARK'S American TV spectacular, which caused controversy in America when officials objected to the singer touching guest Harry Belafonte on the arm, has been bought by BBC Television.

A spokesman for Petula said: "The BBC has won the first battle with the new London Weekend TV consortium. They bought the programme and will show it in the autumn on BBC-2 in colour and BBC-1 in black and white."

The programme, This Is Petula Clark, will be a highlight of the autumn schedules, though no screening date has been fixed.

GENTRY DELAY

EXECUTIVES of EMI Records and publicist Leslie Perrin waited in vain at Lon-

DAVID BROOK
sings
WITCHFINDER GENERAL
TIGON BRITISH PICTURES
President PT 196

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Deena Webster
you're losing

Beach Boys may tour Communist countries



CARL

THE Beach Boys' next British tour will take place in the autumn, said Carl Wilson this week. Carl, with Mike Love, was speaking to the MM by phone from Beverly Hills, California. "We had intended to do a tour either in June or July, but this won't be possible now," said Carl. "It will be around November before we are in Europe again. This time we'd like to do something different than just the normal tour. We're working on a few ideas at the moment. We'd like to kick it off with something really special in London."

The Beach Boys would also play various Continental countries—and are in line for their first ever tour of Communist countries. "This is in the planning stage at the moment—we've had the offer" said Carl.

"In all I reckon we will be in Europe four or five weeks." Promoter Arthur Howes confirmed on Monday that the British tour would be in November for eight days.

Melody Maker

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HOLLIES HIT TOUR MAY PLAY NEW YORK

THE current Hollies—Paul Jones-Scaffold-Mike Vickers Orchestra tour is proving so successful that it is planned to take it to New York, Copenhagen and Stockholm.

Graham Nash took a break from the tour to phone the news to the MM this week.

"I'm absolutely thrilled by the audiences' reaction to the show," said Graham. "I feel I have been proved right as this is what I've been wanting to do for some time."

"They gave us a standing ovation in Manchester on Monday night and the audiences everywhere have been really wonderful. Advance bookings everywhere are really excellent—the only poor house so far was first house at Liverpool and that involved the Cup Final and the bus strike."

The package plays its first London date at Lewisham tomorrow (Friday).

MENN WIN AWARDS

MANFRED MANN and Mike Hugg have won a top American award for a cigarette advertising "jingle." They have won the Clio Award for their Benson & Hedges "People" TV jingle at the eighth American TV and Cinema Awards Festival in New York.

It is the first time a British entry has won an award for a musical score. Mann and Hugg have composed nearly 30 TV and cinema jingles including Barclays Bank, BEA, Walls Ice Cream and Woodpecker Cider.

COPENHAGEN AND STOCKHOLM POSSIBLE

The Manfreds are currently appearing in Sweden where they plan to "mix" the final recording of their next single release, as yet untitled.

ELVIS CONVENTION

FANS will be travelling from all parts of Britain, plus France, Holland, Belgium, Norway, Sweden, Czechoslovakia and Poland to attend Elvis Convention '68 at the De Montfort Hall, Leicester, on Sunday, July 21.

Event, sponsored by the Elvis Presley Fan Club, will include the Elvis film, King Creole, among the attractions. Radio One deejay Emperor Rosko hopes to fly in from Paris to act as compere.

SIMONE DUE

NINA SIMONE was due to arrive in Britain on Tuesday for an eight day promotional trip.

She has been fixed to appear on Dee Time on Saturday (25). She was also recording a spot for one of the BBC-2 Esther and Abi Ofarim series and a special for the new London Weekend TV.

PENTANGLE FILM

THE PENTANGLE'S concert at the Royal Festival Hall on June 29 will be filmed in colour for possible world-wide television distribution, including BBC-2.

Their first album, "The Pentangle," will be released by Transatlantic this week and advanced orders are estimated to be 5,000. Their single, "Travelling Song," on

B side will be "Call Me Lightning."

The group are due to play at City University, Clerkenwell, tomorrow (Friday).

TOWNSHEND WEDS

PETE TOWNSHEND, 23, lead guitarist and songwriter of the Who, married 20-year-old fashion designer Karen Astley on Monday this week.

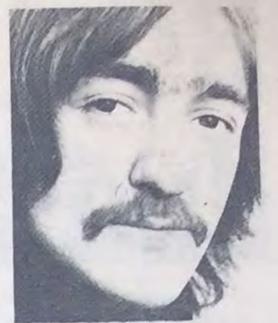
They were married at Didcot, Windsor, and will live at Pete's London apartment.

DAVE MAY TOUR

DAVE BERRY is in line for the proposed Jimi Hendrix-Herd tour which, if negotiations are completed, will probably take place in August.

Dave is also negotiating a two-months cabaret tour of Australia for October and November.

He guests in Pop North on May 23 and the David Symonds Show from May 27 to 31.



DAVE: writing again

Mason rejoins Traffic

DAVE Mason has rejoined Traffic. The group's hit song writer and sitar player left last December to concentrate on record production.

But Stevie Winwood told MM this week: "Dave joined up with us while we were in the States, and has started writing for the group again. We went through a bad scene when we left, but now he's back, we're happy. The Fire is back."

Traffic are not planning any new single release after the flop of "No Face, No Name, No Number," but will release any suitable future album track as a single.

TROGGS GOLD DISC

THE TROGGS were presented with a gold disc for world-wide sales of "Love Is All Around" when they appeared on Time For Black-burn last Saturday.

They appear on the show again this Saturday (25) to promote their latest single "Surprise, Surprise (I Need You)" on Page One Records.

Following their successful US tour completed last week, they return to America for a coast-to-coast tour from July 24 to September 4.

Louis follow-up next month



LOUIS

LOUIS ARMSTRONG'S follow up to "Wonderful World" called "Sunshine Of Love" will be released on HMV on June 7. Decca have also released a Louis track called "The Life Of The Party" on London.

Louis Armstrong returned to his birthplace, New Orleans, last week, as one of the celebrities at the city's very first jazz festival.

The festival was part of the city's 250th anniversary celebrations and included many non-New Orleanians among the attractions.

LP'S OF THE MONTH



POP
JAY AND THE TECHNIQUES
Apples, Peaches, Pumpkin Pie
SBL7834(S) BL7834(M)



FOLK
STEFAN GROSSMAN
Aunt Molly's Murray Farm
STL5463(S) TL5463(M)



IN THEIR OWN INIMITABLE
STYLE
THE SWINGLE SINGERS
Sounds of Spain
SBL7838(S) BL7838(M)



MOOD MUSIC
HORST JANKOWSKI QUARTET
Piano on the rocks
20116SMCL(S) 20116MCL(M)



Beatles' colour cartoon due for July premiere

SPECIAL YELLOW SUBMARINE PAPERBACK

THE Beatles full-length cartoon Yellow Submarine will be premiered at the London Pavilion on July 17. The film, released through United Artists is in colour and a special paperback of the submarine's adventures is being published by the New English Library.

The paperback will be the first-ever in full colour. George Harrison and Ringo Starr paid a visit to the Cannes Film Festival in France last week to see a special showing of Wonderwall, the film for which George composed the score. The Lennon - McCartney business trip to New York last week was not a huge success.



LULU: 'marvellous offers'

Lulu has to refuse two tours

LULU has had to turn down immediate offers to tour South America and Australia because of her current commitments in her BBC-TV series, which hit the screens on Tuesday.

"Lulu has been concentrating so hard on the series," her personal manager Marian Massey told the MM on Monday, "she has had to say 'no' to some marvellous offers. Apart from those from South America and Australia, they include additional TV spectaculars, and film roles." Monkee Davy Jones phoned Lulu from Hollywood last week to say that, because of his film commitments, it would not be possible for him to accept Lulu's invitation to guest star in her BBC-TV series. He was to have appeared in the last of the pre-taped shows—next Wednesday.

COMETS BACK

BILL HALEY and the Comets flew back to Britain on Monday after their highly successful Continental tour.

They return to Holland on May 26 after appearing at Folkestone on Saturday (25) and then tour Ireland from May 27 to June 2.

They return to Britain again for dates at Leeds Town Hall on the afternoon of June 3, followed by evening dates in London at the Cromwellian and Pantiles clubs.

The British tour ends at Birmingham Town Hall (June 4) and they then go to Germany for six weeks.



JOHN AND PAUL on the networked Tonight show

community Centre (Saturday), Dunfermline Kinema (26), Nelson Imperial Ballroom (June 1), The Sands, Whitley Bay (6 & 7), and Domino Club, Bridlington (8).

FAME'S SINGLE

GEORGIE FAME'S new single will be "By The Time I Get To Phoenix," released by CBS Records on May 31. Written by the Fifth Dimension's Jimmy Webb, who wrote "Up, Up And Away," it was a big American hit for Glenn Campbell.

Georgie's version is arranged by Keith Mansfield and

produced by Mike Smith. The B-side is "For Your Pleasure." On June 7, CBS issue a single by John Fred and the Playboy Band. Titled "Shirley," the group will feature the song in their forthcoming tour which begins on May 31 at Morecambe Central Pier.

KEN-ALAN LP

KEN HOWARD and Alan Blaikley are to have an album of their hits released on Rediffusion's Rim label next month by the Howard And Blaikley Orchestra.

They have also written the new Lulu single, "Boy," re-

leased tomorrow (Friday), and have written tracks for the LP on which Lulu is currently working.

They have also written the next singles for the Mike Stuart Span and the Barrier.

FOOL QUIT APPLE

THE FOOL, a group of fashion designers responsible for all clothes at the Beatles Apple shop have quit to go to America.

"The Beatles gave us the opportunity at Apple to make a first impact on the fashion world," said the Fool, "but our horizons have always been much broader than one retail store."

The group, who are Simon, Marijke, Barry and Josje, are to make albums for the Mercury label in America, and the first will be recorded in July in New York, supervised by Graham Nash of the Hollies.

CLIFF TV DATES

SPECIAL TV dates were being lined up at press-time for Cliff Richard in Britain following his star appearance in a Czech song festival from June 14 to 16. No further details on the TV were available at presstime.

Cliff, currently starring at London's Talk of the Town Restaurant, ends his season there on June 8. He goes to America for four or five weeks' promotional activities after the visit to Czechoslovakia.

The spectacular by Cliff and the Shadows, made for Rediffusion in January, will now be shown on June 11 at 7.30 pm.

NEW DEE SINGLE

DAVE DEE, Dozy, Beaky, Mick and Tich release "Break Out," a track off their forthcoming album "If No One Sang," as their next American single in three weeks time. Their managers, Ken Howard and Alan Blaikley, are currently writing their next British single.

The group's forthcoming appearances include Kelso Corn Exchange tomorrow (Friday), Auchinleck Com-

Dates pour in for Salena

RADIO and TV dates are pouring in for U.S. singer Salena Jones. This week she has begun recording a series of six shows for the Night Ride programme, on which she works with the Alan Clare Quartet.

Tomorrow (Friday) she records for BBC Jazz Club, and on Sunday (26) she records for the Peter Cook-Dudley Moore Show. She will also appear this Sunday on BBC-2's Late Night Line-up. On Tuesday (28), Salena records a programme for Top Score with a 31-piece orchestra.

Further engagements for Salena, who sang at the MM's



SALENA: series

Festival Hall concert last Saturday, include the Birmingham Festival on June 3 and Late Night Line-up again on July 12. On June 15 she flies to Holland for a Dutch TV date.

SPECIAL WOODWIND SUPPLEMENT STARTS PAGE 14

JAZZ NEWS

Duke records tribute LP to Strayhorn

DUKE ELLINGTON'S latest album, a salute to his longtime friend and collaborator, the late Billy Strayhorn, has been released in the States by RCA Victor. The LP, titled "And His Mother Called Him Bill," contains newly recorded versions of 12 Strayhorn compositions.



STRAYHORN: twelve compositions

On Monday, the Ellington band began a series of concerts in Strayhorn's memory at New York's Rainbow Room. The concerts continue until June 19.

The States after a two-year retirement following the death in a car crash of her husband, trombonist Willie Dennis. She has signed for a season at the Riviera Hotel, Las Vegas.

Columbia recorded the Miles Davis-Gil Evans concert, which included new works, at the recent University of California Jazz Festival. It was the first appearance of Davis and Evans in concert outside New York since their historic Columbia albums.

Former Bill Evans drummer Paul Motian has joined the Charles Lloyd Quartet, replacing Jack De Johnette who is freelancing in New York. . . . Illinois Jacquet has cut a new Prestige album with Barry Harris (pno), Ben Tucker (bass) and Alan Dawson (drs).

Doug Dobell recorded American's Al (alto) and Dick (trumpet) Sudhalter for his 77 label at the Ronnie Scott Club last Thursday. With the Sudhalters, father and son, were Ray Whittam (tnr, bass sax), Keith Nichols (tmb), John R. T. Davies (saxes), Brian Lemon and Dick Francis (pnos), Brian Prudence (bass), Nevil Skrimshire (gtr), Mike Scott (drs) and Chris Ellis (vels).

The National Association of Jazz Musicians and Hampstead Artists' Council present a concert by the Mike Westbrook Band at Camden Arts Centre last night (Wednesday). It is hoped that it would be the first of a series of concerts to temporarily fill the gap left by the closing of the Old Place.

The Old Place, which closes down this weekend, presents Chris McGregor's last session at the club tonight (Thursday) and the debut of John Chilton's Swing Kings tomorrow.

Singer Morgana King is making a big comeback in

Birmingham's Jazz At The Salutation presented a concert titled "Journey Through Jazz" last Saturday. Bookings at the club include the River City Stompers, tomorrow (Friday), the Ged Hone Ragtime Band (25), Zenith Hot Stompers (26) and Bruce Turner guesting with the Artesian Hall Stompers (31).

Roswell Rudd's Primordial Jazz Nonet last week gave the third in a series of concerts he describes as "Survival Music 1968" at the Washington Square Church in New York's Greenwich Village.

Saxist - flautist - composer Johnny Scott flew back to London from an American trip on Monday. His Quintet guests at the Bull's Head, Barnes, on May 27.

Tenorist Dick Morrissey and clarinetist Sandy Brown join forces with the Colin Peters Quintet at the Olde Gatehouse, Highgate, tomorrow (Friday). Humphrey Lyttelton returns to the club on May 31.

Trombonist Pete Ward has joined the recently formed Johnny Tippett Jazzmen in Stockport. He takes over from ex-Back O' Town Syncopators sideman Andy Holdorf who has quit.

The Louisville Jazz Band has opened a club at the Gateway Hotel which borders the campus and hostels of the Disbury and Elizabeth Gaskell colleges in Manchester.

American Decca's latest addition to its Jazz Heritage reissue series is an album by Jay McShann's Orchestra, featuring Charlie Parker, covering the years 1941 to 1943.

Deena Webster



is an *enfant terrible*, we simply cannot label her. She plays folk on a stool, burns it up with a group, swings with strings and cuts a groovy ballad too. Wait for her June L.P. 'Tuesday's Child'. In the meantime, hear from this great little problem child 'You're Losing'.

Managed by Richard Armitage
Represented by Noel Gay Artists (Brian Hutch)
Tel: 01-836 3941/5

'you're losing'



MORE NEWS ON PAGE 18

ALEXIS KORNER LP

A new generation of Blues
31st MAY GET IT



ROGER MCGUINN

THE CHANGING FACE OF THE BYRDS

THE Byrds have changed. In looks, line-up and partly in repertoire. Gone is the long hair, which, back in 1965, earned them the description of "looking English." Gone are Michael Clarke, drummer, David Crosby, guitarist and singer and guitarist, Gene Clark.

Of the original group, Jim McGuinn, who now prefers to be called Roger, and Chris Hillman remain and they have been joined by drummer Kevin Kelly and Gram Parsons, singer, organist and guitar player. The change in repertoire, or perhaps addition might be more accurate, is that the Byrds are featuring a number of Country and Western-style songs.

The Byrds came on a last-minute trip to England following their appearance at the Rome Pop Festival. "The trip wasn't planned," explained Roger McGuinn, just before the Byrds returned to the States. "We went to Rome for the festival and there we were told that we were going to play in England—that was the only reason."

The Byrds made three appearances, twice at Middle Earth and once at Speakeasy at Blaises. Each show earned them well deserved ovations and at the second Middle Earth stint a large petition was signed asking for their return as soon as possible.

As well as things like "Mr Tambourine Man," the hit that brought them to Britain first in 1965, "Eight Miles High," "Turn, Turn, Turn" and "Rock and Roll Star," with Roger leading the vocals, Gram Parsons was heard to good effect on country numbers such as "Hickory Wind," "Sing Me Back Home" and "You Don't Miss Your Water 'Til Your Well Runs Dry." "I don't think we'll go into country music a hundred per cent. But it's pure and it hasn't really been done by pop artists. It's a fresh area," said Roger, "and a relief from all that psychedelic garbage."

And what next on record from the Byrds? "We have a whole country album that we are releasing—that's completed," said Roger, "and we'll be following that with an album of electronic music but we haven't done that yet."

The Byrds now seem to have really got it all together and there is no doubt about their musical abilities and their communication with audiences—their three appearances proved this beyond doubt.

Forget their past appearances. That's all history now. Their shows last week, and the happy results, must be encouraging to the Byrds and will surely make them consider a fuller tour. Will it happen? Well, Roger McGuinn is not a planner by nature and anything further than about three or four days ahead he dislikes having to think about.



GARY PUCKETT

"The uniform is a kind of trademark"

IT'S not every army that can boast a chart-topping group in their ranks but the Alabama State Militia can. Recently they recruited all five members of the Union Gap, whose "Young Girl" reached the MM chart's No. 1 spot last week.

"We were playing with six other groups in Birmingham, Alabama, and we were presented with plaques that made us lieutenant-colonel's aides-de-camp," explained Gary Puckett, the Gap's lead singer, speaking to the Melody Maker over the transatlantic link last week. "They were signed by the former governor, Lurlene Wallace."

The success of "Young Girl" has meant that the Union Gap have broken into the lucrative American college concert circuit. "Up to now we have had to put up with some of the clubs, which can be cruel, but the college audiences are quite kind," said Gary.

The group wear the distinctive uniform of the Union Army and have just switched from black ones to some in a green material. "The uniform is a trademark," Gary said. "It's now part of the group so I think we'll go on wearing them."

To follow up "Young Girl," CBS Records are rush releasing an album by the Gap very shortly.

...and the Union Gap go marching on

It will have among the tracks, versions of "Lady Madonna" and "Mighty Quinn" as well as "Young Girl," and several original compositions by the group.

"So far in recording, we haven't done all original material, but in concert, everything we do is original. We're out to prove that the Union Gap is a leading factor in the music business," stated Gary.

The Gap are trying hard to avoid showing any influences. "It's difficult though," said Gary. "If you appreciate someone then you tend to lean to-

wards them. This group has taken the electric piano, as well as the organ, to get a different sound. Plus two of the fellows play saxophone so between the five of us we play quite a lot of instruments."

Among the other benefits of a big hit that the Union Gap are enjoying are appearances on major television shows. They have already played the coveted Ed Sullivan show and will probably appear, with other groups such as the 1910 Fruit Gum Company, Supremes, Young Rascals and Sly and the Family Stone, on

a spectacular show during the summer and have been offered the Jerry Lewis show in the autumn.

But in the immediate future the group are going to concentrate on scoring another hit with a new single. "We have our third single coming out here. It's called 'Lady Willpower' but we have no release date for Britain yet," said Gary. As far as the British chart is concerned, the five Alabama Militia lieutenant-colonel's aides-de-camp are sitting pretty with their "Young Girl"—and the Union Gap go marching on!

Filming halts Presley's proposed British trip

ELVIS, whose "U.S. Male" is currently riding the chart, will soon be riding the prairie trail in his first-ever "straight" Western movie.

He has just finished work at MGM's Hollywood studio on Live A Little, Love A Little, and the Western should go before the cameras in July.

And Elvis has at least three more films lined up to follow. So a trip to Britain is definitely out this year—and also next.

He also has a major TV special with Frank and Nancy Sinatra when he was discharged from the Army. This should be shown in the States around Christmas.

"He will work on it during the few breaks he gets from filming," Elvis spokesman Tom Diskin told the MM over the direct line from Hollywood this week.

"And Elvis will be back making another film for MGM in the springtime of next year," he added.

Elvis and everyone here associated with him are most appreciative of the loyalty of his British fans, and the work done on his behalf by his Fan Club. But he couldn't make a British trip while he is so heavily committed here.

The Western? I don't even know the exact role Elvis will be playing, but it will be his first "serious" Western. He played a half-breed Indian in Flaming Star and a spoof, dude part in Tickle Me. But this new one will be quite different. More in the accepted Western tradition.

On the question of Elvis' recorded material—which has its pro and con critics—Mr Diskin added: "Elvis chooses all his own songs." Asked why he had never—like so many other American artists, recorded



material by the Beatles, he commented: "Well, a song is like a suit. It may be beautifully cut, but it has to be tailored to the wearer's own particular style."

But Elvis did record something of a standard when he made "You'll Never Walk Alone," from Carousel. "That was issued as a religious item over Easter here," said Mr Diskin. It has yet to be issued in Britain.

Between his film commitments, Elvis is spending most of his time with his wife, Priscilla, and daughter, Lisa Maria.

"He doesn't go the Hollywood round of cocktail parties," said Tom Diskin firmly. "He's either at home at Graceland in Memphis, or in the home he has here in Hollywood when he's filming."

Rumours that Priscilla was expecting another child were denied by Mr Diskin.

"If she is, then it's news to her and everyone else. I guess these rumours go the rounds. This one was to be expected."

Elvis' 25th film, Clambake, opens at London's New Victoria on May 30. Two more films—Speedway, with Nancy Sinatra, and Stay Away Joe—will be shown before Live A Little, Love A Little hits the screens. This last is a comedy about a "photographer pursued by a predatory girl."

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by Leon



HOLLIES: selection of their past hits

Pace and style from full-value Hollies

THE HOLLIES - Scaffold - Paul Jones-Mike Vickers Orchestra tour, which opened at Shrewsbury last week, must be one of the best shows for a long time. Three quality acts, backed by a good all-round orchestra, without a comper dragging on the proceedings added up to an evening that had pace, style and full entertainment value.

The Scaffold, resplendent in white suits, opened with a mixture of humour, poetry and song. For an act with such a sophisticated approach, they communicated easily with an appreciative audience. Roger McGough's poems drew laughter and applause and Mike McGear proved to be a pleasant singer. John Gorman's "Ten Whiskey Bottles" was one of the highlights, with John getting progressively and realistically more inebriated with each verse.

They were followed immediately by Paul Jones, who, making full use of the stage, worked hard through a set that included "Bad Bad Boy," "You Don't Have To Say You Love Me," "When I Was Six Years Old," his latest single, a medley of Paul's old Manfred hits, with sax duet by Paul

CAUGHT IN THE ACT

and Mike Vickers, and a raving "Barefootin'" for which Paul kicked off his shoes and literally barefooted about the stage.

The second half of the evening was the Hollies. They sang a selection of their past hits, including "Carousel," "Carrie Anne" and "King Midas In Reverse" plus two Dylan songs, "Times Are A-Changin'" and an up-tempo "Blowing In The Wind." Graham Nash soloed well on "Butterfly," backed by the Mike Vickers Orchestra and as he sang a back-projection of clouds made a nice touch to the overall effect.

—TONY WILSON.

most satisfying instrumental and vocal performances seen in London for months.

Henry Mancini did a superlative job with his crack 40-odd piece British orchestra. He defeated the notorious Albert Hall acoustics and conjured up many moments of sheer beauty on selections of Beales' songs, film scores and on his own sensitive and lovely melodies.

Of the many soloists, trumpeter Derek Watkins and trombonist Don Lusher were brilliant. A superb first-house segment. All the more credit then to Andy Williams who came on after the intermission and completely carried the audience with his immaculate singing, light humour and commanding stage presence.

His voice is remarkably true, he has a surprising range and he handled the vast orchestra, the eight-piece vocal backing group and the five-and-a-half-thousand audience with the aplomb of a seasoned artist who knows exactly what he can do.

His "Danny Boy" was a

gem of a performance, but so was "Days Of Wine And Roses," "Born Free," "Scarborough Fair," and "By The Time I Get To Pheonix" — in fact every item in his long act. On this showing a sell-out for three nights could fill the Albert Hall again and again.

—JACK HUTTON.

WILLIAMS

VALUE FOR MONEY — that's what Andy Williams and Henry Mancini offered at the Albert Hall on Sunday night before a packed house of all ages. The three-hour concert never sagged for a moment. It was one of the

ENGELBERT

ENGELBERT HUMPERDINCK, returning for a further two weeks in cabaret at Batley Variety Club, turned out to be to the 30 year olds, what the Beatles were to West Riding teenagers.

In a word, he was sensational. But to the seasoned theatrical eye, his 45 minute spot was not without its flaw. A comedy routine to the music of "The Stripper" might be alright for his forthcoming Blackpool season but was out of place here. And he tended to spend too much time with idle chit-chat. His own accompanying group failed quite dismally to reproduce anything like the lush sound of his recordings.

What on the credit side? He worked untiringly throughout and was in great vocal form. His stage presence was in line with the confidence which stems from being the Showbusiness Personality of the Year.—STAN PEARSON.

LOU RAWLS

LOU RAWLS is a very good modern blues singer with a fine voice and technique to match who has, judging from Thursday's show at the Albert Hall, decided some time ago just where his bread is buttered.

For, with a voice reminiscent of a hairy Johnny Mathis, but with a better range and a nice line in monologue spilling into's of the Oscar Brown type, he must obviously knock them out in the supper club belt. Everybody's instant hipster with all that "moving and grooving," just what the ageing pop sophisticates ordered.

Nevertheless, his act was immaculate, even if the Heath brass section did tend to swamp his amplification on the opener, "Tobacco Road," as well as his second number, a finger poppin' version of "Autumn Leaves."

For me, the high spots were "Stormy Monday" with his M.D. the dynamic H. D. Barnum, taking over the piano chair from leader Ralph Dollimore. Len Skeat on bass and Bobby Orr on drums, and "I Want a Little Girl" with the band, better balanced against the vocal line, settled into an easy, comfortable groove.

—CHRISTOPHER BIRD

the future) controlled by automation, where the human role is relegated to pleasure and token jobs of supervision over machines.

David Warner in the lead role shows an acute sense of the absurd, and there is a nicely-observed performance by David Waller as the head of the all-embracing company that rules the lives of the populace.

But the film lacks the light touch needed to turn this into a sort of sardonic comedy-noir. I'm afraid, Cilla love, they'll hate this back in Scotland Road.—ALAN WALSH.

SEEKERS

THE "HOUSE FULL" notices went up at the Dome, Brighton, on Friday for the opening concert by the Seekers and Russ Conway.

Russ played the first half; the Seekers the second. Russ's casual humour and metronomic piano playing — leavened with a spot of vocalising — received an audience reaction that had the Dome boiling like a pressure cooker. But it was the Seekers who really blew the roof off.

There must have been hundreds of sore hands following the tremendous ovation that greeted their act. And it's not hard to find the reason why. Visually, the Seekers — with the charming Judith Durham, a fascinating, eye-riveting centrepiece — are as fresh as their Australian climate. Vocally and instrumentally they provide a tuneful melodic blend that captivates the ear. And their comedy inserts — particularly a hilarious cameo sketch based on "Sweet Adelaide" — "break up" the presentation in a captivating way.

—LAURIE HENSHAW

SPINNERS

THE SECRET of the success of the Spinners is hard to define, but a lot must lie in their ability to create a sort of camaraderie amongst their audience.

They certainly did this on their solo concert at London's Queen Elizabeth Hall last week. A rather cold, self-conscious audience relaxed through the concert until they were shouting and whistling for more at the end.

The Spinners' programme didn't vary much from other concerts they have done: it ranged from traditional English, Irish, Welsh and Scottish folk songs to Caribbean songs, contemporary songs and at the Queen Elizabeth Hall the group's speciality: Liverpool sentimentalism and humour.

A very pleasant evening that managed to transcend the occasional irritation — like a crashing amplifier. — ALAN WALSH.

LIFE isn't all fun being a pop star. Occasionally you are hit by sausages. Peter Frampton was a victim of Soho's Phantom Hot Dog Hurler last week. He was standing with girlfriend Mary outside the Marquee Club, when the Phantom hurled a steaming projectile (with onions) from a passing car. Peter was hit and publicist Keith Goodwin, was showered with shrapnel.

Let's hope Communists have a sense of humour. This card arrived for Bob Dawbarn from jazz booker Don Aldridge in Hungary: "I have photos of all troop movements and camps securely hidden. Will attempt to get plans of new uprising. If you do

Beware of the Hot Dog Hurler

not receive my secret message on short wave send gun boat up the Danube. Please decode and send on all available subversive literature." The card arrived several weeks late.

Bonzo Dog Doo Dah Band took two weeks off to rehearse a new act. Net result—no new act, but Viv Stanshall built a toad hutch. One for the toad?

Who, we ask ourselves, are the Incredible Leaping

Gordinis? . . . Card from John and Peter of Grapefruit in Rome: "Having a lousy time here. Everything's a joke."

Man seen booing at MM Jazz Concert when Jack Higgins mentioned Scott Walker and Buddy Rich in the same breath. He went "boo."

Shocked reader complaining about use of words "bog" and "pox" in MM singles reviews . . . Beatles mural outside their Apple

HQ in London's Baker Street blotted out over the weekend after complaints from square shopkeepers. Now the building is all white.

Barry Mason flew to Memphis this week to record golfer Gary Player on his first record . . . **Stuart Henry** celebrated appointment as a resident Top Of The Pops deejay with champagne while **Bill Martin** and **Phil Coulter** sang "Congratulations" in Mid-Day Spin studio.

Foundations had £1,000 of equipment stolen at New York's Fillmore East. **Clem Curtis** chatted up local kids and the whole lot was back within four hours. The kids got a reward.

At the MM concert a gent was heard asking, in all seriousness, if the MM had racing results . . . **David Essex** wrote to the Tate Gallery asking for a picture of Rodin's sculpture The Kiss to use with publicity for his single "Love Story." They sent back the wrong Rodin — "Despair." An omen?

Pete Brady in a fury. He was invited to sign autographs at Brands Hatch for a Water Rats charity. A Jobsworth at the VIP lounge wouldn't let him in. Exit Pete, steaming.

Sons And Lovers in van smash at Litchfield on Sunday did £500 damage to equipment and wrote off the £700 van. But they won the jackpot while recovering in a transport cafe—twice.

Brian Auger and **Julie Driscoll** stranded in France by strikes . . . **Aynsley Dunbar** Retaliation first album out on June 14.

Publicist **Jonathan Northam** predicts three all-day commercial radio stations broadcasting to the UK by



The RAVER'S weekly tonic

Autumn—two of them offshore. Yo ho ho!

Chris Farlowe developed an old roll of film and found they were pictures he'd taken of **Otis Redding's** Ready, Steady Go Show . . .

After disappointment with the Maharishi, let's hope the Beatles really find what they are looking for.

Mud group to take their bandwagon to gigs by British Rail Motorail.

Quote from a press release: "At 14 Dave took one step further to a showbusiness career. He became a painter and decorator running his own business." Up the ladder of success by papering houses?

Who keeps leaving Frank Allen's trousers at La Chasse? . . . **Joe Lustig** and **Shel Talmy** produced **Mabel Hillary's** album "It's So Hard To Be A Nigger." How would they know?

Folk singer Sandy Denny replacing **Judy Dyble** in Fairport Convention . . . **Chris McGregor** Band and **Deviants** played a benefit for rusticated Essex University students.

A phoney TV producer asks pop stars to his place for "talks about a series." Wonder why?

Steve Marriott raving about America's **Blood, Sweat And Tears** group, but **Al Kooper**, has quit them . . . **MM's Alan Walsh** found his TV aerial cut clean through — swears it must have been a poltergeist . . . **Birmingham's Break thru** group beaten up in Dundee and questioned about "disturbing the peace."

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CILLA

CILLA BLACK is a lovely bird. She's warm, loyal to old friends, vivacious and charming in her own way. She may even make a competent actress one day. So it's a great pity she has been lumbered with Work . . . Is A Four Letter Word as her screen acting debut.

For a more gauche, vacuous, boring film hasn't been produced in Britain for many a long day.

Actually, Cilla comes out of the whole business better than some of the stars. She plays her part competently and in truth is called upon to do little more than interpret the sort of mindless female she and I know exist in abundance on the banks of the Mersey (and all other places, too).

But Peter Hall's first excursion into feature films is, to me, unsuccessful, uninteresting and unimaginative. Viewed after Morgan and The Knack, it shows a remarkable lack of style. It seems more concerned with obsessive phallic symbolism than pointing the moral of a world (not too far into

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TREMELOES: authentic chants

TREMELOES-POOLE RECORD COMEBACK

REMEMBER that feud between the Tremeloes and Brian Poole a year or so ago? There were hard words on either side when the Tremeloes split away from Brian and grabbed themselves a big hit with "Here Comes My Baby."

Well, that's all over. And to show there's no hard feelings, the Tremeloes gave Brian a song they found in South America.

"We heard it while we were appearing there," said Alan Blaikley. "We thought it was just right for Brian. We were a bit cautious about approaching him, but we did and he recorded it with a session orchestra."

"Anyway, it didn't work out. So we said we'd go back into the studio with him and back him ourselves. Things were a bit strained at first, but we managed to get through it all right. In fact, we wrote the B side for him, too."

AFRICAN MUSIC

The Tremeloes' new single "Helule Helule" is a departure for them—it features George, an automatic rhythm box and an African Negro chant. They have been absorbed with African music since they appeared there a year ago and when a friend in Manchester said he had recordings of authentic chants they spent a day there sorting through them.

Alan said the sort of music they play and the sort they'd like to play are different. "We'd like to do more way-out material, things we'd be proud of, but we realise we have to produce commercial records. That's why we've taken an interest in writing for other people—it's a sort of projection of what we'd like to do, transferred to other artists."

They have for example written a single for a Jewish group called the Epics, which has Alan's brother Michael on drums. The record, "The Circus," will be issued soon. For their own recording future, the Tremeloes are very confident. "We've already found our next single," said Alan.

"It's another Italian thing, written by the same bloke who wrote 'Suddenly You Love Me.' It's a great number and we think it's even stronger and more commercial than 'Suddenly.'

ARETHA FRANKLIN, after her Hammersmith Odeon clambake—

What do you want to tell me about that?

MELODY MAKER EXCLUSIVE BY MAX JONES

WHAT it boiled down to, when we talked about music, was that Aretha Franklin listened to most types when she had the chance, and liked much of what she heard.

Did she enjoy any British pop music? "Yes, I very much like the Beatles and the Rolling Stones. Also Terry Reed, I think he's very good."

She listened to gospel music and blues, liked Petula Clark and, naturally, Sarah Vaughan ("Yes, Sarah can sing, can't she?"). In the jazz field she admires Oscar Peterson, Junior Mance, Horace Silver, Freddie Hubbard, Nina Simone . . . "oh, and a lot of them."

Aretha didn't seem an exacting or highly critical person at all. Considering how she lets fly on-stage, I'd expected someone less placid. Of course appearances at press get-togethers can be deceptive, but in fact she displayed none of the super-star, do-you-know-who-I-am? attitudes which afflict many young ladies overcome by fame and fortune.

Questions were answered with mildness and quiet touches of humour. She'd just been shopping and approved of our fashions. "I like the micro skirts but he doesn't," she said briefly. "He" was husband Ted White.

Most of her replies were simple and to the point. How did she go about picking songs? "First I'm attracted to the melody."

Does she write many herself? "Not very much lately. I'll have maybe three things out of an album."

And on her sanctified piano style: "I accompanied myself

when travelling with my father, Rev. C. L. Franklin, and I accompanied him. I was about ten when I started in church. It first taught me how to stand on a stage. And it helped me learn how to communicate with an audience."

Communicating, and at a pretty intense level, is something Aretha Franklin indisputably does. And as you'd expect, closeness with the listeners is important to her. "I always move towards the edge of the stage to get to the audience."

When I asked about this, and what she thought of her British concertgoers, she replied warmly but without affected enthusiasm, that it had all been a ball.

"Yes, if they feel it, I feel it; if they don't, I do the best I can. It was pacing, Saturday, for Sunday. I always try to pace. Surprised? I suppose I was."

The answer is typical of this young singer's (she's still in her middle twenties) level-headed outlook. She had expected a successful British debut—after all, she recently drew 60,000 dollars-worth of custom to a concert in her home town, Detroit—but not quite the clambake that transpired at Hammersmith.

When she came off-stage, at the end, she said triumphantly to Atlantic Records' Frank Fenter: "What do you want to tell me about that?"

Not unexpectedly, she prefers concerts to any other kind of engagement, except recording sessions. I said I would like to hear her in a club or some such place, preferably when she wasn't drowned out by a combination of

poor miking and over-amplified band. Aretha was clearly unimpressed. "Singing in a room might be nice for three days," she told me.

She preferred the 12-piece band to anything like organ and rhythm. "I like it more than the small group," she told me. "I prefer the sounds." But she didn't mind, apparently, when I criticised the brass section and the arrangements.

"We have a few things to straighten out," she explained. "The arrangements were made in case the girls couldn't make the tour. So they had to sing the same parts as the band."

On the subject of Britain, Aretha was quite forthcoming.

"I wanted to come here a long time ago," said Aretha, "but I didn't have the chance, working all the time. Now I've been, I liked it very much and want to come back. But it seems I'm never going to get here. I'd say there are two chances: either the very late autumn or early next year, and there's not much chance of this year."

As for her own style of singing, Aretha looks on it as a mixture not easy to define.

"I don't think of myself as a jazz singer. I'm closer to R&B and straight blues, with gospel sometimes and a little popular music mixed in there."

"Soul? Well, that to me is feeling. It's the emotion you feel and the way it affects other people."



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CHRIS MCGREGOR GROUP

SALENA JONES

STAN TRACEY

AT THE MM JAZZ CONCERT, ROYAL FESTIVAL HALL, LAST SATURDAY

It was a night of pride

What the musicians said—

PERHAPS THE MOST important aspect of Jazz Scene '68 — jointly presented at the Royal Festival Hall on Saturday by the Melody Maker and Harold Davison office — was that it finally exploded the pernicious belief that it is impossible to sell British jazz.

A two-thirds full house ensured the financial success of a bill which has been selected on pure musical merit rather than fashionable name value.

Granted there were three American guest stars but, with all due respect to Salena Jones, Phil Woods and Hank Mobley, none were likely to bring in the lay public and the programme was basically intended as a showcase for a wide range of 1968 British jazz sounds.

SUCCESS

Musically there can be no doubt whatsoever of the success of the venture — the only complaints I heard were that the show, which ran for three-and-a-half hours, was too long. Which at least means value for money!

The very range of jazz sounds meant, of course, that not everybody would enjoy every aspect. I, for one, could make little of the Chris McGregor group who opened the show.

Call it old age, if you like, but the only thing which this type of music conveys to me is a feeling of impending doom. And since Archie Shepp's visit it seems obligatory to end with a beserk German marching band.

I suppose the kaftans and headgear are meant to show that the music is relevant

to today's youth. One unexpected psychedelic effect was the loss of Louis Moholo's bass drum pedal during a particularly sinister passage. I found my mind wandering off the sounds and wondering whether pocket trumpeter Mongezi Feza would catch the tse-tse fly he was apparently trying to trap in the bell of his horn.

What so much avante garde lacks is discipline and that is one of the most obvious qualities of the second group, the Don Rendell-Ian Carr Quintet. Even in the occasional foray into free form, Messrs Rendell, Carr, Michael Garrick, Dave Green and Trevor Tomkins reveal the human beings behind the sounds and retain a cohesiveness which provides a basis on which one can form judgments.

IMPACT

Much of the group's emotional impact comes from the interplay between the five musicians, particularly the way that Rendell and Carr bounce ideas off each other. Rendell's playing has

changed much over the years, yet each change of tack has seemed entirely natural and he has remained recognisably doing his own thing. Carr is now one of the most authoritative soloists in Britain.

Hank Mobley's set with the Mike Pyne Trio — Pyne (pno), Ron Matthews (bass) and Tony Levin (drs) — I found slightly disappointing, despite some intelligent drumming from Levin.

IDEAS

Mobley these days seems to squander ideas like Beatles chasing salvations. Like Lester Young in his later days, he throws out the bones of an idea and seems to become bored half-way through its development and moves on to another fragment. The result is a sort of edited version of the Mobley one knows on record and I find it a little disconcerting.

However, one at least of the MM staff, found Mobley the highspot of the whole show so the fault may be mine.

The first half of the concert was closed by the Alex Welsh Band. No doubt due to the company they found themselves in, they stuck to only one aspect of their wide musical range — small-band, Basie-ish swing. Despite some doubts over the tempo of the opening "Shiny Stockings," they settled down to prove yet again that there isn't a band in the world to touch them in their own field. Roy Williams' trombone solo on the closing "Oh Baby" sent goose pimples down my spine. Incidentally Alex was surely taking modesty too far in declining to take even one solo himself.

SURPRISE

The Michael Garrick Sextet opened the second half and proved to be the surprise hit of the show with the biggest ovation of the night. Ian Carr was a last-minute replacement for Henry Lowther on flugelhorn and the group is completed by Garrick (pno), Jim Philip (tnr, clt, flute), Art Themen (tnr,

sop, clt), Coleridge Goode (bass) and John Marshall (drs).

The three pieces — all Garrick religious works — revealed his talent for a kind of baroque jazz which could be pretentious if it was not for the obvious humour.

On the final piece, Garrick earned himself a niche in British jazz history by becoming the first jazzman to play the Festival Hall organ. Again, the result could have been mere gimmickry but wasn't. And the balance between organ and group was perfect — remarkably so, because there had been no time to test the mixture at rehearsal.

Next came the Stan Tracey Big Band to underline what today's jazz fan misses through the sheer economic impossibility of keeping a unit like this together for more than the occasional recording, broadcast or concert. This was, in fact, the band's first London concert and they deserved a full three hours to themselves.

BUNCH

Tracey, Bobby Wellins (tnr), Kenny Wheeler (tp) and Chris Pyne (tmb) headed an excellent bunch of soloists but the sectionwork was so precise and the ensembles so powerful that I must set down the full line-up — Tracey (pno), Derek Watkins, Ian Hamer, Les Condon and Wheeler (tpts), Bobby Lambe, Pyne and Mike Gibbs (tmbs), Alan Branscome, Tony Roberts (altos), Wellins and Art Ellefson (tnrs), Harry Klein (bar), Lennie Bush (bass) and Ronnie Stephenson (drs).

The way Stephenson drove the band along was, for me, one of the highspots of the whole evening. This band MUST be heard in public again soon.

For me, one of the most memorable moments of the last Jazz Expo was the brief solo appearance of altoist Phil Woods. On Saturday he did it again. Beautifully backed by the Tracey band he displayed such superb taste and musicianship that the entire sax section — which one would hardly imagine to be the most impressionable quintet in Britain — burst into spontaneous

applause. This was formal jazz at its highest.

I can think of few singers who could come on at the end of three hours of jazz and keep me riveted in my seat. Salena Jones achieved it by a combination of talent, looks and stagecraft.

Vocally she lets the melody speak for itself, adding only the barest embellishment and refusing to fill up every space — which is the mark of the inexperienced, the tasteless or the nervous. She shares with Sarah Vaughan the ability to alter the texture of her voice to suit the material in hand and on the final number she produced the full-throated attack of Pearl Bailey.

Once again she had superb backing from the Tracey band, this time with Brian Lemon on piano, and Eddie Harvey conducting his own excellent arrangements.

Phil Woods returned to mix it with the Tracey soloists on a final roaring finale and the show was over. I hope there will be many more.

The musicians can be proud of their music. The MM is certainly proud to have been involved in giving them the chance to display it at London's major concert hall.



RENDELL: changed

REVIEWER: BOB DAWBARN

HERE IS A ROUND-UP OF COMMENTS FROM MUSICIANS AT THE CONCERT:



WOODS WELSH



MOBLEY GARRICK

PHIL WOODS: Great, Stan Tracey for President. He is a fabulous musician. The band was really up. We only had ten minutes rehearsal this afternoon but it came out beautifully. The audience was nice, too. A real live crowd to play to. It's fine to see a magazine like Melody Maker taking the trouble to put on a concert like this.

HANK MOBLEY: Beautiful and the audience was nice. But I'd only just got warmed up when I had to come off. I like to feature the musicians with me as well as myself and I couldn't do this in 15 minutes. I'd like to go on again later.

DON RENDELL: It was great to see most of the seats filled. The genuine jazz public has turned out to see the concert which is gratifying. I would have liked more time for the Quintet to show the whole colour and range of its work, but I appreciate there was a lot of music to get into the show. The audience was really tremendous. After all, jazz musicians love playing for people.

IAN CARR: It was beautiful. I felt very elated. I've got absolute faith in our rhythm section and although we only had a short time I feel we showed the quintet off well. Full marks to Melody Maker for sticking its neck out and putting up the money for the concert.

MICHAEL GARRICK: I hope this is not the last MM production at the Festival Hall. The whole concert was a great success from every point of view, and the sound on the stage, and the balance was perfect.

EDDIE HARVEY: I enjoyed it, especially the younger members of the profession. I thought Salena sang well — femininity with a touch of

challenge—and in fact I thought it was a well-balanced concert altogether.

ALEX WELSH: Obviously we would have liked more time but I realise that a concert of this sort has to feature as many musicians as possible in the time available which means that time per group has to be short. But it's been a good night for jazz and we've enjoyed ourselves.

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JUNE 8th ISSUE

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THURSDAY, MAY 30th



Jumpin' Jack Flash Rolling Stones

released 24 May produced by Jimmy Miller b/w 'Child of the Moon' F12782

The Decca Record Company Limited Decca House Albert Embankment London SE1

45 rpm records



JABBO SMITH: "The Ace Of Rhythm." Jazz Battle (a), Little Willie Blues (b), Sleepy Times Blues (b), Take Your Time (b), Sweet And Low Blues (b), Take Me To The River (b), Ace Of Rhythm (b), Let's Get Together (c), Sau She Stamp (c), Michigan Blues (d), Decatur Street Tutti (c), Till Times Get Better (c). (Ace Of Hearts AH165.)

Smith (fpt. voc), with (a)—Omer Simeon (clt), Cass Simpson (pno), Ikey Robinson (bjo). 29/1/29.

(b) — Same plus Lawson Buford (tuba), February-March, 1919 (c) — Same but Willard Brown (alto) replaces Simeon. (1/3/29). (d) — Same but George James (alto), Earl Frazier (pno) 30/3/29. (e) — Same but Brown replaces James. 1/3/29. All Chicago.

These are the personnel details given on the sleeve. Brian Rust's Jazz Records lists Frazier as pianist for the (a) and first two (b) tracks, Hayes as tuba player on all titles concerned, Simeon as present until the March 30 session, and other minor differences.

JABBO SMITH is a rare name to conjure with. He is still alive in Milwaukee, and was reported by Leonard Feather to be playing valve trombone at Tina's Lounge in that city during '66. But it is as a trumpet player that he earned a place in jazz history. Smith — real name Cladys

Smith — came from Claxton, Georgia, and grew up in Charleston, South Carolina. He played in Atlantic City and New York with Charlie Johnson, toured with Fats Waller in the Keep Shufflin' Show and then stayed in Chicago for some years before joining the Claude Hopkins band around '35 or '36.

Right from his early days in New York, aged 17 and 18, Jabbo had a reputation with musicians as a fast, hard-blowing trumpet man. Bill Coleman is one who has spoken of him with admiration, and there are facets of Jabbo's singing which remind me of Bill's, Rex Stewart and Roy Eldridge are others.

Jabbo was considered to be a rival to Louis Armstrong, and it seems he was out to be a second Louis. Bassist Milt Hilton said of Chicago in the early thirties:

"They were looking for a trumpet player to take Louis' place and they got Jabbo Smith. Jabbo was as good as Louis then. He was the Dizzy Gillespie of that era. He played rapid-fire passages while Louis was melodic and beautiful."

As we can hear on this fascinating collection — another must for serious collectors — Jabbo had a wild streak in his playing and a certain stridency in the top register which make him a deal less impressive than Louis. His swing and phrasing were not so relaxed.

But that's not to say he was ordinary. He had real musicianship, good tonguing and a nice chord sense, a violent attack on fast numbers, and the sort of tearing creativity that inspired a lot of players in Chicago in those years. There couldn't have been many hotter trumpet men around in '29 when these records were made.

It is stated on the sleeve, in Geoff Milne's note, that Jabbo's Brunswick titles were made to compete with Armstrong's high-selling Okeh records. Unfortunately the Jabbo's sold poorly and the project was dropped in the summer of '29.

The music on this LP, including vocals which sometimes echo bits of Louis on "West End Blues," for instance, bears out that theory. I'm told Jabbo said the gangs had broken him; it may be so, but it may be (as Hinton suggested) that musicians like Guy Kelly, Punch Miller and Jabbo, "who were in the shadow of Louis," got hurt and developed problems.

"Ace Of Rhythm," the title and the whole LP, proves Jabbo's proficiency in open and muted work. Even if the artistry was less subtle than Armstrong's, and tons less full, the improvising is thrilling — especially on "Battle," "Sau Sha," "Ace," "Take Your Time," "Decatur" and "Let's Get."

NEW JAZZ RECORDS

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



OMER SIMEON: Some much-above-routine performances.

A rare taste of Jabbo Smith

Simeon's clarinet, the piano (whoever it may be) on most tracks, and the excellent banjo and tuba round out some much-above-routine performances. Personnel changes are uncertain, but the altos who followed Simeon into the group tend to sound corny at times. The album gives us a chance to hear an early great who to many has been just a name in print. —M.J.

WAYNE SHORTER

WAYNE SHORTER: "Adam's Apple", "Adam's Apple", "502 Blues (Drinkin' And Drivin')", "El Gaucho", "Footprints", "Teru", "Chief Crazy Horse." (Blue Note BLP4232.)

Shorter (tr), Herbie Hancock (pno), Reginald Workman (bass), Joe Chambers (drs).

THIS is further proof, if it be needed, that Shorter is very much a power in the land as of now.

In contrast to the MM's LP Of The Month, "The All-Seeing Eye" (Blue Note BLP-4219) on which Shorter led an eight-piece group in an ambitious exercise in modern group jazz, here he is in the more mundane tenor plus rhythm format.

But if less spectacular than "All-Seeing Eye," this is just as satisfying for Shorter's confident tenor, which is scattered abundantly throughout the six tracks, and the facile, chameleon piano of Hancock, his colleague in the current Miles Davis Quintet. "Adam's Apple" and "Teru" are the best of the five Shorter originals here, and the only non-Shorter composition, Jimmy Rowles' "502 Blues" is perhaps the outstanding track of the set. Workman and Chambers are fine, although the drummer's cymbal work occasionally sounds hesitant, especially when accompanying the piano

solos. Very relaxed, very satisfying jazz from a musician who improves with every record. —B.H.

HUGH MASEKELA

HUGH MASEKELA: "Is Alive And Well At The Whisky", "MRA (Christopher Columbus)", "Little Miss Sweetness", "A Whiter Shade Of Pale", "Up, Up And Away", "Son Of Ice Bag", "Senior Coraza", "Coincidence", "Ho Lese Coraza", "Le Di Khanna (JMI UNL101)", "Masekela (fpt. vcl)", "Al Abreu (tr)", "Cecil Bernard (pno)", "Henry Franklin (bass)", "Chuck Carter (drs).

WE all know the strength of some South African musicians, especially the Chris McGregor group which is in our midst, and another name to be added to the list is that of trumpeter Hugh Masekela.

Resident in the States for several years now, Masekela's work bridges the no-land between jazz and pop which is becoming smaller and smaller, in the States if not here.

This Quintet, recorded on location, mixes jazz material ("MRA," "Son Of Ice Bag," "Senior Coraza") with pop ("White Shade," "Up") traditional South African ("Ha Lese") and Tamla ("Sweetness"). All are given a tight ensemble sound, dominated by Masekela's assured and big-toned trumpet. The only snag is that rarely does anybody get the chance to stretch out. When Masekela does, as on "MRA," the result is a tantalising glimpse of a musician who sounds as if he could be an excellent improviser. Ironically, on the Johnny Mann Sinners' hit "Up," Masekela throws off a chorus of penetrating trumpet.

His singing on three tracks is pleasant without being world-shattering, but there's more to Masekela than this LP lets us know. —B.H.

■ Cedar Walton first came to notice in this country as a member of Art Blakey's Jazz Messengers—a pianist with a clean-cut line of thought, a crisp attack and the ability to write attractive tunes. All these qualities are on show on C E D A R: (Transatlantic PR7519), a well-planned debut as a leader as it mixes trio, quartet and quintet through six tracks. Trumpeter Kenny Dorham (in very good form), tenorist Junior Cook (also up to scratch), bassist Leroy Vinnegar, and drummer Billy Higgins give manful support to Walton. Outstanding tracks are "Twilight Waltz" (with Dorham), a refreshingly assertive version of Kurt Weill's "My Ship," and an imaginative adaptation of Ellington's "Come Sunday" for the quintet. Lots of thought and preparation have gone into this set, and it's an excellent introduction to Walton's work.—B.H.

■ Jimmy Owens, a 25-year-old New York trumpeter, is one of the more promising hornmen to appear in recent years and this makes YOU HAD BETTER LISTEN (Atlantic SD1491) by the Jimmy Owens-Kenny Barron Quintet something of a disappointment despite being the first album on which it has been possible to hear the trumpeter at length. He is a sound technician, and draws his inspiration from the obvious sources (Miles, Freddie Hubbard) but in the main the music on the five tracks here is pedestrian and often dull. Two long ballad performances, "The Night We Called It A Day" and James Moody's "Love, Where Are You?" more than outstay their welcome despite nice solos by Owens and pianist Barron, who merges as the most mature soloist of the set. Owens sparks some life into "Carolina John," a bluesy line by Barron given the almost obligatory "Side-winder" beat. Tenorist Benny Maupin is never more than adequate, although he tries very hard for effect. The result is painful strain though. An album which has some nice moments, mainly from its co-leaders, but is quite a disappointment considering the talent involved.—B.H.

■ A curious collection of six-year-old performances can be found on CLARK TERRY: NIGHT LIFE (XTRA5047). Terry leads Bud Johnson, Lester Robertson, George Barrow, Eddie Costa, Art Davis, Eddie Shaughnessy and the rest in arrangements in Oliver Nelson is sometimes like a show pit band. Clark, Budd Johnson and Eddie Costa contribute intelligent and interesting segments but there is a plumminess about the session which is often more mawkish than jazzily melodic.—J.H.

■ Bobby Bland is a competent and exciting blues singer as he shows on A TOUCH OF THE BLUES (Island ILP 974). But the backing vocal group, the scrappy arrangements and the band don't make this a valuable record for blues collectors. His voice, his attack, his feeling for the medium deserve better accompaniment. The record seems to be directed at a more commercial market than Mr Bland's style demands. As a result it falls between the proverbial stools.—J.H.

■ GRASELLA OLIPHANT: THE GRASS IS GREENER (Atlantic SD1494) is an album of jazz flavoured R&B with Clark Terry the outstanding soloist, particularly on flugel horn. Oliphant plays tasteful if uninspired drums but Grant Green's guitar and John Patton's organ unfairly load the album with a commercial bias which is unlikely to appeal to most jazz tastes. It takes off only when Terry is in command.—J.H.



ROLLING STONES: entirely unaided by other human hands or lips.

ROLLING STONES: "Jumpin' Jack Flash" (Decca). An important release for the Stones which will prove one way or the other whether they are still a major chart force. My guess is they've got a number one with the most commercial Stones single in a long, long time.

Mick Jagger denies it was a deliberate move backwards but it certainly stirs memories of the group a year or two back — wild, exciting, bluesy with that massive furry sound.

It's the Stones entirely unaided by other human hands, or lips, with some particularly nice noises issuing from Bill Wyman's bass guitar.

If this isn't a massive hit they'd better buy stick-on kiss curls and change their names to Bill Haley and the Comets.

DONOVAN: "Hurdy Gurdy Man" (Pye). It's yer actual psychedelic Donovan, full of weird effects. The vocal sounds as though somebody was shaking the studio floor up and down, there's what sounds like an electric sitar, lots of fuzz box and somebody playing the intro on breath.

Some of the lyric is hard to catch through the backing, but it's a typical Donovan tune — simple repeated phrases and immediately catchy.

It takes more than one play to catch you by the ears but then grows on you — which is better than Norman Vaughan and all those chocolates.

PAUL JONES: "When I Was Six Years Old" (Columbia). Paul goofed with his last one, but this should put him straight back in the chart. My feeling about Paul has always been: great on stage but makes poor records. This one I actually like.

A really effective Mike Vickers arrangement with wild soprano sax, girls' voices, orchestra and socking rhythm makes the perfect dramatic cushion for Paul to belt out his reminiscences.

CAPTAIN BEEFHEART & HIS MAGIC BAND: "Moon Child" (A&M). The noble Captain is another whose in-person excitement doesn't seem to transfer too easily to record. He comes pretty near it on this, his best single yet by a long way.

It's a sinister piece with the Beefheart vocal chords making Louis Armstrong sound like a counter-tenor. Mouth harp is prominent in the raving background. A hit, sir!

SIMON DUPREE & THE BIG SOUND: "Part Of My Past" (Parlophone). Another whose last single failed to consolidate the success of "Kites." This builds a nice, sad atmosphere though the strings don't add much to the overall appeal.

It's a good song and a nice performance which deserves to make it.

PENTANGLE: "The Travellin' Song" (Act). Messrs Jansch, Renbourn, Thompson and Cox, not forgetting Jacqui McShee, have been successfully combining folk and jazz sounds for some time now.

Here they've added the pop ingredients of an easy-to-remember melody. If

Stones smash that stirs the memories

POP SINGLES/BOB DAWBARN

there's any justice this delightful disc will be a massive hit. It's the best single of the week, anyway.

EPISODE: "Little One" (MGM). Thoroughly typical example of 1968 pop.

Nothing particularly original about the song or the sound but it's attractively, nicely done and arranged with a thoroughly professional flourish. There's a lot worse than this gets in the chart.



SIMON DUPREE

SANDEBBLES: "If You Didn't Hear Me The First Time I'll Say It Again" (Toast). I must get a new pair of National Health specs. I put it on thinking it was the Sandpeppers and wondered if it had been recorded after a trip through shark-infested waters.

The hand-out says it's Soul Flower Music. After pausing to think of satisfying tortures for the publicist, back to the record which is actually a pleasantly swinging soul piece with nice lead voice from Calvin White and righteous backing from Lonzone Wright and Andrea Boldne.

Fine for the discotheques.

TIM ROSE: "I Guess It's Over" (CBS). Tim recorded this during his British trip and it has the same monotonous drive as his last one, which didn't make it.

Rose is bound to have a massive hit sooner or later but I can't see this being it.

ELMER GANTRY'S VELVET OPERA:

"Dreamy" (Direction). Any lyric full of kings, golden castles and goliwogs bringing me "dreams to eat" just can't be meant for me — or any other cynics over the age of eight.

It's hard when somebody's written a pleasant little tune and they all sing so happily, but this has me shouting for Hughie.

Hands up all those who've seen Hughie round the Ship lately! Ugh!

BOBBY WELLS: "Let's Copp A Groove" (Beacon). After their first hit with the Show Stoppers, Beacon sticks to the Philadelphia sound with Bobby Wells.

It's real soul brother, pass the red beans and rice, sock-it-to-me-baby, what's - Fred - doing-with-that-chittlin', toe-tapping music.

If it's a hit I promise to watch Time For Blackburn for the rest of its run.

THE EXOTICS: "Don't Lead Me On" (Columbia). And yet another easy-on-the-ear, well-performed, nicely-produced load of nothing.

The melody is just monotonous enough to have a chance of making it. But what happened to the great Pop Revolution?

BRENDA LEE: "Let's Jump The Broomstick" (MCA). Revival time again folks. A Brenda performance from way back. Doesn't she sound like early Lulu?

It has a certain jerky effectiveness — Lulu with hiccups? — but the sound is a bit thin and old-fashioned.

GARNET MIMMS: "I Can Hear My Baby Crying" (Verve). Anybody who feels that sad should be at home with a bottle of whisky, not standing in a record studio with a bunch of girl singers.

Like all Mimms' singles it's a neat, professional, soul-ish job but with nothing sufficiently original to send it up the chart.

RADIO JAZZ

BRITISH STANDARD TIME FRIDAY (24)
7 pm H1: Jazz Rondo. 7.30 V: Jazz Scene (Fox-Butler JB, Louis Stewart Trio). 8.0 H1: New Sadi Quartet, Zbigniew Namysłowski. 9.20 U: Jefferson Airplane. 10.0 H2: Jazz. 11.30 T: Pop and Jazz (Nightly). 11.53 A3: R and B (Nightly). 12.0 T: Jazz (Nightly). 12.5 am B1 and 2: Roy Budd, Lee Konitz, Joe

Venuti, Ed Hall, Mugsy Spanier. 12.35 J: All That Jazz (Fri, Sat, Mon-Thurs).
SATURDAY (25)
5.0 am J: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.0 pm E: Swing From Today. 2.40 H1: Radio Jazz Magazine. 11.15 A2: Get To Know Jazz. 12.5 am J: Sammy Davis Jr.
SUNDAY (26)
3.5 am J: George Shearing.

5.30 pm H1: Boy's Big Band. 7.0 B1: Mike Raven's R and B Show. 8.0 The Jazz Scene (Humbert Peter Clayton, Norman Grant, Ian Carr). 9.5 J: Finch Bandwagon. 9.30 E: Ballads and Blues. 11.3 A1: On The Jazz Scene.
MONDAY (27)
8.30 pm H1: Jazz. 11.0 A3: (1) Free Jazz (2) Hugues Panassié's Jazz Panorama (3) R and B. 11.35 H2: Jazz.
TUESDAY (28)
10.5 am J: Basin Street Jazz. 9.15 pm E: (1) Pete Fountain. 11.0 U: Frankfurt JF 1968.
WEDNESDAY (29)
8.15 pm B1: Jazz Club (Phil Lee Trio, Don Rendell-Ian Carr Quintet, Brian Lee Trio). 10.20 E: (1) Ted Heath (2) Trini Lopez (5) Johnny Hodges.
THURSDAY (30)
10.5 am J: Jazz Unlimited. 4.35 pm U: Frank Sinatra, Tommy Dorsey. 5 pm. H2: Jazz. 7.5 H1: Jazz.

JULIE LEE

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KOOPER: played organ for Dylan

Al—finished with groups for good

AL KOOPER came to London last week — to get married. "But you have to be here two weeks," he said, sprawling on a couch in the office of music publisher Alan Schroeder. Al, tall, gaunt and with long, black hair curling down to his shoulders, had just finished a recording session on which he had played all the instruments except the drums. Al was hoping to get wed to his girl friend in Hyde Park. "It seemed like a funny thing to do. I haven't been here before," he added. "I'm going to arrange it in New York with Simon and Garfunkel as witnesses. They don't know it yet, though."

Al Kooper, a 25-year-old New Yorker, may be known to Dylan fans as one of the regular session men on Dylan's electric albums but he has also played with leading American blues groups such as the Blues Project and Blood, Sweat and Tears.

"I started playing by listening to records. I was a guitar player for a long time, but I got where I was going by playing organ," said Kooper. He lists B.B. King, Ray Charles and Horace Silver among his earliest influences, and added "I played a lot of folk, too."

With Danny Kalb, Steve Katz and Roy Blumenfeld, Al formed the Blues Project, one of the leading American white blues bands. "How long were we together? Well we were never together," Al said. "I had two years with that. But I'm through with groups." And this, apparently also means Blood, Sweat and Tears, a comparatively new group. What will Al be doing in the future? "I shall be producing for CBS in the States. I can't say right now who I'll be producing but it will be a little bit of everything, maybe some electronic music. I'll also be making my own album to fulfil contractual obligations. I might do one or two of the Traffic's songs."

Talking about the American blues scene, Al said, "Butterfield's band and the Blues Project were the first two bands to come out of that scene. The average kid hadn't heard of Muddy Waters or B.B. King and it started the kids going out to buy their records."

Clapton and Hendrix gave it a shot in the arm. A lot of people started copying Clapton and Hendrix. The people who were good hipped themselves. Now any 17-year-old guitar player who is good just rips it off. There aren't a lot of good organ players though, though there are a lot of good guitar players here.

Al played organ on the Dylan recording sessions. What was it like working for Dylan? "It wasn't really hard but it was intense. Not for band reasons though," Al replied.

Commenting on the fact that an aura of silence, mystery and speculation has built up around Dylan in the last year, Al Kooper said, "When someone is really super-famous like Dylan, it can be a big hang-up. You can't go out when you want to. You've got to hide. You get to value privacy. The people who know and respect him enough know that it is really of inherent importance."

"It's not worth it. I had a small taste of it. I just want to get the work and have recognition without having people bug me. Dylan has said where it's at on his records, that's all he's got to say. Someone asked me to write about working on his sessions and I sat down to start and I really couldn't do it. Dylan invented the absurd interview to protect himself." — TONY WILSON.

REPORTER:
JOHN GIBSON



Meditation? I always think it's somebody who goes to the loo with a pile of papers!

SAYS CILLA

WE had Cilla exactly where we wanted her. In Scotland. Where the air's tingling fresh, the grub's good, and the rain's no wetter than it is on Merseyside. We felt we were building her up for the strenuous weeks that lay ahead of her in London.

Cilla had ventured north of the Border for a couple of theatre dates, topping the bill in Star-time, first at Glasgow's Alhambra and then on to the King's, Edinburgh, for another fortnight. A real change of scene for her. A chance to get away from it all and relax a little.

We were lunching in Edinburgh by the side of the Forth. Steak and kidney pie for Cilla, preceded by two Dubonnet's. She was thinking of what lay ahead of her when she got back to Town.

Her first TV spectacular in colour, due for BBC-2 screening around mid-June. "I've been lucky enough to get Frankie Howerd as one of my guests. Frankie insults me like mad, but I luv him. And I'll have Sacha Distel."

"We'll probably do a number specially written for us, or a medley. We planned to do some outdoor film for the show while we were up here but it rained so much that now they're talking about Paris."

"I just want to get this show behind me and get to know what the colour thing's about." Something else to keep Cilla's mind occupied was the thought of a three-week season at the Savoy, starting June 10. Her second sortie into high society, but did she still have butterflies at the thought of working for the toffs?

"The Savoy remains just as great a challenge, but this time I'll have more confidence, naturally, and I hope it'll show. Ronnie Taylor, who wrote for me last time I was there, is writing for me again."

"He's not too risqué, for I can't afford to be. I'm not that kind of person. You've got to really knock 'em out there. The West End's getting more and more like the States."

Cilla's chat fairly brightened up our corner of the olde world inn. By the coffee stage we'd got round to films. She'd just switched hotels in the middle of her Edinburgh stay because she couldn't pick up BBC-2 and hated the idea of missing the Saturday midnight movie.

"I like Paul Newman, and Marlon Brando and Steve McQueen. I went off Brando for a while, though, when he put on weight."

"I've got a film coming out myself soon. The premiere of *Work Is A Four-Letter Word* (see page 6) is due at the Curzon, and they've asked me who I'd like to have invited to the first showing."

"You know, I don't want anybody to go. I'm terrified because I don't want them to think I've got a big part. David Warner's the star."

I moved on to records. Albums we could forget about. "I make one every three years!" She has narrowed the final selection to three for her next single. How did she feel about "Step Inside Love"?

"Of course I'm happy about the way it's been received. It rates as about the best single I've ever made. The recording is a great achievement for George Martin, Paul and me. It's a song that expresses everything you want to say — from hello to tarrah—and I feel now that it's going to stay with me for life."

"Before I came up here I saw John and Ringo in London. They didn't look any worse for their trip to the Maharishi in India. It wasn't bad for their health after all. I wouldn't condemn them for going."

"I don't know what meditation is about. I always think it's somebody who goes to the loo with a big pile of papers and sits there and reads them all."

But Cilla confessed that she had, in fact, been meditating while she'd been in Edinburgh—thinking about where she'll go for a holiday this year. "Back to Portugal. I'm going to buy a flat there. A villa's too much to look after. Right now Portugal's my favourite get-away-from-it-all country in spite of my last experience there."

"The night the song contest was on, the telly conked out in our hotel. So my manager Bobby Willis and I walked into a bar across the road where the peasants were crowding round the telly."

"I was sure Cliff had won, but they started to cheer when the Spanish girl got it instead. They just wanted to get us mad. I shook my fist at them and walked out."

MARC BOLAN— THE MAN BEHIND TYRANNOSAURUS REX



MARC: "Steve plays all sorts of things"

BY CHRIS WELCH

AGE and world weariness are the enemies of pop. Marc Bolan has youth and enthusiasm. His are the qualities which must be the saviours of a music scene going through a distinct creative depression.

Gloom and despair were my main feelings one day last week whilst mulling over a thimble of tomato juice in a Fleet Street hostelry.

"Woe is me," I cried out, drawing icy glares from a bowler-hatted gent smashing beer down his throat. "Pop is dying," I groaned stubbing out a cigarette on the palm of my left hand.

Suddenly, in bounced Tyrannosaurus Rex, turning darkness into light. But this illuminant was no towering beast with slaver jaws thought extinct millions of years ago.

Marc aged 20, with black curly hair and the quiet assurance of Donovan plays his own songs to acoustic guitar accompaniment. His sole supplier of rhythm is the other half of Tyrannosaurus Rex — Steve Peregrine Took, who plays conga drums, bongoes and vitamin pill tins.

Between them, they are whipping up a highly original sound, championed by Radio One's John Peel, and fast becoming the rage of the university circuit.

Marc calls it "Youth Music" and its influences are multifarious — including the driving simplicity of early pop classics like "Duke Of Earl" by Gene Chandler.

Rex's first record "Deborah" is delighting hippy poppers (hows that for a sordid new phrase).

"The BBC don't like the single," said Marc, wisely refusing offers of cigarettes and drink. "John is the only guy who plays it, but it's selling very well. It's a simple production because we like to sound as we do 'live'. We did 'Deborah' in two takes after completing our first album."

Marc has vague roots. There are

rumours of him doing modelling work, living in Paris and occasionally joining odd groups like the now defunct John's Children. How did his unique duo evolve?

"I freaked out of the John's Children thing after they released a record called 'Desdemona'. I had no bread — nothing. Then I met Steve. He stayed at my flat and they were some bongoes lying around. He started playing to the songs I was writing."

"At this time John Peel played a record called 'Hippy Gumbo' I made two years before, on Perfumed Garden. I went to meet John and we started doing things at London's Middle Earth for two pounds ten a gig."

"Then we did 'Top Gear' and we got lots of nice letters. Producer Tony Visconti heard us, and we went with Regal Zonophone. It's all built up from there."

"It's a gas. I can hardly believe what's happening. We play universities, and on June 3 we are playing a concert at the Royal Festival Hall with Roy Harper and Stefan Grossman. David Bowie will be doing some miming."

"I don't know how big we can get. I just enjoy playing. I play every day and it makes me feel happy. The fact that we are getting paid £150 a gig is a gas. We're not stars or anything, but it's better than starving on five shillings a week."

This Nero plays it cool... especially on



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BLIND DATE

LOU RAWLS

OTIS REDDING: "The Happy Song (Dum Dum)" (Stax).

That's Otis Redding. Couldn't miss that sound. He was a friend of mine. Did you know the Impressions' band was killed recently in a road accident? Otis was a great interpreter of material. But there again, he had to be seen for people to get into what he was doing.

You know, it's a really sickening thought, but Otis never really gained stature and acceptance until after his death. It's a shame, it really is. You scuffle and hit it hard man, and you have to get killed before people take notice. Kill 'em off, and they get hit records. God, it's frightening. I pass that action.

FRANK SINATRA: "I Can't Believe I'm Losing You" (Reprise).

I won't know anyone. Well—that's Frank Sinatra! Let's quit while I'm ahead. I haven't heard this song before. I like him on some of his things. He's a great ballad singer. Some of his best performances were on the "Come Fly With Me" album. But he's getting old and he hasn't got the stamina. He doesn't do many appearances in the States now.

Let's face it, he's been



the greatest for a long time, until I knocked him out of a couple of polls. A lot of people don't take into consideration that his reputation is enhanced by his activities in many other fields. For example, Andy Williams who is in town right now has the sweetest voice in the

world, but he wouldn't have achieved the stature he has now without his TV series.

You can go unnoticed for years, without proper exposure. Another good example is Tom Jones, who had good records, but wasn't big in the States. But when Tom Jones came

Singles out the new singles

to America and got proper exposure, people could associate the sound with the face.

BLOSSOM DEARIE: "The Music Played" (Fontana).

It's good, but it leaves a lot to be desired. I don't recognise her at all. Blossom Dearie! Is that her? I haven't seen her for a couple of years. Does she work here? It still leaves a lot to be desired. She is singing very simply and the arrangement does not fit. It was a little too lush for what she was doing.

OSCAR TONEY JR.: "No Sad Song" (Bell).

That's an Otis Redding tune. And that's an Otis Redding arrangement. Who is it? Must be a new artist, I have never heard of him. Got a good beat but nothing inspiring.

It sounds like a lot of other records. He's trying to be Otis Redding and that's impossible. I'd better get me some bodyguards.

B. B. KING: "Paying The Cost To Be The Boss" (Stateside).

It sounds like B. B. King. He's got to be the most underrated guitar player and blues singer in the world. It's a funny thing about him — when we are touring the Southern States, without any publicity at all, he sells out.

We might hear: 'Oh B. B. King is in town next week,' and the people there just love him. And he's been doing this for years. He was the first blues guy I knew with his own bus and his own show on the road. He's got millions of fans but as far as the overall mass are concerned he just hasn't been on TV.

CREAM: "Anyone for Tennis" (Polydor).

It wouldn't be the Beatles would it? Sounds like some of their stuff. I love the Beatles. They are to music was Cassius Clay was to fighting — a shot in the arm. Who's this? Oh yeah, the Cream. They have been accepted in the States. Eric Clapton. That is a typically English product.

You know, I was up at a big music publishing office in London today and the guy there made the statement that rhythm and blues was not acceptable in this country. I wish you could have been there to take it down on tape. Yet, everywhere I go the blues are being accepted. That's all I hear on the radio and on juke boxes — in different forms.

What's doing when they started? They were listening to Chuck Berry and Bo Diddley, and they are always the first to say that. Tell me the Beatles aren't commercial. Yet the guys who are supposed to be in the know in the business don't really know anything! When you get right down to it what they know ain't nothing! You go to five clubs and all you'll hear is rhythm and blues. Every now and then Andy Williams and Frank Sinatra get a hit, but the people are basically listening to blues. I couldn't believe what this guy said to me.

Henry Mancini



HENRY MANCINI puffed a straight-stemmed pipe at the Mayfair Hotel's Penthouse suite and said: "Really, I wear three hats — first and most important, my work for films. Then there's my RCA recording work on albums; and thirdly, my concerts."

Hank Mancini, perhaps one of the best known of contemporary composers in the popular music field, was in London ("I feel right at home here now, I'm here so often") to present his orchestra at the Andy Williams concerts at the Royal Albert Hall.

The three different facets of Mancini's work keep him musically fresh. One complements another and combined with extensive travel round the globe, provides an almost inexhaustible fount of musical creativity. "I've been to Mexico and Japan recently, for example," he said. "Wherever I go I keep my ears open and this helps to prevent staleness or boredom."

BAND ARRANGER

Mancini, son of Italian-American immigrant parents, had a thorough musical education on piano and started his arranging during the last war. He was arranger for many bands and artists (including the Tex Beneke Orchestra) before joining Universal Studios as an arranger in the early Fifties.

Hank has written the music for many top hit films — including Pink Panther, Shot In The Dark and Two For The Road — and also wrote the music for top songs like "Days Of Wine and Roses" and "Moon River."

"The songs usually arise from a score. They evolve from the work I do for a particular picture." Just recently he has started to write songs with Johnny Mercer and Don Black and recently completed work on eight songs for his latest movie assignment—Darling Lily, which stars Julie Andrews.

"Later in the year I am going to write the score. That's when they finish shooting the film. After that? Who knows?"

His latest release in Britain is an album titled "Encore" which is a tribute to composers around the world—including Britain's Lennon and McCartney. Some of this album and his latest single "Norma De La Guadalupe" were among the music to be featured at the London concerts.

LAS VEGAS

He also writes 12-14 minute pieces, such as his "Foreign Film Festival." "They are more than medleys. They fit together and mean something." Others include a Tribute To The Beatles and Music From Hollywood.

At the end of this month, he will be featuring some of these compositions during a two week season with an orchestra at Las Vegas.

"It's the first time an orchestra has played in a main room in Vegas. We are going into the Sahara Hotel and this is the sort of music we will be playing."

When I spoke to him, he was enthusiastic about his London appearances. "When I can get musicians of the calibre of those available here in London — men like Don Lusher and Kenny Clare — I like to do some of my big band things."

SPECIAL MM NATION WIDE SURVEY

TRAD'S COMING BACK

THERE'S an optimistic air about the British traditional jazz scene days of the boom.

And although musicians and promoters shy away from any talk of booms, they all seem to agree that things are certainly easier now than they were a year ago. There are bigger crowds and more places to play.

Says June Eison, manager and wife of Alan, "We find we are earning more now with a seven-piece band than we were a year ago with a six-piece. Bookings are at least 100 per cent up on last year—we have a full date sheet now compared with only half-full this time last year."

Popular

"And there is a much broader audience for traditional jazz now. Cabaret, for example. Jazz bands seem to be becoming very popular in the Northern clubs. Then there is a tremendous amount of college work—not just the University jazz clubs, but their dances and balls. Recently we played at Northampton with the Plastic Penny, John Mayall and Jimmy Powell. A year ago we'd have died, but I can honestly say we went down as well."

"Then there is a big increase in the clubs being run by publicans. An example is the club at The Bowmore Hotel, Tarporely, halfway between Chester and Crewe. It opened on January 27 and has hardly fallen below

capacity audiences ever since and books all the top London bands."

Edinburgh trombonist Archie Sinclair, leader of Old Bailey's Jazz Advocates, agrees: "We are playing at the big clubs and hotels and packing a trad revival over a year ago. People were fed up being deafened by beat groups."

"But they don't come to trad for the same reasons as they used to, coming because they think it's the thing to dig Armstrong. Not Five or King Oliver-style jazz. They're actually coming because they like to hear what we are playing. Trad, for noise."

Ron Williamson, who runs Derby Jazz Club, says: "Gradually, and for no apparent reason, attendances have been growing. One thing I've noticed is that the new faces are not just seem discerning and knowledgeable jazz."

The upsurge on Tyneside is reflected in full houses at Newcastle's New Orleans Club five nights a week. Says the manager, Yurek Raczynski: "We have always done quite nicely but about nine months ago I began to detect a new enthusiasm for trad. We are having to close our doors earlier now than at any time in our 13-year history." Local bands can now pick and choose gigs, which include working men's clubs in the area and a rash of new pub sessions.

MM's Yorkshire correspondent, Stan

Pearson comments on the "healthy state of trad with small clubs springing up in most of the towns." The established clubs, like those at Ilkley, Otley, Harrogate, and Bradford and Leeds Universities, are booking more name attractions, but the main expansion has been at pub level.

"One encouraging sign," says Pearson, "is the way trad bands are sneaking into the cabaret field. Last month Alan Eison's band did the twin Brighouse and Wakefield clubs and Kenny Ball has twice played these centres in the past year. Batley, and Bradford's Penny Farthing Club, too, are in the market for anything in this line with the accent on entertainment."

Crowded

It's the same in the West Country. "No question about it, all the indications are that traditional jazz is on the way back," says Roger Bennett, leader of the Blue Notes Jazz Band. Weekly sessions at the New Bristol Centre are crowded, the Avon Cities are packing them in at a wide range of local venues and Acker Bilk is due to open his own club in Bristol later this year. At Bath, too, the public bar of the Bell is crowded for jazz five evenings a week.

Only Manchester and Birmingham report little increase in business—but this is largely because they have remained trad strongholds ever since the boom.

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Andy WILLIAMS



“I can't speak, never mind write the words”

He believes that British musicians are as good as any in the world, although there may be a bigger selection of talent in Los Angeles.

STUDENTS

In America, the orchestra he has used on previous tours with Andy Williams has been drawn from the students and professors of the University of Indiana. “They are very young musicians for the most part, but fine players. The various colleges and universities in the States are really throwing up some fine musicians — they are giving the established colleges like Juilliard a run for their money these days.

“I believe the musical future for the States is going to come from the college and university circuit. They have their orchestras, their bands, their choirs and there is some fine work being carried on.

“As an example, there are something like 35,000 marching bands in America and colleges pay anything from 5,000 dollars to 10,000 dollars for major attractions. The campus is really the biggest market for musical activity these days.”

I asked Hank whether, as the composer of some award winning songs, he enjoyed writing songs? “Yes, in fact I'm doing more and more. But I never attempt the lyrics. “I can't even speak, never mind write the words.”

THE Thames-view suite at London's Savoy Hotel glowed with the instant, canned bonhomie that could only attend a visiting American showbiz star and his orbiting satellites.

The welcoming reception given the MM by Mr Andy Williams and Company ran true to form.

“Glad to meet you,” said Andy's PRO Sheldon Saltman, with a warmth suggesting his required bedside reading was Dale Carnegies How To Win Friends And Influence People.

His friendliness was only matched by manager Alan Byron Bernard, who

juggled a cup of coffee from nowhere, and agent Jerry Perenchio, a well-groomed gentleman who looked as though he had stepped from the courtroom in a Perry Mason TV show.

Cold

The Williams entourage is completed by secretary Keats Tyler and conductor Jack Elliott. “They all go where he goes,” said CBS Records publicity manager Rodney Burbeck.

Andy was suffering from a cold and—on his own admission — a hangover. “I didn't get to bed until 4.30 and I was up at eight,” said Andy.

With that, he disappeared momentarily into the bedroom. “I have to take this little pill for my cold,” he said. Then rapidly added: “No; I mustn't say I have a cold.”

Mr Saltman, like the whizkid PRO he is, jumped in on cue. “It's a case of mind over matter,” he said swiftly. “If Andy doesn't mind the cold, then the cold doesn't matter. The power of thought is very important.”

Facts

Mr Saltman is certainly no slouch at earning his keep. He's ready with a barrage of facts and figures



BEATLES: Andy wanted to meet them.

THAT SGT PEPPER ALBUM WAS THE VERY BEGINNING AND END

REPORTER: LAURIE HENSHAW

to supplement Andy Williams' somewhat economical replies to questions.

Andy mentioned he was interested in golf, antique furniture and paintings.

Mr Saltman was off the mark like runner Jim Ryun. It emerged that Andy Williams sponsors his own golf tournament, the Andy Williams San Diego Open. “It carries the second largest purse in the world — \$165,000,” volunteered Mr Saltman. He did a rapid calculation. “That's around £80,000.

Beatles

“And Andy has just furnished his home in antique Mexican and Spanish furniture. He didn't buy it in the normal shops —he picked it up in junk shops.”

Andy also expressed a keen interest in meeting the Beatles. And Mr Sheldon was dutifully on the phone trying to fix a dinner engagement with the Beatles.

“Just a quiet meeting,” urged Mr Saltman. “No publicity,” he added with somewhat unexpected ease.

“I've never met the Beatles,” said Andy. “I specially want to get together with Paul and John. I'm a great admirer. That Sgt Pepper album was the very beginning and end.”

While he draws heavily on the song standards, Andy feels that today's songs are better than ever before. “The lyrical idiom is much better,” he says. “It's not just the moon, June, spoon routine. They're saying things in songs in America much more than they used to. In France, they've been doing it for years.”

Andy's somewhat modest approach to questions finds a more voluble outlet on a subject that is obviously very close to his heart: politics.

He is helping the Robert Kennedy Democratic campaign, and dismisses the idea in some quarters that show business personalities should not be involved on the political scene.

“If you think back to John Kennedy, a lot of Hollywood figures were campaigning for him. And this new election is most important.

“It's important to me because I realise that, for the first time in American history, we are not well liked. In Europe, I see signs saying ‘Yanks Go Home.’”

Immoral

Because of the unpopularity of the Vietnam War? we ventured. “Yes,” said Andy firmly. “It's an immoral war. Something that goes right against what America stands for.

“They're become so obsessed with the fear of Communism. There was a time, even when they wouldn't allow school students to read about Marx-ism.

“It's different now. But that's what Democracy is all about—to read what you want to read and be able to make up your own mind. If it's a free choice between Communism or Democracy, Democracy will win. But everybody was running around scared.”

BACK, DAD!



the “healthy clubs spring-towns.” The nose at Ilkley, Bradford and booking more the main level.

“I,” says Pearl and bands are level field. Last band did the lakefield clubs twice played year. Batley, Farthing Club, for anything cent on enter-

Says the Manchester Sports Guild's L. C. Jenkins: “Trad has always done good business for us. Attendances vary very little, but there has been a slight increase in membership recently among the younger element.”

The Zenith Six, Red River Jazzmen and the Saints are just three Manchester-based bands with all the work they can cope with.

Roger Horton, manager of London's 100 Club, says business has picked up a little, but it has never been really bad for some years.

“One of the best things to happen is the number of jazz pubs that have opened up around London,” he says. “This has filled up a lot of the mid-week gaps in bookings for the bands. For pubs, trad is ideal. Where you have boozie people want to be able to hear themselves talk—not having their ears boomed off by a pop group.”

“We have a regular crowd, a hard core of about 200 who come two or three times a week. At weekends we get a lot of casual business—visitors to London and people shopping in Oxford Street who see our sign and drop in.”

“Our big problem is attractions. I'd give my right arm for a couple of good, first-class semi-pro bands — another Alex Welsh or something like that. Six nights a week strains you to the limit and you get the same faces on the stand more regularly than I like.

“We recently held a series of auditions. Out of about 18 semi-pro bands there were no more than two that could entertain the public for an evening. They were all keen and en-

thusiastic, but the scene has changed since the old days.

“Today the public wants something more than a band just playing one tune after another. They want vocals and laughs and horseplay on stage. In other words a successful band just has to be able to entertain as well as play good jazz.

“The exception to the rule is, of course, Ken Colyer. But then he is the Guv'nor and ordinary rules don't apply to him.

“The name bands are all doing so much work now that even a club of our size has difficulty in getting Acker Bilk or Kenny Ball when we want them.”

Don Aldridge, who handles Colyer and Monty Sunshine, believes that the BBC has helped to revitalise the trad scene.

“Since the pirates went off, the BBC is playing a lot more jazz on programmes like the Pete Brady and Jimmy Young shows, quite outside the regular jazz broadcasts.

“I think one reason for the way things are going is that the beat groups are getting less popular. They charge enormous fees and so promoters and club owners turn to jazz which is cheaper to put on. And the bands will play longer. A trad band will play a two-and-a-half or three-hour session compared with 40

minutes from a top beat group, if you are lucky.

“There is certainly more work to choose from, though I wouldn't say the individual jobs pay any more.

“What I can't understand is why TV doesn't give more time to jazz. The people who supported jazz during the boom are now the ones sitting at home with the children watching TV so there must be an audience for it.”

Youngsters

All the experts agree that the core of the trad audience is in the 20 to 30 age groups although there are quite a few older people and a smattering of youngsters.

They were, naturally, cagey about the actual earnings of today's trad sidemen—it seems it can be anything between £15 and £60 a week.

As June Elsdon put it: “Most of them would probably earn about the same if they worked in an office or a factory. But they are doing something they really want to do—and enjoy doing. Nobody is making a fortune but it has become a great deal easier to earn a living out of traditional jazz in Britain.”

REPORTER: BOB DAWBARN

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RONNIE SCOTT: my ten sax greats

COLEMAN HAWKINS. You immediately identify Coleman Hawkins as one of the all-time greats of the tenor saxophone — as you identify Art Tatum with the piano, Louis with trumpet, and Django with guitar.

He was one of the first to establish the saxophone as a bona fide instrument as opposed to the somewhat comic thing it had been thought of beforehand. And he was probably the first of the thoroughly schooled musicians to adopt the sax as his instrument.

Mind you, he had been playing for about 20 years before I came on the scene, but I would say he was also the first to establish a definite style — a lyrical and rhapsodic form of improvisation allied to a marvellous tone and technique. He was a major influence on so many players, among them Don Byas, Lucky Thompson, Ben Webster to a certain extent, and Paul Gonsalves.

LESTER YOUNG. In a way, he established a style that was the antithesis of Hawkins'. His phrasing placed much more emphasis on long flowing melody lines delivered with a lighter, dryer sound. But, like Hawkins, he was a major influence on later players — people like Stan Getz and Zoot Sims. There's also a lot of the Lester sound in Sonny Rollins.

Some of Lester's things are still being played by today's tenor men.



● MOBLEY ● PARKER ● YOUNG ● HAWKINS ● ROLLINS

JOHNNY HODGES. With Benny Carter, Hodges was one of the kings of the alto during the 'Thirties. He is the epitome of immaculate sax playing. Tonally and technically, he is almost faultless. If there is such a thing as a "pure" saxophone tone, then Johnny Hodges produces it.

BENNY CARTER. One of the few instrumentalists to double both on sax and trumpet with success. But it is, of course, as altoist that Carter made his biggest impact. He is a very tasteful player and improvises with tremendous fluency. He has a

very personal style, but, while he is a commanding figure on the alto scene, I wouldn't quite rate him as high as Hodges. But a great player nevertheless.

CHARLIE PARKER. He brought an entirely new dimension to the alto sax. Both harmonically and as an improviser, he explored new and exciting outlets. Practically everything that can be said has been said about Parker. Of course, he had an incredible technique, but his tonal production was very natural. To me, he never seemed to be striving for an abnormal sound. Certainly he was one of the most startling innovators to burst on the jazz scene. Again, he made a major impact and produced a rash of imitators. But there could never be another Parker.

JOHN COLTRANE. I first heard Coltrane on some records made about ten years ago with Miles Davis. And frankly, I prefer this earlier work to the later, avant garde stuff. He had a straightforward, direct approach and

there was never any false romanticism in his playing. He is certainly one of the all-time great saxophonists, whether you regard him from the viewpoint of technique or melodic outlook.

Not everyone has been able to go along with his development all the way, but when a guy of his stature decides to go a certain way, he must command your respect and attention.

SONNY ROLLINS. One of the great modern sax players. Whereas Coltrane seems to have found a narrow path along which he has chosen to go to exploit his personality, Sonny Rollins appears to be willing to explore a wide scope.

Tonally, he is much more varied than Coltrane. When Coltrane has an idea, you know what to expect. But you can listen to Rollins for an hour, and he will go through hundreds of different moods and tonal variations. Altogether, he is a thoroughly stimulating player whose imagination keeps your interest at a constant pitch of expectation and fulfilment.

STAN GETZ. A tenor saxist with something of the Lester Young approach allied to a great deal of expression and romanticism. Getz has a tremendous influence. At one time, it seemed every tenorist was trying to produce that dry, pure Getz tone.

I regard Getz as much an artist in his field as Yehudi Menuhin is in the classical sphere. And, even though Getz is such a fine jazz artist he has managed to establish himself in the commercial field — and therefore created a lot of work for other tenor players in that idiom. And he has the commanding technique that permits him to do just what he wants to do.

HANK MOBLEY. He should certainly be mentioned among the tenor greats — and not just because he recently appeared at my club.

What I like about him is his whole conception of playing. He is a very melodic player and has perfect taste. He too, has influenced a lot of other guys — Junior Cook, George Coleman, and, to a certain extent, Joe Henderson.



SURMAN: difficult instrument

BARITONE: it's no joke instrument

THOUGH THE BARITONE is now regarded seriously, many reed players think of it as a bit of a poor relation of the sax family. If they already play clarinet and tenor, they may think of taking up baritone as an additional string to their bow.

But you can't treat the baritone in this casual fashion. Let's face it — it is a difficult instrument to play. The fingering may be the same as tenor, but apart from this, it technically demands a quite different approach.

Tonal

It's far less wild, and the mouthpiece is that much larger. Tonal production is tremendously important. Nothing sounds worse than a baritone player with a poor tone.

But in the hands of a master, it can be a truly beautiful instrument, and one capable of producing marvellous jazz sounds.

People initially may have shied away from the baritone because they thought it somewhat inflexible. Not really suited to fluent improvisation.

This may have been true at one time. But the instruments themselves have improved enormously. And artists like Harry Carney showed just how the baritone could be handled.

Flag

Since Carney, many players have kept the flag flying. Men like Cecil Payne, who was with the Dizzy Gillespie big band, Pepper Adams, with Stan Kenton, who's now with the Thad Jones-Mel Lewis band, and, of course, Gerry Mulligan.

It was Carney who showed just what a baritone could do in a big band.

Harry's breath-control is fantastic. He has the trick of breathing in and out at the same time? Impossible? Yes, it does sound something like the Indian Rope Trick. But Roland Kirk can do the same thing. In fact, so can the

by JOHN SURMAN

whole of the Ellington reed section, I suspect.

Harry is noted for his long, sustained notes. Actually, this is not so difficult as it may seem. Provided you can breathe in through the nose and blow through the mouthpiece at the same time. This way, there's no theoretical reason why you shouldn't sustain one note indefinitely.

It took me about two years to learn how to do this breathing in and out trick. Then one day, it clicked. It's something like trying to whistle through your fingers. You, try and try for ages — then suddenly you do it.

Own

A good teacher is essential. I know the value of teaching. As a matter of fact, I hold a teacher's diploma. And I owe a lot to the fact that I was taught correctly. But I must stress that when it comes to playing jazz, you're more or less on your own.

Cost of a baritone? A new one is around £300. But you can pick up a secondhand one for £60 and upwards. Make sure you get some expert advice first, though.

And don't fall into the error of thinking that a big fat tone is the most desirable. This can sound ugly. Develop your own tone — after, of course, you have learned to breathe correctly and other essential technical points.

So if you have fallen under the spell of the baritone, as I did, go to it. But don't make the mistake of regarding it as just a jokey adjunct to the sax family.

Otherwise the last laugh will be on you. Believe me, trying to master the baritone like a Harry Carney takes a lifetime of dedication.

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POMPILLI:

14 years with Haley



WHEN THE ROCK THING started back in the early Fifties, Rudi Pompilli, tenor sax player with Bill Haley's Comets, didn't envisage it as a long-term engagement. However, 14 years later, Rudi is still blowing his way through "Rock Around The Clock," "See You Later, Alligator" and his own showcase "Rudi's Rock."

Prior to joining the Comets, he was with the Ralph Marterie Orchestra, playing baritone. The Marterie Orchestra achieved considerable success with hit singles and albums but in 1954, Rudi left to join the front line of what was then a new sound — Bill Haley and the Comets playing rock and roll.

"I find that it's totally uninspiring now," admits Rudi, "but the people out front give it a lift. Playing the same things year in and year out can get pretty tough."

"My plan was to go with big bands for a couple of years and then go to New York and into recording studios playing all the woodwind instruments including flute."

Rudi reckons he will stay with the Comets "until the end. At this stage of the game it is a bit late to change," he adds.

On playing saxophone with a rock band, Rudi says "There is no particular technique. The tone is rough, rowdy and always play for excitement. You need 'growly' sound."

Asked what advice he would give to any young aspiring sax players, Rudi, who uses a Selmer Mk. 6 tenor with a Berg-Larsen mouthpiece, replies, "I would encourage any young player to get a good teacher and learn to read."

"A lot of kids get lazy and don't really bother to learn. Also I would say that a young player should learn a little serious harmony and get a broad education in music. A good teacher will guide him along."

"Another point is to listen to records. This is a great help. The guys I like are a little too far out to start off with, I think. I go for John Coltrane, Stan Getz and people like that."

"Of course, you have a good boy in England, Tubby Hayes. He's real good. But mainly I lean towards the modern things. I always like progress."

CLARINET: an instrument that needs a specialist

NO SOONER HAD I written in the MM that you wouldn't find a clarinet in the suspension of Ironmongery round Roland Kirk than there it was; more, I suspect, as a counterweight in his continuing fight against falling over than as a token of renewed faith in the instrument's future, but it was nice to see it just the same.

At a time when classical composers seem obsessed with the clarinet (it's described as the hero of modern music by Stephen Walsh in last Monday's Times) hardly any modern jazzmen still play it. Walsh writes of the instrument's "amazing versatility" and hints that sheaves of blank manuscript await eager scribbling in its honour.

Heroic? Amazingly versatile? Jazzmen don't seem to think so. You don't hear a lot of it these days except in Dixie bands, and its appearances in Ellington style arrangements seem to be, at least temporarily, its last gasp in anything larger than a quintet.

Then take the jazz critics. In the MM Critics' Poll about half of them made no choice in the clarinet section. According to the rules of the game this should have meant that they found all clarinetists equally deplorable, but probably only indicated that impressive new faces don't exactly abound under that heading. The critics concerned, I should add, were very "new face" chaps.

As for the avant garde whose predictions for unusual instruments (at least among the classical fringe members) is well-known: there's not a chalumeau to be heard. There must be reasons for accepting quite serious

limitations in tone colour imposed by throwing out an important and useful instrument and thinking some good clarinetists I know might have a few ideas, I phoned around.

One of the questions I asked was simply why fewer jazz musicians were taking up the clarinet as a first instrument. Responses varied from: "because they can't bleedin' play it" to: "played, as it usually is, with a quasi-academic tone and not much attack the range of expression is limited." A bit of truth in both I suppose.

PURE

The clarinet is harder to blow and finger than any of the saxes, particularly in chromatic harmonic sequences, and pure tone muzzles the expressiveness which impurities could impart.

Musicians have given this expressiveness a very apt name which I shall have to call, in your family magazine, "masculinity." Without it the clarinet in jazz does sound a bit effete. It appears that many modern jazz musicians seem disinterested in expressive tone colour except at orchestral level.

From soloists their kicks are harmonic. That their views are not shared by the broadest musical public is demonstrated by the popular success of Acker Bilk's "Stranger On The Shore" which owed much of its appeal to his breathy wide vibrato and distinctly un-academic clarinet tone. Numerous imitations by schooled clarinetists failed to make the number anything more than a not unpleasant simple tune.

But whatever value these technical and emotional factors have had in the sad neglect of the clarinet in jazz, I think the major reason is economic. Hardly anyone can earn a decent living playing modern jazz.

Generally the musicians involved are skilled and literate. They understandably, therefore, earn their living in the world of studio sessions. The way things are you don't get much work as a reed player unless you double saxes, clarinet, flute, stritch and ocarin, and if the fixers get to see Roland Kirk things will get really tough.

What this means is that no-one can afford to specialise on clarinet, and it's an instrument that needs a specialist. You can't blame the writers. They

BY SANDY BROWN

can't write for musicians who aren't there, and who never will be there until jazz is afforded the level of subsidy and endowment enjoyed by classical music.

I asked some of the few jazz clarinet virtuosos how best to use the instrument in a truly modern context. The prize goes to Tony Coe: "I think it could fulfil a sort of Arabesque role; not unlike Barney Bigard's, but with use of more recent harmonic extensions and model systems. It should retain its inherent agility in runs of course."

A near perfect description of your own style Tony. Thanks! Absolutely useless to any aspiring clarinetist lacking Coe's sensitivity invention and skill, all of which are regrettably somewhat scarce.

Looking back on the history of jazz clarinet I'm hampered like all adults by the loss of 100,000 brain cells every day, many taking with them cherished memories of Alphonse Picou, Big Eye Louis Nelson and other exotic names. The cells I'm left with seem increasingly to have an affection for Irving Fazola. I like to think that his playing had something to do with their longevity.



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DOUBLING: brass neck beats a silver flute

FOR THE SAXOPHONIST wanting to succeed on the session scene, it has become more and more necessary to double. Not just clarinet but flute as well, and any other instrument you can handle.

I've been playing clarinet for 14 years or so, flute about 10 years, and bass clarinet followed that. Then it became necessary to play the alto flute and, of course, the piccolo because you're naturally expected to play that if you play flute.

And the bass flute nowadays, because the swing has been towards bass flutes. Quite often the arranger uses four bass flutes for effect; or it may be four alto flutes, or sometimes it's seven piccolos. MDs are always experimenting.

One of the difficulties about all this doubling is to get hold of the instruments you need. First there is the cost, which is considerable, and then the sheer sweat of finding good instruments.

A new bass clarinet now is probably £300, and a serviceable second-hand one would probably cost about £120. You might get a decent second-hand clarinet for £45. Flutes are expensive, too, round £90. A piccolo may be found for around £30.

Lend

Alto flutes would be around the hundred mark second-hand, and as for bass flutes, I don't think I've seen any second-hand. But I'd say around £200 for a bass flute. I don't own either an alto or bass flute myself, yet, but I know enough people who'll lend me them for a session.

To show how important doubling has become, I'll in-

DUNCAN LAMONT

stance a session I did the other day for Johnny Douglas. It was a big orchestra, with strings, brass and woodwind, and most of us played about four instruments in each number.

Ironical

I played tenor sax, clarinet, flute, alto flute and bass clarinet. It could have included alto sax, bass flute, piccolo and baritone sax. Often we have to play seven or eight instruments.

And there are people like Bob Efford, who play about 15 instruments. He plays the double-reed instruments such as bassoon, oboe, and cor Anglais, and also the contrabass clarinet. And he plays them all well — that's the incredible part of it.

The ironical part is that we don't receive any extra for portage. If we double we get £1 inclusive, regardless of how many instruments we use. If we lug all the stuff along and don't happen to double, not a penny.

It's quite a good living, agreed, if you make it on the session scene, but considering the outlay on instruments and expenditure of nervous energy, I don't really believe it's enough.

Because you play sax and clarinet some people think the



LAMONT: no portage

TENOR: when you're learning play with others

DON RENDELL

OBVIOUSLY IF YOU'RE YOUNG, money is a bit tight, but if you want to take up tenor, your best bet is to look around the shops for a second-hand instrument. You can save around £20 if you search around first.

I bought my first sax for £6 from an advert in the Melody Maker. But that was in 1942.

Get some expert advice before you buy. This way, you can make sure the tenor is a low-pitch instrument. This means it will be in tune with any concert pitch piano. The vast majority of cheap instruments are high-pitched.

The instrument must be tested for its own internal tuning. It has two-and-a-half octaves, and the three Cs or three Ds must be in tune with each other.

Pads should be checked for seating exactness. This is essential for freedom of tone throughout the range. Go for a good make. An old model with a tried and trusted name is better than an inferior one that looks newer and has all kinds of gadgets on it.

Check

Of course, musically speaking, it's immaterial if the tenor is silver or gold lacquered. But gold is usually preferable for appearance's sake.

The mouthpiece on the instrument you buy may not be worthy of you or the instrument. Check this. When Warren Mitchell came to me, the first thing I did was to lend him my old Link mouthpieces, which immediately improved his sound.

After a couple of weeks, he bought one and I got mine back.

Many of the older mouthpieces were not made to produce the kind of sound people want today. Usually the lay — the wedge-shaped gap between the reed and the mouthpiece tip — was too close and restricting.

The lay may be long or short, open or shut. Most of the best tenor players I know use a fairly open mouthpiece. A Link 7* for example, is approximately what I use. But a beginner might be happier with a 5*.

I have a couple of Berg Larsen mouthpieces which I also use, also a black rubber Link.

The sax is so greatly affected by acoustical properties, that now and again I just decide in favour of one or the other to suit the sound I want to get. It depends on where I am playing — whether the room is small or large, the

sound alive or dead. Reeds are all-important. A sax can cost above £150 and the mouthpiece £20 plus. But if the reed is unresponsive that money is wasted.

There is a variety of good reeds. I'm consistently happiest with one of three types — Vibrator, Rico and Wolfe Tayne. But that doesn't mean others aren't suitable for you.

Are plastic or cane reeds best? Generally, I use cane, but I have used plastic reeds at times, on tenor, soprano and even clarinet. And with no apparent tonal detriment.

On a couple of tracks of "Shades of Blue" — the first of the Rendell-Carr Quintet albums — I used such reeds on tenor and soprano. And I can barely tell the difference.

Teachers? I was self-taught — until I had been playing for some three years. Then I had lessons from George Evans while I was with his 10-sax line-up.

I feel I would have benefited from such tuition from the start. But my circumstances did not permit this. I was not in a regular spot long enough.

Without lessons initially, you can fall into bad habits. You may, for example, develop a poor embouchure. I didn't really have mine straightened out until about 10 years ago — after I had been playing for 12.

I was playing with Stan Kenton on his 1956 European tour at the time, and altoist Lennie Niehaus suggested I had too much of the mouthpiece in my mouth for clarity of tone.

Time

Probably, I still have too much in. But it's a bit less. Niehaus's wise counsel certainly improved matters.

Breathing, too, is important. Relaxed, full diaphragmatic breathing and an open throat are essential in order to obtain a full, satisfying sound.

How much time should be devoted to practice? I'm always being asked that. Well, let's face it — any aspiring musician must face the necessity of daily work. Even if it's only half an hour. And split these practice periods



RENDELL: advice from Niehaus

into two parts. With a book and without.

As soon as possible, the young student should be playing with others of his own standard. Or, if possible, with better players. This way, he'll improve much faster than spending hours and hours on practising alone.

Coach

Perhaps due to continual touring, where practice has to be snatched in all kinds of odd places and all kinds of odd times — even during coach journeys — I have developed a need of having the "book" in my head.

Making up all kinds of scale patterns and chromatic chord studies for yourself has two advantages: (a) you improve your technique and facility with articulation, and (b) you improve your theoretical knowledge of music. The sharps and flats of every key become more familiar and you can call them quickly to mind.

These book-in-the-head periods will be invaluable to anyone who wishes to go on composing and arranging — the natural course for anyone seriously interested in music.

To develop fast sight-reading, some time may be spent very valuably without the tenor, singing the "time" over in your mind from a book, or any piece of music

you can get hold of. Regular practice will make the reading of notes accurate, but the time phrasing is the part that really needs working at.

Apart from sax and clarinet, I took up flute some three years ago. And I wish I had done this ten years earlier. Flute is such a perfect instrument in every way and adds so much to the colour of a small group.

I have an old wooden French one. And again I've had no lessons. But I realise that any great ability on flute requires years of embouchure work and practice and study. My flute is a Chaperlaine with a Rudall Carte head. I play a Buffet tenor, Selmer Soprano, and Pedler clarinet.

Aim

While I believe individuality of tone and style should be the aim of all jazz musicians, it's only natural to listen to recordings by the giants. And to some extent be influenced by them.

Men like Parker, Lester Young, Sonny Rollins, Coltrane, Hawkins and Stan Getz are some of the giants in question. At the same time, they have admitted to various influences themselves.

Coltrane personally told me: "Of course, I was at first influenced by Lester. Who couldn't be?"

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flute will be easy. But it isn't akin to those instruments; the fingering in the top register of the flute is different from anything on clarinet or saxophone. And the embouchure is completely different, too. You have a fighting chance if you're doubling on only one instrument during the piece, but you may run into trouble when you have to go quickly from flute to alto flute to piccolo far example.

Attitude

An important aspect of this subject is the musician's attitude to the job. Naturally, none of us can sound like a virtuoso on any one doubling instruments, but the established doublers are so flexible that they sound really musical on all the different instruments.

To get that way you either have to practise very hard or have supreme confidence, or both. This isn't a business for the over-sensitive. I often think it's more important to have a brass neck than a silver flute.

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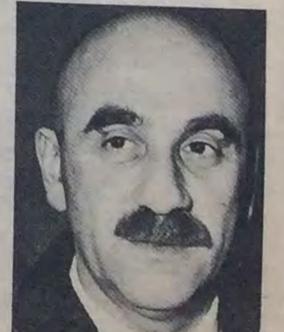
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I'VE BEEN PLAYING clarinet for two years now. I go to a classical teacher, and have been playing with the City Literary Institute Wind Ensemble.
Now that my children have taken up piano and fiddle, I thought I had better find out something about music so that I can boss them around. And the clarinet seemed handy.
I have two in fact — an A and B flat.

WARREN MITCHELL
I've always been interested in jazz. When I was a kid, Goodman and Shaw were my idols.
Now I've taken up tenor and am having lessons from Don Rendell. It's silly, really, because I'll never really be able to play jazz tenor. To play jazz, you have to be a composer as well.
But I practice regularly. I

did my two hours this morning. I went to Don because I admire his Quintet so much.
I've also sat in on clarinet at the Gatehouse, Highgate, with Johnny Speight, Dick Morrissey and Terry Smith, with Colin Peters' Quintet.
I suppose everyone wants to be something different. There must be some tenor players who want to be actors. Now

I'm giving expression to a childhood whim.
You think of yourself standing there in a smoke-filled cellar pouring out indescribably beautiful sounds. But it does give me a keen interest.
Now that I'm doing a lot of filming, there's quite a bit of time to fill in when you're sitting around in your dressing room.
So I practice tenor. And if people don't like it, I tell them to lump it. That I'm higher on the bill than they are!



MITCHELL: childhood whim

WOODWIND special 4

LEADING: the three cardinal rules

WHAT MAKES a section leader? It is an oft-posed question, and the variety of answers can be almost as many as the famous brand of soups!

There is no simple answer to this question, although there are many cardinal rules. I personally would pick out three — that a section leader must be dependable (with all that that implies), must be accurate, and must have the ability to inspire confidence in the rest of the section.

By this I don't by any means imply that he should in any way be a martinet. A saxophone section is a team, and must work as such, with every member pulling his weight. And the way to achieve this is by discussion.

If it comes to a pinch, the leader should always have the last word, but this rarely arises in a section which can get together and have an honest discussion as to how a phrase, or a chorus should be played.

Breathing, for example, plays an important part in the sound of a section, and ideally, every member should take a breath on the same beat. Which is fine in theory, but doesn't always work out in practice.

The baritone, or even the tenors, may be pitched in the low register requiring more volume of breath than the others and the leader is not going to do his section any good at all if he insists on a phrase being taken in one breath, if this is going to strain any one member.

In an instance such as this, a few minutes of discussion and agreement can quickly clear up a point, and if there are any further doubts, the leader should be able to show by example just what is required.

This may sound very elementary indeed, but it is important and worth noting.

Next, the question of tone. Again the ideal is an absolute matching of tones in a section, particularly in a commercial band, and here the responsibility really rests on the bandleader who should choose for his section music-



GARY COX
Northern Dance
Orchestra/Maynard
Ferguson Band

in this band, the saxes when playing as a section can make an excellent overall sound due to the members thinking alike, rehearsing assiduously, and discussing.

Yet it produces a different sound entirely from that produced by the NDO each being good of its kind.

Mind you, no matter what style or instrumentation of band one is playing in, the basic essential for every chair is good musicianship.

This pre-supposes an ability to read music and to play one instrument, but it also means that one must have the right instrument, mouthpiece and reed.

I am often asked if I experience any difficulty in playing tenor with the NDO and alto with Maynard Ferguson. The answer is simply that I have never concentrated on one instrument despite the fact that professionally I have played more tenor than alto.

I started my musical career by learning clarinet then acquired an alto, but the first band I played with (during my national service) was the regimental dance band of the 4th/7th Dragoon Guards on tenor.

I have no special preference I like both instruments equally and had no qualms at all when it was suggested that I played alto with the Ferguson band. I still try to practise at least one hour every day on sustained notes, rising from ppp to fff. This helps muscular control and develops the correct embouchure. It is also good aural practice to first sing a phrase — then repeat it on the saxophone. This helps to develop one's ear.

And I still listen regularly on records and, when possible in the flesh to the world greats — Lee Konitz, Charlie Parker, Johnny Hodges, Charlie Mariano, Sonny Rollins, John Coltrane . . . the list goes on.

By listening to such as these, and steeling oneself not to copy them slavishly, one develops a style and gains that most important factor — confidence. A section leader requires a lot of that!

ians whose tones are at least similar. It is then the lead alto's job to get down to details with the rest of the lads on vibratos and phrasing. It is in this way that bands such as the NDO acquire the polish that is so necessary in this type of band or orchestra.

But in the case of a jazz-sounding band such as the Maynard Ferguson Band, matching is not quite so important as there is much more scope for individuality both in tone and in style.

Not that anyone wants a section to sound like four unrelated individuals, and even

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Shirley is bit of a Good

THE young man fitted together what looked like a short walking stick with holes and showed it to folksinger Shirley Collins. "That's what we call a crumhorn," he said, "and this is a shawm." Shirley's composer sister, Dolly, made careful notes.

Shirley, her husband Austin John Marshall, Dolly and record producer (the Incredibles) Joe Boyd were planning Shirley's next album, "Anthems Before the Fall." The accompaniments will be by Dolly Collins' Harmonious Sweet England Band, a group playing medieval wind instruments like the crumhorn and shawm, early trombones like sackbut, the primitive fiddles, known as rebecs.

"Not that I'm looking for an archaic sound," said Dolly hastily. "But the tone of these old instruments seems to fit in better with folk songs." "Bands like these used to play all over England before the Puritans took over," added Shirley. "The Puritans kicked the musicians out of church, and ever since then folksong in England has been mainly unaccompanied — which is why people think it's

more traditional to sing without instruments today. "It's all the Puritans' fault."

Whatever else she may be, Shirley is no instrumental Puritan, having sought continually for exactly the right sort of accompaniment for her sweet, almost trance-like style of singing. After years of work with the autoharp, 5-string banjo and guitar, she teamed up for a while with baroque bluesman Davy Graham, turning out a fascinating LP whose main merit was in proving that Sussex folk songs don't mix with Arab-tinged blues any better than water mixes with oil.

MODERN

When Shirley discovered a modern copy of a medieval flute organ—an instrument that first came to Britain in the 8th century and the ancestor of the concertina — and persuaded sister Dolly to leave the double-decker bus in which she was composing a secular mass and come to London to play it, the results were more

satisfactory. Dolly had been in the London folk world in the early days when it was so small everyone talked to each other, and her arrangements showed that she hadn't forgotten what folk was all about. In fact, they were just about the only satisfactory arrangements for a keyboard instrument since the days of Cecil Sharp.

An LP for Topic and a couple of concerts showed what could be done with the combination of organ and banjo. The process was further developed in her newest one, "The Power of the True Love Knot" for Polydor, in which Shirley and Dolly were joined by Incredibles Mike Heron (playing finger cymbals and drum), Robin Williamson (Japanese sticks, tin whistle and Indian shahhanhai — an instrument like a bagpipe chanter) and cellist Bram Martin who was on the Beatles' records of "Eleanor Rigby" and "She's Leaving Home."

"It was really the shahhanhai and the cello that put us on to the right track," said Marshall. "Now we're sitting here

The other side of Tim

MOST people associate the name of Tim Hardin with contemporary songwriting, and with "If I Were A Carpenter" in particular. On "THIS IS TIM HARDIN" (Atlantic 587082) he is heard with a set of tracks cut in 1963-64. They are a mixture of traditional songs such as "Staggerlee," "Cocaine Bill" and "House Of The Rising Sun" and Tim's own songs, "I Can't Slow Down," "Fast Freight" and "You Got To Have More Than One Woman," plus Willie Dixon's "Hoochie Coochie Man" and Fred Neil's "Blues On The Ceiling."

The feel of the album is mainly folk although on "You Got To Have More Than One Woman," with its rocking backing, the indication is given of the later drift to folk-rock.

At times Hardin achieves a similar harshness of tone as Dave Van Ronk, specially on "House Of The Rising Sun." Hardin isn't a "pretty" singer but his voice is well suited to the titles chosen on the album. Hardin accompanied himself very well on guitar, with a fair degree of accomplishment in finger-style technique.

It's a nice album, just a man and his guitar with a bunch of songs and, as the sleeve notes point out, this is "vintage Hardin." Unpretentious, pleasant bouquet, yes, a good year 1964. I think you'll enjoy this.

FOR many years now, Earl Scruggs and Lester Flatt have been leading lights in the bluegrass world and they have produced a number of albums in this style. "But" someone says, "all their records sound the same." And all Chinese look alike — yes, well, that maybe so, but this argument proffered by the uninitiated will fall down where "CHANGIN' TIMES" (CBS 63251) is concerned.

"Foggy Mountain Breakdown," Scruggs' sparking banjo piece, with some exciting breaks from fiddle and dobro open the first side, then comes some country-rock (for want of a better term) with Bob Dylan's "Down In The Flood," with accented drumming, this being the first of five Dylan songs on the album. The others are "Mr Tambourine Man," "Don't Think Twice," both with some nice harmonic playing added, "Blowin' In The Wind" and "It Ain't Me, Babe" which is sung to an up-tempo backing.

"Buddy, Don't Roll So Slow" is getting back into the bluegrass bag while "Where Have All The Flowers Gone," Pete Seeger's composition, is given a gentle, lilting treatment and finishes side one. Bobby Gentry's "Ode To Billie Joe," without the chunky guitar backing and with a slightly slower tempo opens side two and is followed by a pop-folk standard, "Four Strong Winds" with Woody Guthrie's

"This Land Is Your Land," following Dylan's "Blowin'" and "Don't Think Twice," and closing the record.

The application of bluegrass or country treatment to the Dylan songs, in particular, works pretty well and none of the things on this album really sound out of place. This is Scruggs and Flatt moving into another groove but one that isn't so far removed from their usual one.

SPEEDWAY rider; jazz band leader; television zoologist; journalist; publicist for Miss Scotland, with whom he eventually eloped to Las Vegas on a trip to America; globe-trotter — all these jobs have led Watt Nicoll, perhaps not so surprisingly, to the profession of folksong writer and singer. Just how well he does this can be heard on "THE BALLAD OF THE BOG" (Transatlantic XTRA 1062).

Nicoll's songs range over a wide, often unusual, assortment of subjects, including public toilet graffiti ("Scriptures"), Scottish nationalism ("Remote Control"), whiskey ("Whiskey Drinkers") and children ("Wee Wains"). His writing style is simple, fairly close to the tradition and often laced with wit, while his singing has a touch of the Hamish Imlachs about it. Although at times his songs are quite blunt and to the point, Nicoll can also be sensitive and

NEWS EXTRA

LONG JOHN BALDRY has gone into management. His first signing is Stuart A. Brown, former vocalist with Bluesology. Stuart was formerly managed by singer Kenny Lynch.

The Seekers have been offered a tour of Scandinavia for mid-July.

The first MCA single by New York Public Library is released on June 14. Title is "You Gotta Get Away." Negotiations are under way for Amen Corner and Skip Bifferty to make a two-week tour of Hungary in August. The Corner's new single "High In The Sky" is released on June 7. The Mike Stuart Span has signed for a tour of Denmark from September 9-16, followed by a week in Belgium.

Isabel Bond, whose first single "Cry" was released last week, guests in Saturday Club on May 25. The Episode appear on Time For

Blackburn on Saturday (25). Finders Keepers latest record "Sadie" is being released in Denmark to coincide with the group's first Scandinavian tour.

A new Donovan single "Hurdy Gurdy Man" is released tomorrow (Friday) and a new 1910 Fruitgum Co. single "May I Take A Giant Step" is out on June 7. Miriam Makeba and company give a concert at London's Royal Albert Hall on July 9, the only British appearance planned for the singer. BBC-TV has confirmed that Stuart Henry will take over as one of the four resident deejays on Top of the Pops, as exclusively reported in last week's MM.

Tyrannosaurus Rex appear at Sheffield's City Memorial Hall on June 17 with the Liverpool Scene and John Peel at a concert organised by the Department of Physiology at Sheffield University. The release date of Peter

Green's Fleetwood Mac's second album has been put back to August so they can promote it when they return from their first U.S. tour.

Crispian St Peters is appearing at the International Song Festival in Malta from July 26 to August 1. He has already been signed for the Festival of Light Music at Sopot, Poland, from August 20-25. Spooky Tooth have been booked to play Hamburg's Star Club on May 31 and June 1 and 2. Donovan tops the bill as a Barn Barbecue at Whittealea, near Peterborough on June 2.

A charity dance for the United Nations Appeal takes place on Monday (27) at Hammersmith Palais. Ken Dodd opens on Monday (27) at Bradford's Alhambra for a week's variety. 18-year-old Liz White is due to open in the new Sammy Davis musical Golden Boy at the London Palladium on June 5.

Danny Thompson

John Renbourn

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Terry Cox

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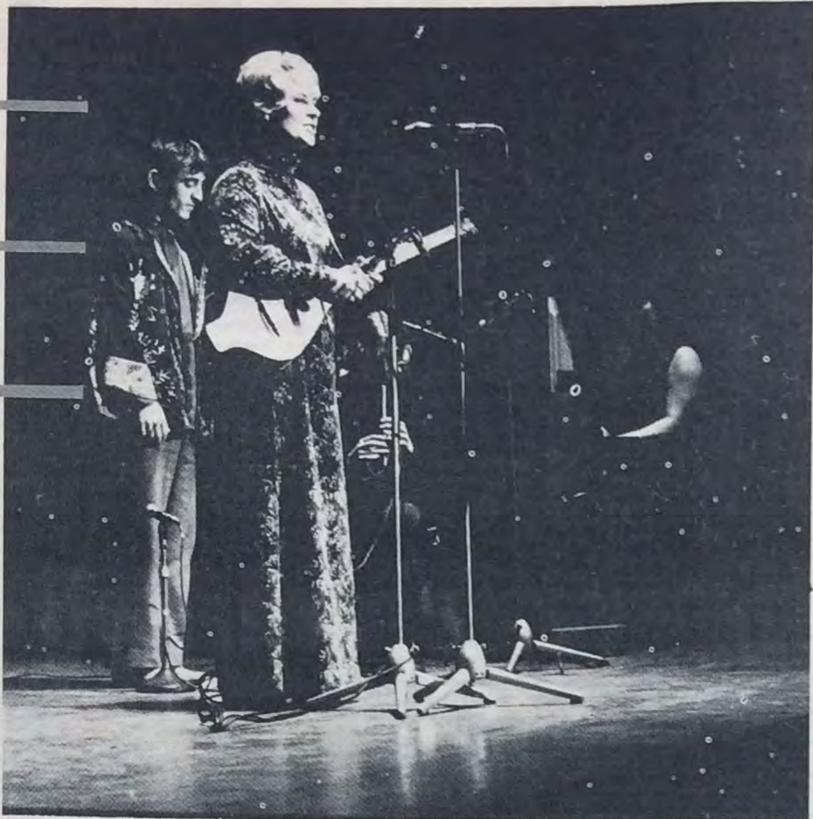
Sweeney's Men aim for the chart

DUBLIN folk group, Sweeney's Men, who appear at this year's Cambridge Folk Festival in July, make their album debut on the Transatlantic label in June. The group have just completed recording in Dublin under the supervision of Bill Leader. Individually Sweeney's Men are Johnny Moynihan, Terry Woods and Andy Irvine. They achieved considerable success

in the Irish charts with a couple of singles, "Old Maid In The Garrett" and "The Waxies Dargle," both on Pye. On stage the boys sing everything from unaccompanied traditional Irish songs to bluegrass plus their own compositions. They have been together as a group for about two years but all the boys have been around the folk scene for about five years.



a



SHIRLEY COLLINS: among the rebecs (medieval fiddles) of the Musica Reservata ensemble

Fairy

and listening and seeing what the instruments can do." The occasion was a rehearsal of Mike Morrow's Musica Reservata, a big orchestra of medieval instruments with vocalists who are trained to try to sing with the hard, open-throated sound of Bulgarian or Calabrian peasants instead of the full-voiced, fruity style of most classical singers. The music was wilder than you'd expect to come out of the Middle Ages, one moment a Latin hymn to the Virgin Mary, the next a bawdy song in medieval Italian.

CRUMPHORN

They don't all live in the past, however. The boy with the crumphorn, David Munrow, has played with John Renbourn for his forthcoming album, and the whole band is planning an American tour with a New York acid rock group soon. "I think this music has a really contemporary sound. It fits in so well with what so many other people like Robin and Mike and the Young

Tradition are doing," added Marshall. "Something went wrong with music after the Middle Ages, but now it's getting back on the right course." Why is the new album called "Anthems Before the Fall"? That's my fault. I once wrote of Shirley's singing: "Shirley Collins' world is a sort of Sussex before the Fall, an idyllic landscape which probably never existed outside the imagination of the pastoral poets. Her hypnotic

voice carries us completely into this Neverland of dreams so that one pays less attention to the exact words she is singing than to the overall impression."

KILLED

"We've taken that go you had at Shirly and told the story of love before the first World War which killed so many of the village folk singers," said Marshall. "It

finishes with a song I've written about the women who were left, dancing folk dances with each other. "Lots of people don't realise the reason why so many old spinsters are folk dancers—they men were killed in the first World War. "You'll probably disapprove of the record, but Shirley has her own thing to do. She's really a bit of a Good Fairy really, not a sociological document." — KARL DALLAS.

Hardin

FOLK NEWS

poetic as in "Swansdown Girl," "Craftsmen Of Old" and "The Pipie." He often employs the old folk art of borrowing tunes and why not? If there are good tunes around already why strain to write new ones? An album of variety, this is a good recording debut for Watt Nicoll, high in entertainment value. A good buy on Transatlantic's budget label. —TONY WILSON

FIVE top American folk names will be at the Cambridge Folk Festival, taking place this year from July 26 to 28 — in alphabetical order Stefan Grossman, Odetta, Tom Paley and the New Deal String Band, Tom Rush and Hedy West. Ireland will be represented by Jackie Byrne and Sweeney's

Men, while the British tradition is represented by Cyril Tawney, Bob Roberts, Ray and Archie Fisher, and the High Level Ranters, who will be running a series of ceilidhs in a special tent throughout the Festival. The "new wave" in folk will be represented by the Pentangle and Roy Harper. Odetta will be remembered for her beautiful singing in a rather disastrous season at London's Prince Charles's Theatre, a few years back which didn't get the attendance her talent deserved. She has a big, rich voice, and is a fine guitarist, and she has just signed with Verve Forecast records.

Festival organiser Ken Woollard has pulled off a considerable coup in getting this great artist to top his bill. The Young Tradition are now being booked through Joan Allen's IMA management in Birmingham. They will be heard on John Peel's Night Ride very soon. **L**OVERS of Scottish music in its national language should make a point of being at Camden Town Hall this Saturday for a concert which will feature five Gaelic mod gold medallists, including Norman Maclean, the National Mod bard of 1967. Also on the bill will be

Alasdair Gillies, known as "the swinging Gael," who will sing Gaelic translations of pop songs as well as more traditional material. Song-writer Jim Maclean tells me this is a good thing. **A**FTER building up a considerable local following over the past five years, the Sinnermen and Sara have a single out on MGM, a rather pop-flavoured A-side, "I'm Coming Home Cindy," with the popular "I'll Tell Me Ma" on the reverse, illustrating the group's real style rather better. They are residents at four clubs in their home area — the Haywain, Cadnam, on Fridays, Bournemouth YMCA on Saturdays, the Dolphin, Botley, on Mondays and the Victoria Bars, Weymouth, on Tuesdays. The clubs are unique in rarely booking national guests depending entirely upon local singers, and of course the Sinnermen and Sara, whose real name is actually Anne. **T**HE Village Committee of Clayhall is running a concert at Ilford Town Hall on June 6 to raise money for the Ravenswood Home for Mentally Handicapped Children. The bill includes Don Partridge, Theo Johnson, the Hanearim, Tony Simmons, John Martyn and Keith Lyons. Whizz Jones and Clive Palmer appear at Les Cousins, Greek Street, London, tomorrow (Friday) and Spider John Koerner appears the following evening with Alexis Korner playing the all-night session. John Martyn and Paul Wheeler join forces next Wednesday. Al Stewart is scheduled to appear at the club on June 15.

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<p>FRIDAY</p> <p>A GRAND FRIDAY NIGHT OPENING PARTY AT THE LA FIESTA, 168 Fulham Road, near Finches with</p> <p>NOEL MURPHY</p> <p>Flying direct from his Irish tour, Also</p> <p>RALPH McTELL MARY KENT & TIM</p> <p>p.us special guests from USA, Canada and Scotland. Show starts at 7.30 pm.</p> <p>AT LES COUSINS, 7.30-11 p.m.</p> <p>CLIVE PALMER WIZZ JONES</p> <p>Admission 5s.</p> <p>BRITANNIA, Sebastopol Road, N.9. DAVE CALDERHEAD.</p> <p>COLLIERS RANT</p> <p>LORD NELSON, KINGS ROAD, CHELSEA (near Odeon Cinema)</p> <p>THE HUMBLEBUMS</p> <p>THE PEELERS, Ancient Shoemakers. The Quaggy-sides, JIM MURRAY, Stevie Codrin, Stewart Chapman, Sheila and Dymna.</p> <p>FIGHTING COCKS, London Road, Kingston. BOBBIE CAMPBELL.</p> <p>MIKE ABSALOM</p> <p>THE CENTRAL BARKING ROAD EAST HAM.</p> <p>OLD TIGER'S HEAD, LEE, S.E.</p> <p>SHIRLEY BLAND</p> <p>Residents. Guests, 8 p.m.</p> <p>PEDRO WILLIAM IV, opposite Leyton Baths</p> <p>JOHNNY SILVO TERRY MUNDAY</p> <p>TALISMAN HOTEL, HITCHIN, Herts.</p> <p>DIZ DISLEY</p> <p>Resident KEITH PEARSON 8-30-11.00.</p> <p>THE PLOUGHSHARE, SINGERS NITE.</p>	<p>SUNDAY</p> <p>AT THE LA FIESTA, 168 Fulham Road, near Finches</p> <p>DAVE TRAVIS</p> <p>of Country and Western fame with COLIN SCOTT and NIGEL BARKER plus special guests from Canada. 2.30 pm-6.30 pm.</p> <p>BROMLEY, Star and Garter. BOB AXFORD.</p> <p>CHARLTON FOLK, ASSEMBLY HALLS, THE VILLAGE, S.E.7.</p> <p>CLIFF AUNGIER</p> <p>JOHN BAILEY, CELIA CONGDON, 8 P.M.</p> <p>HAMPSTEAD ENTERPRISE, opp Chalk Farm Station, 7.30. The riotous JOHN FOREMAN with TERRY GOULD, MARIAN MCKENZIE, DON BONITO. Come early. Singers welcome.</p> <p>NAG'S HEAD, 205 York Road, Battersea.</p> <p>MIKE ABSALOM</p> <p>with Bruce Thomas (bass).</p> <p>PRESENTING</p> <p>DAVE PLANE</p> <p>BUG HUTCH.</p> <p>RAILWAY HOTEL, DARTFORD, THE YETTIES plus The Crayfolk.</p> <p>SIMONSKI</p> <p>21 Winchester Road, NW3. Sunday, May 26, 8.00. GEOFF GLEAVE, HAROLD & BARBARA.</p> <p>STARTING GATE, Station Road, Wood Green. MALCOLM PRICE, NEW MYTHOLOGY, SHUNGA.</p> <p>TRAMPS & HAWKERS, Royal Albert, Blackheath Hill, SE10.</p> <p>JON + ALUN</p> <p>THE CROFTERS.</p> <p>TRUBADOUR 9.30. ROGER WATSON & COLIN CATER.</p>	<p>WEDNESDAY</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11 p.m.</p> <p>PAUL WHEELER JOHN MARTYN</p> <p>Admission 5s.</p> <p>BLUES AT THE BRIDGE HOUSE</p> <p>DAVE KELLY</p> <p>and other guests</p> <p>Borough Road, Elephant and Castle.</p> <p>EC. FOLK CLUB, WILLIAMSON'S TAVERN, BOW LANE, EC4.</p> <p>BARRY MYERS PRESENTS</p> <p>HEDY WEST</p> <p>Doors open 7.30. Bar opens 5.0.</p> <p>GROVE TAVERN, 275 Battersea Park Road, S.W.11. DERRICK BRIMSTONE plus residents. 8 pm. Admission 4/-.</p> <p>HOLY GROUND, 4a Inverness Place, Bayswater.</p> <p>DOMINIC BEHAN</p> <p>MIKE ABSALOM WITH BRUCE THOMAS (BASS), JOANNA WHEATLEY, RONNY CAIRNDAFF</p> <p>SURBITON, Assembly Rooms, 8 p.m. DEREK SARJEANT, JOHN FRASER, JON ISHERWOOD.</p> <p>WHITE LION, PUTNEY BRIDGE</p> <p>SHIRLEY COLLINS</p> <p>THE COVEN BAND, THE QUAGGY-SIDERS, BRENDON and HOWARD.</p>
<p>MONDAY</p> <p>AT THE PHOENIX PUB, CAVENTISH SQUARE, JOHN PRINCES STREET, 2 mins. Oxford Circus.</p> <p>JOHN FOREMAN</p> <p>with the UNHOLY TRINITY and HELEN KENNEDY and ROB LIPSON. 8 p.m.</p> <p>AT THE RISING SUN, Rushey Green, Catford.</p> <p>DAVE WARD</p> <p>YE ANCIENT SHOE REPAIRERS</p> <p>DENNIS & VANESSA CEILIDH at CECIL SHARP HOUSE</p> <p>ENFIELD FOLK CLUB. Hop-Poles, Baker Street.</p> <p>ROBIN DRANSFIELD</p> <p>FOLK CENTRE, HAMMERSMITH</p> <p>DAVE WAITE and MARION SEGAL</p> <p>See Thursday</p> <p>FOLKSVILLE PUTNEY. Half Moon, Lower Richmond Road.</p> <p>THE IN CROWD</p> <p>JOHN TOWNSEND & KEITH CLARK</p> <p>Compasses, Lt. Mt. Zion Street, Tonbridge Wells.</p> <p>THE HALLIARD, "Herga" Royal Oak, Wealdstone.</p> <p>THE HANGING LAMP</p> <p>The Vineyard, RICHMOND, 8.15. TERRY GOULD & VERITY STEPHENS, FRANK MCCONNELL</p> <p>DID YOU HEAR</p> <p>THE HALLIARD</p> <p>on "My Kind of Folk" Radio One, Wednesday, 22nd?</p> <p>Book them through</p> <p>SANDY GLENNON</p> <p>9 Beaufort House, Beaufort Street S.W.3. 01-352 9933</p>	<p>SATURDAY</p> <p>"ANGLERS," TEDDINGTON</p> <p>SANDY DENNY</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11 p.m.</p> <p>SPYDER JOHN KOERNER</p> <p>All night session, 12-7 a.m. plus guests.</p> <p>ALEXIS KORNER</p> <p>AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. COME ALL YE with TONY ROSE.</p> <p>CYRIL TAWNEY</p> <p>In concert with BEDFOLK. 8 pm. Wanstead House, E.11 (near Wanstead Central line Tube.)</p> <p>FOLK AT THE KING'S STORES, Widegate Street, Bishopsgate</p> <p>JIM MURRAY</p> <p>PRESENTING</p> <p>PLAIN DAVE PLANE</p> <p>Hartley.</p> <p>SATURDAY, MAY 25, 9.00. CLAY COUNTY TRAVELLERS</p> <p>AT SIMONSKI</p> <p>21 Winchester Road, NW3.</p> <p>THE L.C.S. presents THE SINGERS CLUB. EWAN MACCOLL and PEGGY SEEGER, with schoolgirl guests from Glasgow. Union Tavern, 52 Lloyd Baker St, London, W.C.1. 7.45 p.m.</p>	<p>CLUB SECRETARIES PLEASE NOTE</p> <p>COPY SHOULD ARRIVE NOT LATER THAN FRIDAY BEFORE THE WEEK OF PUBLICATION</p> <p>POSTAL ORDERS AND CHEQUES should be made payable to MELODY MAKER CLASSIFIED ADS. DEPT. MELODY MAKER 161-166 Fleet Street London, E.C.4</p> <p>G.L.C. STAFF ASSOCIATION Organisation for under-thirties</p> <p>A RIVERSIDE CEILIDH</p> <p>THURSDAY, MAY 30th, 7 p.m. at COUNTY HALL Westminster Bridge Road, S.E.1</p> <p>DAVE and TONI ARTHUR THE YETTIES THE MOONRAKERS THE CHINGFORD MORRIS MEN and surprise guests</p> <p>Tickets 6/- from G.L.C. Staff Association, County Hall, S.E.1, E.F.D.S.S. Folk Shop, 2 Regents Park Road, N.W.1 (daytime only).</p> <p>STEVE DOMINIC BENBOW BEHAN</p> <p>Young Tradition</p> <p>Joanne Kelly</p> <p>WELL HALL PLEASANCE THEATRE Well Hall Road, S.E.9 Next to Well Hall Station (20 mins from Charing Cross S.R.)</p> <p>BOX OFFICE 854 8888</p>
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BLUES BAND with TONY McPHEE
Sunday, May 26th, 7.30 p.m.

GOthic JAZZBAND

THAMES HOTEL
Hampton Court, Middlesex

Friday, May 24th
MAX COLLIE'S RHYTHM ACES

Saturday, May 25th
BOB WALLIS' STOREYVILLE JAZZBAND

Sunday, May 26th
KEN COLYER'S JAZZMEN

WOOD GREEN (Fishmongers Arms)
SUNDAY

ALEX WELSH & HIS BAND

TUESDAY
TEN YEARS AFTER

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THE BLACK BULL, WHETSTONE, N.20

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Members 4/- Licensed Bar Guests 5/-

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JAZZ NIGHT EVERY SUNDAY
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Members 2/6 Guests 5/-
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(3 mins. A6, turn off M1)

L.S.E. DANCE CHICKEN SHACK

TYRANNOSAURUS REX
JOHN PEEL
FRANK RICOTTI QUARTET

SATURDAY, MAY 25th
8 p.m.
L.S.E., Houghton Street
Aldwych, W.C.2
Nearest tubes: Holborn and Temple

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HAMPSTEAD
210a Haverstock Hill, N.W.3
(opposite Belsize Park Odeon)

WED., MAY 29th
WARREN DAVIS MONDAY BAND

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AT 33-37 WARDOUR STREET, W.1

WED., MAY 22nd (7.30-11 p.m.)
THE MIDWEEK BIG NITE OUT

* UPTIGHTAN' OUTSIGHT
WITH GUEST ATLANTIC RECORDING STARS, EX-PIRATE DJS, FILMS, PRIZES, SURPRISES

FRI., MAY 24th (8.00-5.00 a.m.)
ALL-NIGHT SOUL SESSION

* THE LOCOMOTIVE 7-PIECE SOUL BAND

* THE TONI ROCKET SHOW SOUL SHOW WITH CLEO

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PLUS, PLUS, PLUS
* TONI ROCKET DISC-TET AND DANCING CLEO

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THE BIG BEAT DISC SCENE

* THE TONI ROCKET SHOW
Discs, live groups, star guests

* THE ARMY
* TONI ROCKET AND CLEO

TUES., MAY 28th (7.30-11 p.m.)
EXTRA MIDWEEK SESSION FOR A SHORT SEASON

* WARREN DAVIS MONDAY BAND
EXCITEMENT PLUS !!

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* UPTIGHTAN' OUTSIGHT WITH TONI ROCKET

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IKE ISAACS PLUS QUARTET,
THURSDAY, MAY 23, THE CHESHAM, SURREY STREET, THE STRAND, 8-11 pm, 4s.

MAIN AVENUE JAZZMEN AT THE BALD FACED STAG, EAST FINCHLEY.

STEVE LANE Southern Stompers, White Lion, Putney.

THE CRYPT, WOOLWICH (behind Odeon Cinema). THURSDAY, MAY 23, THE CALEDONIA JAZZ BAND. LICENSED BAR, 7.30 pm.

THREE TUNS, Beckenham.
TERRY SMITH, BOB STUCKEY Quartet.

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MONTY SUNSHINE.

FRIDAY
ELECTRIC SUN
Prince of Wales, Mottingham.

ELMER GRUMBLY'S JAZZ BABS, Red Lion, Brentford.

ERIC SILK, "Star" Hotel, Croydon.

FRIDAY cont.

TEMPTATIONS Disc Nite. SOUL TIME Discotheque, Railway Tavern, Angel Lane, Stratford, E.15.

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SATURDAY
BROCKLEY JACK. See Friday.

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BROCKLEY JACK. See Friday.

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THE OTHER BAND
THE CONCERT BAND
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Bird Curtis Quintet

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Lunch & evening

HAROLD McNAIR
Monday, May 27th

JOHNNY SCOTT
TERRY SMITH
Tuesday, May 28th

WEDNESDAY, May 29th
LENNIE BEST
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Sunday, May 26th (7.30-11.00)
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Plant Nos. Y 5034 and Y 5035
in the BLOOMSBURY AND
MARYLEBONE COUNTY COURT
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SPECIAL NOTICES

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mailbag

HOW great to see Mick Jagger back on the front page!

Perhaps in the near future, with the Stones back in the MM Pop 30, we shall see a flicker of that old excitement which has been absent for some months from the British pop scene. — MRS. ELSA H. SMITH, B.A., Dartford, Kent.

THERE were important omissions from last week's features on British jazz. The Little Theatre Club in London was functioning months before Ronnie Scott's Old Place and is still in operation.

And the Spontaneous Music Ensemble album "Challenge" on Eyemark was the first such featuring the younger musicians on the scene.

I feel Ian Carr grossly understated the importance of the musicians involved with this group and devoted much space to lesser talents at the expense of musicians like Trevor Watts and John Stevens. — M. BOREHAM, Grove Park, London.

I'M sure Pete Brown does not know the trouble we go to for our customers, when he complains about record retailers (MM May 11).

The majority of them do not know the title of the record they require or the artist, and are very rude when we point out we cannot possibly find a record by listening to a few la, la las and a hum.

There are customers who have half an hour to waste and decide to hear records to pass the time away. When they have finished they throw them on the counter without a word and walk out.

Regarding "David Sloane," it took me a few seconds to look up in the new releases

It's great to see the Stones again

to see that it is recorded by Michele Lee, Kay (Sly Boots) Garner and Maggie. Did Pete Brown stop to think that the assistant concerned might know what records are in stock without having to look? So Mr Brown, work behind a record counter for four years and see if your views change. — ANN BARNES, Leytonstone, London.

THERE has been a controversy over pop tour failures. While some tours have been playing to half empty theatres, one show has been playing to capacity.

This was the Johnny Cash show with June Carter and Carl Perkins. It was the pinnacle in "live" performances, and it was easy to see why it was a major box office draw.

Johnny proved he is the complete master of the "story song," and a talented stage performer. Disillusioned pop fans should see this show on its next visit and they will realise how amateurish most pop acts are. — KEN CHARLES, Birkenhead, Cheshire.

JACQUES BREL first insulted my lethargic ears and mind on an album called "Scott 11." But it is sad that an artist of his calibre was brought to people's attention through a melancholy man.

On the whole Brel's subordinate lyrics are not beautiful, and not kind. They are hard facts seen through sensitive eyes. — E. M. HAWKINS, Llanishen, Cardiff.

LAST year the Hollies said their future would be progressive and future shows would be listening and not screaming. Yet "Jennifer Eccles," is obviously not for serious listening.

The reason is last year commercialism was a dirty word, but since the Who and Move admitted they were purely commercial, the tables have turned and being commercial is "in." — KENNETH BELSHAW, Belfast, N.Ireland.

O BLUES purists! Blues existed long before John Mayall. Long before Robert Johnson even. Come to think of it, music did quite well without the blues for several centuries.

You see, all types of music are potentially interesting, beautiful, moving, etc. It's just a question of interpretation and personal taste. And the blues purists inability to appreciate more than one of an incredible wealth of styles is nothing to be proud of.

The same is true of all militant purists of course, but they appear to be the worst enemies of broad taste at the moment. Parochialism merely stifles creation. — BOB QUAIL, Holsworthy Square, London.

● LP WINNER

WHAT has happened to Liverpool? This city once supported six jazz clubs and excellent concert halls where one could hear the best of American and British musicians.

Now there is no music worth listening to unless one is prepared to be blasted by inane beat groups in hysterical discotheques.

Manchester seems able to present good music quite regularly, but we don't always know in advance who is appearing where. Why don't jazz clubs and promoters in the north west advertise their forthcoming attractions in the MM, so we deprived Liverpool audiences won't miss out all the time. — ADRIENNE FERST, Queen's Drive, Liverpool.

THE Byrds at Middle Earth, what a trip! I saw them both times and they were even better than their records. Something I had not expected after hearing about their "bad stage act."

Mick Jagger and Marianne also must have thought so as they turned up to see them twice as well. Keep flying the Byrds! — TOM MABBETT, West Norwood, London.

I WAS watching a beat group in a live cellar one night, when suddenly the rhythm guitarist emptied a dustbin full of old bones all over the audience.

The drummer squirted paint

at the lead vocalist, much of it splashing on my baseball boots, while their organist howled obscenities at young girls in the front row.

When I remonstrated with them, their road manager, a bespectacled Liverpudlian, gesticulated with a murderous looking broken tooth glass, and threatened to "fill me in." Finally the group tarred and feathered the club owner and set the premises afire. If this is the rock revival, give me good old Joe "Elbows" Conway, and his Tap Dancing Four. — EGBERT VALENTINE, Chelsea, London.

I HAD the great pleasure of seeing the fantastic Miss Aretha Franklin at Hammersmith Odeon and it has proved great artists need not be big record sellers in this country to draw full houses.

Why can't TV companies get it into their heads that top American singers deserve air time, whether they have number one hits or not?

Let's have Aretha and Sam and Dave on TV. And if they are unavailable, how about Dionne Warwick, Temptations, Ray Charles, Little Richard, Fontella Bass, Kim Weston or Stevie Wonder?

Or is TV afraid of losing viewers from Dee Time or Peyton Place? — MICK ALLEN, Farnborough, Hants.



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Donovan on the National Health?

DONOVAN'S "A Gift from a Flower To A Garden" should be made available on the National Health for all penniless students turning neurotic from lack of financial means to purchase such things.

Mental health would be greatly improved if the Cream, Nice, Incredible String Band and other LPs were obtainable by prescription. — ROBIN BINES, Plymouth Devon.

● LP WINNER



DONOVAN

WORRIED

MUCH as I enjoy 1957 rock I feel its current exploitation is part of an Establishment plot to undermine attitudes fostered by progressive music.

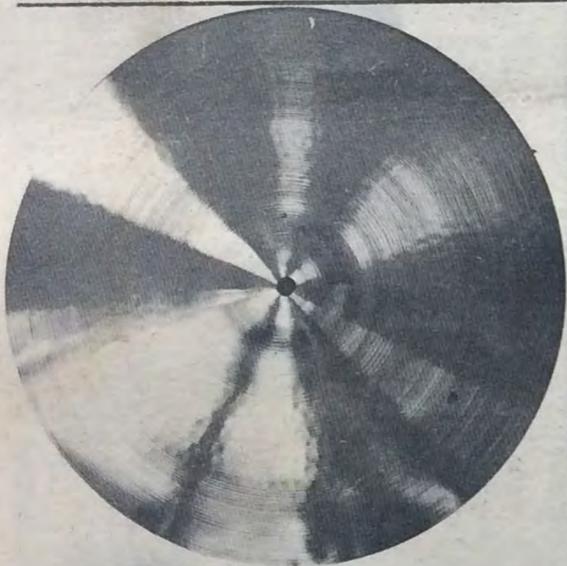
Young people have awakened to society's problems through the music of Bob Dylan and the Beatles, and have manifested this awareness in an increasing number of demonstrations.

The Establishment are getting worried with their interests to safeguard. They brought back rock, hoping to bring back ignorance and violence. — ANDREW JACKSON, North Harrow, Middlesex.

SHATTERED

INTRIGUED by the Captain Beefheart controversy raging in Mailbag I went to see them recently. My optimism was completely shattered within a few minutes when they began to play. It think it is a pity they chose the blues for their target.

A great pity such sounds have to be connected with the name of the blues. — RON JONES, Twickenham, Middlesex.



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