

Melody Maker

AUGUST 10, 1968

1s weekly



CHART TOPPER TOMMY HEADS FOR BRITAIN IN SEPTEMBER

SHONDELLS +

LULU + SCOTT

O.C. HELPING OUT IN NOTTING HILL— WITH ICE CREAM

O. C. SMITH who took part in the Poor People's March to Washington last month, visited London's Notting Hill district this week to meet children who are living in the area. The singer, whose first big hit "Son Of Hickory Holler's Tramp" is still at number 11 in the MM Pop 30, is in Britain for TV and club performances. He is actively involved in the civil rights movement in America and says: "I help out when I'm called on to do so. I try to do all I can to help the movement." In Notting Hill, O.C. met several children and bought them all ice creams — much to their surprise!



FOLLOW-UP SINGLE OUT THIS WEEKEND

A NEW O. C. Smith single is being rush-released immediately, it was exclusively revealed to MM this week. The title is "Main Street Mission" one of the tracks from O. C.'s new "Hickory Holler Re-Visited" album which came out two weeks ago. The B-side of the single, which is expected to be in record shops this weekend, is "Long Black Limousine", another track from the album.

Decision

O.C.'s current American single "Gas, Food And Lodgings" is being held in reserve here for future release. A spokesman for CBS records said the decision to release "Main Street Mission" as the follow-up to the hit "Son Of Hickory Holler" was a long and difficult one.

Derek Everitt, A. and R. manager of CBS in Britain, flew to Puerto Rico last week to listen to O.C. at a Columbia Records convention and then flew on to New York for talks about the British follow-up with Columbia Record's A. and R. chiefs.

After talks with O. C. Smith and manager Lee Magid in London it was decided to release "Main Street Mission." Everitt told MM on Monday, "It's been a difficult decision because all of O.C.'s material is excellent. It was a matter of finding the song most likely to appeal to a mass public. There was no time to record a new song in London which we wanted to do."

O.C., who leaves Britain for America on Tuesday (August 13) was due to make his London debut at the Revolution Club last night (Wednesday). He appears at the Assembly Halls, Worthing, tonight (Thursday); California Ballroom, Dunstable, on Saturday (10) and doubles at Co-operative Hall, Warrington, and the Beau Brummell Club, Nantwich, on Sunday (11).

MELODY MAKER EXCLUSIVE

The Dusty I know

BY HER SECRETARY ON PAGE SEVEN

TOMMY James and the Shondells — still at the top of the MM Pop 30 this week with "Mony Mony"—are to tour Britain with Scott Walker and Lulu. This pop scoop was announced officially on Monday by a spokesman for the Harold Davison office.

Tommy James and the Shondells fly to Britain from America on September 23, and will appear on several TV shows before flying off to the Continent for TV and radio appearances.

They return to Britain to star as special guests on the tour, headlined by Scott Walker and also starring Lulu and Love Affair, which opens on October 4 at a major London venue (probably the Finsbury Park Astoria).

The tour, visiting principal British cities, will last until October 20.

Dates are being finalised at the moment. This is the third week at the top for "Mony Mony."

BEATLES CARTOON DROPPED

THE Beatles' Yellow Submarine cartoon film was dropped by a number of Rank cinemas in London this week because of adverse box-office returns.

It is understood that a decision was due to be taken this week by Rank about their 350 cinemas. A Rank spokesman said this week that the box-office for the film had not been up to expectations.

Fifteen cinemas in North London were affected this week. The Rank spokesman added that the film had now been booked for a lesser number of theatres than originally planned.

A spokesman for Apple, the Beatles' company said he was "amazed" by the decision.

● NEW BEATLE SINGLE —SEE PAGE 3.



● GEORGE

O.C. IN BLIND DATE

CENTRE PAGES

MELODY POP 30 MAKER

- 1 (1) **MONY MONY** ... Tommy James and the Shondells, Major Minor
- 2 (4) **FIRE** ... Crazy World of Arthur Brown, Track
- 3 (9) **I CLOSE MY EYES AND COUNT TO TEN**
Dusty Springfield, Philips
- 4 (7) **MRS. ROBINSON** ... Simon and Garfunkel, CBS
- 5 (6) **THIS GUY'S IN LOVE** ... Herb Alpert, A & M
- 6 (10) **HELP YOURSELF** ... Tom Jones, Decca
- 7 (2) **I PRETEND** ... Des O'Connor, Columbia
- 8 (14) **SUNSHINE GIRL** ... Herman's Hermits, Columbia
- 9 (12) **LAST NIGHT IN SOHO**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 10 (3) **MACARTHUR PARK** ... Richard Harris, RCA
- 11 (11) **THE SON OF HICKORY HOLLER'S TRAMP** O. C. Smith, CBS
- 12 (5) **BABY COME BACK** ... Equals, President
- 13 (16) **DANCE TO THE MUSIC** ... Sly and the Family Stone, CBS
- 14 (8) **YUMMY YUMMY YUMMY** ... Ohio Express, Pye
- 15 (17) **DAYS** ... Kinks, Pye
- 16 (23) **KEEP ON** ... Bruce Channel, Bell
- 17 (27) **DO IT AGAIN** ... Beach Boys, Capitol
- 18 (20) **UNIVERSAL** ... Small Faces, Immediate
- 19 (13) **YESTERDAY HAS GONE** ... Cupid's Inspiration, Nems
- 20 (24) **HERE COMES THE JUDGE** ... Pigmeat Markham, Chess
- 21 (19) **WHERE WILL YOU BE** ... Sue Nicholls, Pye
- 22 (21) **GOTTA SEE JANE** ... R. Dean Taylor, Tamla Motown
- 23 (—) **HIGH IN THE SKY** ... Amen Corner, Deram
- 24 (15) **MY NAME IS JACK** ... Manfred Mann, Fontana
- 25 (—) **I'VE GOTTA GET A MESSAGE TO YOU** ... Bee Gees, Polydor
- 26 (18) **HUSH . . . NOT A WORD TO MARY** ... John Rowles, MCA
- 27 (22) **ONE MORE DANCE** ... Esther and Abi Ofarim, Philips
- 28 (—) **ON THE ROAD AGAIN** ... Canned Heat, Liberty
- 29 (—) **HARD TO HANDLE** ... Otis Redding, Atlantic
- 30 (—) **YOUR TIME HASN'T COME YET BABY** ... Elvis Presley, RCA

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POP 30 PUBLISHERS

1 Planetary Nom, 2 Essex, 3 Carlin, 4 Patern, 5 Blue Sea/Jac, 6 Valley, 7 Morris/Patricia, 8 Monique, 9 Lynn, 10 Carlin, 11 Burlington, 12 Kossner, 13 Carlin, 14 TM Music, 15 Davray/Carlin, 16 Shapiro Bernstein, 17 Immediate, 18

Immediate, 19 Franklin, 20 Jewel, 21 Welbeck, 22 Jobete/Carlin, 23 Carlin, 24 Feldman, 25 Abigail, 26 Intune, 27 Sparta, 28 Southern, 29 Carlin, 30 Carlin.

US TOP TEN

- As listed by "Billboard"
- 1 (1) **HELLO I LOVE YOU** ... Doors, Elektra
 - 2 (2) **CLASSICAL GAS**
Mason Williams, Seven Arts
 - 3 (3) **STONED SOUL PICNIC**
5th Dimension, Soul City
 - 4 (4) **GRAZING IN THE GRASS**
Hugh Masakela, Uni
 - 5 (—) **PEOPLE GOT TO BE FREE**
Rascals, Atlantic
 - 6 (5) **HURDY GURDY MAN** ... Donovan, Epic
 - 7 (7) **LADY WILLPOWER**
Gary Puckett and the Union Gap, Columbia
 - 8 (10) **TURN AROUND, LOOK AT ME**
Vogues, Reprise
 - 9 (19) **SUNSHINE OF YOUR LOVE** ... Cream, Atco
 - 10 (16) **JUMPIN' JACK FLASH**
Rolling Stones, London

TOP TEN LPs

- 1 (1) **ODGEN'S NUT GONE FLAKE**
Small Faces, Immediate
- 2 (6) **DELILAH** ... Tom Jones, Decca
- 3 (3) **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (2) **THIS IS SOUL** Various Artists, Atlantic
- 5 (5) **CRAZY WORLD OF ARTHUR BROWN**
Arthur Brown, Track
- 6 (10) **A MAN WITHOUT LOVE**
Engelbert Humperdinck, Decca
- 7 (—) **BOOKENDS** Simon and Garfunkel, CBS
- 8 (9) **BARE WIRES** ... John Mayall, Decca
- 9 (4) **HONEY** ... Andy Williams, CBS
- 10 (7) **JUNGLE BOOK** Soundtrack, Disneyland

DATES IN CANADA ALSO INCLUDED DONOVAN SIGNED FOR TWO-MONTH U.S. TOUR

DONOVAN HAS been signed for a major two-month tour of America.

Agent Vic Lewis of Nems announced the tour on Monday. It opens on September 27 at the Civic Auditorium, San Francisco and will also include dates in Canada.

Other bookings set so far include the Hollywood Bowl (September 28) and New York's Carnegie Hall (October 25). He will also appear on major network TV shows including Hollywood Palace (November 1). The tour ends in San Diego on November 3.

Donovan also plays dates in Germany in December but these have not yet been finalised.

DUSTY HEADS FOR U.S.

DUSTY SPRINGFIELD has just completed a record-breaking season at London's Talk Of The Town nightclub, leaves for the United States in early September.

While there, she will make her first recordings for Atlantic Records, with whom she has recently signed recording contracts, and will make cabaret appearances opening at Mr. D's in San Francisco. Dusty will also be taking a holiday during her stay.

On August 13, she is heard on Radio One's Disc Jockey Derby and begins a week's cabaret at the Cranberry Fold Inn, Darwin, on August 12. On August 18 she appears at a Sunday concert in Blackpool.

STATUS TOUR STATES

STATUS QUO begin their first American tour of September 27 opening in Los Angeles. Lasting for five weeks they will play colleges and concerts. Negotiations are taking place for the group to tour for a further four weeks in Australia and New Zealand immediately following the American tour.

Today (Thursday) they got to Holland for three days of television and radio and on August 12 they appear in their own spectacular, Meet



DONOVAN: network TV

The Matchstick Men, on Belgium television.

They return to Holland for cabaret in Amsterdam, Rotterdam and the Hague on August 23, 24 and 25 then back to Belgium for the Brussels Popular Music Festival from August 30 to September 1.

On September 3 they are heard on Radio One's Pop North and on September 6 fly to Germany for the Beat Club television show.

BEN E. KING OPENS

BEN E. KING, backed by Chris Shakespeare Globe Show, opens his next British tour on August 16 at the White Lion, Edgware, and London's Revolution.

He then goes and plays the California Ballroom, Dunsstable and the All Star Club, London (17); Carlton Club, Warrington and Beau Brummell Club, Nantwich (18); Orchid Ballroom, Purley and Scotch of St James, London (19); Civic Hall, Guildford, and Elaises, Loding (20); Top Rank Ballroom, Southampton and Guildhall, Portsmouth (21) and Assembly Hall, Worthing and Sybilla's, London (22).

SLY DUE IN BRITAIN

SLY AND the Family Stone, whose record, "Dance To The Music" is currently in the MM Top Thirty, arrive in Britain for dates between September 10 and 31.

They will also be in the 42-day tour Amen Corner tour.

Middle Earth present Magical Mystery tour

THE INCREDIBLE String Band, Bonzo Dog Doo Dah Band, Traffic, Fairport Convention, Pretty Things, Blossom Toes, Free, Hurdy Gurdy, Blonde On Blonde and the Family all appear at a secret venue during a two-day Magical Mystery tour being presented by Middle Earth, the London underground club.

The tour takes place on August 24 and 25. The people attending will be taken to the venue in blacked-out buses and 90 minutes later "will wheel up the drive of a walled pleasure garden.

Tickets, costing £3 each, will be limited to 3,000 people. Details are available from 94 Great Portland Street, London WC2, or phone 437 4078.

CILLA IN SYDNEY

CILLA BLACK will open her Australian tour with three weeks at the Checkers Club, Sydney, from October 3.

She will then tour the major cities with her own An Evening With Cilla Black show.

Cilla is currently recording tracks for a new LP, but there is no news yet of a new single.

Another **ONE STOP** exclusive!

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Other groups on the tour are the Move and Skip Bifferty. Sly and the Family Stone are being brought into Britain by Don Arden.

GUEST LEAVES AFFAIR

LOVE AFFAIR'S 17-year-old organist Lincoln Guest left the group this week. He will be replaced by Morgan Fisher who was an original member of the group. Fisher's parents originally refused to let him turn professional with the group.

Guest agreed that if Fisher wished to rejoin the group at a later date, he would stand down.

The group, currently rehearsing in Berkshire, make their first appearance with Morgan Fisher on Sunday at the Winter Gardens Weston-super-Mare.

The group have a new single, as yet untitled, due for release on August 30.

SPOOKY TOOTH TOUR

SPOOKY TOOTH tour America from August 15 to September 23. Among their dates are appearances at the Fillmore, San Francisco (August 23, 24 and 25), and the Cheetah Club, Venice, California (August 30, 31 and September 1).

OLYMPIA REINFORCED

A REINFORCED Olympia Brass Band flew out for a German tour on Saturday after two hectic days in Britain. Travelling with the seven New Orleans musicians—headed by Harold Dejan (alto) and Emanuel Paul (tr)—were three British jazzmen who have just returned from three years in the Crescent City.

They are trumpeter Clive Wilson, drummer Trevor Richards and clarinetist Dick Cook.

While in this country the Olympia were accompanied by International Jazzfest organiser Durel Black, who booked British drummer Barry Martyn to appear with an All-Star group at next year's New Orleans festival.

RETALIATION TOUR

ANYNSLEY DUNBAR'S Retaliation, together with the Fairport Convention, and Doc K's Blues Band will tour Sweden and Denmark in early September.

The Retaliation also appear at a special open air festival on the Isle of Wight on August 31 with Jefferson Airplane and the Crazy World of Arthur Brown.

Singer David Essex will record a Tony Macaulay and Barry Mason song, "Just For Tonight," and a Macaulay/John MacLeod song, "Take Me In Your Arms," for Pye Records.

The Acrlington Jazz Club has the following band dates lined up: Alan Elsdon on Sunday (31), Bill Nile (18), Smokey City Six (25).

FIFTH COLUMN PLUS TWO

It struck me the other day—and serves me right too—that FONTANA's folk artists get around quite a bit—I mean—they always seem to be working, doing concerts, clubs, radio and television and all that, so that it's pretty difficult to get them into the studios for new recordings—however—we managed to get JULIE FELIX in to record many of the songs from her recent BBC TV series "ONCE MORE WITH FELIX." We have called the album "THIS WORLD GOES ROUND AND ROUND" (STL 5473 stereo TL 5473 mono). The musical backings range from full orchestra to the traditional folk sound of two guitars. The titles include PAINTING BOX, BRACERO, DIRTY OLD TOWN, and FARE THEE WELL. If you have got JULIE's other FONTANA LP's— "CHANGES"—STL 5368 stereo, TL 5368 mono) and "FLOWERS" (STL 5437 stereo, TL 5437 mono)—then you must get this one—and while you're about it JULIE's got a couple of E.P.'s you must get—they are—"SONGS FROM THE FROST REPORT" (TE 17474 mono only) and "SONGS FROM THE FROST REPORT, No. 2" (TE 17494 mono only).

The CORRIES are next on the list—they have a BBC TV show running now called DEGREES OF FOLK, and a highly successful programme it is too—the CORRIES latest album is called "KISHMULS GALLEY" (STL 5465 stereo, TL 5465 mono). It's called "KISHMULS GALLEY" because, apart from us liking the title, it is the opening track on side one. On this track RONNIE BROWNE plays Borann, a mad kind of drum with a really tremendous sound, and ROY WILLIAMSON plays a 28 string guitar, an instrument thought up and built by ROY himself—and this is something you've got to hear. "BONNET, BELT AND SWORD" (STL 5401 stereo, TL 5401 mono) is an earlier album of the duo which has been, and still is, a very popular item in the FONTANA catalogue—and if you've not heard it, then shame on you—and for good measure leap out and get an earful of "THOSE WILD CORRIES" (TL 5337 mono only).

Last week I mentioned the SPINNERS, so this week perhaps I had better tell you about their LP's and E.P.'s on FONTANA. The first LP, "THE SPINNERS" (TL 5201 mono only) was the first album they recorded for us—and its still a very popular one with titles like WHIP JAMBOREE and DIRTY OLD TOWN. Next come two "live" LP's "FOLK AT THE PHIL" (TL 5219 mono only) and guess what the title of the next one is? "MORE FOLK AT THE PHIL" (TL 5234 mono only), how about that then? These were both recorded at the Philharmonic Hall, Liverpool, and this is the hall the SPINNERS fill more or less at the drop of a hat, and you can hear what a wonderful live show this group put over. This theatre holds around 2,000 and the other year FONTANA recorded yet another concert there—"ANOTHER L.P. BY THE SPINNERS" (STL 5431 stereo playable mono). This was recorded over two nights—and each night the theatre was packed to the rafters—I think it really shows the drawing power of a group when they can pack a hall to capacity two nights running. We nearly missed "THE FAMILY OF MAN" (TL 5361 mono only). This is a studio recording and includes their tremendous version of STANLEY AND DORA, and of course the title track THE FAMILY OF MAN, written by a certain KARL DALLAS. There are also three very good E.P.'s by the same gentleman, "THE SINGING CITY" (TE 17468 mono only), "THE CITY SINGS BACK" (TE 17487 mono only) and "THE FLOWERS OF MANCHESTER" (TE 17493 mono only). So I don't think even Nugent MacSpurdley could say that the SPINNERS aren't well represented on FONTANA.

STEFAN GROSSMAN has only got one LP, with FONTANA at the moment, but the way it's selling it doesn't matter, many artists would like to have such a good selling album—by the way, its title is "AUNT MOLLY'S MURRAY FARM" (STL 5463 stereo, TL 5463 mono) and since I last wrote about this I have found out that Molly isn't your actual old Auntie, but a very nice young lady who Stefan dedicated the album to—not that there's anything wrong with old Aunties—Well, I've got to cover myself.

Next column I'll carry on this saga of FONTANA FOLK ARTISTS because we have quite a few you know, and it's going to take up a lot of space—see you.

P.S. Don't forget to watch the SPINNERS on "HOW IT IS" on BBC 1 on FRIDAY—the CORRIES on BBC 1 on MONDAYS.

KID ORY vocalion

Oh, Didn't He Ramble
Down Home Rag
South
Dipper Mouth
High Society
Muskrat Ramble

Mahogany Ball Stomp
Do What Ory Say
My Gal Gal
Margland, My Margland
Kh, La, Basie
Tiger Rag

Kid Ory - Rendezvous Ballroom, Santa Monica - 1947

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vocalion

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- 2 2001 A SPACE ODYSSEY
MGM 8078 MGMCS 8078
- 3 JIMMY SMITH
STAY LOOSE
VLP 9218 SVLP 9218
- 4 MOTHERS OF INVENTION
WE'RE ONLY IN IT FOR THE MONEY
VLP 9199 SVLP 9199
- 5 ODETTA
VLP 6006 SVLP 6006
- 6 TIM HARDIN
TIM HARDIN 2
VLP 9552 SVLP 9552

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CUPID'S: German TV

Major U.S. tour for Cupid's

CUPID'S INSPIRATION, still in the MM Pop 30 with "Yesterday Has Gone," are in line for a major American tour.

Agent Vic Lewis is lining up the tour which will also feature three top American

acts, so far un-named. No dates for the trip have yet been finalised.

On August 28 and 29, the group appear on German TV's Beat Room from Bremen and are also negotiating an appearance on French TV.



MUDDY

MULLIGAN

BLAKEY

The MM trip you can't afford to miss

THERE are so many jazz stars appearing at this year's Berlin Jazz Festival from November 7-10, it must rank as the best-ever festival.

The list is almost endless: Dizzy Gillespie, Maynard Ferguson, Don Ellis, Art Blakey, Max Roach, Gary Burton Quartet, Dave Brubeck-Gerry Mulligan Quartet, the Elvin Jones Trio, the Count Basie Orchestra, Nina Simone, Sun Ra and His Space Orchestra, Muddy Waters, the Stars of Faith and the Horace Silver Quintet are just a sample.

And for the third year, the MM is running a special all-inclusive weekend trip to the festival.

It offers direct flights to Berlin from Luton airport by Britannia jet-prop aircraft, with lunch en route, two nights bed and breakfast at a good hotel and reserved

seats for three nights of the festival.

All this for just 26 guineas.

The itinerary is: FRIDAY, November 8: Leave London at 9.30 am and fly from Luton airport to Berlin. Transfer from airport hotel. Seats provided for the festival.

SATURDAY, November 9: Morning and afternoon free for sightseeing. Optional tours of East or West Berlin if wanted. Tickets provided for festival in evening.

SUNDAY, November 10: All day free for sightseeing. Evening at festival (tickets provided) followed by return flight to Luton, arriving in London around 5 am on Monday morning.

The demand for places on this great trip is heavy, so don't delay. Fill in and send off this coupon right away.

'HEY JUDE' MAY BE BEATLES NEW DISC

A NEW BEATLES single has been decided. It is almost certain to be "Hey Jude" with the B-side titled "Revolution". Both are Lennon-McCartney compositions.

Press officer Tony Barrow told MM on Monday: After changing about a lot, the Beatles have finally decided which track they want to release as a single.

But, said Barrow, the single would not be released until the end of the month when Roland Kass, head of Apple Records, returns from America.

The next Beatles album is expected to be finished in time for release in October.

"They are still working on it almost every day," said Barrow.

DIMENSION VISIT

AMERICA'S FIFTH Dimension make a brief visit to London next month.

The group which feature a lot of compositions by Jim Webb arrive on September 19 to guest on the Tom Jones TV show and fly straight back to America.

The group, which first recorded the hit "Up, Up And Away," are also in line for a visit to Europe next January

NEW ALBUM DUE IN OCTOBER

to headline the opening gala at the 1969 MIDEM festival in Cannes, France.

GRAPEFRUIT TOURS

GRAPEFRUIT ARE to undertake extensive promotion tours abroad, and are set for several ballroom dates in Britain.

On September 9 they go to Austria, Germany and Switzerland for radio and TV dates, and from October 3 go for a three week tour of Mexico, Brazil and Argentina.

Their British dates include Portsmouth Locarno (today, Thursday), Bath Pavilion (August 12), Worthing Assembly Rooms (15), Wantage (17), Streatham Locarno (22), Billericay, Essex (23), Pavilion, Weston Super Mare (24), Bristol Locarno (29), Top Rank, Swansea (30) and Maryland, Glasgow (31).

Grapefruit's bass player George Alexander has been commissioned by TV producer Mike Mansfield to write a new theme tune for Time For Blackburn, as a result of the music he wrote for a documentary film about Twiggy called "Theme For A Lovely Queen."

DUBLINERS CABARET

THE DUBLINERS, recently returned from a tour of Australia and New Zealand, appear in cabaret at the Fiesta club,

and the Variety Club, Spenny-moor, from August 11 to 17 and follow with an appearance at the West End Club, Ringway, Birmingham (18), two weeks at the Continental Casino, Burnley (September 15 to 22), preceded by an Irish tour.

They appear at the Orchid Ballroom on September 29, then tour major cities in October appearing in concert.

RUSS COLLAPSES

RUSS CONWAY collapsed on Saturday. On pressday he was still confined to bed at his Surrey home, and was being attended by three doctors.

It was stated on Monday by the Chris Williams office which handles the pianist's publicity that "it may be weeks or even months before it is known whether or not he will ever again be able to play."

After considering the opinions of his three doctors, Russ feels that he must give up public performances — at least on stage and television — and devote his time to composing and other interests in the musical world. It was denied that Russ had again suffered a stroke.

Following his collapse, Bryan Johnson and Hope And Keen deputised for Russ at the Festival Hall, Paignton.

SPENCER CHANGE

SPENCER DAVIS and his group are to be managed by Peter Walsh, who handles the Tremeloes and Marmalade. Spencer continues operating Spencer Davis Management Agency with John Martin.

On August 29 they go to Belgium for three days of concerts and Vienna for two days from September 1.

FLOYD RETURN TO U.S.

THE PINK FLOYD, who complete a six week American tour on August 18, return to the USA at the end of September. They will play the university circuit and may be accompanied by Tyrannosaurus Rex.

The Floyd arrive back in Britain and will play concerts in England as well as appearing on TV shows in Britain, Holland, Austria and Sweden.

PENTANGLE TOUR

THE PENTANGLE will make an extensive concert tour of Britain in November. Dates so far fixed are Sofia Gardens, Cardiff (8), Manchester Free Trade Hall (9), Glasgow City Hall (12), Fairfield Hall, Croydon (15), Birmingham Town Hall (16), Colston Hall, Bristol (19), Guildhall, Portsmouth (20), Bournemouth Winter Gardens (23), City Hall, Sheffield (26), Her Majesty's Theatre, Aberdeen (29), De Montfort Hall, Leicester (December 5) and The Dome, Brighton (6). There may be other dates added.

Yesterday (Wednesday) they taped their own half-hour show for Granada Television, screening date has yet to be fixed.

From August 26, they play a week at Edinburgh's New University Theatre during the Edinburgh Festival.

Bee Gees due to open tour

THE BEE GEES were due to fly to America to start their on-off tour again this week.

They were to fly to the States on July 27 to open at Phoenix, Arizona, on Thursday last week. Also scheduled was an appearance at the Hollywood Bowl, accompanied by a 30-piece orchestra.

But Robin Gibb collapsed with "severe nervous exhaustion," and the tour was cancelled. Robin was sent to a Sussex health farm to recuperate.

The group are to pick up their tour after missing four dates, and will now open at Forest Hills Stadium, New York, on Saturday. They will play the four missing dates at the end of the tour in September.




THE JOHN DUMMER

BLUES BAND ★

Travelling Man

MF 1040



Lennie Tristano set for Harrogate

STRONG RUMOURS among West Riding jazz fans that U.S. pianist Lennie Tristano was not to make his first ever British appearance at Harrogate Arts Festival tomorrow (Friday) night were denied by Festival officials this week.

The official said: "This is absolutely untrue. But it would be true to say that at this stage we would have liked to have sold a few more tickets."

Tristano presents Festival officials with a small problem centred round his arrival time.

The Festival opens today (Thursday) and ends on August 16. Tristano flies from New York and is due to land at Leeds-Bradford airport at Yeadon today (Thursday) at 10.30 am. He will travel by car to Harrogate — Yorkshire's most famous Spa town—and then go into rehearsal for his Royal Hall Show. This will be the only British appearance he makes this time.

The "second half" of the jazz and folk side of the Festival virtually closes the Festival. For on August 16 and 17, Harrogate Jazz Club add their contribution with a jazz show featuring the hands of Alex Welsh, Ken Colyer, Max Collie, Monty Sunshine, Dick Morrissey and Colin Peters with compere Diz Disley and American pianist-blues singer Champion Jack Dupree.

The folk side will be represented by Alex Campbell, Weston Gavin, the Tinkers, Jimmy McKinley, Dorris Henderson, Peter Stanley, Dave Moses and Johnny Silvo.

JAZZ CLUB'S 21st

BBC JAZZ CLUB celebrates its 21st anniversary this summer. In a series of programmes, contained within the regular Wednesday edition of Jazz Club, Humphrey Lyttelton will look at the various directions in which jazz is moving.

First of the special programmes, on August 14, is subtitled Jazz Meets Blues; the second will be Jazz Meets The World (21), featuring Marian McPartland and the Allan Ganley-Vic Ash group; and the third, on August 28, Jazz Meets Pop.

Marian McPartland, who has also recorded another show for BBC's Late Night Line-Up, finishes her British holiday this week. She is due to return to New York today (Thursday).

SYMBOLS RELEASE

THE SYMBOLS have "See You In September" rush released this week by President Records. This is a reissue of what was President's first single and is being put out following a sudden demand for it.

On Saturday (10) they are heard on Pete's People, and on September 19 leave for their third US tour which will take in concert, cabaret and college dates and possibly two weeks cabaret in Las Vegas. They tour Australia in February next year.

British invasion for States

JIMI HENDRIX Experience, the Troggs, Traffic, Cream, the Spencer Davis Group and Ten Years After all start new American tours over the next few weeks.

The Hendrix group opens its autumn tour on November 8 while the Troggs, who have spent a lot of time this year in the States, return in October.

Traffic open their second American tour on September 20 at Fillmore East in New York and go on for college appearances.

The farewell Cream tour is also being put together and the Spencer Davis Group open up in mid-November for a trip that will take them through until Christmas.

Ten Years After, which made a big impression on its recent promotional trip, have been signed to return at the end of September.

NICE SECOND TOUR

NICE ARE to go to America



Sue Nicholl's of Crossroads hit the charts with "Where Will You Be." Now Coronation Street, that other long-running TV soap opera hits back — "Gordon Clegg" played by Liverpool actor Bill Kenwright has a record called "Love's Black And White," released. It's Bill's fourth record, though he's never had a hit. "I hope this one's a hit even though I've got a voice like a foghorn," said Bill this week outside the Rovers' Return on the Coronation Street set.

POLICE CLEAR CAMPERS FROM FESTIVAL SITE

POLICE WERE called to Sunbury on Thames this week to eject students camping on the site of this weekend's eighth National Jazz and Blues Festival. They were hoping to be first in the queue of 70,000 fans expected for the three day event.

There will be 35 "big name" acts, totalling 150 artists, performing in the grounds of Kempton Park Racecourse, at Sunbury.

They include chart buster Arthur Brown and the Crazy World, plus Traffic, Herd, Marmalade, Jerry Lee Lewis and many jazz and folk stars.

The site is 15 miles from London and lies near Kings-ton and Hampton Court. It can be reached by road, rail and bus, with frequent train services by Southern Region from Waterloo. Special late trains are to be run to carry fans home after the concerts.

Full catering and parking facilities will be provided, plus a large camp site.

The full programme is as follows: Friday evening from 8 pm Herd, Marmalade, Jerry Lee Lewis, the Taste and Time Box.

Saturday afternoon from 2 pm to 5.30 pm Jon Hendricks, Ronnie Scott Quintet, Don Rendell, Ian Carr Quintet,

Price not giving up appearances



ALAN: two months off

ALAN PRICE is not giving up appearances with his Set completely, as reported in the national press last week.

He is merely taking two months off from the group to work on other musical activities. He will then decide how frequent his appearances should be. Vocalist Paul Williams will be handling the vocal side of the

band in his absence.

A spokesman for Alan said on Monday: "Alan is two months off from October because he wants to produce more things and write more things. In fact, there are a lot of things away from the Set that he wants to do. After that he'll decide when and how often to appear with the group."

Alan Haven Trio and Mike Westbrook Band.

Saturday evening 7 pm to 11 pm. Nice, Jeff Beck, Crazy World Of Arthur Brown, Ten Years After, Tyrannosaurus Rex, Joe Cocker, Nite People, Clouds, Deep Purple and Ginger Baker.

Sunday afternoon, 2 pm to 5.30 pm. Incredible String Band, Election, Sonya, Johnstones, Al Stewart & Fairport Convention.

Evening, 7 pm to 11.30 pm: Traffic, Spencer Davis Group, John Mayall, John Peel, Fairport Convention, Chicken Shack, Jethro Tull, Dynaflo and Blues and Tramline.

CORNER FOR STATES

A SIX-WEEK tour of the

United States is being negotiated for Amen Corner by agent Don Arden, who flies out to America shortly to finalise plans. The tour will take place during March and April next year on the lucrative US colleges circuit.

In November they tour Scandinavia for three weeks and follow this with a two-day visit to Belgium.

BALDRY TO VISIT U.S.

NEGOTIATIONS ARE under way for Long John Baldry and the Paper Dolls to visit the United States.

Leonard Poncher, head of International Management, the American agency of such groups as Spencer Davis, the Traffic and Donovan, is hoping to take both John and the Paper Dolls to the States for short promotional visits in the near future.

The promotional visits would be followed by longer working tours taking in major cabaret venues on the East and West Coasts.

Baldry is currently recording an album for September release and tracks will include up-tempo jazz numbers and songs such as "MacArthur Park," "Son of Hickory Holler's Tramp" and "River Deep And Mountain High" plus four songs written by Tony MacCaulay in conjunction with Barry Mason, Chris Andrews, Mike D'Abo and John Macleod.

DOORS TOUR BRITAIN

THE DOORS, Judy Collins, Tom Paxton, Tim Buckley and David Ackles, are scheduled for tours in Britain during September, October and November.

The Doors are due in September and as yet dates are waiting to be finalised. Also in September, the latest Elektra "discovery," David Ackles, a young singer/songwriter, is due for television,

radio and personal appearances.

They are followed in October by Tim Buckley. He appears on BBC-1's How It Is programme on October 4, the Julie Felix television show on BBC-2 (6) and in solo concerts at the Queen Elizabeth Hall on October 7.

Judy Collins is due in November and dates are being arranged for her visit. Tom Paxton arrives, on November 3, for an extensive concert tour and radio and television appearances, including Late Night Line-Up on November 6.

TONY HATCH SUITE

TONY HATCH has been approached to write a 12-minute suite for a forthcoming Buddy Rich album, "England Really Swings," which will be recorded in Britain in September.

As well as writing the suite Hatch will also arrange it. The suite will be the title track, "England Really Swings." Two other Tony Hatch/Jackie Trent hits, as yet undecided, will be included on the album.

Jackie Trent has a new single, no title yet, scheduled for October and she and Tony Hatch undertake their first cabaret tour of Australia possibly in February.

They are currently working on a follow-up for Sue Nicholls' chart entry "Where Will You Be."

OPEN AIR FESTIVAL

AN OPEN-AIR pop festival is being planned for the Isle Of Wight. It is hoped to feature the Jefferson Airplane, but this has not been confirmed.

The festival will be held from mid-day to midnight at Fishbourne, near Ryde, on August 31, and ferries will operate between Portsmouth and Ryde to take fans to see the Move, Plastic Penny, Tyrannosaurus Rex, and Aynsley Dunbar's Retaliation.

JAZZ NEWS

LARRY CORYELL

BREAKS WITH

BURTON QUARTET

THE much-admired team of Gary Burton and guitarist Larry Coryell has broken up. After a disagreement with Burton, Coryell played his last night with the quartet on July 29



CORYELL: joined Mann

at a concert in San Diego. Burton will replace him with a pianist Chick Corea.

Meanwhile, Coryell arranged to join, temporarily at any rate, the combo of Herbie Mann. Since Mann happened to be on the same concert, Larry played his final date with Burton and his first set with Mann during the same evening. The latter performance was extremely exciting, says Leonard Feather, as Coryell and Mann's other guitarist, Sonny Sharrock, engaged in a wild duel of solos.

Australian pianist Graeme Bell has left the Terry Lightfoot band this week. He will be replaced by his predecessor, John Cairns, when John returns from America later this month. Until then, the band will use depts. The Lightfoot band can be heard at London's 100 Club tomorrow (Friday) and at the Dancing Slipper, Nottingham on Saturday.

Jazz seven nights a week is the aim of Peter Merrin, new landlord at the Gloucester, Brighton. He hopes to start gently, with Saturday night trad sessions, next month.

Says Pete: "I want men like Ken Colyer and Bob Wallis. I think there is room for more jazz in Brighton, and if Saturdays go well I'll move on with local modernists on Thursdays."

The Barry Whitworth Quintet, of Sheffield, record a programme early in September for later transmission on BBC Jazz Club... Eddie Lambert gives a recital on Rare Ellingtonia at the next meeting (August 14) of the Manchester Jazz Society at the MSG, Millgate.

Mike Messenger's band and the New Sedalia Jazzband make up a double bill at Osterley Jazz Club tomorrow (Friday)... Humphrey Lyttelton and, it is hoped, Wally Fawkes will guest with the Colin Peters group at Highgate's Olde Gatehouse tomorrow. And Humph and his band play London's Six Bells, Chelsea on Saturday (10).

The Workers' Educational Association is running two courses of jazz appreciation in the North-West Kent area this autumn. They begin on Thursday evenings at Emmanuel Church Hall, West Wickham from Sep-

tember 26 and on Fridays at Lamorbey Park Adult Education Centre, Sidecup from October 4.

Paul Desmond, inactive since last December when the Brubeck Quartet disbanded, has signed a long-term contract with A&M Records. His albums are to be produced by Creed Taylor.

Maynard Ferguson's band has the following dates lined up Club 43, Manchester (August 24), Bilzen Jazz Festival, Belgium (25), Cologne Festival (31), London's 100 Club (September 1), BBC Jazz Club (4).

Big Black, congo drummer, now leads his own group, featuring Chet Washington (tr), Thurman Green (tmb), Owen Marshall (tpt), Ron Johnson (bass) and Benny Parks (drs).

Max Collie's Rhythm Aces appear tomorrow (Friday) at the Waterman's Arms, Isle Of Dogs, and again on Friday (23)... The New City Jazzmen blow at the Sackville Jazzbar, Hove this Friday (9), followed by Danny Moss with the Fourteen Foot Band (16)... The Tia Juana Band blows at the Fox And Hounds, Haywards Heath on Sunday (11).

JABBO ALIVE AND KICKING

THE mystery surrounding Jabbo Smith, US jazz trumpet man prominent in the Twenties, has been cleared up. Jabbo, reported dead by Peter Clayton on the BBC and in a Sunday newspaper, is in fact alive and kicking.

What happened was that Joe Muranyi, Armstrong's clarinetist, told the MM's Max Jones recently that he'd heard on the musicians' grapevine of Jabbo's death. Max wouldn't use the story without confirmation, but told bandleader John Chilton who relayed the news to Jazz Scene's sleuth, Peter Clayton, and wrote to Jabbo's last published address, also to the Milwaukee Jazz Society.

Clayton broadcast the news and wrote a tribute, but last week the MJS's president replied to Chilton. He wrote that Jabbo Smith was "very much alive," living in Milwaukee and working in a car rental firm. Critics and historians can therefore put away the obituaries. Perhaps we'll be seeing Jabbo in Britain yet.

**R&B meets
psychedelia,
that's Sly
and the
Family Stone**

"THE FIRST fusion of psychedelia and rhythm and blues" is the description applied to Sly and the Family Stone's music, a sample of which, in the form of "Dance To The Music," is currently enjoying success in the MM Top Thirty.

"If it has to be categorised, that's as close as it will come," said Sly Stone, leader of the group, when he spoke to me from New York last week. "About 95 per cent is our own material and five per cent other material. I usually write everything and do our arrangements and producing but the other members of the group are getting into that too."

How much importance did he attach to having a British hit in view of the group's two Stateside hits, "Dance To The Music" and "Life" and three best-selling albums, "Whole New Thing," "Life" and "Dance To The Music" (every song having been written by Sly)? "Well, we've always wanted one," replied Sly. "We've never been to Europe but we've heard a lot about it. We know of so many great acts, we're just waiting to get there. It would be much nicer to have four or five hits there," he added.

Sly leads the group on organ, his sister Rose plays electric piano, sings and dances, and their brother Freddie, nicknamed "Phyotee," plays guitar and sings, although he can play any kind of instrument from guitar to clarinet," said Sly, bass is in the hands of Larry Graham Jr., Greg "Handfeet" Erico plays drums, Jerry Martini plays sax but can also double on flute, accordion, piano, clarinet and tambourine, and the group is completed by what is perhaps their unusual feature, Cynthia "Ecco" Robinson, described by Sly as "one of the most talented trumpeters, alive—and that includes guys!"

Sly, in his early twenties, started his musical career at the age of four when he recorded a religious song, "On The Battlefield For My Lord." As a record it was played in the locality of Bakersfield, California. In his senior year at high school, Sly, as a member of a group called the Viscanes, had another local hit with a song called "Yellow Moon."

He studied music theory and composition in college and led several groups, playing guitar and bass around the San Francisco night club circuit. "Then the topless dancers took over and I quit," said Sly. "Nobody cared about the music."

From there he joined Autumn Records as a producer and songwriter, writing American hits such as "The Swim" and "Mojo Man" and producing records for the Beau Brummels, Bobby Freeman and the Mojo Men.

"After that, I went to a radio announcers' training school for three months," continued Sly, "and a week after I finished the course I landed a job on a major station in a major time slot. I dug that." On stage that group are all action. RAT, the American underground newspaper says of them, "... they just generate rhythm right up to the rooftop and they are 50 together... Their material is equally fantastic — beautiful, exciting, funny—just like them."

"We don't rehearse any dance steps," said Sly. "What happens when we're dancing is spontaneous—it's just whatever happens."

"Arranged dance steps and routines become too show-biz and the music becomes forgotten if you do too much of this. We just have to get up and do something if we feel like doing it."—T.W.

● SLY AND THE FAMILY STONE

NO MO' MOTOWN?

IS TAMLA MOTOWN DEAD?

Once it was hailed as the most progressive recording and talent organisation in America, which brought the world the sound of the Supremes, Four Tops, Martha and the Vandellas and Stevie Wonder.

Now the Motown Sound, which has been such a power for good music for four years, seems to be dying the death — chart-wise, at least.

The only Tamla record currently in the MM Pop 30 is R. Dean Taylor, with "Gotta See Jane."

The last Supremes single "Some Things You Never Get Used To" was a flop in Britain, and their last chart entry was with "Forever Came Today" which got to 22 on May 11, while the Four Tops hit with a cover ver-

CHRIS WELCH records the demise of a chart influence

sion of Tim Hardin's "If I Were A Carpenter" which got to 8 in April.

Dedicated fans had been quietly raving about Tamla and soul artists for sometime before the Supremes hit the public here with "Where Did Our Love Go."

Earnest young students of pop would be laughed at by their mates, and receive blank expressions in record shops when they asked for the "latest by Smokey Bill Robinson and the Miracles" when everybody else was raving about the Tornados.

With the advent of pirate radio the light, swinging but driving beat, typified by prominent bass patterns in collaboration with the

drummer, plus the relaxed, sexy voice of Diana Ross, or the shouting joy of the Four Tops, swept the nation. Now the magic seems to be wearing out.

One of the most fervent supporters of the music was 27-year-old Dave Godin, founder of the Tamla Motown Appreciation Society. Hear him talk today.

"I packed up the Society about 18 months ago. Motown felt it would be better if they had individual fan clubs for artists like the Supremes.

"Personally, I don't think Motown is what it used to be. They have tended to stick too much to a set formula.

"The Supremes are dead. I

think they did for themselves by appearing at the Talk Of The Town, which alienated the kids who want to see them but couldn't afford to."

EMI who release Tamla in Britain said this week that last January was a peak time for Tamla album sales with the "Supremes Greatest Hits," and ten Tamla albums in top forty album charts. "But there has been an easing off since April."

Perhaps the sound that rocked the Sixties will have a revival of fortune soon. But they will have to cast off the four years-old formula that is wearing decidedly thin. Some things you DO get used to.



● DIANA ROSS 'alienated the kids'



CHANNEL: big hit back in 1962 with 'Hey Baby'

Why Bruce Channel kept on going till 'Keep On'

BY TONY WILSON

SECOND CHANCES in the pop world are not the easiest things to come by. In fact, often, getting one is hard enough. But sometimes it does happen. Take the case of Bruce Channel who is back in the MM Pop 30, with "Keep On," following a six-year absence since he had a big hit back in 1962 with "Hey Baby."

HAPPY

In London last week Bruce said: "I never thought I'd come back to Britain, but it looks like 'Keep On' is keeping on. It's really unbelievable that I've had a second chance." "Keep On" is a Wayne Carson composition. "I liked it and recorded it because it had a happy kind of feel," said Bruce, who had an American chart success some time ago with another Carson composition, "Bus Driver."

With "Keep On" in the charts, it is not surprising that "Hey Baby" has been re-released—this time as "Hey Baby '68"—on the Sonnet label. "I'm quite happy about it," said Bruce. "It's been re-done trackwise and, of course, I could never forsake 'Hey Baby,' which is great because it has opened the way for a lot of people."

GREAT

"At the time 'Hey Baby' hit, everything had stock arrangements but now the Beatles have changed all that, which is great because it has opened the way for a lot of people."

"I don't think there is ever a next step musically, though. Like rock and roll from way back, it comes back but it gets changed and ends up in some other street."

While he's been waiting for that second hit, Bruce has been working busily in the States. "I work for two or three weeks one nighters and clubs and then I go home to Fort Worth once or twice a month. That's as much as I care to do."

Bruce is mainly concerned that people accept him as a performer and that he in turn satisfies people.

CAUTIOUS

"Probably what most singers desire is acceptance. Hit singles help you become established. You can become established with one or two. But there are so many things involved with

a hit. Who is to say what you follow up with unless you're the kind of act that sets a precedent."

"Like 'Hey Baby,' I'm not saying I know what I should have followed that up with. There were so many people saying what I should have followed it up with. Who knows? It may have been worse if I had been choosing the material. "But this is not to say that I am down on the business. I'm hysterical that I've got another hit. It's beautiful but I've got no long range plans." Bruce is being cautious about what his next single in Britain will be. He has one coming out in the States called "California," but doesn't think it suitable for the British market. He is hoping to talk to record producers here before deciding.

FEARS

"There are a lot of things I'd like to do but I won't have the time. I hope to be back in the fall if 'Keep On' carries on or I have a good follow-up. You don't get to see a city from a stage. I'd like to get out among the people."

"I like working here. I'm accepted and that is very much appreciated. People are pretty much the same, they have the same fears and aspirations. The same things make them happy. And I have yet to be insulted."

If Bruce returns in the autumn he is hoping to bring with him Delbert McLinton, the harmonica player featured on "Hey Baby." Bruce still works with Delbert on gigs and the two are close friends.

"I think Delbert has tremendous talent. There are so many people walking the streets who could do something for the business if they had the chance," he said.

TEENS

Bruce has a philosophical outlook on life and, in particular, on his career as a singer, which he began in his early teens. "All you've got to do is to be yourself," he stated. "At least I've got a reaction from people. Some singers never get that."

Bruce Channel has kept on working and trying for hit records in the last six years and so it is appropriate, perhaps, that he has got back into the chart again with "Keep On"—which seems to sum up Bruce's attitude.

"The Moment I Wake Up...
Before I Put On My Makeup...
I Say A Little Prayer For You"

ARETHA
FRANKLIN

"I Say A Little Prayer For You"

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by Leon

IMPROVISERS and songwriters don't always see eye to eye. Jazzmen have long upset composers with their ideas of how a tune should be played, and many an old standard has had "the treatment."

Louis Armstrong's "Whif-fen-poop Song" actually had to be withdrawn, while John Coltrane's "Favourite Things" gave Richard Rodgers' publishers the horrors.

shame

Now British progressive pop group, the Nice, have learned that Leonard Bernstein has exercised his rights as a composer to stop their version of "America" from West Side Story being released in America. A shame really because the Nice mean no harm. George Avakian, manager of Charles Lloyd, writes that he is interested to hear they also play several of Lloyd's numbers.

At Middle Earth Magical Mystery Tour there will be a five-hour fire-work display, theatre groups, poets, horses, a fair-ground, and the big attraction—the staff sleeping in olexiglass caravans. All this lunacy takes place on August 24 and 25 at a secret destination, folks!

How will rockers for Jerry Lee react to Herd and Marmalade? Well done, Amen Corner, making the chart. Will there be more than one British appearance by the Cream? Maurice Gibb having neighbour trouble at his posh Belgravia house.

mates

Skip Bifferty and Small Faces good mates. Will TV technicians "white out" the Black and White Minstrel Show? Jethro Tull's drummer Clive Bunker presented with six pounds of peanuts by fans at Godalming.

MR. NINE PER CENT

the loser agent



The RAVER'S weekly tonic

Composer Bernstein puts block on the Nice

John Peel met Peter Green at an apple dipping contest in aid of old folks—cor! . . . Stuart Henry depping for David Symonds . . . Dusty Springfield dedicated "I Can't Get No Satisfaction" to Lionel Bart at Talk Of The Town . . . Status Quo organist Roy Lynes bought a blue E-type and bassist Alan Lancaster a cream Ford Thunderbird—in the Matchbox series? . . . MM's Chris Welch and Barrie Wentzell buying a Marcos, Rolls Royce, Cadillac, and Aston Martin in Hamleys.

Wot! No TV shows for Johnny Cash? A disgrace! . . . Changes made in Geno Washington's Ram Jam Band.

Alexander Butterfield earning £350 a week, and not a night as stated in Daily Mirror.

Is Johnny Ross the next Cliff . . . PR Jonathan Northam asks: "Is Chris Welsh the next Mrs Miller?" . . . Nice planning to burn contraceptives on stage in protest at pill ban. Don't panic chaps, it's only their little joke.

lovely

Charles Collett has been appointed label co-ordinator for Blue Note Records . . . Jack Wilson, pianist with O. C. Smith, recording a Jazz Scene "Hear Me Talking."

Ornette Coleman to visit soon? . . . Ronnie Scott and the band started rehearsals this week, with Ron Mathewson on bass in place of Dave Holland . . . Isn't O. C. Smith a lovely bloke?

Bee Gees plan to record in Chicago . . . Herman's Hermits have written a song for children to be recorded by children called "Three Little Teddy Bears."

Bonzo Dogs make their acting debut in Thames TV's Captain Fantastic . . . How many groups plan to arrive by helicopter at Sunbury Fest?

Guitarist Henry McCullagh, formerly with Eire Apparent, has quit Sweeney's Men to join Joe Cocker's Grease Band . . . Lancelot Stomach formerly with Pigfoot's Intentions has quit Dustbin's Pride to re-join the Kwango Dancing Four—a shame because he is a rotten kazoo player.

Reg Thighs moving into a multi-million pound apartment

IN THIS WEEK'S MM

WHO IS THE MAN BEHIND THE BALLAD BOOM?

SEE CENTRE PAGES

in fashionable Brixton and buying a Russian tank and Boeing 707.

Chicken Shack's Christine Perfect on her wedding to Fleetwood Mac's bass guitarist John McVie: "He looked so uncomfortable in a suit."

sect

An American millionaire offered Frankie Vaughan £1,000 to sing two songs at Venice Lido. Frankie accepted and sent the money to Easterhouse Boys Club in Glasgow . . . Another millionaire offered Jiving K. Boots £1,000 to stop singing, and it was accepted on condition it was sent to Jiving K. Boots.

Songs for a sect — "I Got Rhythm" . . . Esther Ofarim's solo spot on David Frost show disappointing.

kaftan

Ten Years After a riot at Fillmore West . . . A Rock and Roll Exhibition of pictures and displays to be held at St John's Hall, Clapham Road, London, on August 16 and 17 . . . Shouldn't they have played Tom Jones "Help Yourself" at Apple? . . . Wish they had told us about it Bob Dawbarn needs a new kaftan, Barrie Wentzell's tee-shirt is filthy, Bob Houston's hipsters are collapsing and Max Jones could do with some some fab gear.

CAUGHT IN THE ACT

ROY ORBISON, currently at London's Talk Of The Town is somewhat of an enigma. He just stands there, with guitar slung round his neck, and sings. His only outward gesture, apart from saying how kind we are, is to flick the perspiration off his brow, disconcertingly in time with the drummer's final roll.

Hardly a crowd-stirring performance, you might say. Yet it must be reported that he did stir the crowd much more than many of the cavorting, story-telling top-of-the-bill acts who have graced the London night-spot. Orbison's secret seems to be understatement. He lets the orchestrations build up the excitement. His nasal voice simmers rather than soars, but by the time the final choruses roll out the place is rocking and the audience are clapping, stomping and whistling.

His programming is exquisite. Thirteen songs, mounting in excitement from "Oyes, The Lonely" through "Crying," "Lana," "Walk On," "Mean Woman Blues," "Land Of 1,000 Dances" to the climactic "Pretty Woman." On "Land Of 1,000 Dances" he used four dolly dancers. Apart from that—nothing except a hypnotic attraction, a promise of musical abandon which, of course, is never allowed to happen. But he doesn't half keep your attention. —JACK HUTTON

TURNER/GREENOW

BRUCE TURNER and Bill Greenow make a fascinating double bill. Both blow alto. Both have different styles. And neither can be pinned under a definite label. So they made an excellent and diverse weekend's entertainment for Sussex Jazz buffs. Bill Greenow appearing at the Sackville Jazzband, Hove, on Friday and Bruce fronting the resident Fourteen Foot band at the Fox and Hounds, Haywards Heath, on Sunday.

Greenow calls his music Strong Jazz. It is just that. A lively, free-swinging outfit which, on Friday, featured ex-Charlesworth trumpeter Jeff Brown depping for Cuff Billlett. It was the first time Brown had worked with Greenow, so the band wisely stuck mainly to standards. Even so, a bagful of old favourites, ranging from "Indiana" to "Stardust," was shot through with new vigour from the booting two-man front line.

Bruce Turner, snatching a break from the Acker Blik band

The enigma that is Roy Orbison

on Sunday, romped through a lively first set with his expected inventive flair. Apart from superb alto work, patrons were treated to vibist Dave Carey in top form, and fruity vocals from trumpeter Ted Ambrose on "Got The World On A String."

The band, in a fizzing second set, swelled to a ten-piece for "Take The A Train" with the addition of tenorist Danny Moss, trumpeter Roy Bowyer and flautist Jimmy Phillips. But the undoubtedly high-spot was a breath-taking duo between Danny and Bruce on "You Took Advantage Of Me." It was one of those rare moments of unrehearsed jazz at its best.—JOHN ROBERTS.

EQUALS

THE EQUALS do not equal any other groups of the same calibre, they better them. They generated so much excitement, so quickly that one got the impression of swimming in a bath of perspiration at Slough's Community Centre on Friday.

Without any hesitation, the group pounded themselves into "Don't Fight It" then "I Won't Be There." Eddie Grant emerged as a showman on his featured instrumental spot in which he played "Equality." A real raving version of "Satisfaction" turned everyone on to clap and shout for more.

It is hard to highlight any chosen part of their act, but of course "Baby Come Back" earned them their greatest ovation.

It seems amazing that this fivesome had to wait so long before striking it lucky in Britain but obviously their many notable credits on the continent have served as excellent groundwork.—PETE BROWN.

RIMINGTON

WELL WORTH a visit by jazz lovers of all tastes is the "Lord Napier" in Beulah Road, Thornton Heath. The Sammy Rimington Quartet, featuring Sammy on clarinet and alto sax, John Marks piano, Steve Fagg bass and Keith Minter, drums, have the Tuesday residency, and in fact this is the Beulah Jazz Club, run by Sammy and Nina Rimington.

The Quartet were in great form, the policy seeming to steer clear of the well worn favourites. The opening number was "I'm Sorry I Made You Cry" followed by "I'm Dancing With Tears In My Eyes." Since Sammy returned from his stay in the United States, an individual style has emerged, and only occasionally now do the George Lewis and John Handy influences creep in. Keith Minter and John Marks must be two of the most improved musicians of the year, and Steve Fagg plays good solid bass in his usual efficient manner. The "Lord Napier" also has a band on Sunday mornings.—TOM STAGG.

FLEETWOOD MAC

"I DON'T KNOW what's going to happen here tonight—but we're bound to tear the place apart," Pete Green told the capacity audience of blues fans at Nottingham's Boat Club on Sunday evening. And tear the place apart they did. Pete Green's Chicken Shack (and that's correct) gave the 300 enthusiasts just what they wanted—40 minutes of earthy, but polished British blues.

The day before Chicken Shack's blond haired pianist Christine Perfect had married Fleetwood Mac's bass guitarist John McVie—and to celebrate the event John and Pete Green, just back from their triumphant tour of the States, sat in with the Shack for a completely impromptu performance.

After a professional first set from the Shack, Pete Green came on in the second spot in place of lead guitarist Stan Webb and led the band in "Messin' Around," ripside of the Fleetwood Mac's "Need Your Love So Bad."

After a slow blues off the Mac's next LP, "Love That Burns," Stan Webb and John McVie joined Green and the rest of the Shack for another track off the new album called "Lazy Polka Blues" which lasted a good eight minutes.

With happily married McVie laying down the bass, wife Christine Perfect plonking away on piano, and Green and Webb interchanging on some scintillating lead solos, it was a night to remember for Nottingham blues fans.—PETE BARRACLOUGH.

TASTE

COMPARISONS with Eric Clapton and Cream become inevitable—if unnecessary—when watching Rory Gulliver and the Taste. Inevitable because Gulliver's style and choice of material are very close to Clapton's blues moods, but unnecessary because the Taste are proving that they can show anyone the way as far as three-piece blues bands are concerned. In short, they are everything many people expected and hoped for when Cream were formed.

They played for the first of a series of blues nights at the California Ballroom, Dunstable, on Friday and got an unbelievably good reception—despite the and the glinting of gill-chipped braces in the audience. Gulliver—a sort of hunched-up mass of hair with long fingers—opened up with "Crossroads" and "I Want To Know."

With these as appetisers, he got right into his stride and gave an amazing display of blues musicianship, featuring some devastating unison scat-singing with his guitar on numbers like "Catfish," "When I First Met The Blues" and Willie Dixon's "I Got My Brand On You."

The second set surpassed the first, and Gulliver proved himself as a jazz-influenced guitarist with an incredible version of "Summertime." Full credit to the bass player and drummer who resisted the temptation to fly off at a tangent, and concentrated on providing a first-class rhythm section.—STEVE PEACOCK.

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OUT NOW 1s

BOB DYLAN TODAY—NEXT WEEK'S MM

DAVE DEE'S MONEY TROUBLES ARE OVER

WHEN the occasion demands it, Dave Dee can exhibit a pugnacious quality that must have pleased his sergeant in his Wiltshire fuzz days and bodes well for a future in the acting bit.

If you don't believe that gentle, smiling Dave has a built-in zapping ability, ask the pop photographer who got the bum's rush at Top of the Pops last week.

Aware of this, I was cautious when questioning Dave over a steak meal about Jimi Hendrix's comments a couple of weeks ago that he felt he was "in danger of becoming the American version of Dave Dee." But I needn't have worried.

"I know exactly what he meant," said Dave. "The remark didn't upset me at all. I can see that to him, we are a commercial group and he doesn't want his own thing to become too commercial. That's fair. It's a long way from the knocking that we've had from so-called hip people who insist that their own minority scene is the one everyone should follow."

"These people are basically just jealous. They've got nothing themselves — no ability, no success — that the only thing they can do is just criticise. But you can't knock success. If someone has the guts and the ability to get to the top, you can't knock him. You can hate him or envy him, but you can't knock him for being successful."



DAVE: pugnacious

With their eleventh big hit nicely warming itself by the glow of the chart, Dave Dee and Co's attitude towards their commercial approach to pop must be one of thankfulness. "We've always strived to be commercial. If you take it down to basics, commercial means 'that which sells.' Our records sell, so we are commercial. But we have always tried to be different on everything we did. No two records have been the same. Every one had its own sound, although they have all been identifiable as Dave Dee, Dozy, Beaky, Mick and Tich."

In their early, pre-professional days as Dave Dee and the Bostons, their ambition, which these days stretches towards conquering the American scene and possibly in the future moving into realms slightly away from pure pop, stopped short at turning professional.

"That's as far as we could envisage. We set our sights on being professional. Then after we made it, the next goal was a recording contract; after that, it was a hit; and after that again it was another hit. People are never really satisfied whatever they achieve. It's a sort of human failing."

"We are never satisfied. Who is? There's always something else we want to try."

One of the things Dave wants to try is acting. But he is not stupid enough to kick the group in. "Pop and the group are our bread and butter. The group pays us a very good living and we enjoy it. But when the time comes when we know it isn't happening any more — and we'll know as soon as it happens — I'll end it right then. It's a true saying, quit while you're at the top. After that, perhaps I can pursue other ideas."

"It wasn't until we'd had three records in the chart that we actually started to get something out of it ourselves."

With an order for a Rolls Royce bearing Dave's recent signature, however, their money troubles seem to be over. — ALAN WALSH.

THE DUSTY I KNOW . . .

Pat Barnett is blonde, pretty and has won some fame as a speed roller skater, which has taken her to various parts of the world. Most important in her eyes, however, is her full-time job as secretary and in fact general factotum to Dusty Springfield, whom she's worked for since Dusty's days as a member of the Springfields. Pat admits her job is exacting. "But I wouldn't want to do any other," she says. Here, in this MM exclusive, she tells just what it's like to work for a world star.



"WILL YOU be my secretary when I'm famous?" said Dusty.

I said yes; but frankly, I thought she was kidding. For that was back in the days when she was a member of the Springfields.

But Dusty did become famous. World famous, in fact. And I became her secretary, and have been for four years. More than that, in truth, for I run her 5,000 member Fan Club, do her shopping, organise trains and hotels, contact musicians for rehearsals, and even act as her dresser.

I think I can claim to know Miss Springfield as well as anyone. So what is she really like away from the footlights and TV cameras?

Much shyer than you might think, for one thing. A person of many moods — ranging from the very gay to the very grave. Generous to a fault — but sometimes strangely mixed-up in her attitude to money. Superstitious. And very, very sensitive.

Frankly, I can get along with all these many facets of her personality. I wouldn't change one of them. But I do wish I could get her to be a bit more organised.

For, let's face it, Dusty is a terrible last-minute Joe. For instance, she knew last February she wanted a special film made to tie in with her Shirley Temple impersonation at Talk of the Town.

CLOCKS

Now, you can't snap your fingers and produce a film out of the air just like that. It needs preparation. Dusty knew about this, yet she left that film until the very last minute.

The same with other cabaret work. Dusty will leave the choice of her material until the clocks are running out of time. This, particularly, drives TV producers up the wall sometimes.

Yet, for all this, I have never known her to be late for a show. Even though on one occasion I literally had to slip on her dress as she was called on stage.

We were on tour at the time, and the show was playing Cardiff the next day. When suddenly, Dusty said: "I'm fed up. I'm going to go home." So she hired a car, and travelled all the way back to London. Saying, of course, she would be back the next day in time for her show.

But it wasn't that easy for her to get back! She did manage to catch a train back to Cardiff — but it was a close call.

But this is the way Dusty lives. She seems incapable of planning ahead. More than that, really. If you tackle her with it, saying it would make life a lot easier

She's completely nocturnal in her habits. Never a dull moment when she's around!

for her, she says: "I'm just not able to look that far ahead."

But she's so sweet and generous, you can't help forgiving her.

You can even forgive her untidiness. But I think this is a failing of people in show business generally. The very nature of their work tends to make them lead disorganised lives.

HABITS

For instance, even when Dusty isn't working until the small hours, she'll never go to bed until dawn is breaking. She's completely nocturnal in her habits. She shares this habit with her brother, Tom. Apparently, their mother never minded their staying up late.

Often, she forgets that other people have normal

sleeping habits. Time and again she's phoned me in the middle of the night—sometimes with the strangest requests.

Once it was for champagne when some people had dropped in unexpectedly at 2 am. Now where did she expect me to get champagne at that hour? Eventually, I got some sent over from Danny La Rue's — Danny is quite a friend of Dusty's.

Another time, Dusty phoned at midnight to say she had a great idea for arriving at a charity do at Grosvenor House. She wanted to turn up on a tandem driven by a chauffeur in full livery rigout. So would I please get a tandem. I managed that, too. Never a dull moment with Dusty.

Like a couple of parties she threw. For some reason, Dusty has got a reputation for being a bit of a wild-party giver. It's not really so. But there were two that were pretty crazy. Everyone ended up by stripping the larder and throwing cocoa, eggs and sugar over each other.

She's ridiculously generous. For instance, everyone she's worked with at the Talk of the Town is being given a present.

Then, sometimes, when she realises she's going a bit wild with money, she'll make some ridiculous economies. Like when she said to me she thought she'd better not take me on a cabaret date as it would cost about £10. Of course, that was ridiculous. That £10 wouldn't have made a bit of difference. It's just that Dusty gets guilty sometimes at the way she splashes money around.

I said she was sensitive. She is indeed, especially to criticism. When she was at

by PAT BARNETT
Dusty's Personal Secretary

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the Talk last year, a critic said she was static. Now, if there's one thing Dusty does do, it is to move around on stage.

Then maybe someone else criticises her for moving around too much. So she'll throw up her hands and say: "Just what do they expect of me?" I've even known her to break down and howl over adverse criticism. She'll be much more upset over

this than not having a record in the chart for a time. This she accepts philosophically.

I think, if anything, Dusty pays too much attention to what other people say and think. Basically, it's because she's a little unsure deep inside. She's very shy about visiting restaurants, for instance. But she'll never refuse an autograph. And she would never, never allow me

to forge one for her. This stems from the day when she once wrote for someone's autograph — and back it came. Rubber-stamped!

Dusty Springfield would never do a thing like that. She can be infuriating at times, but when she gets out on stage and starts singing, I can forgive anything. Even being called up in the middle of the night!

Jazzscene



OXLEY, DRUMMER AT THE STORM CENTRE

TONY OXLEY

DURING HIS two years at the Ronnie Scott Club, drummer Tony Oxley has become something of a controversial figure — though the doubt expressed by the occasional critic does not seem to be shared by his fellow musicians.

Tony is, in fact, a highly articulate musician who has obviously thought deeply about the role of the drums in contemporary jazz and is not content to be a mere time-keeper.

"In 1961, Bill Evans first made me aware that the drums could do more than keep time," he told me this week. "Now, the role of the drums is to play music—not merely act as a metronome. Jazz today is group music as opposed to the old way of one soloist and a rhythm section which keeps time for him and gives him the occasional kick."

TRIO

"This is what we are doing with the Gordon Beck Trio and I think we are now getting a really good understanding between us."

At 19, Tony joined the Black Watch as a bandsman and toured America and Canada where he heard a lot of jazz and first got really interested in the music.

"When I came out I decided to get a group of my own and do some writing, so I worked for about a year in Sheffield with a line-up of trumpet, tenor and three rhythm. Then I met Derek Bailey, the guitarist, and we got together with a very good pianist, Gerry Rawlinson, and a bassist called Gavin Bryars, who has recently been in the States working with John Cage, and is now back in London."

"We accompanied Lee Konitz in Manchester, and Ben Webster, among others. Derek left and came to London and we carried on as a trio. Ronnie Scott came up to Manchester one weekend and two weeks later he telephoned and asked if I'd like to take a gig at his club with Johnny Griffin."

SPREAD

"I did, and I've been here since, playing with all sorts of people, including Sonny Rollins, Charlie Mariano, Phil Woods and various vocalists."

"It has all been very interesting. You have to fit with the music that is going on at the time and you obviously don't play the same with Blossom Dearie as you do with Rollins."

I asked if Tony could explain why it took drummers so long to move on from the Blakey-Roach-Clark revolution of the hop era.

"Until Elvin Jones came along things didn't change much," agreed Tony. "In the past drummers were asked—and made—to keep time while the soloists spread out. If you

did anything they didn't expect they might be distracted by it. The drummer was held back by other people."

"I didn't really have this problem because, from around 1962, I was working with people who allowed me to be musical and to use my imagination."

Tony is particularly incensed by critics who liken his playing to that of Tony Williams.

SIZE

"I'd never even heard Tony Williams until a couple of years ago and I'd been playing my way quite a long time," he told me. "And anyway I don't think we play alike at all."

Does Tony have any desire to play in big bands?

"I did in the Army and also with Chris Macgregor's big band when it first started," he says. "I like it, provided I am used to the full—as long as I am not told to sit back and keep time or the guys in front will lose the beat."

"I think there are so few drummers who can function in a trio. People obviously think I can so I get booked for a lot of trio work. But whatever size group I am with I try to encourage them to look at what I have got to say."

Bob Dawbarn

A SOUND WORTH KEEPING ALIVE

HOW LONG, how long before that New Orleans sound is gone? It is a question often asked in the Crescent City by veteran musicians facing a distinct lack of young talent wishing to play jazz in the old style.

As New Orleans veterans die the city faces the possible extinction of its very own sound. It is not a pleasant thought, and only relieved for men like Harold Dejan, Kid Sheik and other old-time stalwarts, by the knowledge that their music is at least safe here in Britain.

Indeed, the time cannot be far off when there are likely to be more musicians playing jazz in the New Orleans style over here than in the Crescent City itself.

For this could be the odd result of a single-minded parade of British band-leaders and their sidemen to New Orleans. Over the years, Ken Colyer, Barry Martyn and Mike Casimir have all enriched their music from the trip.

Now they are joined by another British jazzman, 25-year-old trumpeter Clive Wilson. At present he and two other Britons with him in New Orleans, Trevor Richards and Dick Cook, are touring Germany with Harold Dejan's Olympia Brass Band.

Before he left for Germany

EVER SINCE 1960 the Melody Maker has had callers asking "Whatever happened to Cy Laurie?" At last we can give the answer — he discovered the Mahirishi Mahesh Yogi eight years before the Beatles.

In recent months there had been reports that Cy—whose London club was the trad Mecca of the 1950s until his disappearance eight years ago—had been sitting in at various clubs on clarinet. On each occasion he was secretive about his movements and then did a vanishing act.

This week he came to the MM and announced that he was back in the jazz business. But first he explained the mystery — and it's a story that would need an Ian Fleming to do it full justice.

Cy met the Mahirishi in 1960 "I'd been interested in that sort of thing for years and my interest got so strong I packed up and went with him," he said.

He travelled with the Mahirishi across Europe and the Middle East, finally arriving in India where he attended the first of the Mahirishi's courses of training with a few other hand-picked Europeans.

Eventually Cy left and settled down in a mud-hut 10,000 feet up in the Himalayas. How did he manage to live?

"In India, people with my interests are reasonably respected," Cy explained. "There were always lots of people willing to help."

"I was completely isolated but I still had money from the jazz days and people used to help get things to me."

"I was quite happy and



Laurie: in a mud hut

Cy Laurie? With the Maharishi, of course!

my interest in it all is still strong. I came back to Britain in 1963 but I only recently felt the urge to play again.

"I hadn't seen my clarinet for about eight years, but I got it out and started sitting in with the bands to try and

get my lip in shape."

For the past three years, Cy has been living in his old farmhouse in Essex and still spends much of his time meditating and studying.

But now he has re-formed his band and is opening a new

playing second trumpet on a record session for RCA with Captain John Handy.

On his last job before coming home, Clive blew with a band including Eddie Dawson, a bassist in his eighties, who worked with King Oliver. "He was a fine, sedate old man," said Clive. "Even at his age he still had a good style, with every note accurate."

Wallowing in the atmosphere of New Orleans and gaining experience blowing with the city's best men all helped, said Clive, to give an edge to his work.

"But I wanted to snatch every opportunity to improve," he said. "I took regular lessons from De De Pierce and Kid Sheik. Then just keeping an ear open and listening to others rounded off what you might call a live-action jazz course."

"It's only by going out there and working with these men that you can learn the real subtleties of the music." These subtleties, Clive hopes, will soon be pervading jazz clubs in Britain. Could it be that in 50 years time young New Orleans musicians will pilgrimage to London to learn back those same subtleties from Clive?

John Roberts



Clive Wilson: two parades a week

Clive Wilson spoke of his double life during three years in the birthplace of jazz.

By day, togged in pin-stripe suit and clean white collar, he worked as a computer programmer in a New Orleans bank. By night the real Clive emerged in jeans and open-neck shirt, trumpet poised.

He said: "I had to take the bank job. Even in New Orleans you can't make a living playing jazz, but there was plenty of work to keep me busy part-time."

During his stay Clive worked the whole scene — clubs, parades and funerals. And he had his own band of British musicians and passing Europeans resident once a week at a club on Bourbon Street.

The rest of the time he worked with outfits like the

Olympia and Young Tuxedo bands.

Said Clive: "I lived in the French Quarter and had the time of my life. I could hear and play jazz in three different spots every night of the week and more at weekends."

"There were at least two parades a week in summer, plus the occasional funeral, and I worked on many of them. Funerals are the best thing for improving your tone. You really have to make the notes carry in the open air."

Many of Clive's jobs were parties for local big-wigs. He said: "They're all very proud of the local jazz tradition down there on their doorsteps."

Highspots for Clive were taking over from Kid Sheik when he was in Europe and

THE BANDS OF BRITAIN — PART 6 Compiled by Max Jones

BLACKBOTTOM STOMPERS. John Maddox (alto, clt,ldr), Ray Knowles (tpt), Bob Renvoize (tmb), Hugh "Pud" Crozier (pno), Brian Lawrence (bjo), John Sirel (bass), Dave Jenkins (drs). Formed two years ago, this band plays at jazz clubs throughout the country — including London's 100 Club — and is resident on Wednesdays at the Green Man, Blackheath. It plays in a classic style, as the name suggests, but makes use of material ranging from purist New Orleans to Ellington.

Says Maddox: "Jazz interest in South-East London has been growing over the last year or two, and the band is becoming steadily more popular. The number of jobs is increasing, and we all work hard and enjoy what we are doing."

JAZZ CAVERNERS. Brian Towers (tmb,ldr), Pete Treagar (tpt), Ted Bishop (pno), Trevor Richards (drs), Geoff Coates (bjo), Ray Martin (G-bjo), Ian Scriven (bass). The Caverners were formed five years ago when the long-running Dolphin



JOHN MADDOX

band broke up. As the name suggests, they play in caves — at the Hastings Caves on Tuesdays and Fridays in summer. And they are resident each Saturday at the Regent Hotel, Hastings.

Says Brian Towers: "We use two banjos, and plenty of vocals, because we cannot find a clarinetist to suit us. But we're happy enough, playing what you could call good-time jazz to decent crowds."

BILL NILE GOODTIME BAND. Bill Nile (tpt), John Brampton (clt), Ron Brown (tmb), Tat Meager (drs), Ted Baldwin (bjo), Dave Clague (bass gtr). Hailing from Cheltenham, the Nile band has now been going for ten years, the last three of which have been spent in London. The band, best described as a jazz cabaret unit, employs bass guitar in order to be able to play "a greater variety of rhythms." Nile's Goodtimers have several radio and TV spots to their credit and are working on their third pop single.

Says Bill: "I feel that any musician must reflect the times he lives in, and to this end I try to get away from standards like 'Dr Jazz'. We are hung up on the Dixie sound but find the songs a little out of date. We prefer innovation to imitation and this presents problems

in a stagnant business such as our jazz scene... but we do have our moments."

PHIL RAIN ALL STARS. Phil Rain (tpt), John Rogers (clt), Ronnie McLean or John Dowson (tmb), Jim Binns (gtr), George Nelson (pno), Ron Warton (drs), Ken Francis (bass). Rain has been playing trumpet for about 20 years but started the present band, with some of the current personnel, in the early Sixties. It is a semi-pro outfit, sometimes using pro musicians, which works in the Condon-Alex Welsh style in and around the Tees-side area. Regular dates have included the Redcar Jazz Club and, until it burnt down recently, the Vintage Jazz Club at Stockton. The All Stars have been the other band on local engagements played by Wild Bill Davison, Earl Hines and Teddy Wilson with the Welsh band. They open a new Redcar pub club on August 16.

Says Shepherd: "It has been obvious from the response we've had on our tours with Wilson that there is a real following for the kind of music we play, and we would like to extend our 'live' appearances."

DAVE SHEPHERD QUINTET. Dave Shepherd (clt), Ronnie Gleaves (vibes), Brian Lemon (pno), Peter Chapman (bass), Johnny Richardson (drs). The quintet, formed in the mid-Fifties, has been mainly involved with broadcasting and jazz club work, though more recently it has made concert appearances with America's Teddy Wilson and is due to tour with him again next January. Currently the quintet is featured regularly in the Jimmy Young and Pete Brady programmes, and is resident on Thursdays at London's Kensington pub. Originally, the band closely followed the Benny Goodman small groups, but nowadays it adapts tunes associated with other styles.

club on Sundays from August 18, at the Bedford Corner Hotel in Bayley Street, Bloomsbury.

The line-up, most of whom were associated with him in the past, is Dennis Fields (tpt), Terry Pitts (tmb), Hugh Rainey (bjo), Peter Corringham (bass) and Phil Franklin (drs).

"I am staying strictly semi-pro," Cy told me, but we hope to take out-of-town gigs at weekends and do the occasional job during the week."

I asked how Cy thought the scene had changed in eight years.

"I would have expected things to improve a lot, and I think they have," he said. "The thing I notice is the number of bands who now play in pubs."

"The few clubs I have been to all seem to be doing very well. That surprised me, really, as I'd heard stories that the music was practically dead."

"Another thing that surprised me was to find that most of the audiences seemed to remember who I was."

How does Cy see his future? "That's a hard question," he admitted.

"I feel I'm in a sort of transitional stage. I do get together with groups of people — discussion groups and meditation groups, and that takes up quite a bit of my time."

"Keen as I am to play jazz again, that must definitely take second place."

Had Cy missed the fame and the audience appreciation of ten years ago during his retreat in India?

"No," he said. "After all I'd been playing a long time, I'd had a hand since 1948, and I'd spent a good many years chasing up and down the country. The glamour had rather worn off."

LAY-OFF

Had an eight-year lay-off changed his sound or is he still a Johnny Dodds man?

"I can't really say," he admitted. "It feels the same to me but you'll have to tell me when you hear what it sounds like."

Bob Dawbarn

MY FAVOURITE THINGS



Trevor Watts chooses Ornette Coleman's 'Beauty Is A Rare Thing' Available on Atlantic 1353.

ORNETTE'S first three Atlantic records are the three records which still give me most inspiration, the ones which have stood the test of time still sound fresh, which is why I like them so much. It's very difficult to pick one track as they're all so good. I've chosen this track as I think it's a good example of the inventiveness of Ornette, Don Cherry, Charlie Haden and Ed Blackwell in 1960—as individuals and as a group. It seems to have been the most creative period for Ornette and Don Cherry, especially if you listen to what they're doing now, and I think if people were to go back and listen to the earlier records they'd realise this.

The thing which is most important for me is getting together as a group, and then improvising within it, and in those days they played far more inside the group. All that time they had been working together regularly, and working hard at the improvisational side, and it sounds as though they really cared about what they were playing throughout.

The drums and bass are very much the core here, playing very well together, as in this type of music they need to. The horns are together with them too, whereas usually horns treat bass and drums as a backcloth. They play in the same area of dynamics as the rhythm, and all four musicians seem to be equally inventive and aware of each other.

I also selected this track because people who don't listen to jazz might enjoy it as much as those who do. It suggests things other than jazz, and I like things other than jazz, but it has got a jazz element, and I like it to have that too. The track holds its mood all the way, with overtones of another from Don Cherry.

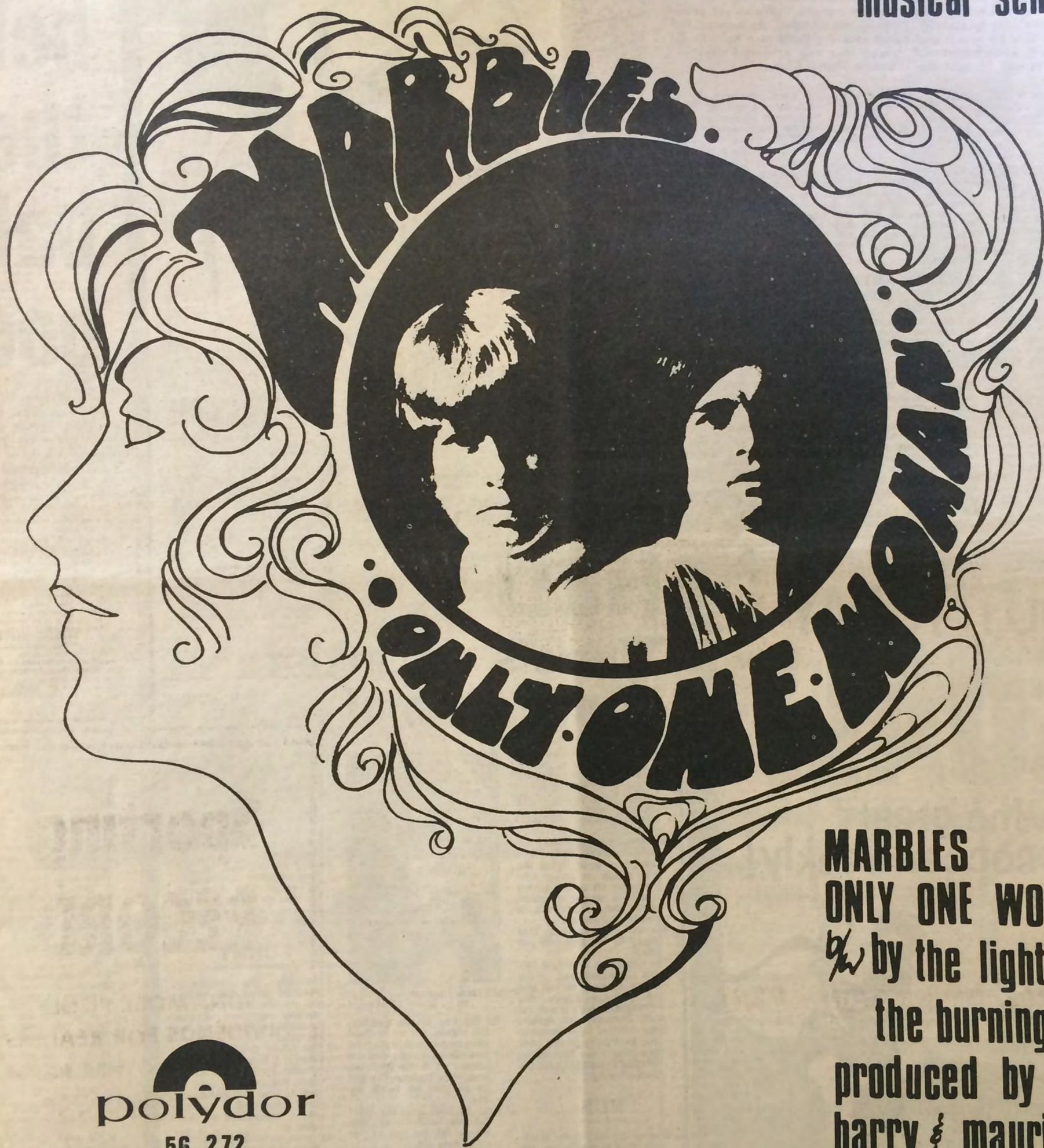
For me it is beautiful, but I wouldn't like to break it down, as I don't really listen that way.

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BLIND DATE

O. C. SMITH

singles out the new singles

O. C. SMITH was desperately busy while embarking on his first "Blind Date" session in his London hotel room. The 'phone rang incessantly. Callers brought food for him to grab a quick breakfast, while his musical director Jack Wilson brought dis-

astrous news that the club chosen for rehearsals for their tour did not possess a piano. "We've got problems," he revealed. As soon as the last record ground to a halt, O. C. raced to a new rehearsal room — Ronnie Scotts' Club.

MAMA CASS WITH THE MAMA'S AND PAPA'S: "Dream A Little Dream Of Me" (RCA Victor).

I can tell you, right now it's Nelson Eddy — when he was sixteen, I hate everything this morning. No, I don't really hate it, but I have no idea who it could be. I have to warn you, I don't know anything about the current records. Is it Aretha? No, this isn't particularly my kind of music. I don't like those rooie tootie backings. Who was it? Oh? What was she getting into there? For the most part, I like the things the Mama's and Papa's have done. But I don't think that will be a hit.

WILSON PICKETT: "I'm A Midnight Mover" (Atlantic).

Yeah — I know this record. It's Wilson Pickett. How many stars can you give that one — five? "Midnight groove" — yeah! I've never seen Wilson working, but I like all his records. I dig the soul

sound of Wilson Pickett, man. Well — we got ONE.

BEN E. KING: "It's Amazing" (Atlantic).

Yeah, nice, I like it. But who is it? Ben E. King? Actually, I rate Ben E. King very highly but I wouldn't say his style was an influence on me. Ray Charles is my all-time favourite artist, plus Dinah Washington.

ULYSSES SMITH: "Jet Aeroplane" (RCA Victor).

I like. No idea who it is, but the band sounds okay. Who is it? I would say it was American. English? Right.

BILLY J. KRAMER: "A World Without Love" (CBS).

Yeah, I like it. How bad. Nice strings and arrangement, and I would think it had a chance of being a hit. Now you're going to tell me it's three years old. All the records seem to be ballads this morning, which is good. I went to a place last night, some club

in town, and never in my life have I seen so much electronic equipment. The group had speakers all over the place. They just poured me into a seat and blasted me. I've seen a lot of groups, but that was ridiculous.

SKY: "Air-O-Plane Ride" (United Artists).

May I see the label? No? Okay. That's a terribly blurred sound. (Pause to open tin of gherkins, answer telephone, wash hair, eat sandwich and drink shandy). That really didn't get anywhere. It's not necessarily boring, but I wouldn't particularly want to stop and listen to it for two minutes and forty seconds.

BEE GEES: "I've Gotta Get A Message To You" (Polydor).

I like the story, what I can understand. Seems to be about a condemned man. Well, he's got about one more minute to go, as Johnny Cash would say.



BOB DAWBARN among the Northern clubs . . .

The man behind the ballad boom

COMPOSER Les Reed, whose name is almost as well-known as the stars who record his songs, is living proof that there is gold as well as glitter in the pop business.

Les, a 30-year-old builder's son from Woking, Surrey, has the fantastic achievement of never having been out of the pop chart with one product or another in the past six years. His name has been connected with hit records every week in that time—either as writer, MD or arranger.

And his success is reflected by his four companies, a £30,000 gadget-filled home in Surrey, and an income-tax bracket that leaves him only two shillings in every pound he earns.

Commodity

And he has spun his magic round one precious commodity that was out of favour for a long time, but is now a powerful factor in the success stories of Engelbert, Tom Jones, Des O'Connor and others . . . melody.

Because every song Les writes has a strong melodic content upon which partner Barry Mason can embroider a commercial lyric.

Les ranks with the Beatles as one of the men who have brought melody back to the charts. All his hits have strong melody lines—"The Last Waltz," "Delilah," "I Pretend," for example.

Les's musical activities are centred round his four main companies—Donna Music (named after his daughter), which with its subsidiary Kevin Music has offices throughout the world; Les Reed Ltd, which handles manuscripts, session arrangements, booking of studios and musicians, etc; Wessex Sound Studios, which is one of the busiest of the London studios, offering four, eight and 12 track recording facilities; and Chapter One Records, his newest project, formed a few months ago, which already has signed artists like Jason Cord and the Episode.

Yet he also retains a certain independence for extra musical activity—such as a lucrative five-year contract with Decca's Deram label; writing songs and themes for films (the much-publicised Marianne Faithfull / Alain Delon film *Girl On A Motorcycle*, for example) and working as a director of the Performing Rights Society.

Poor

In his comfortable office-musical workshop in London's Charing Cross Road, the musical magnate relaxed for an hour to talk about his career in the musical business.

His interest in music was created and stimulated by his father, when Les was very young. "We were what you would call poor—that is, not middle-class."

"We often didn't have the sort of things most people take for granted. I've found myself in the situation where I only had one pair of socks which had to be washed through every night."

His father, however, had a keen interest in music. "During the war, he used to set me

musical exercises to do and so on for checking and insisted on education every time I would have been ball."

He started his teens at people like Stan Kenton.

"In those days I was keen on jazz. I listened to more than play a tenor is called however, be like clubs."

He was a trainee electrician and he worked for the Kent Regiment. "They wanted to dance and took up classical, but I was unusual, but of my service."

Unusual. Because he had his musical with music Tony Coe the rudiment."

Soon after

HELP!

There's an artiste in my scampi . . .

To effete Southerners the words "I'm doing cabaret in the North" conjures up visions of fortunes being made in the giant clubs of Batley, Greasborough or Stockton.

But it isn't all like that. The workingmen's clubs can supply a good living but the singer or group who ventures on to the circuit needs a strong constitution and, above all, a sense of humour.

Wayne Fontana tells the story of his debut at one club.

The Chairman launched into his introduction: "I'm sorry to have to tell you that Moses Brown, the strongman, isn't top of the bill. Instead, and against my advice, your committee have booked this here pop singer. So here he is, Wayne Fountain. And the best of luck!"

BUS

Wayne couldn't help thinking that things were different in Las Vegas.

Then there was the night Dorothy Squires was playing a northern club.

A rival establishment had been let down by their star attraction and phoned to ask if Dorothy would go on there at the end of her act.

After clearing it with the first club, she agreed.

She arrived at the second club, handed her music to the resident trio and went into the first number which was well received.



WAYNE: 'against my advice'

At the end of the number, the pianist got up, walked over to her and said: "I'd just like to say what an honour it is to play for you, Miss Squires. I've got to go now to catch my bus."

And he did! Leaving Miss Squires with bass and drums for the rest of her 40-minute act.

Things can get nasty, too. Marty Wilde did his 40 minutes at one North-Eastern club and left the audience shouting for more.

DOUBLE

Unfortunately he had a double date at a club some distance away and explained that he had to leave immediately.

The committee began to turn nasty and Marty

made a dash for his car. Unfortunately, his group were left behind and their gear was still on stage.

The bingo session was in full swing despite the shouts for Marty, when one of the group managed to get an amplifier lead unplugged.

Pulling on the lead, he got the amplifier to stagger off stage. The drummer crawled on his belly to his kit and began to remove it bit by bit.

FUNNY

Eventually the audience realised what was going on. In the resulting riot several members of the committee ended up in hospital.

"The funny thing is," says Marty, "that a couple of weeks later at another club, the compere said to me: 'I hear you are a real hard nut—duffed up the entire committee of that club in . . .'"

In one club they have a habit of blowing a whistle when the audience gets too rowdy.

Effective, but highly disconcerting for any artist doing his dramatic bit on "I Believe" or "What Kind Of Fool Am I?"

Finally, back to Wayne Fontana. At one club, he attended, the Chairman tried to quieten noisy bingo players with the threat: "If you don't calm down I'll bring back the artists."

It's not like that at the Talk Of The Town.

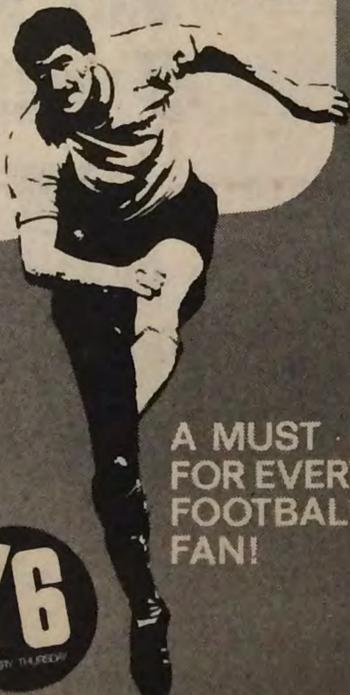
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A MUST FOR EVERY FOOTBALL FAN!

1/6

... but spare a thought for the men who should be making a bomb, but aren't ...

THE arranger, says Les Reed, is "the poor relation of the record world."

Yet he can be the most important person involved in the production of a record. The treatment of a song is usually his brainchild, he works hard to produce the arrangement and he gets nowhere near the credit nor the financial reward of the songwriter or artist.

At the Knokke Festival in Belgium recently, one of the Continental teams came up with a song on which they had copied, note-for-note, the original recorded arrangement by Arthur Greenslade.

As Arthur ruefully pointed out, there was absolutely nothing he could do about it. The composer would get his royalties every time the song was performed—but anybody can steal an arrangement.

Says Les Reed: "I would like to see either a bigger fee for the arranger or a percentage of the record. Or, at the very least, a lot more public recognition for the man—a bit of glamour for the person instead



PEARSON

of a big name, is usually around 5d or 6d for each record sold.

In most cases, the arranger doesn't even get acknowledgment on the record label, yet without his professional support the artist, and the song, would hardly mean much.

MD and arranger Johnny Pearson says: "Not enough incentive is given to the man who helps to create a hit—the arranger."

"Given a top-line man — and I admit there are some poor specimens — he can work day and night, attend conferences, routing and the rest, all usually to a deadline, in order to arrange a musical backing to sell an artist."

"And yet, at the end of it all, what does he receive? Irrespective of the work, or the calibre of the hit, he gets a flat fee and that is his lot."

"When one compares the royalties of the artist, the record company or the writer of the song, the arranger's fee looks, and is, ridiculous. A very poor reward. Why not give him a small piece of the percentage pie?"



LES REED: 'the cheques coming in are nice, but ...'

BY ALAN WALSH



musical exercises which I had to do and send to him by post for checking. He was strict and insisted on my musical education even though at the time I would have preferred to have been out playing football."

He started on piano and in his teens started to listen to people like Dizzy Gillespie and Stan Kenton.

"In those days, I was very keen on jazz, and jazz is still my sort of music, the music I listen to for pleasure, rather than play at parties." His listening is confined to records however, because he does not like clubs.

He was also lucky when he was called up into the army. He had been working as a trainee electrical engineer and playing gigs in the evenings, and he went into the East Kent Regiment's military band. "They wanted a pianist in the band and jazz group, so I took up clarinet. It was very unusual, but I did the whole of my service in the band."

Unusual — and fortunate. Because he really broadened his musical education working with musicians like saxist Tony Coe and also learning the rudiments of arranging.

Soon after leaving the army

he turned professional with a band led by guitarist Vic Flick and later joined the John Barry Seven on piano.

In 1961, he left the Seven to concentrate on arranging and directing. Songwriting was a hobby then. "I revered arrangers like Nelson Riddle." But the success of his first compositions made him sit up and realise the potential, financial and otherwise, of writing successful popular song material.

Glamour

But surprisingly and honestly, he maintains that the money interests him less than the glamour — the kicks for him come when people recognise him and when an artist like Tom Jones makes a tremendous job of one of his songs.

"The cheques coming in are nice, but really in this business, most people prefer the glamour of being a personality. I know I do."

He works at the music business day and night, with no hobbies to distract him. You have to love what you're doing and work at it, or it

doesn't mean anything, he says.

You also have to have a flair for creating or recognising a commercial sound. It is a sixth sense, which he believes he and Barry Mason have.

He writes music and lyrics himself in many cases, but his biggest hits have been with Barry as lyricist. They have a rapport based on friendship and a respect for each other's ability that enables them to work together for hours and end without major friction.

The partnership grew up gradually. Les used to know Barry when he was in management. "I used to see him around but one day we met in a cafe round the corner and over a cup of tea, we discovered that we both thought alike."

He writes songs as they come to him but also accepts commissions to write both for specific artists (he has just written a song called "Baby Don't Stop Your Loving" for the Flirtations and another called "Marry Me" for Tom Jones), for films (six songs and a theme for a French film musical, Les Bicyclettes De Belsize) and is also working

on a musical, Beware Au Pair, for London's West End.

He also wants to provide material for artists signed to his own Chapter One label. But this puts him in a dilemma.

The dilemma occurs when he comes up with a song he believes to be a hit. "I don't know what to do—give it to one of my own signings or keep it for a star like Engelbert or Tom Jones."

But the man who is known for his melodies is also worried that the chart system is dying. "I think the time may be running out for the sort of ballads I write, although 'Pre- tend' seems to prove me wrong at the moment."

Talking to Les, you are struck by his honesty and by his modesty. He is full of praise for pop people who are doing definitive things musically—like the Bluesbreakers and Jimi Hendrix—but says he can't stand what he calls "in-between" records—"like the Tremeloes."

You believe him when he says: "Barry has this thing that he wants to be a millionaire by the time he's 40. I don't think like that. The money side doesn't interest me to that extent. Anyway, I don't think you ever become a millionaire today. Not in this country."

BUT YOU FEEL THAT, IF IT'S POSSIBLE, HE'LL DO IT.

THE BIG CHARTBREAKERS!

<p>The BEACH BOYS</p> <p>Do It Again Capitol CL15554</p>	<p>TIM ANDREWS & PAUL KORDA</p> <p>Smile if You Want To Parlophone R5714</p>	<p>BIG NEW HIT! SOLOMON KING</p> <p>Somewhere in the Crowd Columbia DB 8454</p>
<p>SHORTY LONG</p> <p>Here Comes the Judge Tamla Motown TMG663</p>	<p>BOBBY RUSSELL</p> <p>Composer of 'Honey' and 'Little Green Apples' sings his latest composition Dusty Bell BLL 1019</p>	<p>JOHNNY NASH</p> <p>Hold Me Tight Regal Zonophone RZ3010</p>

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Breath control —Yoga will help



JOHN SURMAN: 'get a textbook on breathing'

AS a saxist inclined to be somewhat short of breath, I wondered if John Surman could elaborate on his breath-control method, described in the MELODY MAKER on May 25th.—Jimmie Nolan, Birmingham.

Unfortunately, it isn't something one can describe on paper, because it's really a knack which I stumbled upon, similar to the technique employed by glass-blowers. I just kept on trying until I found that I could do it. The big secret when you're no longer young and have physical limitations is deep breathing and control, so I would advise you to go to a physical training instructor or get a text book on breathing. There are several books on the market related to the playing of a musical instrument, or better still, singing. My advice would be to take up Yoga, which is basically very good for breath control.—JOHN SURMAN.

ARE there still any recordings available by the Deep River Boys? — John

EXPERT ADVICE

BY CHRIS HAYES

Noble, Leytonstone.
The Gramophone Popular Record Catalogue, price 5s from The Gramophone, 379 Kenton Road, Harrow, Middlesex, which is published every quarter and includes every record currently available, lists one stereo LP titled The Amazing Deep River Boys, on Fontana SFL 13028.

WHICH flute does Klaus Voorman play? — C. McGuffie, Warrenpoint, Co. Down.

It is a cheap but excellent Boosey and Hawkes Edgware, fitted with the mouthpiece from an old wooden flute which I bought in Germany. This combination provides a better tone but makes the instrument more difficult to play.—KLAUS VOORMAN.

I PLAY a little jazz piano, but find it frustrating not to be able to play a tune the way I feel it, due to lack of technique. I agree that jazz cannot be bought in a tutor, but would you recommend a correspondence course that teaches jazz?—P.B., Bridlington.

For basic jazz playing, I do a postal course which has proved very successful, but it doesn't teach technique, which can only be acquired by personal lessons. Technique is necessary to achieve greater control of the instrument. You must get to know all your scales thoroughly, because chords are derived from a knowledge of intervals, from which scales are constructed. Following the study of chords, the next step is to attempt to play a melody with the right hand while holding chords with the left hand. This is followed by a study of phrasing over a chord progression, and the ability to move in and out of a chord, via interval knowledge, which comes under the heading of improvisation. The interpretation of chord symbols is vital, plus the ability to play in any key. My postal courses commence from the very beginning and teach the fundamentals of the instrument with a short cut to jazz form playing. This is followed by a course which introduces chord construction, left-hand accompaniment, with right-hand melodies, and some examples of improvisation. The next course goes into more modern fields and covers present-day trends, in the style of Oscar Peterson and Ray Bryant. The final

course uses tapes and is valuable because it offers the only means of conveying correct rhythmic interpretation through sound. The tapes come with written instructions and cover 12 progressive stages. They are returned with your work for criticism and advice. You can have one course or all four. — Pianist and teacher JULES RUBEN.

WHICH guitar did Johnny Smith use for his recording of "Golden Earrings" on his Verve LP, Johnny Smith? What is he doing these days? — H. Bruno, Bayswater.

Johnny plays his own specially designed Gibson which bears his name. "Golden Earrings" was recorded entirely acoustic. He plays once a week in Denver and does concerts all over America, but most of his time is spent at his music store in Colorado Springs.

IS there a saxophone tutor which has a diagram showing the harmonic fingering of the octave above the top F-natural on alto?—I. McBean, London, S.W.5.

Any complete and reputable saxophone tutor would cover the subject, notably the Eby Saxophone Method, which consists of four books, including Advanced (Professional) Vol. 4 which has a section devoted to high harmonic fingering. You can get it for 30s (postage 3s) from Bill Lewington Ltd, 164 Shaftesbury Avenue, London, W.C.2. But the best book for your purpose, if you can still get it, would be High Harmonics, by Ted Nash, which is imported from the States.—DON RENDELL.

I'VE been trying to get some obscure C and W records, but dealers have never heard of them and I wondered if there is a shop specialising in such discs? — Gwen Bowen, Southampton.

An expert on C and W, who will be pleased to answer questions from customers, is Len Bentley, Sales Manager of H. and P. Marsden Ltd, 79-81 High Street, Waltham Cross, Herts, who stock every kind record from jazz to classical, and do mail order.

HAS there been an endurance record set up for playing drums, and if so, can you tell me when, where and by whom?

The world record marathon

stands at 100 hours 23 mins achieved by West Virginian drummer Bob Quesnel in America in 1965, but I held the title for three years (1960-61-62) and my best attempt was at London's Bongo Club, where I played for 100 hours 1 minute 15 seconds. According to the doctors I was asleep for two hours, but I still played on, because the drummers' twitch (whatever that is) had set in. I'd have a go at the record again, because I don't regard it as a gimmick, but a challenge and achievement, although I'd certainly enjoy the financial rewards!—RAYE DU-VAL, Syd Dean's Band, Top Rank Suite, Brighton.

CAN you explain exactly what is meant by a cardioid microphone?—Sydney Wilton, Swindon.

According to an excellent pocket book, called The Microphone Guide, by John Borwick (Focal Press, 7s 6d), which describes every mike and how to use it under various conditions, a cardioid model is a heart-shaped directivity pattern of unidirectional microphone.

DOES Russ Conway read music? (N. F. Baldwin, Crawley). How can I enter for the Eurovision Song Contest? (G. R. Iles, Felixstowe). Is there a rhyming dictionary for songwriters? (D. Floyd, Stourport).

Russ can only read music slightly, but has a good knowledge of it and has written several numbers. A song is accepted for the Eurovision Song Contest only if the writer has had it accepted by a reputable music publisher who is a member of the Music Publishers Association. Ken Wheeley has compiled a handy book titled Popular Rhyme-ster, price 2s 6d direct from him at 41 Merryfields Avenue, Hockley, Essex. He also does a Transposing Aid for 1s 6d, both books costing 4d extra by post.

HOW can I get a bouzouki without going to Greece?—A. McGregor, Clydebank, Scotland.

Get an express to Euston, take the tube to Turnpike Lane and ask for No. 66 where you'll find Mr Andrews, a stringed-instrument craftsman who will be able to supply you with a bouzouki costing from £20-£150, including one of his own hand-made jobs, price £65-£120. He also makes guitars, lutes, mandolins, etc., to his own design or the specification of customers.

For expert advice on purchasing and playing—see your local dealer

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NEWS EXTRA

BLUE NOTE Records are to release a host of jazz albums later this month featuring McCoy Tyner, Frank Foster, Herbie Hancock, Lou Donaldson, John Patton, Elvin Jones, Stanley Turrentine, Three Sounds and the Oliver Nelson Orchestra.

Nems have signed two new girl singers **Mary Kent** and **Nina Shaw** to agency contracts. **Rog Whittaker** has a new single "Emily" released on August 23. New group **Charlie Woolfe** have their first single "Dance Dance Dance" released on the Nems label on August 30.

The **Chris McGregor band**, **Sandy Brown** and **Alexis Korner** kick-off a new series of jazz sessions at London's 100 Club on Monday (12) based on the defunct Old Place format.

The **Web** have signed a year's songwriting contract with **Apple Publishing** and have a new single "Hatton Hill Morning" released on August 23. **Jimmy James** and the **Vagabonds** have had to cancel a tour of Germany and Italy due to pressure of

work in Britain. Singer **Dave Berry** has agreed to an out-of-court settlement after a contract dispute with his former managers **Martin Yale** and **Robin Eldridge**. Berry is now with **Kennedy Street Enterprises**.

The **Lemon Tree** fly to Australia for one day on September 26. They are to appear in a TV show as a result of the success of "William Chalker's Time Machine" in the country. **Peter Green's Fleetwood Mac** have had the release date of their second album "Mr Wonderful" put back until August 23. The group's manager **Cliff Davis** and agent **Peter Walsh** fly to America on August 29 to negotiate a new US tour for the group.

The **Johnny Scott Quintet** play London's **Bulls Head**, Barnes, on Monday (12). The **Beatstalkers** play in the Living Room at London's **Playboy** all this week, until August 11. **Diana Landor** and **Allan Kent** are in the Playroom at the **Late Show**, Explosion of the Beat, features **Lon Satton** and the **Satton Dolls**.

An American musical group,

Hines, Hines and Dad, made up of drummer **Maurice Hines** and his sons **Maurice Jr** and **Gregory**, were due to arrive in London yesterday (Wednesday) to tape appearances on the **David Frost** and **Lulu** TV shows.

Singer **Nancy Wilson** has filed suite for divorce from **Kenny Dennis**, former drummer whom she married in 1960. He is now a music publisher and personal manager. **Organist Peter Bardens** has formed new group to be called **The Village**, due to debut at London's **Marquee** with **Joe Cocker's Grease Band** on August 14.

NEXT WEEK
TRADE FAIR SPECIAL

FOR FURTHER PARTICULARS OF ABOVE ADVERTISERS PLEASE SEE DEALERS' ADS

Chris Welch



Pop singles

A fresher, younger sounding Sandie

SANDIE SHAW: "Together" (Pye). One of Sandie's best releases for some time. She sounds younger, fresher and brighter on an unusual musical vehicle that moves along at a slow pace, while Sandie skips along with words at double tempo.

The strings sing and the brass shouts in a manner that will take some getting used to, but repeated plays should ensure a fair-sized hit.

NEIL DIAMOND: "Two - Bit Manchild" (MCA). Some good rocking that has some of the echoing qualities of early Spector productions, with more direct simplicity. Hands clap, congas rattle, and the backing orchestra strike bell-like chords that provide a solid platform for Mr Diamond's hard but soulful voice.

EQUALS: "Laurel And Hardy" (President). While "Baby Come Back" is still high in the chart, here comes their follow-up, taken at samba beat, with whistled choruses alternating with vocals.

Not exactly the finest vocal group in the world, but if they have enough fans to get them to number one when most of the civilised globe were in ignorance of their existence, then this might also become a hit. Good luck, Equals.

VALENTINOS: "It's All Over Now" (Soul City). "Soul as deep as you like and then some," is the proud motto on this specialist label, who have kindly re-issued the original 1963 hit that our chums the Rolling Stones later dealt with in such an admirable fashion.

This is frankly glorious, and I would love to see it in that spot we all know is reserved for the Equals or John Rowles, i.e. number one. One can dream.

The guitars are a godsend to jaded ears while the drums rock furiously. Go on, buy it, you great chumps, let's hear something good in the midst of all the bilge that clutters the chart.



SANDIE: repeated plays mean a fair-sized hit

NANCY SINATRA: "Happy" (Reprise). A Lee Hazlewood song, with a powerful drum beat and busy bass guitar that gives Nancy quite a funky backing.

Pity she doesn't know what to do with it, because her singing sounds more coy than soulful. Even double tracking doesn't help this remarkably old-fashioned organ solo for no particular reason, other than to fill up time. No good.

MINDBENDERS: "Uncle Joe, The Ice Cream Man" (Fontana). I use to think I knew the Mindbenders, but they have changed their personnel so often since the great days when they used to get hits, they are probably unrecognisable by now.

I'd be only too happy to say this was a hit, but despite the inventiveness of the Graham Gouldman lyrics, it sounds a little sickly and coy. One detects a certain

amount of Sgt Pepper influence, but this doesn't help.

As Marlon would say in the Perishers — "Euk!"

DELLS: "Stay In My Corner" (Chess). Say, are you feeling kinda tired, babies? Guess you could all do with sleep, so why don't you all snuggle down, switch out the lights, and just relax to this beautiful late night ballad.

This is your deejay Jacob Ladder bringing you the sweet soul sound of 3 am on wonderful Radio Slop. Seriously chaps — a gas record. Play it, and be happy.

DEEP SET: "Hello Amy" (Pye). Pretty Everly Brothers-type harmonies, on a harmless, romantic song that reminds one of young rockers in love, parking their 650 cc Triumph Thunderbirds on the front at Southend, and wandering off to find somewhere to

smoke a couple of Wood-bines, and maybe pet a little.

"Shucks Glad, you're a real doll. I'd give up brown ale for you darlin', and that's a fact. Come on, gis another kiss under me crash helmet."

MIREILLE MATHIEU: "Sweet Souvenirs Of Stefan" (Columbia). Stefan, who else? One is tempted to inquire. Les Reed worked on this French singer's attempt to crack the English market.

Mireille is vastly popular in La France, and her records are played constantly in the bistros, when the local Froggies aren't too busy tearing up paving stones, downing vast quantities of wine, cheering De Gaulle, kicking us out of the Common Market, driving like lunatics, rooking tourists, throwing Algerians in the Seine, picking up American sailors, growing beards, wearing berets, playing

piano accordions and gesticulating wildly. My postillion has been struck by lightning, please direct me to the British Embassy, my umbrellas have been tied together, this soup is cold, the taxi driver has insulted my wife. But not a hit.

KIPPINGTON LODGE: "Tell Me A Story" (Parlophone). Once more in the breach, dear friends, with this strangely named group that tried once before to become famous pop stars with "Shy Boy" which I thought was quite good.

But although this is jolly, pretty and all the other camp adjectives I can think of while suffering from alcoholics' stomach wrench, the world is full of jolly, pretty records that never become hits.

There is, according to rumours in the trade, a secret record dump just outside Ongar, in Essex, where lorries arrive at the dead of night and unload mountains of jolly pretty records, that are left to rot, unsold and unloved. Local gypsies are turning them into lucky lampshades at ten shillings each, but housewives are refusing to buy them for fear of the curse of Romany Smith, who has three eyes, and the power of Zoroaster.

Ongar Council are up in arms about the whole affair but refuse responsibility. Major Smethwick Powell told the Ongar Bugle this week: "If the dumping of jolly, pretty records on the common does not cease, I shall be forced to fly my condemned D.H.9 biplane through Tower Bridge in protest."

BOB LUMAN: "Ain't Got Time To Be Unhappy" (CBS). Wow, do you remember that huge hit he had a while back... it was called... well gosh by golly, I plumb forgot what it was called.

Anywise, the old owl hoot has come up from Texas with a Grand Ole Opry of a hit that just blows my lil' old mind. Yeah, take this piece of cowpoking fun and high jinks straight to the top of the goldurn chart. Y-I-I-HAH! And similar cries.

Over to Roger Camp for his views on the matter: "Hello boys. Well frankly I can't REALLY see this doing well in the King's Road, or even Carnaby Street (wash my mouth out at the mention of the name). Edward at the boutique says it's a BORE, but old trendynicks doesn't know everything, and frankly I rather go for Luman in a big way. Texas, here I come!"

Over to Major Powell: "Hrrmp — well I found it sound, very sound. The fella obviously knows his onions, so to speak, if I may put it in the vernacular. Excuse me while I throw a bucket of barium meal over your friend in the trouser suit."

At last, Cream do themselves justice . . .



GINGER BAKER: greatest solo

CREAM: "Wheels Of Fire." White Room, Sitting on Top of the Word, Passing the Time, As You Said, Pressed Rat and Warthog, Politician, Those Were The Days, Born Under A Bad Sign, Deserted Cities Of The Heart, Crossroads, Spoonful, Traintime, Toad. (Polydor 582 031/2). 72s 2d. Also available as a single album "In The Studio" at 36s 1d.

IF THE CREAM have been disappointing on record in the past, if fans have felt their spirit and essence have not been properly captured, "Wheels Of Fire" their long-awaited double album is sufficient to restore the faith of the most errant disciple.

For once, there are no weak links, and none of the faults in production, engineering, choice of material, or playing ability that generally conspire to detract from the value of modern groups when they commit their music to posterity in a recording studio.

There are no problems here for listeners, no fears of misunderstanding their intentions. There is no need to "get inside their minds." The Cream are out to play music that is exciting and honest, and communication is immediate because there is no doubting the ability of Eric Clapton, Jack Bruce and Ginger Baker.

Even the studio-recorded album, contained in the garishly-designed sleeve, resists the temptation to indulge needless gimmickery while taking full advantage of the opportunity to make intelligent use of extra instruments, the most successful Jack Bruce's cello playing.

The "live" tracks, extended performances at the Fillmore Auditorium San Francisco, are little short of brilliant, and feature their four most popular showcases, including a fifteen-minute drum solo, by Ginger on "Toad."

A frequent criticism of Cream has been that each

"star" has played for himself, and that they never gelled as a group. Certainly they are dominating individuals, musically and personally.

But tracks like "As You Said," an unusual tune written by Peter Brown, who has contributed many intriguing lyrics to Jack's songs, reveal Cream playing with restraint and taste, Ginger restricting himself to gently flowing hi-hat backing Bruce's vocals, acoustic guitar and cello.

Jack has long been a vastly underrated singer. His normally soft-speaking voice, takes on new strength, and his Scots accent lends a convincing blues quality that does not rely on growling or moaning for effect.

Jack's contribution to the trio has been enormous through his writing, singing, and, of course, his superb bass playing.

A favourite track on this embarrassment of riches called "Wheels On Fire" is the unbelievably funky "Sitting On Top Of The World" by Chester Burnett, which follows the rocking "White Room."

A slow blues, the Cream take a tempo which normally "throws" musicians, with consummate ease, Ginger holds them together with snare and bass drums beats placed with a deliberacy that brooks no argument.

Eric solos with spine-shivering vibrancy and Jack tears out the guts of the lyrics in one of the best British blues performances on record.

"Politician" is another "favourite track." Once again Jack Bruce is the star. Co-composer (with Pete Brown) and singer he adds a backing riff that sounds like bowed bass or cello, and grumbles along like some prehistoric beast in search of food.

There is only a minor loss of recording quality on the "live" tracks, and the atmosphere is quite electrifying. The audience do not get in the way with their applause, there is no phoney screaming, so often the bugbear of live albums and usually added on afterwards from a baseball match.

The final bursts of fire come with Jack's harmonica tour-de-force on "Traintime," with steam coming from Ginger's brushes.

Then comes "Toad." I have heard Ginger play solos more times than I have switched off "Coronation Street." Sometimes he has been tired, on the verge of collapse and only able to carry on by sheer will power. Other times one remembers solos that nobody else could play.

Here is the best solo Ginger has ever recorded. After a few introductory chords from Eric, he launches into a one man riot that contains climax after climax, and put one in fear for his heart and lungs.

Said a reader in Mailbag recently, "Goodbye Cream, you kicked us in the teeth." Goodbye Cream you gave us fine music.—CHRIS WELCH.

AND A LOOK AT THE NEW POP ON LP

Hear the Floyd—it's not so painful

PINK FLOYD: "A Saucerful of Secrets" (Columbia). One can't help feeling sorry for the Floyd as one of the first of Britain's psychedelic groups (remember that word?), they have been much maligned and misunderstood.

They really score on recording, away from the problems of "switching-on" for a gig, perhaps in front of a hostile audience, or worse, a hostile promoter. Their music is very personal, and can just as easily antagonise as satisfy. Here their experiments in jazz, pop, contemporary serious music and electronics indicate a merger of thought rather than a divergence.

Their moods are not unchanging. They have not eschewed rhythm and excitement. There is even humour on Roger Waters's "Corporal Clegg" and beauty on Rick Wright's "Remember A Day".

The lengthy title track takes

the listener on a ride through deep space, the curious Floyd organ sound giving the feeling there is no "up" or "down." The same eerie qualities are noted on "Set The Controls For The Heart Of The Sun".

Give the Floyd a listen — it isn't really so painful.

MOODY BLUES: "In Search Of The Lost Chord" (Deram). After years of singing "Jump Back Baby, Jump Back," it all gets a bit difficult when stalwart veterans of the Beat Era have to start reading poetry, and one of the Moodies starts off their latest album with the memorable cry of "something in my mind".

When it gets down to the music, the Moodies' journey proves enjoyable, however Brummie accents might mutilate the English language. They assemble a vast quantity of instruments, and set about

playing all their own compositions, revealing a breadth of imagination that was not apparent when they were fresh out of Birmingham with "Go Now".

The main theme seems to be concerned with yoga, and the cover includes a Yantra, or symmetrical design, designed to "hold the mind," so that the much-abused mind can "pass along to the integral concept." There is also a Mantra which is a word like "Om" (also the last track on the album), which means "God," "All" or "Being." "Intentness on its meaning will cause the exclusion of all other thoughts, ultimately bring about the state of mind to which the mediator aspires."

Another way is to down eight pints of draught cider. Great music, but we'd hate to see the Moodies take themselves too seriously.

UNITED STATES OF AMERICA: (CBS). Back at the beginning of the century, American composer Charles Ives wrote mountains of seemingly insane music, laughed at or ignored by contemporaries. He wanted orchestras to play different tunes at once.

Yet the result was not as laughable as may seem. Americans are now proud of their composer, none more so than Leonard Bernstein. This modern electronic rock group may have heard of Ives. They may not. But much of the complex noises they indulge have some of the Ives "lunacy" sixty-eight years later.

The brains behind this adventurous experiment are Joseph Byrd, who plays electronic music, harpsichord, organ, calliope and piano, and writes the words and music, plus Dorothy Moskowitz, the lead singer, who also collaborates on lyrics with Byrd.

Some of the lyrics are very strong.

Another example in music of the current mood of self-disgust which seems to be sweeping the mighty continent.

WEST COAST POP ART EXPERIMENTAL BAND VOL III: "A Child's Guide To Good & Evil" (Reprise). An interesting three-piece band, but one would not have thought there was enough interest to sustain three albums of their work, and it seems odder still to have issued the third volume first. Perhaps the first two were so foul they had to be withdrawn?

Introspective vocals and lyrics are prodded along by some heavy blues guitar and solid drumming. The titles are in the wrong order on the sleeve, and include "Anniversary Of World War III" and "Our Drummer Always Plays In The Nude," which are

neither violent nor sexy.

FAMILY: "Music In A Doll's House" (Reprise). Loathe to put their music into any category, the men of Family make it difficult for anybody else to adequately describe what they are attempting. Constant changes in attitude and approach don't help either.

The musicians are Roger Chapman, he of the heavy vibrato, John Whitney, Jim King, Ric Grech and Rob Townshend. Between them they can muster tenor and soprano saxes, harmonica, violin, cello, steel guitar, drums and assorted percussion. Arrangements are imaginative and sparing use is made of studio effects. Stand-out tracks include "Hey Mr. Policeman," "Peace Of Mind," and "Voyage." A rare group — equally successful on record and in "live" performances.

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ALEX ATTERTON



ODETTA: 'I think folk music has come of age'

TRYING to pin down where Odetta is at musically is not easy. She moves in a number of spheres — folk, blues, jazz, gospel and more recently into classically oriented music. At the recent Cambridge folk festival, she was mainly on the folk and blues scene but a recently issued album from MGM/Verve has Odetta more in a jazz and R and B groove.

Odetta came into the singing field by accident. As a young girl she studied classical music beginning on piano. One day, instead of practising, she and a friend started singing away at the tops of their voices and in walked the music teacher, but far from admonishing her, the teacher decided that Odetta should have singing lessons. She trained as a coloratura soprano and her first professional engagement was in a Los Angeles production of Finian's Rainbow.

The production played San Francisco and there Odetta met two old school friends, Jo and Paul Mapes, who took her to folk clubs in the city. Odetta was hooked and began learning guitar and studying Negro music, building a big repertoire of material.

From playing at small parties she progressed to clubs and, as her reputation grew, began to appear in concert with many of the other famous folk artists on the American folk scene. She appeared at the Newport Folk Festival and at Carnegie Hall and took her rich, powerful singing overseas.

Now Odetta is established as an international artist who works outside of the

Odetta—'Call me a singer of folk songs'

folk circuits as well as in it. "The U.S. folk scene hasn't really disappeared," said Odetta in London recently. "The owners of folk music coffee houses were well meaning people but not good business heads so those places are closing down. I think folk music has come of age. The record branch is still as powerful as ever. There's an awful lot done through word of mouth, too. One person who is fantastic and has come out of the folkie type field — and I think he's even called a folksinger — is Richie Havens. He has a vibration the whole world needs."

Odetta herself prefers to be known as a singer of folksongs rather than a folksinger and even then the term is loose in relation to the wide range of material she sings. On the aforementioned album on MGM/Verve, titled "Odetta," she sings a Beatles song, "Strawberry Fields Forever." The Beatles are a group Odetta has great admiration for.

"The Beatles, over a long period, are like watching a slow motion film of a flower growing," remarked Odetta. "The only way to learn is by imitating but if

it stays stagnating it is a denial of oneself.

"They have listened to music from America, most of which is black. But they have developed." Odetta went on to say that she recorded "Strawberry" because of a "positive reaction" set off in her by the Beatles music. "You can be commercial and still be fantastic," she added.

In September Odetta records another album all being well, an album which she was going to record on her last visit. She now plans to work with Tom Wilson, who has produced Dylan's recordings. "It's another of those circles being completed," said Odetta. "Tom Wilson recorded me 14 years ago when I cut tracks for the first record company that signed me."

But Odetta, in closing, revealed that what she most wanted to do was to go home to America. She had been touring countries such as Israel, Sweden, Germany, Austria and Denmark. "I want to go home to see my children," said Odetta. "Dylan, Richie Havens, they're my children, my aesthetic children."—TONY WILSON.

FOLK NEWS By Tony Wilson

Mike Absalom follows her on August 16 then Saffron (23) and Lee Nicholson (30).

Ian McCann has joined the Orange Blossom Sound in place of guitarist Jerry Williams. The group are on Country Meets Folk (Radio One) on August 10, Bristol Troubadour (17) and Huggie Green's Opportunity Knocks television show (28).

Joan Davis, sister of Spinner Tony, married Leesider's Bob Buckle last weekend. Tony gave her away and best man was Laurence Rowbottom of the King's Men. Joan was a founder member of the Spinners and the Leesiders. On August 12 the Spinners start

a new series of Radio One's Night Ride introduced by Pat Doody.

Wally Whyton, who returns as compere to Country Meets Folk on Saturday, has a Fontana single released on August 16 titled "Gentle On My Mind," from his album, "It's Me, Mum," out in October.

At the Folk Centre, Hammersmith, hosted by Rod Hamilton, Diz Disley is the featured artist tonight (Thursday) and next week Dave Waite and Marion Segal will be there with Johnny Silvo the guest the following week.

● Blues singer Ian Anderson has moved to London... Tom

and Smiley are on Country Meets Folk on September 7 and will have their own half-hour show on Radio Nottingham... McPeakes appear on Eamonn Andrews' show tomorrow night and at Harogate Festival (August 10)... Jo Ann Kelly, Ian Anderson, Panama Limited, Dave Kelly, Mike Cooper, Simon and Steve and the Missouri Compromise all heard on "Blues Like Showers of Rain" album on Matchbox label... Christine Phillis gives a folk music talk at Loughborough College on August 13... Davy Graham and Danny Thompson join forces at Les Cousins on Saturday, next Saturday Roy Harper is featured... Can you imagine a group with the charm of the Seekers and the vocal excitement of the Mamas and Papas? No!

FOLK LPs

THE Galetacht of Connemara stretches fifty miles westward along the northern shore of Galway Bay, from the city of Galway to another town, Clifden. Midway along is the parish of Carna and it was here and in the surrounding district that Bill Leader, Topic Records' recording engineer captured on tape the beautiful, often haunting, songs and airs heard on "Grand Airs Of Connemara" (Topic 12T177).

Gaelic is still the chief language of the inhabitants in the main and the area is reckoned to be one of the richest in traditional song in Western Europe.

John McDonagh, Patrick Keane and Thomas Naughton sing the songs and Festy Conlan provides instrumental contrast with his fluid, sweet toned whistle playing with "Fair Una" and "The Little Barleyfield."

McDonagh, reminiscent of Joe Heaney, is heard with four songs, "Bayle," "Treasure Of My Heart," "Noreen My Love" and "The Rambling Labourer." Keane with "Fair Cassidy," "The Red-haired Man's Wife," "Girl, Flower Of The Rushes" and "Little Cuckoo Of Nephin," and Naughton sings, "Big Andy's Pipe" and "Peggy Mitchell."

THE name of Seeger and folk songs are synonymous and on "Peggy In" (Mike) (Argo DA 80), brother and sister, Mike and Peggy, team up with a selection of familiar and not-so-familiar folk songs. The talents of Mike and Peggy, both as singers and musicians, and as staunch followers of the revivalist line are acknowledged widely in folk music circles and with Peggy living in Britain and Mike in America the occasions

when they have a chance to sing together are few and far between which gives a great deal of added interest to this particular record.

Among the duets on this album are the Carter Family's "Worried Man Blues," "Little Birdie," learned from brother Pete, a coalmining song from Pennsylvania, "A Miner's Prayer," the well-known "Streets Of Laredo" and a composition by Jimmy Rodgers and the Rev. Andrew Jenkins, one of the first southern "hillbilly" writers, titled "The Drunkard's Child." Mike on banjo and Peggy playing dulcimer contribute one instrumental track, "Climb Mountain Backstep" composed by Ralph Stanley of the Stanley Brothers. Among the solo tracks are Peggy's unaccompanied "Come All Ye Fair And Tender Ladies" and Mike's "Shady Grove."

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Can jazz get along without ego?

NEW JAZZ RECORDS

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

SPONTANEOUS MUSIC ENSEMBLE: "Korymbos." (Island ILPS9079)
John Stevens (drs), Evan Parker (sop), Kenny Wheeler (flugel, tpt), Derek Bailey (gtr), Dave Holland (bass). London, Feb. 18, 1968.

"GOOD and bad become simply a question of how much the musicians are giving—that's the music's form."

This forms part of the musical philosophy of SME's drummer-leader John Stevens, and the group's second LP is certainly an interesting exercise in five men sublimating themselves to the concept of group music.

Therein, for me, lies the reason why this album, which was produced by some of the most talented and freshest jazz musicians in Britain, is a disappointment. There can be no argument against Stevens' concept of "group music" having a place in the vocabulary of jazz. It must have a place; but one of the great attractions of jazz, and a factor which was pre-eminent in shaping most of its masterpieces, is that of ego.

Ego is completely absent from the nameless selections which make up this set. In that respect, Stevens has achieved his aim. The relationships within his group are all-important, but it makes for music which is interesting at a very subdued and personal level. Everybody seems to be whispering musical intimacies to each other, canvassing opinion and reactions from among the various instruments rather than attempting to communicate to us outside.

This is a very subjective reaction to a musical conception as practised by five fine musicians. This is a record to be heard by all who are interested in the current state of jazz. The music is on such a personal level that individual responses are bound to vary.

I feel that while this music must be immensely satisfying to play, it may be shutting itself off from a most important section of the jazz community—the listening audience. But, please make the effort to hear this album.—B.H.

JOHNNY DODDS



JOHNNY DODDS: "Clarinet King." Son; Oh Lizzie (1); Oh Lizzie (2); New St. Louis Blues; Clarinet Wobble; Wild Man Blues; Come On And Stomp, Stomp; After You've Gone (1); After You've Gone (2); Joe Turner Blues; When Erastus Plays His Old Kazoo; Piggly Wiggly. (Ace of Hearts AH169).
Dodds (clt) with various personnel, 1927-29.

DODDS was a great individualist, one of the creators of jazz clarinet. All his many recordings therefore have interest to students, though not all are really worth hearing.
This reissue, produced by



John Stevens and Evan Parker

the doughty Geoff Milne, brings back six items by the 1927 Black Bottom Stompers, five by the Dodds Trio (the album's first five tracks) and "Piggly" by the Beale Street Washboard Band of July, '29.

Most have been out before in one form or another, but there are a few rare masters. Collectors should check the "takes" they already own.

Dodds made a good number of sides with jug or washboard groups, always sounding happy in these surroundings. On "Piggly" he has a barrelhouse jazz quartet made up of Herb Morand (from New Orleans) on trumpet, Frank Melrose (pno) and brother Baby at the washboard.

The music, full of drive and sparkling melody, gives us Johnny's finest solo and ensemble clarinet, also much thrust and parry between him, Morand and the raggy rhythm.

It is instructive to compare Dodds on the two masters, should you have both, and observe the differences. Two years have seen an improvement in recording, too, over some of the other tracks.

The Stompers are a heavier, less flexible unit: a septet led by two trumpets—except on "Wild Man," which has Louis Armstrong alone—with something of the vibrancy and weight of Oliver's Creole Band.

Dodds, very much the star here, produces a boldly attractive solo on the brassy "Come On," shines in breaks and blues choruses on "Joe Turner."

Less can be said for the trio tracks. Dodds had a proper appreciation of hokum values and, to borrow a phrase, he played hokum from the heart. But they are not among his classic things.

Some of his variations are very fluent—he burns his way through the two versions of "Lizzie," for instance—but "St. Louis" brings him close to Boyd Senter and the "gas-pipe" school.

So, finally, to "Wild Man," another example to add to the library of Johnny Dodds-Louis Armstrong collaborations. This is the rare master, marvellous all the way. Yes, a few of the highspots of Dodds' career are here.—M.J.

KENNY BURRELL

KENNY BURRELL: "Blues—The Common Ground." Everydays (a); Every Day (a); The Preacher (b); Angel Eyes (b); The Common Ground (b); Where You are (d); Burning Spear (b); Wander Why (a); Soulful Brothers (c); See See Rider (a); Sausalito (c). (Verve VLP9217).
(a): Burrell (gtr), Snookie Young, Jimmy Owens, Bernie Glow (tpts), Jimmy Cleveland, Wayne Andre, Bill Watrous, Paul Faulstich (tubs), Don Butterfield (tuba), Jerome Richardson (woodwinds, reeds), Herbie Hancock (pno), Ron Carter (bass), Donald MacDonald (drs), Johnny Pacheco (percussion).
(b): Burrell (gtr), Ernie Royal (b), Burrell (gtr), Thad Jones (tpts), Andre, Urbie Green, Cleveland, Tony Studd (tubs), Harvey Phillips (tuba), Richardson (woodwinds, reeds), Herbie Hancock (pno), Grady Tate (drs), Pacheco (percussion).
(c): Burrell (gtr), Hancock (pno), Carter (bass), Tate (drs).
(d): Burrell (gtr).

ALTHOUGH by no means all these tunes are blues, the title is apt enough because everything Burrell plays reeks of blues. He can even give a blues feel to a ballad like "Angel Eyes" or "Wonder Why."

Burrell is the most consistent of contemporary guitarists, with a nice, fat tone and instantly attractive melodic sense. He is one of the few guitarists I can listen to throughout a whole album without any sense of monotony.

On all but three tracks he has the backing of a fine, brassy band which plays with a feeling of suppressed power, and full use is made of the available colours by that excellent arranger Don Sebesky.

An added bonus is the superb piano of Herbie Hancock who shows his versatility with almost traditional rolling blue piano on "Soulful" and his usual, more advanced, things on other tracks. His occasional complimentary lines to Burrell's guitar are delightful.

A thoroughly enjoyable album which should appeal to all but the most dedicated of the avant garde.—B.D.

Like his organ playing, Jimmy Smith's singing is something of an acquired taste. His vocals are far from being in the Ray Charles class but they have a certain gruff appeal, as "STAY LOOSE" JIMMY SMITH SINGS AGAIN (Verve VLP 9218) illustrates. Smith exercises his larynx on "Outskirts Of Town," "Stay Loose," "If You Ain't Got It" and "Is You Or Is You Ain't My Baby" with assistance from a 14-piece band with Tom McIntosh arrangements. The scores provide for the usual soul noises, now worse or better than we've come to expect of Smith of late. A quintet with Stanley Turrentine (tr), Phil Upchurch (gtr), Jymie Merritt (bass), and Grady Tate (drs), holds forth on the other three tracks—simple blowing routines, although a girly vocal trio chants out "Chain Of Fools." This has Smith's most feverish, but effective, solo of the album. "Grabbin' Hold" and "One For Members" contain the best jazz but overall the formula has become too predictable for Smith. Even a man's own clichés becoming just that bit too boring when he seems content to rework them for album after album.—B.H.

Memphis Slim sings with the accompaniment of Mickey Baker's guitar, his own piano, plus rhythm, and on some tracks, organ and orchestra on **BLUESINGLY YOURS** (Polydor 623 263), a Paris-made set credited to Memphis and Mickey equally. The album leans towards a commercial sound, and hard bluesmen will probably pass it over in favour of Slim's more virile offerings. All tracks are originals by Memphis alone or both principals, and a few of them may have juke-box appeal. On the title song and "Animal In Me" the vocals have a certain feeling and strength but too often Memphis is plagued by his pitching weakness. All round, not a happy album by my lights. The band backings don't have guts or soul and only a few patches of piano and guitar (amplified and acoustic) really caught my attention.—M.J.



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ELAINE DELMAR added. "Music will be by the 10-piece Derek Bellwood Orchestra, and Pamela Devis will be in charge of choreography, and will provide a chorus line of 12 girls."

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THE Fretters country and western folk group will appear along with

Morecambe and Wise at the Fiesta Club, Stockton-on-Tees for the week of September 22.

This is a direct result of their winning the final of the club's "Star Trail '68" competition—for which they almost didn't compete. The group—a quartet—won through to the final, but discovered that the date clashed with holiday arrangements (in Spain) already made by 17-year-old high-school girl Vicky Handley.

The other three—Sheila Dobson, Desmond Woods and Geoff Turner—were on the point of pulling out, decided to "have a go" as a trio, rehearsed madly—and won.

Their prize—£50 cash, and £75 for one week's booking at the Fiesta.

BUSINESS at Webbington Hotel Country Club, near Weston-super-Mare is being boosted by invitations to holiday-makers to visit the club whilst they are in the West Country.

The Bonzo Dog Doo-Dah Band is next week's attraction followed by Aage Cutler and the Wurzels (Aug 18) and Bob Monkhouse and Lita Roza (25th).

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OUT OCTOBER 1968

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RADIO JAZZ

British Standard Time FRIDAY (9)
4.5 a.m. J: All That Jazz (Fri, Mon-Thurs). 7.0 p.m. H1: Jazz. 7.30 V: Irish Jazz Groups (Jim Farley Quintet, Andy Cusack Trio). 8.5 J: Jazz. 8.23 A3: R and B (Nightly). 9.0 U: Pop and Jazz. 10.0 H2: Jazz Tour with Pim Jacobs. 11.5 E: New Orleans Jazz. 11.15 O: Jazz. 11.30 T: Ella Fitzgerald. 12.0 T: North Texas State Univ. Lab Band. 12.5 a.m. B1 and 2: Alexis Korner with Jazz Film Soundtracks. 12.15 E: Stan Getz, Joao Gilberto, Clifford Brown, Sam Cooke, Erroll Garner Trio, The Association.

SATURDAY (10)
5.0 a.m. J: Jazz Book. 11.55 B3: Jazz Record Requests (Ken Sykora). 2.40 p.m. H1: Radio Jazz Magazine. 7.15 V: Dutch Swing College Band. 10.30 O: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Herb Alpert and Tijuana Brass. 12.0 T: Dave Brubeck Quartet. 12.5 a.m. J: Sammy Davis Jr.

SUNDAY (11)
3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Bill Evans, Charles Fox). 9.0 U: Pop and Jazz. 10.30 A1: Jazz.

MONDAY (12)
4.35 p.m. U: Ray Charles, Wilson Pickett, Aretha Franklin, B. B. King, etc. 8.30 H1: Jazz. 10.20 E: Kurt Edelhagen Ork, with Rex Stewart. 10.30 U: Zoot Sims. 10.55 H1: Gene Ammons. 11.0 A3: Free Jazz. 11.30 H2: Jazz. 11.30 T: Jo Stafford. 11.45 A3: Chick Webb (Hugues Panassie). 12.0 T: New Jazz Records.

TUESDAY (13)
5.45 p.m. B3: Jazz Today (Charles Fox). 11.0 U: Berlin JF. 11.5 O: Archie Shepp. 11.30 T: Toots Thielmans. 12.0 T: West Montgomery Memorial.

WEDNESDAY (14)
8.15 p.m. B1: Jazz Club (Jazz Meets Blues; George Melly,

Johnny Parker Trio, Long John Baldry, Harry South Big Band, Alexis Korner Plus Three). 9.0 E: New Orleans, Jazz Retreat. 9.20 O: Jazz For Everyone. 11.30 T: Erroll Garner Quartet and Brass Ensemble. 12.0 T: Mike Westbrook Concert Band. 12.15 a.m. E: Blues. 12.30 M: Jazz.

THURSDAY (15)
4.35 p.m. U: Johnny Hodges. 7.0 H1: Jazz. 7.0 H2: Golden Gate Quartet. 11.30 T: Blossom Dearie. 12.0 T: Fats Navarro, Tadd Dameron.

Programmes subject to change

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WHITTLE.
THE U.G.H., BROCKLEY JACK

SUNDAY
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TAVERN, 8 p.m. KEN GIBSON
BIG BAND.
BARRELHOUSE
AT BOTTLENECK BLUES CLUB
RAILWAY TAVERN
ANGEL LANE, STRATFORD
ROLAND FRITH IS WONDERFUL
BEXLEY KENT, Black Prince
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Act
THE FANTASTICS
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BILL GREENOW STRONG JAZZ
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BLACKBOTTOM STOMPERS.
Green Man, Blackheath
COOKS, CHINGFORD
Royal Forest Hotel
FROG ISLAND JAZZ BAND
DENNIS FIELD, Luncheon,
Green Man, Plumstead.
ELM PARK HOTEL
New Era Jazz band, Lunch-time
Jam session.
FREDDY RANDALL BAND
Fishmongers Arms, Wood Green
LUNCHTIME SESSION North
London Blues Boat. 12-2 p.m.
CLIFF CHARLES
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SUNDAY cont.

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O.M.T. Croxley.
NEW MERLIN'S CAVE CLUB
Margery St., W.C.1. 8-12. Jazz.
JOHNNY PARKER
AND HIS GOOD TIME JAZZBAND
The Band that can REALLY play
the Blues
THE ORIGINAL EAST SIDE
STOMPERS, Red Lion, Southall.
THREE TUNS, Beckenham,
LONDON JAZZ FOUR.
THE U.G.H., BROCKLEY JACK

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Hotel, Alex Welsh.
BLACKBOTTOM STOMPERS.
Croxley.
COOKS FERRY INN
ANGEL ROAD, EDMONTON
TEN YEARS AFTER
GOTHIC JAZZBAND. Earl of
Sandwich, Charing Cross Road.
HATFIELD, Red Lion. Terry
Lightfoot.
"HIGHWAYMAN," CAMBERLEY
SHAKE KEANE
plus Michael Garrick Trio
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Arms, Chislehurst.
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WALLIS.
SANDY BROWN QUARTET
100 CLUB. ALEXIS KORNER,
CHRIS MCGREGOR's group, 100
Club, Oxford Street.
THE ORIGINAL EAST SIDE
STOMPERS. "Green Man," High
Road, Leytonstone.
THE RESURRECTION
BLACK BULL, WHETSTONE, N.20
UNION BLUES

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AT THE PLOUGH, ILFORD
RON SPACK TRIO
BRIAN EVERINGTON QUINTET
BERKHAMSTEAD, Kings Hall
Barry Martyn.
"GEORGE," MORDEN. — ALEX
WELSH.
HENRY'S BLUESHOUSE
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Saturday, August 10th
DICK MORRISSEY
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Monday, August 12th
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HAROLD McNAIR
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JOHNNY SCOTT QUINTET
Tuesday, August 13th TERRY SMITH
Wednesday, August 14th
DICK MORRISSEY and
LENNIE BEST
Thursday, August 15th
DANNY MOSS

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MORE POP LPs



Martha and the Vandellas with a rather dated sound

MARSHA REEVES AND THE VANDELLAS: "Ridin' High" (Tamla Motown). If you've always liked Martha and the Vandellas then you'll like this for it's just like their previous records. But it isn't quite good enough in these days of changing styles. The Tamla sound is dating fast. Now and then the sheer spirit of the girls wins through as on such tracks as "I'm In Love (And I Know It)," "Always Something There To Remind Me."

FATS DOMINO: "Fantastic Fats" (Stateside). Sixteen groovy tracks by the great Fats. It rolls along with that rocking piano beat and even the girlie chorus is palatable when Fats is doing his speaking/singing bit. Among the best are "There Goes My Heart Again," "Red Sails In The Sunset," "On A Slow Boat To China," and "I Don't Want To Set The World On Fire."

MIREILLE MATHIEU: "Live At The Paris Olympia" (Columbia). Despite the denials of Miss Mathieu's camp, she does sound like Edith Piaf. But who's complaining? So roll up for the heavy dramatic bit with all the nasals ringing out, the massive build-ups, the weepy middle eights and an appreciative audience. Album includes "The Last Waltz," "Quand On Revient" and "Mon Credo."

BRENDA LEE: "The Good Life" (MCA). Oh yes, she's one of the great ones. Brenda ignores fads and fashions and sticks to marvellous singing. Some of her material is stodgy but among the good ones here are "The Good Life," "Yesterday," "What A Difference A Day Made" and "Softly, As I Leave You."

BUDDY HOLLY: "Wishing" (MCA). Yet another in the Holly series. This album features him with Bob Montgomery. The sides were made in 1955 and though the recording quality could be better, Holly's talent shines through every track. Includes "Door To My Heart," "I G a m b l e d My Heart," "Memories," "You And I Are Through."

FAIRPORT CONVENTION: (Polydor). A fine group indeed, and one that does not deserve the rough description spat at them recently of "neo-pop group" as if this was something to be ashamed of anyway. The casual listener might swear they were an American group, but the boys and girl of Fairport are thoroughly English and very sweet people, much talented and with a totally different approach from the average scene group. Banjos, 12-strings, jugs and violins, as well as the conventional lead guitars, provide a pretty clutter of sound, held together by the lead vocals of Ian MacDonald and the now departed Judy Dyle.

What's a girl like Sue doing in a place like this?

The Pop 30 that is MAILBAG

IF THERE is one thing that really annoys me it is seeing records like Sue Nicholls' "Where Will You Be" in the Pop 30. This makes a mockery of the pop business.

Here we have a girl who is an actress, not a professional singer, being thrown into the world of echo chambers.

If I were a member of a group I would feel most disheartened to know people are having success with records like this. Places in the Pop 30 belong to professional singers.—KEN GAUNT, Amersham, Bucks.

MY ADVICE to R. Brett from the Kingswood Blues Band (Mailbag 27/7/68) is to keep playing whenever and wherever possible. If you really believe wholeheartedly in the blues nothing will deter you.

I have been singing and playing blues for 15 years and only in the last few months has there been any real success.

If that sounds like a hard-luck story, how about the countless American Negroes who have never received proper recognition for their fine music?

Blues thrive on hardship and suffering, and the music has survived through the efforts of artists whose dedication in the face of bad luck gave them real meaning and validity.—VICTOR BROX (Aynsley Dunbar Retaliation), London.

THE CONTRASTS programme on Ronnie Scott was to have been the first major jazz show on BBC-TV this year. However, Scottish viewers didn't see it—they decided to put on a documentary instead.

Bad enough to be starved, but when the food is taken out of your mouth!—BARCLAY MILLAR, Glasgow S2.

RECENTLY I purchased an imported American LP from a local record shop. Not only is the music very good but the record's cardboard sleeve is almost twice as thick and rigid as the English floppy pieces of fag paper.

Also the record was completely sealed in polythene and due to this, had never been opened and played since leaving the factory. It's about time English companies adopted this method.

After all we pay enough, and want to enjoy the music instead of getting a record thick with dust and scratched as well.—C. SEEAR, Watford, Herts.

● LP WINNER

I AM A member of a group called the Memphis Three. We recently cut our first record, the old Troggs number "Wild Thing," which got about two plugs on Radio One and has sold about 100 copies.

We are all in our middle 20s and have been playing together about six years. We do not have long hair, we do not wear way-out clothes, we have clear, unspotted skins. We always play in dark, well-tailored suits and, may I say, we are bloody good musicians, with each of us playing four different instruments.

We recently went for a job at a well-known ballroom. When we walked in I was approached by the manager who said: "Sorry, boys, if this is the way you turn up for a gig you will not go down very well. Come back in three months when your hair is longer."

As we walked out we bumped into the other group who were playing there. The singer had hair down to his backside and he had so many spots on his face it looked like shingles.—M. TOBIAS, London, SW10.

I MUST congratulate Radio One on providing such a superb service for minority tastes.

After all, what could be a more minority taste than the N.D.O., Danny Street or the Des Champ Trio?—RUSSELL CAREY, Cirencester.

"JUST GIVE these kids a chance!" came the impassioned plea of Frankie Vaughan (MM 27/7/68). The man so willing to "help and understand" a lot of vicious, brutal thugs only a short while ago described the hippy scene—something meant to inspire love and friendship—as "a bunch of lazy, unwashed, drug-addicted layabouts."

Perhaps if he were shown some innocent victims of these "poor deprived" Glasgow gangs he might alter his opinion of them.—M. J. SMITH, Bletchley, Bucks.

AS A FOLLOWER of Stan Kenton—the good stuff, not the absolutely way-out things that didn't last anyway—I would like to say that with the arrival of the

Don Ellis band it looks as though progressive, swinging jazz, may be kept alive for a few more years.

But I hope Don doesn't try to be too clever, like Boyd Raeburn of the 1948 period. And if Dizzy Gillespie would make a swinging big band comeback, with a little less clowning, perhaps the big band scene would enjoy an even bigger revival.—JOHN HONE, London, W12.

IF ROBERT E. Baldwin (Mailbag 27/7/68) believes the Cream have kicked him in the teeth I only hope his teeth fall out.

If Baker, Bruce and Clapton feel they have lost direction, then who are we to question them? It is they who have to play the music.

I am sure anyone who really appreciates the Cream will know that bigger and better things are bound to come about because of this split. And thank you Eric Clapton for turning me on to B. B. King.—K. W. MOORE, Bideford, Devon.

Blues thrive on hardship and suffering

SORRY, V. LAYNE (Mailbag 3/8/68) but soul is a branch of the blues and, as Don Short wrote in the Daily Mirror, Albert King does have a great thumping soul sound on most of his records—after all, he is backed by Booker T and the MGs, one of the greatest instrumental soul groups yet.—ROGER ST PIERRE, Goodmayes, Essex.

TO ME THE difference between Soul and Blues is the difference between the way the sax is played in Traffic and the way it is played by Junior Walker. To me, Soul is not the Foundations, and not merely a piece of wax with Atlantic or Tamla Motown stuck on it. It is emotion.

My point is that the definition of soul and blues is difficult and that a failure to find an acceptable definition has resulted in the rather pathetic bickering between Soul and Soul fans, Purist Blues and Blues fans.

I seem to be one of the few people left who judges what has come to be known as "uncommercial" or "specialised" music by the reaction it produces in me.—J. BENNETT, Hastings, Sussex.

PETER GREEN'S thoughts on the blues fans of Britain and America are so true. If a blues fan doesn't stand in a trance—pint of beer in hand slowly going flat—with head gradually nodding to the rhythm, then he is not one



BROX: 'real meaning' of the blues in-erowd.

If he, or she dares to wiggle his hips, snap his fingers or stomp his feet, then he is immediately accused of high treason and sentenced as a "Sock it to me" Soul fan. My advice to Peter Green is give up and accept it. Things will change in time. I hope.—JOHN BRYANT (Red House Blues Band), Nottingham.

"MAY I suggest," says Penny Dedman (Mailbag 3/8/68) "the MM stops compiling a chart of pop record sales as the sales represent mostly the chronic, easily-pacified, ill-taste of teenyboppers, housewives and most Radio One deejays."

What a world of contempt for a large section of the record-buying public breathes

Hats off to Auntie-'Contrasts' proves Ronnie's still the best

HATS OFF to Auntie! I've just finished watching BBC-TV's Contrasts, featuring Ronnie Scott. The music was great, the presentation was outstanding and the publicity for the Scott Club well deserved.

The musical linkage between the taped recordings was original and particularly well executed.

I almost forgot in my enthusiasm for it all that Scott still blows a storm. He always was, and still is, our foremost jazz musician.—BIX CURTIS, Billericay, Essex.

● LP WINNER

ON THE topic of the ever-rising price of singles, may I ask why many groups waste 50 per cent of the singles they produce by recording B sides that more often than not condemn the standard of their A sides.

Why palm these B sides off on the public, expecting them to pay for something they've neither heard about nor are interested in.

Hasn't the one-sided single been thought of?—JAMES PIM, London, SW7.

I'M A 19-year-old Swedish girl whose greatest interest is music—everything from Bach to Beatles.

I would like to correspond with English boys and girls who share my interest.—ANNELI WAHLBERG, Prastgardsg, 19A, 752, 30 Uppsala, Sweden.

POP SINGER Hugh Neek was pleased to find himself the centre of controversy at a bazaar recently. No sooner had he finished judging the Gracious Grandmother event when he expressed a desire to enter himself in the Pie-Eating Competition.

After polishing off 51 pork and seven steak-and-kidneys he was violently—and some say deliberately—sick. The next day a photograph of Hugh disgorging appeared on the front-page of the Daily Bugle.

His single "Macaroni Puke," which lasts for three-and-a-half days, immediately enters the chart at number two. This is an outrage.—VIVIAN STANSHALL, (Bonzo Dog Bathroom Experience), London, N2.

ISN'T IT time that people like J. Lovell (Mailbag, 3/8/68) stopped inflicting their senseless views upon us? I wonder if he has any idea of the frustrations of being a progressive musician? Lack of work, lack of interest from record companies small wonder we only play to fellow musicians—along with a few thousand other people—they're the only people who appreciate us.

Is it so wrong that we should want to advance modern music by giving songs some meaning and depth?

No, Mr Lovell, entertainment isn't a dirty word. It would seem that amongst most audiences the word music is.—M. HAWKSWORTH, London, SW4.

MM Berlin trip—a gas!

I WOULD LIKE to say how pleased I am that the MM is once again making it possible for readers to visit the Berlin Jazz Festival. A party from this club made the trip last year for the first time and I would like to assure all readers that everything you say is more than an understatement.

I have never had such an enjoyable three days, and I urge anybody who can afford this reasonable sum for so much wonderful entertainment to take advantage of the offer.

Needless to say we are all eagerly looking forward to this year's visit.—JOHN WILSON, Club Cubana, Ilford, Essex.

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