

Melody Maker

AUGUST 31, 1968

1s weekly

JULIE NAMES NEXT RECORD

'Road to Cairo' with Auger

THE new single from Julie Driscoll, Brian Auger and the Trinity is "Road To Cairo," written by American contemporary singer and songwriter David Ackles.

This exclusive news was revealed to MM this week by Jools, who said: "It's a really marvellous number with a great storyline."

A spokesman for the group said there was no release date or B side finalised, but is likely that the long-awaited follow-up to their hit "This Wheel's On Fire" will be out in September.

The group have now completed all their outstanding commitments in France and Spain where they have been working exclusively for the past few weeks. They started two weeks holiday this week, but will be seen every Sunday in London Weekend TV's Frost On Sunday programme.

Frank Muir, who heads the Light Entertainment department at LWT, told MM: "We have booked Julie, Brian and the group every Sunday for every show. The number of their appearances is indefinite."

FULL RANGE

"We hope they will be doing the full range of their music on the show — from their hits to jazz."

The group will be spending most of October appearing in Great Britain. Their bookings include three in London — University College (4), Bedford College (5) and Regent Street Polytechnic (26).

They visit Brussels from September 12-17 for a TV show and return to the Belgian capital on September 25 for another TV appearance. From October 21-24, they visit Oslo, Norway for TV and concerts.

SEE PAGE 7.

New
Scott
club
Oct 3
Burton group
to open

THE official opening of the new, enlarged Ronnie Scott Club, will be on October 3 when the Gary Burton Quartet opens for ten days.

But, in fact, the New Place, will be used on September 30, October 1 and 2 for the Buddy Rich Orchestra.

The Scott Club will close after tenorist Joe Henderson's current four-week season. Next door premises have been acquired and, in addition to the enlarged jazz club, pop groups will also be featured in the second premises.

Band debut

No pop attractions have yet been finalised.

Sharing the stand with the Burton Quartet will be South African singer-guitarist Nick Taylor.

The new Ronnie Scott eight-piece band, currently at the club, makes its BBC Jazz Club debut on September 4.

The line-up is: Kenny Wheeler (tpt, flugelhorn), Chris Pyne (tmb), Ray Warleigh (alto, flute), Ronnie Scott (tnr), John Surman (bari sop), Gordon Beck (pno, organ), Ron Matthewson (bass) and Tony Crombie (drs).

Ronnie himself flew to Cologne yesterday (Wednesday) to appear with the Kenny Clarke-Francy Boland big band in a Festival this weekend and to record.



BURTON: opening



JULIE DRISCOLL:
'It's a really marvellous number with a great story line.'



JOHN
MAYALL'S
SCENE

PAGE 5



MAMA
CASS
SOLO

PAGE 11



CREAM
BY
BRUCE

PAGE 14

Special on
Joe Henderson
page 8

JEFFERSON AIRPLANE  —CENTRE PAGES

MELODY POP 30 MAKER

COME TO BERLIN WITH THE MM!

Fame joins all-star bill!

JON HENDRICKS, Annie Ross and Georgie Fame with the Count Basie orchestra. That's the star addition to this year's Berlin Jazz Festival from November 7-10.

The Dave Brubeck-Gerry Mulligan Quartet and Nina Simone will not now appear at the festival, but there is still a fantastic line-up of jazz star names, including Dizzy Gillespie, Maynard Ferguson, Don Ellis, Art Blakey, Max Roach, Gary Burton Quartet, the Elvin Jones Trio, Sun Ra, the Horace Silver Quintet, Muddy Waters and the Stars Of Faith.

And once again, the MM is running a special all-inclusive trip to the festival at the low price of 26 guineas. This offers direct flights by Britannia jet-prop aircraft to Berlin and return, two nights at a good hotel and tickets to three nights of the four-day festival.

The full itinerary is: FRIDAY, November 8. Leave London at 9.30 am and travel to Lu-



BLAKEY

ton airport for flight to Berlin. Transfer from airport to hotel. Seats provided for the evening performance. SATURDAY, November 9. Morning and afternoon free for sightseeing. Optional tours of East and West Berlin available. Tickets provided for festival.

SUNDAY, November 10. All day free for shopping and sightseeing. Evening at festival, followed by return flight to Luton and transfer to central London by coach, arriving at around 5 am on Monday morning.

The demand for places has been heavy, so don't delay. Fill in the coupon right away and reserve your place on this great weekend jazz trip.

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Wintem Abbey

ESTHER and Abi Ofarim returned from a fortnight's tour of Scandinavia on Sunday night. They are now working on two new albums—one in English for the English-speaking market, and the other in various languages for world distribution.

Ady Semel, their manager, told the MM on Monday: "Some people are due in from America this week to discuss a film with Esther and Abi."

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• ELLA • DUKE • LULU • ROWLES

ELLA, DUKE HEAD HOLIDAY VIEWING

ELLA FITZGERALD with Duke Ellington and his Orchestra is the high-spot of Bank Holiday TV viewing. In colour, The Magic of Ella Fitzgerald, is screened on BBC-2 at 10.40 pm on Monday, September 2.

SPECTACULAR

A Dave Clark Five spectacular, produced by Dave and titled Hold On — It's The Dave Clark Five, is networked by ATV at 9.20 pm on Saturday, August 31. Guests are Richard Chamberlain and Lulu.

John Rowles guests in Frost On Sunday at 9 pm (London Weekend TV). Resident are Julie Driscoll and the Brian Auger Trinity. American Stan Freberg is also on the show. Leonard Cohen stars in the BBC-2 folk series at 8.35 pm on August 31. Paper Dolls guest with Rolf Harris on BBC-1 at 7.25 pm.

SPECIALITY

On Sunday, Frankie Vaughan guests with Jack Benny in the Star of The Week show on BBC-2 at 8.20 pm.

Dave Davies, Marbles, Billie Davis all guest with Tony Blackburn—who will sing the Tom Jones speciality "Help Yourself"—on Southern TV at 5.45 pm on Saturday (31).

Alan Price Set and Honeybus are introduced by Keith Skues on Saturday Club on Radio 1 (August 31) from 10 to 12 noon.

Pete's People, the Saturday evening show introduced by Pete Murray from 10 to 12 pm features Vanity Fair, Clinton Ford and Acker Bilk's Paramount Jazz Band.

Sunday's Top Gear, introduced by John Peel, features Tim Hardin, Fairport Convention, Ejection and Fleetwood Mac.

Coming Home, by Pete Drummond, on Bank Holiday Monday includes Solomon King, Kiki Dee, Marmalade and Vanity Fair from 7.35 to 9.14 pm (Radio 1 only).

Following Monday's Breakfast special, introduced by Ray Moore on Radio 1 and 2, Tony Blackburn will get an extra lie-in when he presents his two hour show an hour later from 8 to 10 am. While Jimmy Young takes a break, Keith Skues is host of an all-pop show on Radio 1 from 10 to 12 noon featuring Herman's Hermits, Manfred Mann and the Rockin' Berries.

Ted Ray introduces a special edition of Family Choice called Holiday Choice, in a double helping of record requests for Radio 2 listeners from 9 to 11 am.

Radio One O'Clock by Rick Dane introduces Long John Baldry, Paper Dolls, Crazy World of Arthur Brown and Aage Cutler and the Wurzels.



FRANK: 'knocked out'

GREENSLADE MD FOR SINATRA LP

BRITISH arranger and MD Arthur Greenslade is flying to Hollywood to work with Frank Sinatra on a new album for Reprise records. Arthur will act as musical director for the new Sinatra LP which will comprise 12 Rod McKuen songs. Sinatra personally telephoned Arthur to say he was "knocked out" by his arrangements of McKuen's songs and asked him to fly out to Hollywood as soon as possible to begin recording. Among the artists Arthur has recorded are Shirley Bassey, Frankie Vaughan, Chris Farlowe and P. P. Arnold.

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Cup Runneth Over (WZ)	6/4 Cabaret (QS)	Just Loving You	6/4
Valleri (Monkees)	6/4 Daydream Believer	If I Were A Rich Man	6/4
What A Wonderful World	6/4 High on a Hill	Something Stupid	5/6
He Gives Me Love	5/4 Everlasting Love	Puppet On A String	6/4
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Lady Madonna	6/4 When I Look In Your Eyes	So What's New (QS) Alpen	6/4
Step Inside Love	6/4 Doctor Dolittle	Tijuana Jump	6/4
The Impossible Dream	6/4 Live For Life (WZ)	The Millionaire (the cha)	6/4
Man From La Mancha	5/4 Careless Hands	Shadow Of Your Smile	5/6
Congratulations	5/4 Sweet Charity	Somewhere My Love (WZ)	5/6
Love Is Blue	6/4 Swingin' Solari	Swingin' Solari	6/4
Nevertheless	6/4 Sweet Charity	Work Song (Herb Alpert)	5/6

DIXIELAND ARRANGEMENTS Small Band 4/6 each

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Bill Bailey	Hamburgr Rag	Maryland	South Rampart Street
Black Bottom Stamp	High Society	Midnight In Moscow	So Do I
Careless Love	Honeyuckle Ruse	Mississippi Mud	Sweet Georgia Brown
Coastalanza	I Found A New Baby	National Emblem	Tiger Rag
Chicago	Isle of Capri	Panama	Tim East Blues
Clairnet Marmalade	I'm Shy Mary Ellen	Pelotte Fleat	Twelfth Street Rag
Dardanella	Ja Da	Royal Garden Blues	Whistlin' Kite
Darktown Strutters	Kansas City Stamp	Russian Rag	Whistlin' Blues
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- 3 (11) I'VE GOTTA GET A MESSAGE TO YOU ... Bee Gees, Polydor
- 4 (2) FIRE Crazy World of Arthur Brown, Track
- 5 (4) HELP YOURSELF Tom Jones, Decca
- 6 (1) MONY MONY ... Tommy James and the Shondells, Major Minor
- 7 (16) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic
- 8 (14) HIGH IN THE SKY Amen Corner, Deram
- 9 (6) SUNSHINE GIRL Herman's Hermits, Columbia
- 10 (7) I CLOSE MY EYES AND COUNT TO TEN Dusty Springfield, Philips
- 11 (10) KEEP ON Bruce Channel, Bell
- 12 (18) HOLD ME TIGHT Johnny Nash, Regal Zonophone
- 13 (12) DANCE TO THE MUSIC ... Sly and the Family Stone, Direction
- 14 (17) ON THE ROAD AGAIN Canned Heat, Liberty
- 15 (8) MRS. ROBINSON Simon and Garfunkel, CBS
- 16 (9) I PRETEND Des O'Connor, Columbia
- 17 (13) DAYS Kinks, Pye
- 18 (26) DREAM A LITTLE DREAM Mama Cass, RCA
- 19 (15) LAST NIGHT IN SOHO Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 20 (20) UNIVERSAL Small Faces, Immediate
- 21 (22) HARD TO HANDLE Otis Redding, Atlantic
- 22 (29) LADY WILLPOWER ... Gary Puckett and the Union Gap, CBS
- 23 (28) DREAM A LITTLE DREAM Anita Harris, CBS
- 24 (25) YOUR TIME HASN'T COME YET BABY ... Elvis Presley, RCA
- 25 (19) MACARTHUR PARK Richard Harris, RCA
- 26 (30) AMERICA Nice, Immediate
- 27 (21) YUMMY YUMMY YUMMY Ohio Express, Pye
- 28 (—) JESAMINE Casuals, Decca
- 29 (23) BABY COME BACK Equals, President
- 30 (—) LAUREL AND HARDY Equals, President

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POP 30 PUBLISHERS

1 Blue Sea/Jac; 2 Immediate; 3 Abigail; 4 Essex; 5 Valley; 6 Planetary Nom; 7 Shapiro Bernstein; 8 Carlin; 9 Monique; 10 Shapiro Bernstein; 12 Writers Workshop; 13 Carlin; 14 Southern; 15 Patern; 16 Morris/Patricia;

17 Davray/Carlin; 18 Francis Day and Hunter; 19 Lynn; 20 Immediate; 21 Carlin; 22 Francis Day and Hunter; 23 Francis Day and Hunter; 24 Carlin; 25 Carlin; 26 Chappells/Immediate; 27 T.M. Music; 28 Mills Music; 29 Kassner; 30 Kassner.

US TOP TEN

- 1 (1) PEOPLE GOT TO BE FREE Rascals, Atlantic
- 2 (2) BORN TO BE WILD Steppenwolf, Dunhill
- 3 (4) LIGHT MY FIRE Jose Feliciano, RCA Victor
- 4 (3) HELLO, I LOVE YOU Doors, Elektra
- 5 (6) SUNSHINE OF YOUR LOVE Cream, Atco
- 6 (—) (You Keep Me) HANGIN' ON Vanilla Fudge, Atco
- 7 (—) HARPER VALLEY P.T.A. Jeannie C. Riley, Plantation
- 8 (—) YOU'RE ALL I NEED TO GET BY Marvin Goye and Tammi Terrell, Tamla
- 9 (9) I CAN'T STOP DANCING Archie Bell and the Drells, Atlantic
- 10 (10) STAY IN MY CORNER ... Dells, Cadet

TOP TEN LPs

- 1 (1) BOOKENDS Simon and Garfunkel
- 2 (2) DELILAH Tom Jones, Decca
- 3 (4) A MAN WITHOUT LOVE Engelbert Humperdinck, Decca
- 4 (10) HOLLIES GREATEST HITS Hollies, Parlophone
- 5 (6) CRAZY WORLD OF ARTHUR BROWN Arthur Brown, Track
- 6 (—) WHEELS OF FIRE (Double Album) Cream, Polydor
- 7 (8) IN SEARCH OF THE LOST CHORD Moody Blues, Deram
- 8 (3) THE SOUND OF MUSIC Soundtrack, RCA
- 9 (5) BARE WIRES John Mayall, Decca
- 10 (—) JUNGLE BOOK Soundtrack, Disneyland

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CUB 3



MANCHESTER CONCERT WITH HEATH BAND

DIANA ROSS and the Supremes make their long-awaited comeback to Britain in November. And this time they will star with the augmented Ted Heath Orchestra.

As exclusively revealed in the MM last week, the Supremes will play two big dates. Announced by the MM by the Harold Davison agency on Monday, they are at Free Trade Hall, Manchester, on Saturday, November 23, followed by the London Palladium, on Sunday, November 24. There will be two concerts at each venue.

Said Jack Higgins, of the Davison office: "Diana Ross and the Supremes will, of course, play the second half of the bill. There will also be a spot for Ted Heath's orchestra. The first half of the bill has yet to be fixed." TV for Diana and the Supremes is also being negotiated.

The group previously played a season at London's Talk Of The Town restaurant in February.

CHANNEL BACK

BRUCE CHANNEL currently at 11 in the MM Pop 30 with "Keep On," returns to Britain for club appearances on September 15.

The American opens for a

November date at Palladium for Supremes

week at the Fiesta, Stockton, and Excel Ballroom, Middleton, on September 15, followed by a week at the Aspin Club, Bolton, and appearances at the Beau Brummel, Nottingham (22), Quintways, Chester (23), The Place, Hanley (24), Liverpool Cavern (25), Garrick, Leigh (26) and the Princess and Domino Club, Manchester (27).

EQUALS COLLIDE

THE EQUALS collide with the Equals in this week's MM Pop 30! "Laurel And Hardy," their new release, enters at 30 and meets their first hit "Baby Come Back" on the way down at 29.

The group are due to appear at Mecca Ballroom, Southampton (August 29), US

base, Alconbury (30), Dreamland, Margate (31), Mecca Ballroom, Wakefield, and Nottingham (September 1), Roller Arena, Birmingham (2), Gala Ballroom, Norwich (3), Bly Hotel, Sevenoaks (11), and Supreme Ballroom, Ramsgate (13).

VAGABONDS TRIP

JIMMY JAMES and the Vagabonds have finally set November 28 as the starting date of their American trip. They will spend ten days doing TV, radio and promotion dates in and around New York. Their current single, "Red Red Wine," will be released in America on September 6.

The group will also visit the West Indies in January,

followed by 12 days of cabaret in Buenos Aires, Brazil, starting on February 3. They do one-nighters in Scotland from October 11 to 14.

FELICE TOURS

SINGER Felice Taylor is to make a seven week British tour, starting on September 4 at Yeovil, Somerset.

Other dates so far fixed are: Seagull, Isle of Wight (7); West Indies Club, Acton (19); Clockwork Orange, Chester, and Mr Smith's, Winsford (21); Locarno, Stevenage (25); Palais, Nottingham (26); Plaza, Birmingham (27); Locarno, Portsmouth (October 3); Minstrale, Beckenham (4); Mowtown, Wollaston (5); Beau Brummel, Nantwich (6); Britannia, Nottingham (12); Thing Club, Oldham (13); West Indies, Acton (14); Royal, Tottenham, Birdcage, Harlow (18); Imperial, Nelson (19); Douglas House, London (20); Orchid Ballroom, Purley (21) and Gliderdrome, Boston (26).

DON'S FOLLOW-UP

DON PARTRIDGE'S new single was recorded on Sunday after Don travelled overnight from Blackpool to London. The title is "Top Man," to be released at the end of September. No B side has yet been fixed.



DONOVAN READY TO STORM STATES

DONOVAN, Monkees Andy Williams and Brook Benton are all involved in deals now fixed or being negotiated by impresario Vic Lewis.

Donovan opens an extensive American tour of one-man concerts at San Francisco on September 27. "I shall be flying out with him on the 21st to handle personal appearances and interviews." Vic told the MM on Monday.

"To coincide with the tour, there will be a new Donovan album released in the States. Title is 'The Hurdy Gurdy Man.'"

Donovan winds up the tour with appearances at Hollywood Palace for TV (Nov 1), Anaheim Bowl, Los Angeles (2), and San Diego (3).

On returning from the States, he appears at the Belfast Festival in mid-November, then starts a European tour taking in Germany and Austria. As already exclusively reported in the MM, Donovan then plays Moscow in December.

A new Donovan single, "Lalena," is released in a fortnight.

Brook Benton opens for eight days at the new Bruce Hotel, East Kilbride, on September 22. He plays two London dates and will also star on TV during his trip.

NEW CILLA SHOW FOR BBC-TV



CILLA: Xmas Eve

CILLA BLACK'S record-breaking TV series is to return for a new nine-week run on BBC-TV. The series, again titled Cilla, kicks off on Christmas Eve. The second will be on New Year's Eve, from 11 pm to 11.50 pm. Immediately after this show, there will be a

studio party with star guests and this will be televised after midnight from time to time as part of the New Year festivities. The remaining seven programmes will be screened each Tuesday, probably at 8 pm, the time of the original series which netted record

mid-week viewing figures of between 14 and 16 million. Cilla's spectacular with Frankie Howerd, originally screened in colour on BBC-2, will be repeated on BBC-1 on September 11. In September, she records a new single for release at the beginning of October.

Dave hopes for a TV series

DAVE CLARK has become TV producer, director, writer, actor and financier for his new £45,000 TV special, Hold On—It's The Dave Clark Five, to be screened by ATV on August 31. Above is Dave in a scene from the show. Special guest

stars on the show are Richard Chamberlain and Lulu. Dave hopes it will be the first of a Hold On series. The five have a new single, "Red Balloon," backed with "Maze Of Love," released on September 6.

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SLY TOUR TO KICK OFF AT ROUND HOUSE

SLY and the Family Stone — in the MM Pop 30 with "Dance To The Music" — have been set for their first British tour.

They will tour Britain from September 10 to October 1.

Dates fixed for the tour so far are: Round House, Chalk Farm, London (September 13); Plaza, Birmingham (14); Douglas House, London (15); Sherwood Rooms, Nottingham (18); Victoria and Mardi Gras, Liverpool (20); Hampstead Country Club (22); Golden Torch, Tunstall (23); Kur-saal, Southend (24); Revolution, London (25); Top Rank Ballroom, Swansea (27); Seagull Ballrooms, Isle of Wight (28); and Tabernacle, Stockport (29).

SPOOKY TOOTH have a new single released on Island tomorrow (Friday) called "The Wait," a tune by Bob Dylan's band, the Big Pink. Another Island group, Nirvana, release their second album "All of Us" on September 15.

Trombonist Cutty dies in Toronto

TROMBONIST Cutty Cutshall died of a coronary thrombosis in Toronto last week. He was appearing with Eddie Condon's band at the Colonial Tavern. When he failed to turn up for the opening set on August 20, Condon phoned his hotel. "It wasn't like Cutty to be late," Condon told the MM "When he didn't show up for the first set I thought something was wrong. I phoned the hotel and told them to get in the room somehow. I phoned back and they told me: 'Your trombone player died in his sleep.'" Condon said Cutshall had collapsed in Colorado a few months ago. SEE PAGE 8



CURTIS: rumours

Clem to quit Foundations?

RUMOURS swept the music business at the weekend that Clem Curtis, lead singer with the Foundations, would be quitting to go solo. The rumours broke as the group was celebrating its first year's anniversary. No confirmation could be

Solo rumours on group's birthday

obtained at presstime, but Clem is believed to be quitting to record as a solo artist with Tony Macaulay, producer of the Foundations' No 1 hit, "Baby, Now That I've Found You."

The MM understands he wants to develop his career in a solo capacity. Clem, a West Indian, was a wrestler and boxer before joining the Foundations, an eight-piece group.

LOUSSIER TOURS

THE JACQUES LOUSSIER "Play Bach" Trio open a new British tour with two concerts at the Royal Festival Hall on October 5.

They then continue with: Festival Theatre, Chichester (6), City Hall, Newcastle (7), Free Trade Hall, Manchester (8), Town Hall Birmingham (9), Fairfield Hall, Croydon (10), Brangwyn Hall, Swansea (11), Winter Gardens, Bournemouth (12), Grand, Wolverhampton (13), Hornsey Town Hall (15), Coventry Cathedral (16), Guildhall, Portsmouth (17), Colston Hall, Bristol (18), Central Hall, Chatham (19) and De Montfort Hall, Leicester (20).

The Trio comprises Lous-sier (pno), Pierre Michelot (bass) and Christian Garros (drs).

BLACKBURN RIDDLE

TONY BLACKBURN launched a surprise on the BBC hierarchy on Monday when he asked his six-and-a-half-million Radio 1 listeners to write in their verdict on "Hey Jude," the new Beatles single.

Tony said he had not cared for the single at the first hearing, but added that Beatles records usually grew on their listeners. He predicted it would hit No 1 in the charts. Then he asked listeners for their opinions.

Commented Radio 1 chief Robin Scott: "Tony hasn't done this before. I'm about to find out who set it in motion; we never know what we might be in for asking for a spate of comment of this kind. We're not quite sure how we're going to treat this — without devoting a lot of time to the task. It's a new

departure."

Tony, who recently returned from holiday, will be having another week off from November 25. "We don't know at this stage who will be filling in the spot during this holiday break," added Mr Scott.

BLUES IN WORCS

JOHN MAYALL, the Fleetwood Mac, the Move, Chris Farlowe, Geno Washington, Cliff Bennett, Joe Cocker's Grease Band and the Family are among the groups taking part in the Bluesology Festival being held at the Chateau Impney Hotel, Droitwich Spa, Worcestershire, on September 1 and 2.

The two-day festival is divided into four shows, two afternoon and two evening sessions, and there will be camping facilities, free car park and catering tents. In case of bad weather, the festival will continue under canvas.

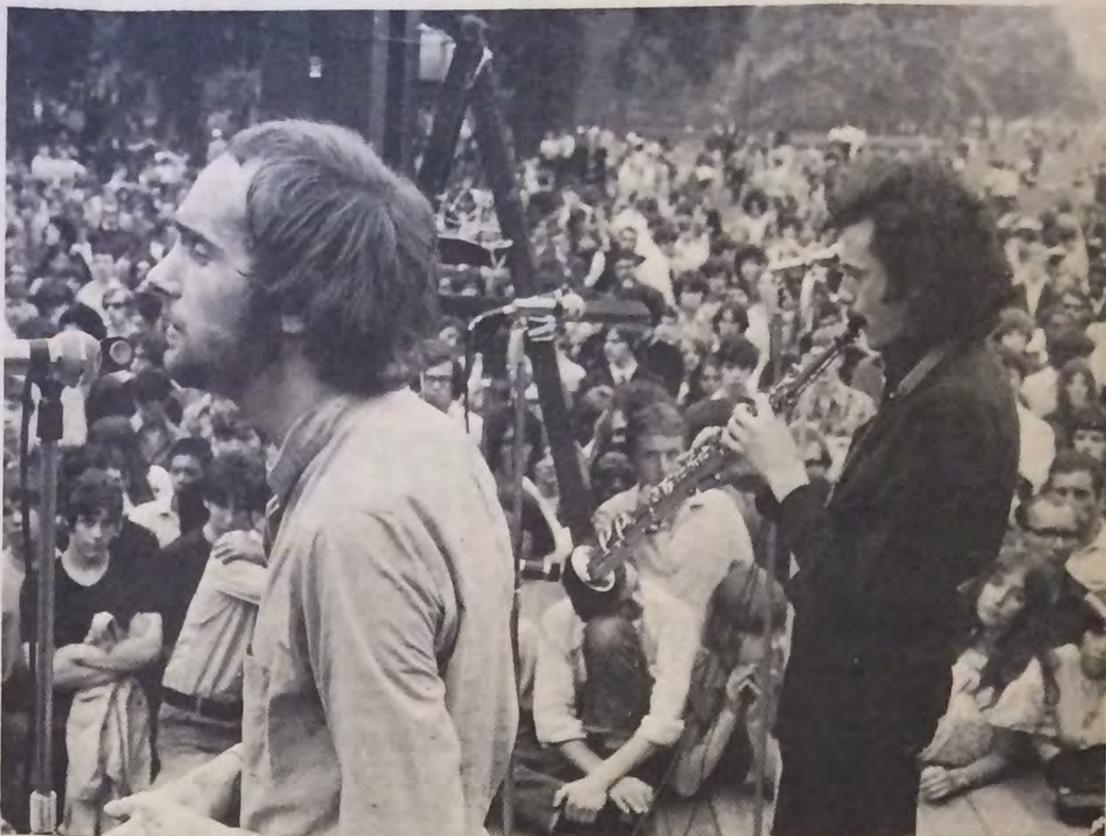
The Sunday afternoon session features John Mayall, Cliff Bennett and Duster Bennett, the evening show will have Geno Washington, Cliff Bennett; the evening show will be the Monday, the afternoon will have the Fleetwood Mac, the Move and Chris Farlowe; the evening show has the Fleetwood Mac, the Family and the Freddie Mack Show.

Tickets are one guinea each for both Sunday and Monday, £1 15s for the two days and 12s 6d for each evening session. Tickets are available from the Chateau Impney.

STATUS CHANGES

STATUS QUO and their co-managers, Pat Barlow and Joe Bunce, have formed a new management organisation, Status Promotions, and signed a trio, the Village, led by Pete Bardens. As a result, the Village will accompany Status Quo to America for a three-week tour starting on February 7.

Status Quo, first, have an American tour starting on September 27. They go to Belgium for a festival in Brussels on August 31, have TV dates in Germany on Septem-



FAMILY POP IN THE SUNSHINE

THE THIRD of a series of free concerts, in which groups contribute their services without payment, was held in the open air at Hyde Park, London, last Saturday afternoon. Singer Roger Chapman and soprano saxist Jim King of the Family are seen here during their spot in the the four-hour show which attracted about ten thousand people who sat out in brilliant sunshine listening to Ten Years After, Peter Green's Fleetwood Mac, the Fairport Convention, the Deviants and Roy Harper. The next concert in the series, being presented by Blackhill Enterprises, will be on September 14 with groups taking part to be announced.

Land, Owen, Moody in Dizzy's Expo big band

HAROLD LAND, Jimmy Owens, Cecil Payne and James Moody are included in the line-up for the Dizzy Gillespie Big Band which will share the Hammersmith Odeon stage with the Mike Westbrook Concert Band on October 20, as part of the Jazz Expo '68 week.

The full line-up has Dizzy, Jimmy Owens, Victor Paz, Steve Fortado and Ben Bailey (tpts), Curtis Fuller, Thomas McIntosh and Theodore Kelly (tms), James Moody, Chris Woods, Sahib Shihab, Harold Land and Cecil Payne (saxes), Michael Longo (pno), Paul West (bass) and Candy Finch (drs).



DIZZY

has been collaborating with composer Fela Sowande on Afro-American studies, has left America for West Africa on a research project. He plans to visit Ghana, Liberia, Senegal and Nigeria.

THE Six Bells, Chelsea, will be closing — for a period at least — after September 21. The final show has yet to be set, but starring this Saturday (31) is Wally Fawkes, followed by John Chilton's Swing Kings (September 7) and Sandy Brown (14).

THE Ruby Braff-Zoot Sims All-Stars are currently keeping jazz alive at New York's Half-Note. Nat Pierce (pno), Jack Lesberg (bass)



HARRIOTT

THE Joe Harriott-John Mayer Indo-Jazz Fusions will include the premiere of Mayer's "Indo - Jazz Etudes" in their concert at London's Queen Elizabeth Hall on September 17. The group guests in BBC Jazz Club on September 25 and appears at the Bologna Festival in Italy on October 5. They record their fourth LP on September 18 and 19.

BERYL BRYDEN is briefly working in Britain before returning to the Continent, opening in Zurich early in September. She can be heard with the Alex Welsh Band at Osterley Jazz Club tomorrow (Friday).

Trumpeter Donald Byrd, who

and Mousie Alexander (drs) complete the group.

THE Mike Westbrook Sextet visits the Olde Gatehouse, Highgate, tomorrow (Friday), playing opposite the resident Colin Peters Quintet. Terry Smith and Ray Warleigh follow (September 6) and Ian Carr (13). The Quintet debuts at London's 100 Club, opposite Eric Silk, on September 7.

FRANK SINATRA and Harry James will be reunited for the first time in 25 years at Caesars Palace, Las Vegas, from November 22 to December 19. The James band will accompany Sinatra as well as having their own featured spot.

PHAROAH Sanders Quintet currently at the Dome Greenwich Village, opposite Wynton's Kelly's trio . . . ex Charles Lloyd pianist Keith Jarrett has opened with his trio at Shelly's Manne-Hole in Hollywood . . . trombonist Carl Fontana's Sextet plays nightly jazz at the Silver Slipper, Las Vegas.

THE Eric Silk band returns to BBC Jazz Club on September 11 . . . the Chris Macgregor band has completed their second LP, to be released in October on Polydor's Witchseason label.

ALTON Redd, drummer singer and father of Vi Redd, is now leader of the Young Men From New Orleans who play every summer on the Riverboat at Disneyland. The former leader, pianist Harvey Brooks, who died recently, has been replaced by Alton Purnell.

DRUMMER Grady Tate has turned singer for a new Skye LP in America . . . American Columbia has just released Miles Davis' new album, "Miles In The Sky" and the new Don Ellis LP, "Shock Treatment" . . . Pianist Cy Water has died of cancer in New York aged 53 . . . Pianist Ellis Larkins is now working as accompanist to Joe Williams.

TINY TIM SET FOR CHARITY CONCERT



TINY TIM

AMERICA'S pop phenomenon Tiny Tim makes his first British appearance at London's Royal Albert Hall on October 30. The performance is in aid of boys' clubs charities and has been finalised by the Keystone Organisation. Tiny Tim, who has had a hit in the States with his falsetto version of "Tip Toe Through The Tulips," will be backed by a 33-piece orchestra at the Albert Hall. He has also tentatively been fixed to appear on one of the David Frost London Weekend TV programmes and Eamonn Andrews' Today for Thames TV. Dates have to be confirmed.

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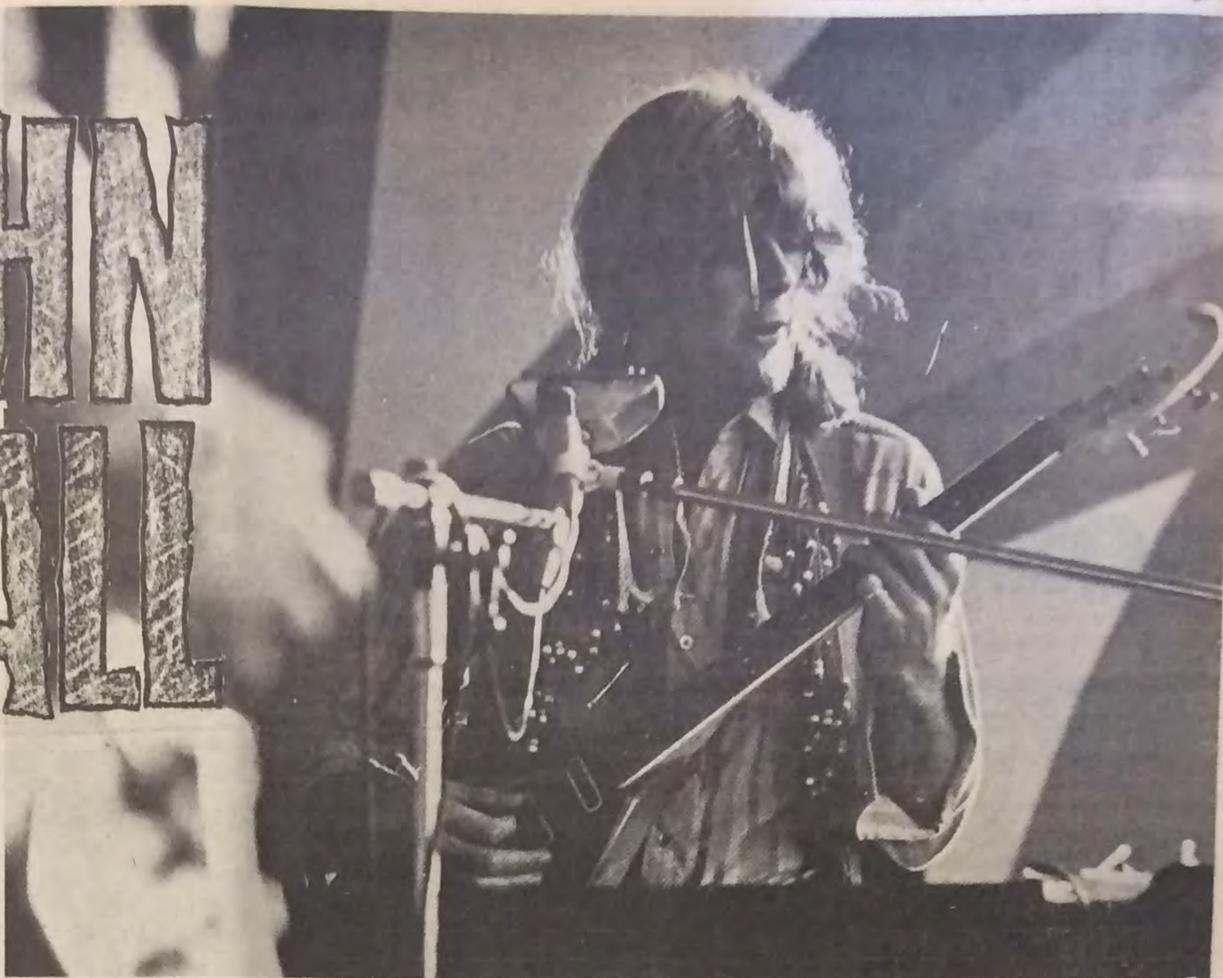
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He doesn't dig drunks
or druggies.
He's ruthless,
retiring.
A bit of
a legend.

JOHN MAYALL



JOHN MAYALL is something of an enigma. Accepted as figure-head of the British Blues Scene he is also fast becoming something of a legend. Shrewd, business-like and sometimes ruthless, he is also retiring, almost shy. He doesn't drink, doesn't like drunks and is contemptuous of drug users.

He runs his band virtually single handed and claims: "Nobody owes me money and I don't owe any money."

He lives apart from his family in a strange huddle of rooms at the top of a rather seedy pile of flats in Bayswater. Here is installed vast piles of books and records, his own startling paintings and artwork for his album sleeve designs.

Mayall has returned from a lone holiday in the States and goes back soon for a tour, with a band now shorn of the brass section and brilliant drummer Jon Hiseman, the team responsible for the last Mayall album "Bare Wires."

Logic

Why did John break up the Bluesbreakers? Is he losing popularity? What does he know about Eric Clapton's future? Does he dig the American scene?

Mayall answered questions this week with logic, humour and honesty.

First, who is to replace Hiseman?

"Colin Allen is joining, who used to be with Zoot Money. He's paid his dues."

"All the musicians I use have to fit with the band as people. Any looners are out."

"I want musicians that think for themselves and my approach usually brings out the best in them. I suppose I am a strict leader, depending how you define strict."

Why did John drop the brass section, which included Dick Heckstall-Smith, Chris Mercer, and Henry Lowther?

"On the 'Bare Wires' album we could use the brass section properly, but in clubs it didn't work out. There are two ways to use a section, either with arrangements, which you can get anybody to play, or

REPORTER:

Chris Welch

to feature them all as soloists.

"But when you've got Jon and Tony Reeves on bass who were front line men as well, you've got seven people queuing up for a blow, most of them standing around doing nothing."

"I was just one of the seven joining in a blowing session. It produced some exciting things, but it was nearer to jazz than blues, and with those people it was only logical that whole evenings would be instrumental, with just a couple of vocal choruses at the beginning and end."

"I've got Steve Thompson on bass now. He's very inexperienced, but he's got no aspirations to be a soloist and knows what bass should be in a blues band. I think Tony fell into the Jack Bruce school, which is a front line thing."

Why hasn't Mick Taylor emerged as a bigger star?

"Mick is progressing in leaps and bounds. He has extreme depths of talent and if conditions are right he really gets moving. His 'lack of stature' isn't anything to do with his playing."

"The guitarist's role isn't as elevated as it used to be in Eric's day when the public only noticed the guitarist. Gradually they have realised other musicians can be just as exciting, whoever is playing what instrument. I don't think the old hero worship will ever happen again."

How popular are the current Bluesbreakers?

"Since I returned from the States it seems

to be going incredibly well. Maybe it is due to the new album and the return to the old format."

"When we played at Bath recently the promoter thought the price I was asking was too high. They hadn't used any blues groups before, and 1,700 people came!"

"I wouldn't have missed the big band experience for anything and I learnt a lot from it, but the quartet is more popular — with me — because it is so simple, and ideas are more likely to come off when there are only two front liners to interpret."

Device

"I'm also returning to the one man band thing, playing harmonica, organ and guitar together, which I haven't done for three years. I abandoned the harmonica harness a long time ago, but I've rigged up a new device with harps on a stand, leaving me with both hands free."

What American bands impressed John in the States?

"Canned Heat. While English groups take the blues of Elmore James as their basis, Canned Heat use more country blues. They have an unbelievable collection of records, and they seem inspired by the older blues."

"By the way Al Wilson who plays steel guitar sings On the Road Again and not the usual lead singer. I think they will be very popular over here because they are a good blowing band. Most American groups have

arrangements all worked out and rehearsed. They want to come here and spread it about!"

"But generally British bands are better, especially on the blues scene. I saw the Pink Floyd, Blue Cheer and Jeff Beck, on the same bill together. Pink, because they don't have much character or personality didn't come across. They seemed submerged in lights."

"The Blue Cheer are supposed to be the big draw, but Jeff was really great, and the others didn't do a thing compared to Jeff."

"Blue Cheer are monstrous. They really are monstrous. They just make a lot of noise. They represent a society who do nothing. I suppose they are popular because they are young and affront people. No, you can't even call them a 'blues Who' because the Who have musical talent. The Cheer just want to be louder than any other group."

"I always despaired of Jeff, he seemed so mixed up. Now he is really together, but I don't think the blues fans will take to him in this country because they always prejudice somebody by what they have done before and won't forget."

"Jimi Hendrix has the same trouble. He is the most important guitarist to come along in twenty years. He really is fantastic, yet people pigeonhole him as a pop star. He's a musician, who never stops playing. He loves music."

Was John surprised at Cream breaking up?

"It was no surprise to me. I know Eric pretty

well. From the beginning I could see that it would be good for him for a short while, but it became a big money making combine and that's not Eric's scene at all."

"I don't know if Eric will ever play again. He basically

doesn't like playing for people.

"I think he will go into recording and make fewer appearances. It's a load of rubbish about him joining the Stones. But I know he told me he would like to do an album with Booker T."

"He's got a fortune now and that's not the environment for going through making a new scene. That's the difference between Jimi and Eric. Jimi has to play all the time and not lie back on his laurels."

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'Nobody owes me money and I don't owe any money'

MM EXCLUSIVE AS RUSSIANS MARCH INTO CZECHOSLOVAKIA

Czech readers send 'best regards'



Czech teenagers bring Russian tanks to a halt in Bratislava. This picture, taken by London agent Roy Guest last week, shows how effective the Czechs' passive resistance has been. By altering street signs and names, they confuse the tank commanders. But Roy's group, the Fluff, were still the target for Russian machine gunners.

BRITISH pop group, the Fluff, were sprayed with Russian machine gun fire when they joined Czech students in heckling Russian troops in Bratislava following the Russian invasion of Czechoslovakia last week.

No one was hurt but the students' club building where they were positioned and the group's P.A. equipment, which was being used at the time, were badly damaged.

MACHINE-GUNS

Roy Guest, London agent and concert promoter, who was travelling with the group told Melody Maker: "The Fluff were over for a four-week gig. They had been playing at the students' club when the Russians moved in."

"The group piled in with the students and they got the group's P.A. on to a balcony and started addressing the crowd. The Russians started machine-gunning and smashed the front of the building and the equipment."

"Then Fluff got on a truck with the students and began shouting at the Russians."

The group stayed on in the hope that they might be able to play, particularly as they had some concerts lined up. When, however, they eventually decided to leave, they asked about their payment and found that the bank had been shot up and that it was burning.

Roy Guest was the only car driver to get in and out at the beginning of the Russian occupation. "I had a police pass so I was able to get out,"

said Roy. "I came back in with an ITN news camera and shot some film for them. We had two pretty girls in the back of the car, and one of the boys played guitar and we pretended we were just musicians and that what was going on was nothing to do with us. It bemused the Russians."

Some of Melody Maker's most avid readers are the Czech students. "The kids love Melody Maker," said Roy. "They stick it on the wall in the students' club for every-

body to read. They regard it as the publication to read.

"They really are keen to get it and they all sent their best wishes and regards to the staff."

Terry Reid is an amazing young singer... Who getting SRO notices all over the States. No, it doesn't mean "Send Roger 'ome," it means "standing room only."

Alan Bown's "We Can Help You" should do well... Joe Cocker recording in the States... Why don't they turn the lights up so we can see the waitresses at Ronnie's? With all that nodding, John McLaughlin would make a great front end of a pantomime horse... Jazz pianist Dave Stevens back here on holiday from Australia with wife Trixie... Vast improvement on birds at 100 Club on mod night as opposed to trad night.

Mike Steyn of Big Ben Records has recorded Shrewsbury Corporation pumping station on a series of EPs called "The Music Of Machinery." Says Mike: "It sounds like a mating of dinosaurs."

Bassist Dave Holland looks as though he was given away with a can of chop suey... Where is jazz agent Don Aldridge? Last heard of in Poland he was due in Czechoslovakia last week.

Steve Rowland flew home from Ibiza holiday to finish Dave Dee single... The MM football team plays the Showbiz XI for charity at Gosling Stadium, Welwyn Garden City, on Sunday (September 1). Kick-off at 3 pm. It's hoped Tony Blackburn, Tommy Steele, Noel Murphy, Jimmy Tarbuck and Tony Rivers will play.

Fleetwood Mac's Jeremy Spencer married in secret three weeks ago... Maynard Ferguson due in Prague in November for a concert



The RAVER'S weekly tonic

Singer Astrud Gilberto has given birth to a son, Gregory... Songwriter Les Reed backed his Rolls Royce through a wall on Sunday: "I was thinking about music."

Sue Nicholls gets fan mail at the House Of Commons, addressed to her father, Sir Harmer Nicholls, MP for Peterborough.

Rock music played for a guinea pig destroyed cells in a crucial part of the animal's ear in tests at the University of Tennessee — Steve Paul manager of the Scene club said: "If a major increase in guinea pig attendance at the club develops, we'll certainly bear their comfort in mind."

New TV series to replace the Monkees by Don Kirshner called the Archies, with debut single called "Bang Shang A Lang." Poor old Monkees, they tried too hard to be themselves, and ended up nowhere.

Jethro Tull's Ian Anderson gets offers for his stage overcoat—for cabaret?... Ian was thrown a sandwich by a vicar, who thought he looked destitute.

Good Grief dept: There is a club called the Frolicking Knees at Market Harborough. Family jammed with Fairport Convention there. So ask them if it's true.

Leo Lyons of Ten Years After claims he has the only fretless bass guitar in Britain, brought back from the States.

BEA rang the MM to trace the Small Faces. They had "1,000 kilos of equipment"

arrive uncollected from Belgium.

Then there were the four Irish labourers who formed a blues group called the Fleetwood MacAlpine... Was Jim Morrison's "visit" a teaser?

Facts-you-should-know dept. In a 45 minute Radio 4 programme by Charles Chilton on September 3, he presents a "musical history of burnt cork entertainment, aptly transposing the modern name in the title 'White And Black Minstrels.'" He tells how the original Jim Crow, whose antics inspired the early black-faced Victorian entertainers, was not in fact a Negro, but an Indian. His most famous imitator Thomas D. Rice was a white actor who brought the Jim Crow song to England in 1836.

JAZZ ON A SUSSEX DAY...

JAZZ, they say hopefully, is where you find it. Last week, luxuriating by the Sussex coast, I had no difficulty finding some. On Sunday I visited the Fox And Hounds, Haywards Heath, for guest appearances by Dick Sudhalter, Danny Moss and Neville Skrimshire (but could have heard the Steyne Street Jazzmen at Selsey); and on Tuesday enjoyed the restrained artistry of Blossom Dearie's trio at the Bali-Hai Aldwick, near Bognor.

Sudhalter, accustoming himself to his new silver cornet, sounded a little softer than usual but as fast-moving and melodically pleasing as ever. Clarinetist Alan Cooper, an unexpected guest, made up a four-piece front line with cornet, tenor and the trombone of Mike Collier, leader of the resident Fourteen Foot Band. The melody section was augmented from time to time by Dave Carey's vibes. It was a session which ranged wide in the matter of style, from Moss' passionately blown "Stardust" and the ensembles' swing-vein numbers to non-denominational versions of such buskers as "Avalon," "Roses Of Picardy" and "I'm Coming Virginia." Some of the music was diffuse, but it tightened up as the players got each other's measure, and it always packed a surprise. Jim Shepherd (tmb) was another sitter-in.

There is no diffuseness about Blossom's music, of course. She works neatly, directly to her own efficient arrangements, expressing herself precisely with her light voice astringent delivery and spare pianisms. It was very impressive to watch her commanding the attention of the Bali-Hai audience with carefully considered performances of "Wonderful Guy" in 3/4, "Somewhere In The Hills" and another Jobim song, Sid Thaw's "I've Taken A Fancy To You" and a few of her better-known things. Everything chosen with individual taste, and Blossom worked really hard to register. She was rewarded by stimulating support from Jeff Clynne's bass and Chris Karan's supple drumming, and by the club members' wholehearted applause.

With this start in life and Maynard Ferguson and Bobby Wellins due in on September 3, the Bali-Hai's new jazz policy should pay dividends — MAX JONES.

A LIVELY mixture of singing and choreography that tends usually to be associated with coloured groups rather than white acts made the Paper Dolls' spot at Batley Variety Club enjoyable and entertaining.

Backed by Bluesology, they sang their way through a wide range of material that was mostly in the up tempo bracket and the whole act had a nice pace that never dragged. — TONY WILSON.

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POP THINK-IN

Julie Driscoll



“If I was thinking of getting married, I'd go to bed with him first, because how else could you be sure that you're going to groove together?”

AIRCRAFT:—Gawd, that makes me think of a little plane we were looning around in in France a couple of weeks ago because there was no time to take the larger aircraft. I'm not frightened at all in planes because I think when your time has come you'll go. So I've no fear of flying. In fact I'd like to learn to fly.

CARROTS:—I definitely love me carrots. They're very good for the complexion, says she with a spot on her chin. The main reason I eat them is because when we're travelling. I nod off and wake up with a terrible grotty mouth. A carrot cleans the mouth out; they're better than apples because you don't have to eat a whole one — you might not be hungry. You can just take a nibble and put it in your bag. But I don't eat carrots because I think they are the most nutritious food.

TELEVISION:—I think that TV is the only way to get across to the mass of people. You can go round the circuits for years and never break through until you get on TV. It was the most important thing for us, particularly on the Continent. We first got on in France. TV here didn't want to know until we'd made the charts. Which is typical of television thinking in this country. In France, it was easier to get on and that's when it started for us. Television should be used more to educate people. You can say they only want rubbish, but if they are only offered rubbish, that's all they'll know about. When the new ITV contracts started I thought "great, now we'll see some real improvement" but I haven't been here to judge so far. There's been so much rubbish on TV it isn't true. I think BBC-2 is the only programme putting out consistently good material.

CZECHOSLOVAKIA:—Ah! When we played there, we got the most tremendous reception we've ever had, which was fantastic because they didn't know who we were — at least I don't think they did. But the welcome they gave us was unbelievable — an amazing reception. I don't know much about the political side — what's happening there now — so I'd better not say anything.

CHARACTER

EYES:—I suppose you mean make-up? Eyes are the most revealing thing about a person — they tell a person's character. What a person is or what he's thinking is in the eyes. It always shows there.

PORTOBELLO ROAD:—It was a groove place, but I don't know how it is now. I haven't been there for years. It used to be a place where you could buy a shirt for one and six. I'm a great one for digging out things I bought years ago and just recently I dug out a shirt I bought down there for one and six and it's great. I still love that shirt. I got an unbelievable silver clock there once. When I was broke once — really out of work and broke — I sold a pair of my trousers to Eric Clapton. He was with the Yardbirds and fancied the trousers. I used the money to buy the clock.

JAZZ:—I love jazz — but there's so many different fields of the music. Especially now with people like Pharaoh Sanders and Don Ellis, who are doing something between pop and jazz. A lot of people say we are. We're a mixture of a lot of things. Jazz, as a word is strange. It means a lot of different things to me. I like things that are jazz-inclined. When Auge and I went to the Antibes Festival recently, Pharaoh Sanders knocked me out. What he was doing really got me. After his set, I didn't want to hear Don Ellis because I thought nothing could fellow Sanders. Then he came on and I went mad.

PUBLICITY:—That's the one that gets it all across.

FRANCE:—We're indebted to France in a lot of ways. It was the first country to open its arms to us and accept us. This was just on the basis of a couple of TV things we did. Here we'd been round up and down the country for three years and no-one wanted to know. But you have to be careful with French audiences. It's only now that I feel I'm getting to know what to do with them. We have been lucky in France. The places we played have been a gas. They understood what we were doing even though they only knew the records.

ORGANS:—Judging by the trouble Auge has when we have to hire one or use someone else's, it's very difficult to find an organ with a good sound. Auge always has a certain type. You have to be careful because some organs can give a Noddy type sound. He uses two Leslie speakers now and the sound is OK, but it took us a lot of time to suss it out.

NO TIME

BOY FRIENDS:—I haven't got much time for them.

ARETHA FRANKLIN: She's probably the gunnerness of soul. Definitely an amazing lady, though she's not one of my greatest influences. For years I didn't know who she was but when I did hear her I was completely gassed. I'd like to see her live. I missed her in Montreux.

SEX:—You can't really live without it. If you did there wouldn't be anybody here. People often ask me what I think of sex before marriage. As far as I'm concerned, if I was think-

OUTSIDE London Weekend TV's Wembley Studios the sun was shining. Inside, Jools was shining just as bright. Miss Driscoll, of the startlingly attractive looks, remarkably equable disposition, had taken a break from rehearsals for Sunday's Frost On Sunday, to submit to MM's Pop Think-In. Afterwards, her reaction was: "It's a loon. All interviews should be like this."

ing of getting married to someone, I'd go to bed with them first because how else could you be sure that you're going to groove together? If you didn't, it'd be ridiculous. Sex can be the most beautiful thing approached in the right way. But when I think of sex, I think really of sensuality, which is more important.

VAUXHALL:—I still live there. I expect I'll be there for the rest of my life. There's not much going on in Vauxhall I quite like living there — it's near to everywhere, at least.

FAME:—It can be a door that's there to be opened. But it can go to people's heads terribly badly. I hope it doesn't go to mine. There's so many things I want to do and I need to be famous to do them. Really I've got to have fame to do what I want in life.

MONEY:—People seem to think I've got lots of money. I haven't. You've got to have quite a bit of bread to do the sort of things we do—money for flying to gigs, hotels things like that. But I don't want it for material

things, for luxury. I've seen quite a bit of luxury lately and there's nothing wrong with it. But it means nothing if there's nothing in your mind that wants to go forward. I've met very rich people and they've nothing but hang-ups. Thank God, I've got a direction in life. I need money, but it's not just so I can sit and count it and say, look how much I've got. What good is that doing?

SINGING:—I don't think I could live without singing. When I first discovered I wanted to sing, to feel things in music, I knew I had

to be able to get up on stage and pour out from me what's there. I couldn't sleep at night thinking of it. I'm glad it's happening now.

UNDERWEAR:—I only wear pants. That's all. The rest is a waste of time.

EGGS AND CHIPS:—Ughhh! Eggs are OK boiled, scrambled or poached. But what you mean by eggs and chips — oh, no. Ughhh.

EXCITEMENT: I think I get the most excitement when it's all happening on stage. When I can say to myself, yeah, it's all happening.

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Jazzscene

CUTTY CUTSHALL: a darn hard man to replace on trombone



CUTTY: friendly man.

THE DEATH of Cutty Cutshall this week on a visit to Toronto with the Eddie Condon Band leaves yet another gap in the dwindling ranks of American Dixielanders.

It is perhaps, tragically relevant that Cutty's last appearance should be with Condon, for despite many years with big name bands, it is for his work in Condon's Dixieland setting that he will best be remembered.

PHRASES

Cutshall never won jazz polls and will not be ranked among the greatest of jazz trombone players. But he could be depended upon to produce the right phrases in a traditional ensemble—and that is a much rarer gift than you might suppose. As a soloist he set no trends, but he could have you nodding your head and muttering "Nice." There was no Cutshall school of trombone players—but he's going to be a darned hard man to replace.

Cutty, whose full name was Robert Dewees Cutshall, was born in Huntington County, Pennsylvania, on December 29, 1911, and studied with a member of the Pittsburgh Symphony Orchestra—he once described his own playing as "Pittsburgh style."

RADIO

He did radio work around Pittsburgh before joining the Joe Haymes and then Charlie Dornberger big bands. In 1939, he went to New York with the Jan Savitt band and, a year later, joined Benny Goodman.

Cutty was a featured soloist with the Goodman Orchestra until he was called into the Army in 1942. On his discharge he rejoined Goodman in January, 1946, remaining with the band for a year.

In 1947 he freelanced with various bands, including gigs with Charlie Barnet. The following year

he went into Nick's—the famous New York club with which Condon was long associated—with a band that included trumpeters Billy Butterfield and Bobby Hackett.

Cutty became a regular Condon sideman in 1949—an association which was to last for, on and off, almost 20 years. He toured Britain with Condon in early 1957—a visit which was financially disastrous for the promoters but which left an inexhaustible fund of stories, mostly concerned with the quite extraordinary amount of alcohol which poured down the band's throats.

QUIET

Cutty, on that tour, turned out to be a quiet, relaxed and friendly man with an unexpected passion for anything to do with railway trains. He could practically tell you the make, number and driver's name just by hearing a trainwhistle blow.

For the next few years he concentrated chiefly on studio work in New York but continued to make regular appearances with Condon and his associates. In 1965 he was back in residence at Eddie Condon's club, this time under the leadership of clarinetist Peanuts Hucko.

He died on August 20 while back once more with Condon at the Colonial Tavern in Toronto.

MISSED

Cutty, as he proved with his studio big band work, was an excellent, all-round professional musician. His own particular favourite was Jack Teagarden and it showed in his playing, though he was by no means a mere Teagarden imitator.

He will be missed by the many British musicians who admired his playing—and all those who met him and liked him as a warm, unassuming human being.

Bob
Dawbarn



JOE HENDERSON: 'I think I'm a very moderate player.'

JOE HENDERSON:

batting to save the music's future

JAZZ, if we are to believe its unpaid undertakers and obituary writers, has had one foot in the grave for some time. It didn't only take guitarist Gabor Szabo's "jazz is dead" statement to point this out; the war within the ranks has been evident since the demise of hard bop.

The music may well have needed the shot in the arm that the avant garde gave it, but it could do without the split that the new music brought about. Ironically, the new iconoclasts attacked the jazz status quo at a time when the postwar split had finally healed. It takes a strong and intelligent musician to bridge the ever-widening gap and such a man is Joe Henderson. He's right in there, batting to save the music's future.

Musically and literally, the tenor saxophonist talks a language that all sides can understand. He himself acknowledges the fact. "I like to think of myself as a catalyst," was how he put it.

Born in Lima, Ohio, Henderson recalls both musically and personally another admirable saxophonist and composer. His musical direction, as Don De Michael once pointed out "is reminiscent of Benny Golson's thought out approach" and in speech he uncannily resembles the Philadelphian.

Henderson is very much a man of today but he's no extremist. "The avant garde camp is good in moderate doses, so is bebop," he said. "I have tastes for the extreme but I think I'm a very moderate player. When I make a date I don't go along thinking 'this is a very commercial session,' I play what the music calls for. It's not a business approach, it's an aesthetic approach. Some-

times you work with cats who continually complain about the way the thing's going and it's not even their date. They want to play it their way and not how the music demands. That's ego."

Henderson considers that ego is responsible for creating another rift in the jazz world—the ever-widening gap between generations. "There is a great division, agewise," he agreed. "It's something that comes about when you have the situation where kids around 20 or 21 are as competent as players of 40 or 50 years old. Although they haven't known as many people and experienced as much, it doesn't matter. Technically it does not affect their playing. But the older cats can't see this. They kinda say 'you haven't paid your dues' because you haven't been out there hustling."

"Maybe when you get older you feel a little insecure. When this 40-year-old cat was 20, he was maybe one of ten people who could play. Now there are so many ways of becoming musicians, composers and what have you."

"I feel I'm a catalyst primarily because I'm so aware of my awareness of this gap—if you see what I mean."

In spite of his self-assured presence—Henderson is a very 'together' person—the 30-year-old saxophonist is a modest man. He has an impressive record of leadership and has been playing with and writing for his own big bands since 1966, yet, "it's the cats in the band who make me the leader. As far as I'm concerned, I just play a part in the band."

By the time this appears,

Henderson will, hopefully, be playing a part in Ronnie Scott's octet for which he has also written several charts. He looks forward to this, especially to working with Kenny Wheeler—"he's a monster!" Praise indeed from a man whose first choice trumpeters have been Kenny Dorham and Lee Morgan.

"I'm interested in anything that's more than five pieces because that's old hat now," admitted the saxophonist. "I've done so much with quartets and quintets so anything larger automatically holds my attention." Before leaving for Europe and last month's Molde Jazz Festival in Norway, the saxophonist played three successful nights with his new 18-piece at New York's Dome. "The book's all my tunes and arrangements except for Billy Strayhorn's

BARRY SUMMER SCHOOL: hard work, but worth it

THE ANNUAL fortnightly Jazz course at the Barry Summer School in Wales ended on August 9 with a concert which showed an extremely high standard of big band and small group work. This was the third, and by far the most successful course at the Summer School. Sixty students enrolled for this year's course—20 more than there were last year, and the general standard of ability and creativity was quite advanced. Even the beginners seemed to know more or less exactly what they wanted to concentrate on!

The two most impressive things about the course were the fanatical industry of beginners and advanced students alike, and the extraordinary amount of good writing for big bands and small groups by the students themselves. Due to the organising genius of Pat Evans, it was always possible to follow through and finish any work that was begun, and this meant that nearly all the students were able to get a clear idea of the various aspects of jazz they were interested in.



DON RENDELL: one of five tutors.

The mornings were spent in big band and small group rehearsals, and there was always one lecture per morning on arranging and composing by Graham Collier. The afternoons began with a talk by one of the tutors or by a visiting musician. The remaining part of each afternoon was spent in following through any work that wasn't finished. In the evenings,

there was a jazz club on the College campus which began at about 9.30 pm and went on usually into the small hours of the morning. This meant that things which had been rehearsed in the day could be tried out in performance at night.

The support of the Musicians' Union is absolutely vital to the jazz course, for they provided scholar-

ships for 23 of the students this year, they financed two guest lecturers—John Marshall, who gave a talk on drumming and percussion—a brilliant demonstration of how to get big band sections to play with a good feeling for time. The Union also financed two concerts—a performance of "Workpoints" by the Graham Collier Twelve Piece Band, and "Marching Song" by the Mike Westbrook Band, and such concerts by working jazz musicians gave an invaluable perspective to the whole course.

The five tutors—Pat Evans, Don Rendell, Graham Collier, Johnny Burch, and myself, had to work very hard indeed, but we all felt grateful by the achievements of the students... and some of the groups which played on the final concert were certainly good enough to broadcast on the BBC Jazz Club.

Ian
Carr

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INCREDIBLE STRING BAND: 'The mystery of life is all around us.'

THERE is an aura of tranquility and happiness about the Incredible String Band. They seem totally at ease with life and readily accept what it has to offer them. They move along steadily like two timeless Zen monks who have stepped out of a delicate Japanese painting full of mountains and fir trees.

The acknowledgment and acclaim of what they write, sing and play is now, deservedly, much wider. They have emerged from the mildly incestuous area of folk clubs into the broader terms of reference of the pop and underground field.

The Incredible String Band's musical direction has been signposted by their last three albums. The first, "The Incredible String Band," recorded when they had a third member, Clive Palmer, was relatively simply con-

Two Zen monks called the Incredibles

by Tony Wilson

ceived with the music revealing many influences, traditional, rag time, jug band and Eastern European among them.

The second album, "The 5,000 Spirits Or The Layers Of The Onion," charted their further changes of course and found them, now only two, much more into their own thing but hinting at the philosophical and religious currents that swirled through their third album, "The Hangman's Beautiful Daughter."

They have just completed

their fourth album, as yet untitled, which is expected to appear around October or November.

"The next album will be varied," said the quietly-spoken, fair-haired Robin Williamson. "There'll be a lot of quite simple things with folk ideas in them. But they'll range from very complex to very simple. In gen-

eral this album is really two records. Our sphere of writing has become much wider."

Would there be as strong a religious and philosophical feel about the new album as there had been on "The Hangman's Beautiful Daughter"?

"The religious thing was accentuated on that album because it was a winter record," explained Robin. "This one is a summer one, but it's coming out of the same heads."

"In general the main thing with our music is that it is not direct communication but an experience. You could understand it if you'd had the same experiences as us, but if you get anything out of the record by listening then that's O.K."

Added dark haired Mike Heron, "It's an experience rather than emotion, but it's possible to laugh at our songs and it's possible to get emotional over them."

It's like three men on a street seeing an accident," said Robin. "One might laugh, one might cry and one might sneer. We say the same things but it's the different ways in which they are expressed. Mike manages to express them in a much more universal way than I do. I am much more long-winded in what I say."

Some critics feel that the Incredible String Band, musically, are leaving people behind, that those two little Zen monks are disappearing round a bend in the mountain path.

"Our music is very impersonal," stated Robin. "We don't even feel responsible for its creation. We are just the vehicles. If you try to understand any modern music you are using the wrong faculties. You can't understand a tree or a daisy, you just experience them. The songs are not written with any purpose in mind—they are just written."

"What we play is life's music," Robin continued. "Anytime God occurs in our songs it means life. It's the only reference you have."

Comparing the songs of Mike and Robin, it is Mike who comes out as the more realistic of the two. Robin's songs have an almost legendary solidity about them, full of heraldry and fantasy. Mike's are lighter, more happier sounding, sometimes ephemeral.

"I live in a romantic tale, in a fairy tale way," said Robin. "I don't see things in harsh black and white. If you want to listen how the world is don't listen to me. I see it how it could be or should be — or never will be."

"We don't worry about the future," said Robin, adding cryptically, "I have been known to worry about the past, though, and I have been known to worry about the present minute."

Jazzscene ctd.

WILSON: 'I don't like to be typed'

ON THE sleeve of Jack Wilson's latest Blue Note album, "Easterly Winds," there is a quote that seems to sum-up his professional outlook as well as anything I could think of.

It says: "I don't like to be typed. I try to fit into anybody's bag . . . anybody's groove I'm working with."

When you listen to Wilson, on his Blue Note albums and in his supporting role to singer O. C. Smith, you are aware of a piano player who has broad tastes and a good instinct for accompaniment.

In the space of a couple of numbers he can move easily from basic blues or "church rock" to flurries of notes in the Oscar Peterson manner, to the modern soul style or to something more reminiscent of Bud Powell.

And in conversation, the pianist confirms this impression of a man interested in almost the whole jazz spectrum. He plays modal music and "free style" but refused to accept the label of modernist, or anything else for that matter.

His favourite pianists, as he gave them to me, were Tatum, Monk, Shearing, Peterson, Powell, Phineas Newborn and Jikki Byard. I pressed him about some recent arrivals on the jazz piano scene but he stood firm. "No, I think you've got them all there."

Listening to records, he derived pleasure from Don Redman's early-Thirties band and vintage Louis as well as Ellington, Ella, Sarah, Dizzy and Miles Davis. And later he asked many questions about Redman's claim to recognition as the first jazz arranger for big bands.

"I'd never allow myself to settle into one thing," he said in explanation of his own approach to music. "I've made seven albums now under my own name, and I'm doing an eighth when I get home, and all of them are different."

Strings

"You know, one was with two organs and rhythm section; some have been quartet things, but with various approaches; the last Blues Note 'Easterly Winds,' was my first record using horns, and my next will have strings and full rhythm section."

The critics haven't been able to type me yet, and I don't want them to. They can't say Wilson is an avant-gardist or bebop pianist or any of that crap. I don't think they know what I'm about. I keep on shifting gear."

As for the "new jazz," Jack Wilson listens, writes some things with unusual constructions, records a few such themes (Ornette Coleman's "The Sphinx," for instance), and judges a "new thing" group on its merits, as he sees them, and not as a representative of this or that movement.

"I can't tell you how I feel about the avant-garde today," he says. "Only how I reacted to a specific group."

"When I was in New York a while ago I went in to hear Albert Ayler's quartet at Slug's, and it didn't do anything for me either way. It didn't move me, you know."

"This isn't really the definite avant-garde group. I don't believe there is one right now; you know, a group we can look to for directions, one that is almost universally admired by musicians."

"I'm thinking of something like the Parker-Miles Davis group of the Forties, like the Miles-Coltrane group of the Fifties. I don't see anyone you can look to as leader of the avant-garde in the Sixties."

"Ornette Coleman? No, I don't think so. "The music of Parker, Miles, Lester and other true greats has a certain essential harmonic quality. When you leave out the harmonic context you leave one of the chief roads into beauty."

"Of course, I believe music should be beautiful. Not everyone agrees. People say the artist should be concerned with expressing other things — the violence and ugliness of the times, for example."

"But I don't think the function of music is to do with anything but music. It seems to me that each piece



JACK: broad tastes

of music is about beauty. And when I say 'beautiful' I do not mean 'syrupy.'

"I don't mind a violent or hysterical passage if it's a release of tension or a contrast to what's gone before. But I couldn't just stand and listen to a nightful of anger from a band."

"That is, I couldn't be moved by it emotionally. To me it would be boring, repetitive and certainly uninspired. I look for more than that in music."

Wilson, who appears in the States in presentations which feature his group with O. C. Smith and actor Bill Cosby,

is not without challenging political views.

But he feels, if I understand him correctly, that the musician's first duty is to music, to his inspiration. Let his political aspirations be expressed in political terms by all means, but not at the expense of his creative talent.

"It seems to me that great musicians haven't much time for political activity because they're involved in the musical arena, not the political arena."

"Their job is to convey beauty in such a way that even the most inept will be moved by it some time. It's like really great music is, the voice of the nature of a God."

"I'm not the most religious type of person, but I know there is a spiritual feeling about certain music which is ethereal or however you wish to put it. It leaves you uplifted."

"And it inspires this hallowed feeling for the person who created such music. That's why we say it is divine, and why I think it is beyond politics. Music is beauty."

MAX JONES

LEEDS MUSIC CENTRE: revolution up North

THERE'S A QUIET revolution taking place in music education — and it's going on in the North. It is almost a year ago since the Leeds Music Centre, a five-year-old full-time College of Music, maintained by the Leeds Education Authority, opened its doors to the first ever three-year course in "Jazz and Light Music."

Now, as the second year is about to begin, the pioneer 16 students, minimum age 18, are to be joined by another 24, all of whom have had to undergo a pretty gruelling 1½ hour audition interview before being allowed to begin what in some respects is one of the most rigorous courses in general musical training anywhere in the country.

The whole project is the brainchild of Joseph Stones, Principal of the Centre, a professional violinist himself, and before coming to Leeds the founder director of the Bromsgrove Music Festival ("I always insisted that jazz was represented in that series of concerts").

"There's no doubt about it that things are happening here. It always did seem to me all wrong that a young musician could only receive a proper training in the so-called classical styles. In some ways, of course, there is less opportunity for employment in popular music — in the theatre, for example — but on the other hand what there is now demands much more all-round knowledge than ever before, and we try to equip our students by teaching them a wide variety of facets of popular music, 'light' music, if you like — although that's such an inadequate description nowadays for what's required."

The men responsible for that development are pianist Brian Layton, the man in charge of the course, and his assistant, the better-known brass man, Dickie Hawdon, who until recently has been holding down a regular job at the Batley Variety Club as well. As pressures build up and the courses get into more things the Centre will almost certainly take up all of his time.

To Brian, a well-known jazz pianist in the Yorkshire area since he began playing professionally in 1945, and who has been involved with just about every jazz club in Leeds, the organisation and conception behind the course is the biggest kick of his musical life.

EXCITEMENT

"What we're doing here is completely new. It's impossible to describe in a few words, or even to begin to convey the sense of excitement and involvement that everybody feels. I am responsible for the more theoretical training — I've got a lot of ideas about time, for example, that I don't think are gone into anywhere else. We have to get over of experience to achieve — and then maybe not even after that."

"Every day the students get purely rhythmic training — so on. Then there's ear training and vocal work, when they're likely to find themselves singing a Hi-Lo or Freshman score or something by Bartok or Bach."

"As for instrumental training — well, I don't suppose there's a College anywhere in England where they get as much individual attention — mainly from the classical staff, as well."

"Writing? Well, everybody has to write and arrange. That's all part of the course, and one of the real beauties of this 'straight' music establishment. For instance, in a concert during the Arts Festival this year we were able to do the Jazz Combo, 'Rendezvous for Symphony Orchestra and cussion players. Where else could young players get that sort of experience? And then if they write Bob Farnon or Quincy Jones type scores using strings we have got the resources to get them played."

It was Gary Boyle, 26-year-old guitarist, who has worked with Sound Incorporated and the Brian Auger Trinity, who summed it up for me this way. "It really is unbelievably interaction between ourselves — the jazzers, if you like — but with the classical people as well."

"But one thing is for certain — if this were happening in the United States the whole world would know about the place by now."

CHRISTOPHER BIRD

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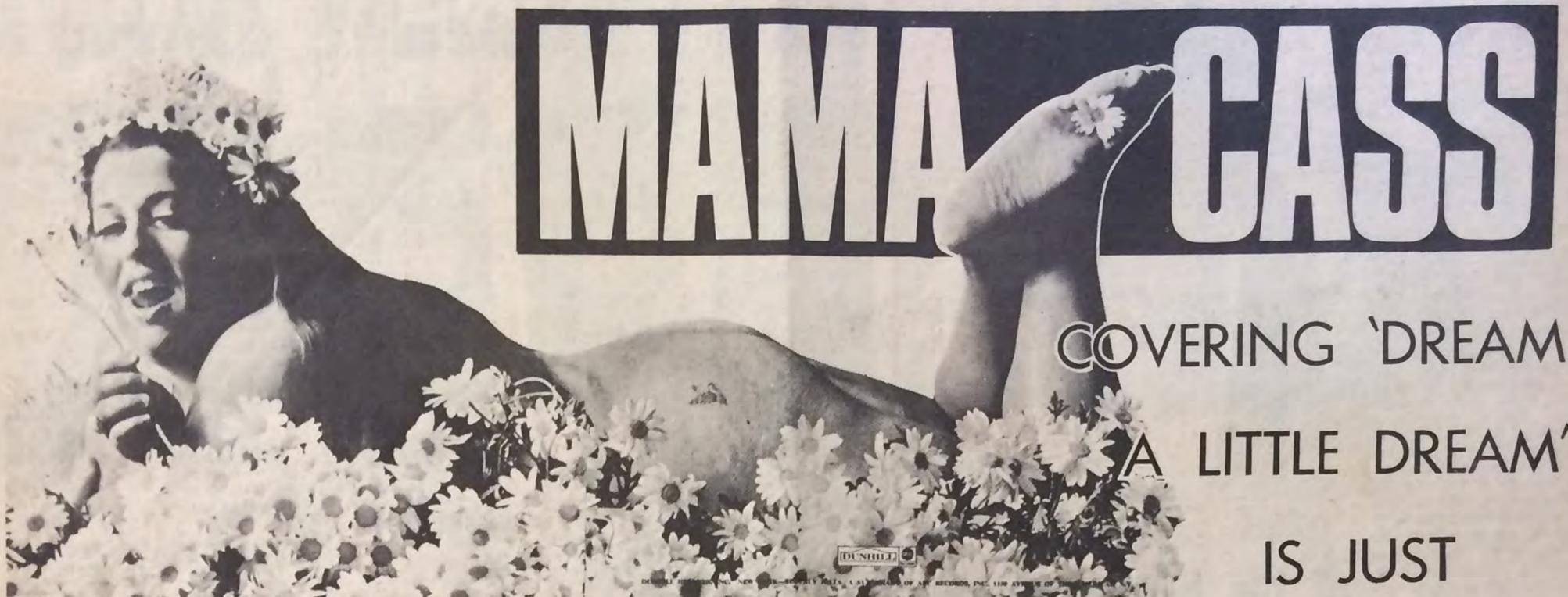
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'I wasn't doing the dirty on Mama Cass'

IN wrestling jargon, they'd call it a catchweight contest. That is, a battle between two contestants of remarkably unequal weights.

And the weights of 14-plus stone Mama Cass Elliott and petite and pretty Anita Harris couldn't be more unequal.

So let battle commence between Anita in the blue corner, the lightweight contender, and Cass in the red corner, well into the heavyweight division. The purse for this bout is success with their versions of the oldie "Dream A Little Dream Of Me."

At present, Mama Cass is leading by one fall — her version is slightly in front. But Anita could come from behind and take the match. She's here, able to promote the record and with a solid phalanx of fans in this country. Whereas Cass is far away in America, with no plans for a visit.

The battle also raises the old pop bogey — cover versions. But Anita, currently in summer season in Great Yarmouth, denies there was any intention on her part to cover Cass's American hit.

"I certainly wasn't doing the dirty on Cass on this record," she said. "When I recorded it, I didn't know that Cass's version was coming out here. I heard the song on the Mama's and Papa's album and loved it. So I decided to record it, see what it was like and if it wasn't good enough for a single, it could go on my next album. "But I was thrilled when I heard how it turned out and we decided to release it as a single."

In fact, Anita has views on the principle of cover jobs: "If it's a new artist

alan walsh

who needs a hit to get away, I think it's very wrong to cover a record. With an established name, it's not so bad because there's an equal chance of each version being a hit. But really, it's much better in every way to get a fresh original song.

"But I must stress that when I recorded 'Dream,' there were no plans here to release the other version. It was rushed out when it was known that my version was coming out."

And, pointed out Anita, she's been on the other side of the cover game: "I had the first version of 'Trains And Boats And Planes' out in Britain but it was covered by a number of artists and I was well bumped on that."

Miss Harris has notched up her third big hit now; she had a giant success with "Just Loving You," and followed with the sentimental "Anniversary Waltz." But her last single "Twopenny Bus Ride" was, chart-wise, a flop. But she doesn't regret having recorded it.

"Not in the least. It was a lot of fun and I really enjoyed promoting that record. It was a welcome relief for me from the heavy ballads and it brought me a lot of new fans among the kids. So in that respect it was a success."

But Anita in fact regards hit records as an "extra" and not a necessity. "I've always been lucky," she said. "I've always had good work and made good money, even before 'Just Loving You.' In fact, a hit is a bonus for me."

"It's nice, but it's extra. What it does is give me more time for a bit of fun, which I think is essential in any profession. You have to get away and forget your job sometimes."



CASS ELLIOTT has definitely left the Mama's and Papa's. "That's the plain, unvarnished truth," confirmed the well-built ex-Mama on the phone to Melody Maker last week.

Cass was speaking from a Los Angeles recording studio where she was completing the tracks for her first solo album. "The group is not together as far as the four of us are concerned," she continued. "Right now I'm finishing my first album and by the end of the week it will be finished. I don't know if they will record the three of them or find a replacement for me though."

Cass said that for some time she had been realising that the paths that she and the rest of the group were taking were beginning to diverge. "I'd been discovering that the things I wanted to do were not what the others wanted."

"I'm tired of working with the group. It took six months to record an album. I did mine in two weeks."

Another reason listed by Cass was that while she had a desire to work, the other Mama and Papa's, Michelle Gilliam, John Phillips and Denny Doherty, were not so keen. "Everybody was tired of going on the road but I like going on the road and making personal appearances. I really enjoy working and I don't want to stop."

She added, "I like laying about the house but after the second month I get bored."

SINCERITY

Cass entered the MM Top Thirty last week with "Dream A Little Dream Of Me," an oldie with a shot in the arm from Cass's singing, ahead of a cover version by Britain's Anita Harris which entered at the same time. Cass has already swept up the U.S. charts with the song and at the moment is still highly placed with it.

Told that her version was in the chart, Cass said with cheerful sincerity, "I really couldn't be happier. It's quite a big achievement. It's very hard getting in to the British charts."

"I chose to record the song on the last album. We'd always liked it and if we were ever just sitting around it was one we'd always sing."

"Actually it was written by a friend of Michelle's father. On the last album everybody got to pick their own songs and I chose that. When they were looking for a single I was surprised when they chose it. "This time it's not a psychedelic rock

tony wilson

song or anything like that. It's an old song — but I like it. I tried to sing it like it was 1943 and somebody had just come in and said 'Here's a new song.' I tried to sing it as if it were the first time."

Cass hasn't heard Anita Harris's version, in fact wasn't aware there was a cover version of her Stateside hit. "But it's silly," she said. "If it was something original, a new song, then somebody recording it might get something good out of it. It's like covering 'God Save The Queen.' It's ridiculous. I don't believe in covering songs anyway."

"The next single will be entirely on my own," stated Cass, turning to the future. "It looks like it will be a song written for me by John Sebastian. It's called 'The Room Nobody Lives In.' He wrote it for me to do on the album and it looks like the strongest song on it."

VISITING

With "Dream A Little Dream Of Me" wide awake and in the chart, it could mean that Cass will be visiting us some time soon. "I'm looking forward to it a lot," enthused Cass. "There's been talk of it but I'm working right up until Christmas so it will probably be in the first part of next year."

Her last official visit here, with the group and Scott McKenzie, was clouded when Cass was greeted off the boat by being arrested. She spent the night in the cells of a London police station and the next morning appeared in court charged with the theft of two blankets and two keys from a London hotel where they stayed on a previous visit. Happily, because of lack of evidence, her case was dismissed and she left the court with stainless character.

Recalling the incident, Cass said, "It was all just a horrible mistake. The hotel bill wasn't paid and they were angry. I guess I would have been angry too," she added somewhat philosophically.

"But you know I was over there five weeks ago on a private and social level but nobody knew I was there."

"I came to England to look for Paul McCartney to see if he and John Lennon had a song for me. I had Paul's home number and I kept calling but I couldn't reach him."

"But I'm always looking for an excuse to come over. I don't anticipate any trouble next time, though. I get on well with English bobbies!"

ANITA HARRIS

BLIND DATE

KEITH EMERSON

BEATLES: "Hey Jude" (Apple).

I can see the deejays dying to get in before the end of that. It's nice to see the Beatles are also recording something that lasts for seven minutes, it gives you the chance to get into what they are doing. But it won't please the deejays who love to play three-minute singles and use them to provide their own brand of third-rate music hall humour. Like all the Beatles' things, you can't really tell on first listening as to whether you are going to like it. I like the way they gradually fade out the ending, it's so slow and I can just imagine the deejay wondering whether to come in with his bit. It's Paul singing. The Beatles seem to have taken one direction since they started off and they reached the ultimate with the Sgt Pepper album and after that they have seemed to level out. Anyway all that can be said about the Beatles has been said.



of the Nice singles out the new singles

RICHARD HARRIS: "Didn't We" (RCA Victor).

This would make good music for a Soap Opera. It's Richard Harris. His first record had a beautiful arrangement. I'm not sure if this is a Jim Webb song but it has a beautiful, melodic idea. I don't think the tune is as strong as the last one and I don't think this will go as high in the chart. But it will get into the top 20.

LOVE AFFAIR: "A Day Without Love" (CBS).

It could be any one of the Marmalade-Love Affair type of groups. It's the Love Affair. I thought their first record was very good but I didn't like the second one. This chord sequence is nothing different, it's not much of a step forward for them. They have remained on the same scene, which isn't bad—they have that sort of image and they must not move too fast. I think it will be a hit. It started to grow on me towards the end.



RICHARD HARRIS: top 20

DAVE DAVIES: "Lincoln County" (Pye).

Cute organ intro. The vocal should have been up a bit higher, it's a bit difficult finding out what it's all about. It's a very bright, happy record, just the thing to start off right in the morning. I don't know who it is, but I think he is English. That slightly out-of-tune voice gives him a very personal style. I think this will make it if it gets enough plays. I like it.

JIM WEBB: "I Keep It Hid" (CBS).

I like the way it changes from 3/4 to 4/4. I don't know who it is. Jim Webb? His voice doesn't do anything to me but his writing does. He's an incredibly hard worker who treats writing like a business. This is probably one of the tracks off his LP. I don't really think it stands a chance as a single.

KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS: "Down In Tennessee" (Pye).

I'd like to know how they got that sound at the beginning. It sounds like a pale imitation of the Beach Boys. It's not John Fred is it? Wait a minute, it's one of those groups that make up the Kasenetz-Katz orchestra—Ohio Express? I don't like this at all.

FIFTH ESTATE: "Coney Island Sally" (Stateside).

What the hell is happening here? It sounds like a huge send-up to me. It makes an elephant's epidermis look like a sheet of crinkled lavatory paper. Terrible!

BILLIE DAVIS: "I Want You To Be My Baby" (Decca).

I can't go for all that! It's heavily influenced by the Detroit Wheels at the beginning. I don't like it, take it off! Yuk! Who is it? Billie Davis? If she wants to make a come-back she will have to have a more powerful thing than that. She has a very good voice

but this material is not for her in a million years.

GABRIELI BRASS: "Theme From 'Canterbury Tales'" (Polydor).

It's the same chord sequence as the Love Affair's. The trombone section has a nice smooth feel, like a glass of stout and mild. It would make good cigarette ad music—or one of those petrol ads, the E-Type screaming across the sands. It's all nothing really.

JAMES & BOBBY PURIFY: "Help Yourself To All My Lovin'" (Bell).

There are so many cliches in that vocal it's untrue. I don't know why they waste time recording things like this when there are so many groups who could do with the money.

DEENA WEBSTER: "Your Heart Is Free Just Like The Wind" (Parlophone).

Oh yeah! Deena Webster? Her voice has a nice, strong, direct quality. It's a little similar to Marianne Faithfull—I think she has taken a few things from Marianne and put her own scene into it. She has a style of her own and I hope this record makes it. With enough plays it could grow on people's minds and be accepted. The one she had before this was very good and I was surprised it didn't make it.

JOSE FELICIANO: "Light My Fire" (RCA Victor).

Oh, marvellous. It's "Light My Fire" by Jose Feliciano. Beautiful! He has so much feeling in his voice, it comes right from inside him. His guitar technique is excellent. The strings could have been down a bit—the idea of the strings probably makes it more romantic and commercial, although they are a bit superfluous. You can't compare this version with the Doors—it could be a different song. This is so good and I think it will be a hit. It is getting so many plays in the discotheques and is just the thing for late at night.

From the States—two incredible groups

JEFFERSON AIRPLANE



GRACE SLICK

BORN: October 30, Chicago.
HEIGHT: 5ft. 6in.
PREVIOUS JOB: Restoring clocks.
DRINK: Milk, vodka.
FOOD: Junket, eggs.
COLOUR: Opal.
CLOTHES: Laplandish.
ADMIRE: Otis Redding, Charlie Mingus, Gil Evans.
AMBITION: Power.
NICKNAME: Wheaty.
FAVOURITE RECORDS: Round ones.
MESSAGE: Beware of cross topped crowns gobbling your Easter food, children.



PAUL KANTNER

BORN: March 12, 1941, San Francisco.
HEIGHT: 5ft. 9in.
INSTRUMENT: 12-string guitar.
CLOTHES: Leather socks and suede.
ADMIRE: Rita Tushingham, Nina Simone, William Bendix, Jim McGuinn, Mick Jagger, Lenon-McCartney.
AMBITION: Completion.
DISLIKES: TV, lousy sound systems, incompetence, guitar strings that break, political machination, people who have no room in their minds for other people's tastes.



MARTY BALIN

BORN: January 30, 1943, Cincinnati.
INSTRUMENTS: Guitar, harmonica.
HOBBIES: Painting.
DRINK: Coffee.
FOOD: Ice Cream.
ADMIRE: James Cagney, Gene Kelly.
ACTORS: Mini Mouse, Mickey Mouse.
FAVOURITE SCHOOL SUBJECT: The last bell.
DISLIKES: Bad mikes, bad people, hang ups, rock and roll groups.



JORMA KAUKONEN

BORN: December 23, 1940, Washington, D.C.
INSTRUMENTS: Guitar.
OTHER JOB: Music teacher.
DRINK: Chocolate milk.
FOOD: Steak, seafood.
ADMIRE: Lightning Hopkins, Blind Gary Davis, Mick Jagger, Byrds, Chuck Berry.
AMBITION: Fulfillment.
DISLIKES: Insincerity, negativism, lack of soul.



JACK CASSADY

BORN: April 13, 1944, Washington, D.C.
INSTRUMENTS: Bass guitar.
OTHER JOBS: Professional student, music teacher.
DRINK: Milk.
FOOD: Roast beef.
ADMIRE: Eric Dolphy, John Coltrane, Mick Jagger, James Brown, Nancy Wilson.
SPORT: Skiing.
DISLIKES: Little Hondas, loudness, big mouths, fat legs.

What does the 'clean-up TV' campaigner think of music on the

Some pop youngsters are being exploited

says
MRS MARY WHITEHOUSE



Young ladies have stripped off in the streets in the noble cause of group publicity photographs.

"CAN anyone tell me why it is necessary to cavort around in a disgusting half naked state daubed with paint in order to sing a song?"

That MM reader's trenchant comment summarises a question that has bedevilled the music scene since the razz-a-ma-tazz days of boaters, blazers on top hats. Days when it seemed obligatory for musicians to dress up like clowns in order to sell their wares.

But now the wheel has turned full circle. The hip element, it seems, are the ones donning the circus outfits.

Has, in fact, the cult of exhibitionism and exposure gone too far?

Some male pop singers appear on stage in a state of undress that would have the police out in a less permissive society.

Young ladies have stripped off in the street in the noble cause of group publicity photos. They've been tattooed with butterflies at erotic focal points to satisfy the admen.

And at least one advertisement for a well-known group conveys distinctly sinister implications.

Sinister, in fact, is the word Mrs Mary Whitehouse, of the National Viewers' and Listeners' Association — representing over one million people — would apply to a minority influence on the pop scene.

Mrs Whitehouse hastens to disclaim any animosity towards pop as such.

"There is, of course, an

exhibitionistic quality in the majority of people. If people in the entertainment business didn't have this, they wouldn't be in it. This is quite a healthy thing, otherwise they wouldn't be able to go on stage.

"But some of these people are being used by a tiny minority with an unhealthy approach to life, in fact.

"There have always been people like this. But TV is a completely fresh medium that has developed over the last twenty years or so, and such people are now able to reach an audience that would have previously been far beyond their reach.

"And TV and pop music is a perfect opportunity for sometimes dangerous groups to propagate their ideas.

"And it is very important that everybody who has anything to do with the pop scene — whether it is artists, those making records or those buying or selling them — understands this.

"We have in our country today all appearances of a beneficial and questioning attitude to moral standards. Every young person has always had this. This is quite natural, and a very healthy thing.

"I'm not against questioning moral standards. But alongside this, you have got many people—not teenagers—who are much older, who are using the questioning attitude of youth to destroy completely the standards on which society has been built.

"I'm speaking of those people who are so totally de-

mented within in order to be...
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...And, h...
...people who...
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...make them...
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Groups which promise the biggest freak-out since Babylon

JANE



SPENCER DRYDEN

BORN: April 7, 1951, New York.
PERSONAL POINTS: Weird.
INSTRUMENTS: Drums, bottleneck, vibes.
OTHER JOBS: IBM operator, TV, music teacher, actor.
ADMIREES: Joe Williams, Nancy Wilson, Carmen McRae, Frank Sinatra, Steve McQueen, Paul Newman, Marlon Brando.
FOOD: French dip, chocolate malts.
DRINK: Vodka fruit punch.
NICKNAME: Funeral Gonzales.

HERE THEY COME!

■ The biggest freak-out since Babylon is likely to erupt at London's Roundhouse next weekend if advance reports on the Doors and Jefferson Airplane are anything to go by.

■ These groups—two of the most vital and influential in America—make their British debut on Friday and Saturday, September 6 and 7.

■ The Jefferson Airplane with a vast tonnage of lighting and sound equipment; the Doors with an equally impressive and electrical asset in the person of one, Mr. Jim Morrison.

■ Jim Morrison, superstar of the Doors, has already made a brief foray on the British scene. But, in keeping with his underground image, he promptly went to earth when half the TV producers and pop newsmen in Britain were seeking him out.

■ But he did turn up during the shooting of TV's "How It Is." Only to say, though: "London's a groovy scene" — and promptly disappear.

■ He is currently lost in the vastness of the USA. Possibly, even, he is spending his time in his woden shack in California's Laurel Canyon. Where, to quote Electra Records chief Clive Selwood, he may be writing reams of poetry. Which he promptly tears up.

■ But fans of Jim and the Doors need not worry. He'll be at the Roundhouse on the night of nights. Even though it may be a last-minute bow.

■ Says Clive Selwood: "He's been known to disappear after a New York concert, then turn up just five minutes before a show in Los Angeles nearly 3,000 miles away."

■ Also an enigma. For when Jim Morrison takes the spotlight, the audience never knows what he'll do next.

■ "The stage lighting is very doomy," says Clive, recalling a Doors happening at Hollywood's mammoth Bowl recently. "Ray Manzarek will be playing a steady organ riff that seems to go on and on."

■ "Then Jim Morrison walks on

stage in his black snakeskin pants with his chest bared and wearing a hat screwed down right over his eyes.

■ "He'll stand and look at the audience for what seems minutes. It's almost a sexual thing he has going with them.

■ "And when he ends with 'Unknown Soldier', where he appears to leap fifteen feet in the air and die on stage, all hell breaks loose.

■ "The Doors grossed \$85,000 at the Hollywood Bowl and were sold out on the strength of one advert."

■ Adds Roger Vorce, American agent for the Doors and Jefferson Airplane, who talked to the MM about the Coming of Jim: "There's a mystique about Jim Morrison that communicates itself to his audience in a manner that recalls James Dean.

■ "His personality tends to dominate the Doors, as opposed to the 'group' personality of the Jefferson Airplane. Though here you have two singers in Marty Balin and Grace Slick.

■ "The Jeffersons have a complete light and sound show. I don't imagine you've seen anything in Britain quite like it before. There's an absolute pattern of synchronisation between colour and sound on stage. They use a big screen with rear projection. Altogether, there is five tons of light and sound equipment."

■ In a somewhat ecstatic analysis of "The New Rock — music that's hooked the whole vibrating world," American's Life magazine wrote:

■ "The Jefferson Airplane flies the runways of the mind and the airways of the imagination. It arrives and departs at will, exploring surrealist landscapes.

■ "The Doors open and close everywhere and nowhere. Behind, there are passageways: a moonlit drive to the edge of the night, a swim to the moon, a walk down streets of all-night movies. Sharing an emptiness with the clothesless hangers is Jim Morrison. . . ."

■ Quite a prospect in store for the crowds who'll soon be flocking to the somewhat prosaic environs of the Roundhouse, Chalk Farm. And doubtless an eye-opener for the extra police already drafted to keep control.

THE DOORS



JIM MORRISON

BORN: December 8, 1943, Melbourne, Florida.
PERSONAL DATA: 5ft. 11in., 145lb., brown hair, blue-grey eyes.
FAMILY: Dead.
ADMIREES: Beach Boys, Kinks, Love, Sinatra, Presley.
ACTORS: Jack Palance, Sarah Miles.
COLOURS: Turquoise.
FOOD: Meat.
HOBBIES: Horse racing.
SPORTS: Swimming.
AMBITION: To make films.
ADDRESS: Laurel Canyon, L.A.



RAY MANZAREK

BORN: December 2, 1942, Chicago.
INSTRUMENTS: Organ, piano, bass.
ADMIREES: Muddy Waters, Jacques Brel.
ACTORS: Orson Welles, Marlene Dietrich.
TV: Documentary, news, sport.
FOOD: Oysters, snails, prime rib.
HOBBIES: Projecting the feel of the future.
SPORTS: Tennis, swimming.
ADDRESS: 1764 North Sycamore, Los Angeles, California.



ROBBY KRIEGER

BORN: August 1, 1946, Los Angeles.
INSTRUMENTS: Guitar.
ADMIREES: Van Morrison, Jimmy Reed, James Brown.
ACTORS: Brando, W. C. Fields.
FOOD: Peanuts.
HOBBIES: Music.
SPORTS: Surfing.
ADDRESS: 6725 Sunset Boulevard, Hollywood.



JOHN DENSMORE

BORN: December 1, 1944, Santa Monica, California.
INSTRUMENTS: Drums, piano, tympani, vibes.
SINGING GROUPS: None in particular—Beatles are the best.
ACTORS: Charles Bronson, Peter Sellers, Claudia Cardinale.
COLOUR: Blue.
FOOD: Vegetables, Chinese, Zen macrobiotics, meat, fish.
HOBBIES: Music, basketball.
ADDRESS: 8455 Brier Drive, Hollywood, California.

on the box?

are



feated within themselves, that, in order to project their attitudes, they want to drag everyone down to the same level.

"This is utterly destructive to society. And history teaches this. The increase in VD and drugtaking is also proof of this.

"And, having destroyed society, there are a few people who would try to establish a form of devil worship and black magic that is totally evil.

"I not talking about the great majority of people or the majority of groups. But there is a tendency for some people to seek publicity at all costs and to do anything to achieve what they want. They realise how dangerous or evil these tendencies are.

"On the matter of protest singers, I'm certainly not against these. I'm one of the biggest protesters of all! But there must be a constructive attitude in all forms of protest, otherwise the tearing down of social standards leads to anarchy. It's a matter of preserving a delicate balance between the questioning attitudes of the young and the wisdom and experience of the older people.

"But there are people who would exploit these differences between the young and old in an attempt to drive a wedge between the two age groups.

"Everyone's aim should be to help young people and not subject them to pressures that make them run away from life."

RELEASED AUGUST 30th...

'WILD TIGER WOMAN'

BY THE MOVE

REGAL ZONOPHONE RZ 3012

FIM & PAUL
Smile If You Want To
Parlophone R5714

THE MOVE
Wild Tiger Woman
Regal Zonophone RZ3012

TYRANNOSAURUS REX
One Inch Rock
Regal Zonophone RZR011

SOLOMON KING
Somewhere In The Crowd
Columbia DB8454

FOUR TOPS
Yesterday's Dreams
Tamla Motown TMG665

THE SEEKERS
Love Is Kind, Love Is Wine
Columbia DB8469

BUDDY ENGLAND
The Name Of My Sorrow
Columbia DB8468

GRAHAM BONNEY
Frenzy
Columbia DB8464

MALCOLM RABBITT
Why Won't The Sun Shine On Me?
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compiled by laurie henshaw



Jack Bruce talks about the Cream break-up and the future



BOB 'THE BEAR' HITE

WHEN the Cream finally break up and go their own separate ways, an outstanding era in British pop music will have come to an end.

Their music was the meeting of three fine musical minds that poured out tremendous music that had great impact both in Britain and America. For two years guitarist Eric Clapton, drummer Ginger Baker and bass player Jack Bruce were giants in their field but as fate so often decrees giants must fall, but like the legendary phoenix, each will rise again in his own particular way.

EXPLOIT

Last week at his Swiss Cottage, London home, Jack Bruce talked about the Cream's break-up. "I think it was the usual reason. Everybody wants to exploit themselves individually," he said. "I think if we did go on in the same way, there wasn't anywhere else we could progress as a group. The only thing we could have done was to play to more and more people in more places."

Did Jack feel that the Cream, as a group, had progressed? "I think we made some sort of progress," he replied. "But the first time we went to the States we reached a peak. The first time at the Fillmore we seemed to get it all together and stayed like that until the last concert we did. We all got better a lot better as we do."

The decision that the Cream would part company occurred towards the end of their last American tour. "The tour had a double-edged effect," said Jack. "One was to make us very popular, the other was to make us uptight about the group. People said that it wouldn't last but it lasted two years which is very good really."

MUTUAL

"I suppose it was really a mutual thing and it just happened in our minds simultaneously."

Reflecting on the two years he has spent as a member of the Cream, Jack for his own part, had no regrets. "I had a lot in me that wouldn't have come out," he said. "The singing and the songwriting. Suddenly I was the lead singer of a group that was very successful. It was a shock.

I SUPPOSE IT WAS REALLY A MUTUAL THING AND JUST HAPPENED IN OUR MINDS SIMULTANEOUSLY.

We formed expecting to have months and months grinding away but it happened that we were successful over night.

"We got certain things from it apart from financial gain. Eric's guitar playing has improved tremendously especially his time. He used to play everything in neat four time phrases but he's really improved. His time has got incredible now, and, as I say, it brought out my songwriting and singing I suppose."

STIMULANT

The visits to the States, the reaction from American audiences, seems to have been a stimulant on the productive efforts of the Cream.

"If we'd stayed in England, we possibly wouldn't have stayed together as long as we did," surmised Jack. "When we went to the States we found we could just wail and the audiences would dig it. It was a nice feeling."

Jack went to compare American and British audiences, and said, "I think British audiences are funny, very fickle. As soon as something of greater impact, not better musically, comes along and captures their imagination they drop everything."

"The American audiences

like everything in a sort of mainstream way. They dig everything. They are not so hung up on fashion. I think it will happen here eventually. Since the Beatles, this country is making people as great as anybody.

When I first started playing blues with Alexis Korner, the most way out thing they had was the Shadows. People were horrified at what we were playing. It's just that now rhythm and blues are accepted."

As to the future, Jack is not certain which way he will go once he leaves the Cream. "Sometimes I think I have made up my mind. I'm getting into so many things that are new for me like electronic music. I think it would be nice to get into these things deeper."

HAPPEN

"I've never made a decision in my life. Things just happen to me and I go along with them. That's the way it seems to be."

Jack paused to play a tape of his experiments with

electronic music, a fascinating fusion of radio sounds, voices and taped sounds produced by various means. "I'm limited by the little equipment I've got but I'm having a studio built so I can really get into things."

PLANS

One of Jack's plans for the future is a double album. "I want to put lots of different things I have been doing on it. I've written a thing for a fairly large jazz orchestra and voice. One part of the album would be like that, the other one on my own. I think it will be quite interesting. I'm not going to deliberately write or record things that are commercial, but things that I like."

Apart from his writing and interest in electronic music, Jack leads a fairly quiet life. "I live like a hermit," he said. "I stay at home all the time. If I do go anywhere I go to Scotland and wander around the countryside. I never was much of a socialiser."

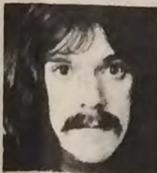


GINGER: one of the giants.

Now it is only a matter of time before the Cream do part from the musical scene. Had they any plans left as a group? "We'll probably do some more live recordings when we tour America, but I don't know about doing anything in a studio," answered Jack. "We were going to do a concert at the Royal Albert Hall but a lot of people seemed upset by it—but we might do a tour before we finally split up.—TONY WILSON.

We're in the middle of a change at the moment

says Roy Wood of the Move



THE pop world today is split right down the middle. On the one hand are the traditional groups and singers who regard themselves mainly as entertainers. On the other are the groups and writers who believe their music is Art and must continually move onwards.

I asked Roy Wood, of the Move, how he viewed the split and in which camp the Move stands.

"I think there is a split and that it is a very good thing," agreed Roy. "As for the group, I think we are in the middle of a change at the moment."

"We used to be basically a pop group, turning on the screaming fans. But not any more. Since there has only been the four of us we find the fellows seem to appreciate us more and everywhere we play they stand round the stage and watch."

"We are doing a lot more instrumental things now and I think they are appreciating us more as musicians."

The Move are planning a new addition to their act—a light machine. "It was originally an idea of one of our road managers," explained Roy. "It's based on an organ keyboard with switches under the keys so that it plays lights instead of music. The light is projected on to a black screen with ultra-violet paintings. One of our road managers will work it for us and we hope it will be ready for

use in a couple of weeks." Roy reported that plans are going ahead for the group to do a full British tour in November and that there were also negotiations under way for them to tour America with Jimi Hendrix.

"We haven't broken through at all in the States so far," he said. "But our new American single, 'Something,' has been getting very good reviews. We won't release it here, except maybe on an album, because I think you need different types of singles for the two countries. For the British market you still have to keep singles basically very commercial."

"Another idea at the moment, while we are recording with Jimmy Miller, is to do an LP for the States before an audience. We have tried recording in clubs and you never really get a good sound so we are going to erect a stage in the studios, invite an audience along and do it as a show. It will help to create a good

atmosphere."

The Move have recently got their own recording studio in Birmingham. "Until now the only decent recording places have been in London so everybody had to come here," explained Roy. "We aim to get this place going in Birmingham so that can also become a centre. We are sure we can get just as good a sound there."

"I am very interested in that side of the business. Eventually I hope to go more into it. I'd like to write a song and follow it through to the end. I respect our recording manager, Denny Cordell, very much, but if you have written a song you know how you want it to sound. It's rather like a photographer who takes a great picture and then has to give it to somebody else to develop it."

Which means most to Roy, his songwriting or performing? "I think writing means most to me, although I always enjoy performing," he admitted. "The only side of it that gets

me down is the travelling. That is the one thing I look forward to if the Move ever get really established—less travelling and the chance to have more time to write."

"I have to grab the time to write when I can and most of it is done late at night. I went through a stage a few weeks ago where I got hung up—I kept sitting down to write and not getting anything. But I think I'm getting back into it now."

I asked if Roy was ever brought down by other people's versions of his songs. "No," he laughed. "I'm usually dead chuffed if anybody does one. Mind you, I'm not too keen on having them done by the bands on those dinner time radio shows."

"All my things so far have been written for the Move but when I've finished the next LP I'd like to get down to writing for other people. It's always been my ambition to write a song for someone like Dusty Springfield."

Lastly, I asked Roy why he had chosen a life in pop.

"Apart from the money, I can only say it is a love of music," he said. "I couldn't think of doing anything else, if I packed up now and took another job I'd have to come back in a few weeks."

"Once it gets into your blood, that's it!" — DAWBARN

Canned Heat— putting blues back on its feet again

"WE ARE a country blues band. That's our main bag," said Bob "The Bear" Hite, lead singer of Canned Heat, the West Coast blues band who have stormed their way into the MM Pop 30 with "On The Road Again," a track from their second album "Boogie With Canned Heat."

I was speaking to Bob via the transatlantic telephone to Los Angeles where he had climbed out of bed at "the ungodly hour of eleven o'clock" to take the call. In London it was evening, but Bob sounded bright and alert as he discussed the group and its music.

"We're country based, unlike most of the blues groups operating today. Our roots are in the country; we play Southern Mississippi blues with a little of Chicago thrown in."

"I say that if you want to know what our music is don't listen to the albums. That's not us really, I think we'll open a few ears when we come to London next month."

Unlike most groups, Canned Heat are not unduly impressed about having a hit single. "That's not the prime importance for us. Our main intention is to keep the blues alive in this country. We felt that the blues, the only true musical tradition to originate in this country, was in danger of dying. A couple of years ago, the scene was pretty bad."

"Such blues groups as there were were underground. Even the negroes whose music it is, didn't want to know. They preferred to listen to soul and R&B. The blues to them was too much like Uncle Tom music. They didn't want to associate with that scene at all."

"We're country based, unlike most of the blues outfits. We have all studied the music and I have been collecting blues records for 15 years. So we formed Canned Heat in an attempt to do something to keep the music alive here."

The success of "On The Road Again" to Bob means that he can use the bread to further the blues cause. "If it's a hit, it means that we'll get some money, but most of it will go to a bluesman named Floyd Jones, who co-wrote the number and who at present is destitute. It'll mean we've been able to help one more bluesman onto his feet again."

Since their inception, however, Canned Heat have spearheaded a revival of interest in the blues on the West Coast which is permeating outwards through the rest of the country.

"Gradually, the blues is coming out from underground and gaining ground. Groups like us and Big Brother and the Holding Company and Taj Mahal are gradually becoming known. I think that the problem with the blues is getting it heard. When people hear the music they dig it, but if they aren't allowed the chance to hear it, they can't like it or dislike it."

"Even the negroes are going back to the music gradually. Just yesterday, I heard a Lightnin' Hopkins record played on one of L.A.'s R&B stations, which you wouldn't have heard a short time ago."

In Chicago, the blues has been almost snuffed out. Most of the blues clubs have closed and what blues there is are deep in the ghetto. But even here I think the scene is slowly improving as more and more people hear the blues and start to appreciate it."

The big turning point for Heat was their appearance at the first and only Monterey Pop Festival, the California music event that was killed a short time after its birth by State authorities.

"Our manager got us onto that festival and it really was a tremendous turning point for us. From then on, we started to move. We were the only group on the bill who had no record scene of any kind—not even a 45 record out."

"I think the other factor that's really helped us is switching drummers. Our original drummer left and we got Adolfo De La Parra from Mexico who is a fantastic musician. He plays a lot of instruments including organ and he's really ignited a new spark within the group."

The group had just completed work on a new double album when I spoke to Bob. It will be called "Re-Fried Boogie" and will be two records. "The first record will be basically a 41 minute country blues. The other album will feature a college of music from all the group. I'm doing some 1929-style barrelhouse piano things while there are things like six tracks of guitar blues from Henry Vestine, as well as harmonica and jaw's harp solos. We've produced the album ourselves and it's in the mixing stage now."

"We've all contributed something to it—in fact, I haven't even heard Henry's work. So you know as much about that as I do."

BY ALAN WALSH

Follow-up single and American tour for Amen



NEWS EXTRA

ANDY FAIRWEATHER-LOW

AMEN CORNER, whose "High In The Sky" is currently number eight in the MM's Pop 30, record a new single during the next three weeks. An American tour is being lined up for November. Next single by **Sonny and Cher** will be "You Gotta Have A Thing Of Your Own" released on September 13 on the Atlantic label. **Blossom Dearie, Tony Crombie and Alan Haven** are the stars of a charity concert in aid of the Architects' Benevolent Society at the RIBA, Portland Place, London on September 11.

Switch

The Episode are switching from MGM to **Les Reed's** Chapter One label and their next single will be "Lucky Sunday," by **Johnny Worth** to be released early in October. Organist **Geoff Nicholls** has replaced **Kubee Kubinec** in the **World Of Oz**. **Paper Dolls** play Douglas House, London, on September 1 and are on Radio One O'Clock the following day (2).

The **Savoy Brown Blues** Band tour Sweden and Denmark from September 14-22. Composer and songwriter **Les Reed** is one of the judges at the International Song Festival in Rio, South America, for 10 days from September 28. The British team consist of **Anita Harris, John Rowles, Mitch Murray and Peter Calender**.

Dates

Peter Green's Fleetwood Mac fly to Holland for TV and concert dates from September 28-30. **Family Dogg**



LES REED: judge

guest in **Dee Time** on September 7. Their new single "Brown-Eyed Girl" is released the previous day (6). **Ten Years After** spend the first two weeks of September recording a new album prior to flying to America to start their new tour on September 27. The **Showstoppers** have switched labels from **Beacon** to **MGM** for their third British single — "Eeny Meeny," released on September 20. **Young Blood**, a five-piece group from Birmingham guest in **Saturday Club** on August 31. **Ayshea**, a 19-year-old singer from Northern Ireland, has a new disc "Celebration Of The Year" released tomorrow (Friday).

Negotiations are under way for the **Symbols** to play a ten-day cabaret season in Las Vegas at the end of their American tour which lasts from September 19 to the end of October. **Time Box** fly to Italy on October 23 for TV in Milan an dthen play club dates in San Remo, Genoa and Rome. The **Herd** plan a new single for release at the end of September. They fly to Germany for TV in Hamburg on September 23 and 24.

Duet

Jethro Tull have their first single out in September but no title was available at press-time. **Jackie Trent and Tony Hatch's** third duet "Out Little Boat" released on September 6.

The **Web**, whose first disc "Hatton Hill Morning" is released tomorrow (Friday), fly to Belgium on September 14 for three days of TV, followed by three days of TV and radio dates in Holland. **John Mayall** has been recording tracks for a new album to be released after his November tour of America. The London City Agency has taken over the **Collins Organisation** agency.

Festival

A festival of British jazz is being staged at **Torbay, Devon** in September or October. The festival is being sponsored by the **Torbay Modern Music Club**. **Billie Davis** appears on **Time** for **Blackburn, Saturday Club** and **Pete's People** on **Saturday (31)**. **Long John Baldry** competes a pop festival at **Eston, near Middlesbrough** on **Saturday (31)**.

What do Steve Marriott, Carl Wayne, the Wright brothers and Montgolfier have in common?

CHRIS WELCH reports on the Bilzen Pop Festival—from afar

VAST strides have been made in aviation since Montgolfier first startled Parisians with his hot-air balloon.

Yet some of us still have a certain mistrust of being propelled aloft, especially in aircraft practically eligible for a place in the Science Museum.

Which is why Steve Marriott of the Small Faces was dubious about flitting across to Brussels, Belgium last weekend for a TV pop festival in Bilzen, and why I didn't go at all.

SPIRIT

But some of us Britons are made of sterner stuff and among those with the pioneer spirit of the Wright Brothers were the Move, Tyrannosaurus Rex, the Action, Pretty Things, Simon Dupree and the Idle Race who daringly flew across the briny to foreign parts, to entertain the masses.

Carl Wayne, outspoken Man O' The Move told me on Monday: "You didn't miss a thing. It was chaos. It was so disorganised it was incredible. If it had been in England we'd have gone home. There were no facilities for the artists at all when we got there on Friday. We didn't get on stage until 3 am and we were eight hours standing around doing nothing."

TOO LONG

"The whole show was filled up with Belgian groups that were a load of rubbish. The show went on too long, and none of us felt like playing and the crowd were all cold and bored after hearing a load of Belgian rubbish. It wasn't fair on the English groups who flew out. We topped the bill on Friday, and went down well and the Small Faces topped the bill on Saturday. But nobody seemed to



MARRIOTT: 'very weird scores'



WAYNE: 'awake for 26 hours'

know what was going on. We originally went for three days but they couldn't get us a work permit for Sunday. We ended up in Amsterdam with Tyrannosaurus Rex and had to pay £150 to get ourselves home. In fairness, I must say the facilities for fans were very good, and much better than in England but as far as we were concerned we didn't even know what hotel we were supposed to be in. We went to a place where we were allowed to change, but we couldn't stay

there. I was awake for about 26 hours." Steve Marriott agreed: "The organisation was terrible — a joke. There were some very weird scenes. There was a huge audience of about 15,000 in the open air, yet the organisation was far worse than something like Windsor or Sunbury Festival in England."

JAMMING

"We had a great jam session with Alexis Korner. Alexis was on stage playing a straight 12-bar

blues, and I just joined in on harmonica. I chucked the harp down and brought on my guitar, then Kenny, Ronnie and Mac came on with Chris Farlowe and there were eight of us on stage all jamming away. We did it all again at the end! Coming home we were supposed to be on this chartered plane, but I hate all that scene. Even so, I thought I'd get the plane back to be home early. But it left before we went on stage! I was left being bored to death by drunk officials telling me their

life stories. Then we got a car to Brussels and got another plane. "Our own act went down really great. It was one of the few times when an audience mainly of geezers liked us. They didn't want to kick our heads in, they just dug the music, which was really nice. Maybe they are deprived of music over there. Our sound must have been a bit rough, but I don't suppose they are used to exquisite sound anyway."

WILD

"We find European boys really go wild for groups, while the girls don't know what it's all about. The boys have a rave without trying to push you off stage, and it makes a much better atmosphere than in England."

"It would be a good idea for next year's Sunbury Festival to keep the groups playing all the time. As one finishes its set, the next group joins in and gradually takes over. It would be much better than all that paranoia about introductions and build-ups."

Thus spake those brave aviators Marriott and Wayne, whose names should go down in history alongside Wilbur and Orville Wright. Not only can they ascend aloft without their hair turning white, they can remember enough of these nerve jangling events to report back.

We, who prefer to remain rooted to Mother Earth, salute you.

NEXT WEEK

PETE BRADY IN BLIND DATE BEATLES SINGLE VERDICT LPs OF THE MONTH

Frankie in the provinces for six weeks

PLAYING this current week at the Casino Club, Bolton, **Frankie Vaughan** is to remain in the provinces for a further six weeks — appearing chiefly in theatre clubs.

On Sunday, he does two concerts at the Winter Gardens Theatre, Morecambe—on Wednesday (Sept 4) starts a four-day stint at the Albion Restaurant, Derby, and on the following Sunday (8) opens for a four-week season at Batley Variety Club.

His next call is a week at the Albambra Theatre, Glasgow, from October 7, when the whole of the proceeds will be devoted to the singer's fund for a Glasgow Youth Club—a part of his effort to minimise teenage gang warfare in the city.

THE Beverley Sisters will bring glamour and a



COMPILED BY MM MEN THROUGHOUT BRITAIN

very professional act to the Midlands, when they play the week of September 22 at the Cresta Club, Solihull. The girls will be followed by **Freddie and the Dreamers** (Sept 29) and from November 17 **Frankie Vaughan** will appear for the week — a quick return following his two weeks at the club in July.

CLEAR the decks — the Dubliners are again to attack East Lancashire for the third time in fourteen months. On Sept 15 they start a two-week season at the Starlight Club, Blackburn, doubling one week at the Casino Club, Rosegrove, near Burnley, and one at the new 77 Club, Briarfield. The Dubliners will be fol-

lowed by the **Rocking Berries** (two weeks from Sept 29), the **Foggy Dew-O** and **Freddy Starr and the Delmonts** (two weeks from October 13), and **Terry Lightfoot's Band** plus the **New Faces** for a week commencing October 27.

Big attraction in November will be the fast-rising **Second City Sound**, who move north for two weeks starting on the 10th.

CLIFF RICHARD makes his "thank you" appearance at Club Fiesta, Stockton-on-Tees, on Monday, September 9, for just the one night.

It was in June last that Cliff was due to appear in a Bratislava Music Festival — but had to call off at the last minute owing to ill-health. The Fiesta management released the **Shadows** (who were appearing at the club that week) so that they could deputise for Cliff. He

is showing his appreciation of this gesture, by appearing at the club on the 9th.

He will appear in two separate shows along with comedian **Derek Roy**, who himself started life as a singer with **Geraldo's Orchestra**, and **Patti Lamarr**.

BECAUSE Horbury Club's new £15,000 concert hall has proved too small for the ambitious shows they put on, something like £7,500 is to be spent on extensions and in improving seating capacity.

The work on the four-year-old hall is expected to be completed by December.

"**EXTENSIONS**" is a rude word at the Ace of Clubs, Leeds, where improvements designed to almost double the club's capacity should have been completed by last weekend. Due to difficulties in digging out

foundations to support the hydraulically-operated rising stage, completion will be delayed for several weeks.

Which is a pity — for only half the club was in use for the visit of the **Deep River Boys**, who had to opt out of one show due to leader **Harry Douglass** suffering from laryngitis.

This week, **Marty Wilde** is starring, followed by **Billy Fury** (Sept 1), **O'Hara's Playboys** (15) and the **Bonzo Dog Doo-Dah Band** on September 22.

COMEDIANS Eric Morecombe and Ernie Wise are to star for several weeks in Northern clubs. They open for a week at the Fiesta, Stockton, on September 22 followed on September 29 for two weeks at Darwin's Cranberry Fold Inn. They then open a two week season at the Batley Variety Club on November 3.

Jazz cannot be dead while Lionel is alive and well

JAZZ cannot be dead while Lionel Hampton is alive and well. He has been overlooked, ignored and even rejected for long enough and here comes exciting proof that Hamp is still a catalyst, and creator, the living embodiment of the spirit of swing.

Back in 1956 Duke Ellington blew up the Newport Jazz Festival with "Diminuendo And Crescendo In Blue." At last year's festival Hampton achieved the same kind of spontaneous crowd enthusiasm with a super-charged all star band.

In the past his reputation has probably been hurt by poorly recorded "live" big band albums featuring riotous but usually thoughtless blowing. Here is a band that retains all the fire, enhanced by modern intelligent arrangements by Thad and Quincy Jones allowing plenty of room for the guest soloists, as well as Hampton. Joe Newman spits beautifully from the ranks of a cracking trumpet section, and Illinois Jacquet (who else?) stages the traditional tenor battle cry on "Flying Home."

Pressure

The sections are together without sacrificing soul for mere precision and the rhythm section with Steve Little on drums and George Duvivier (bass) steams in at maximum pressure.

Billy Mackell's eternally funky guitar is ideal for the heavy riffing of "Greasy Greens" an R&B groover that winds the crowd up in preparation for the sheer rhythmic explosive joy of "Flying Home" when the whole band charges like the US Cavalry into the time honoured sequence of climaxes.

Hamp's intuitive knowledge of how to rouse an audience is displayed by the programming — a no-nonsense backbeat rocker "Turn Me Loose" to show whose band is boss. (Woody Rich, Count Basie and Buddy Herman were on the same bill); a delicate ballad, "Thai Silk," a Hampton composition that equals "Midnight Sun," a jumping "Meet Benny Bailey" with superb Newman trumpet, and a bit of shouting and piano beating on "Hamp's Boogie Woogie" are all designed to wake up, work up and knock

NEW JAZZ RECORDS

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

LIONEL HAMPTON: "Newport Uproar." Turn Me Loose; Thai Silk; Tempo's Birthday; Greasy Greens; Greasy Greens (Encore); Meet Benny Bailey; Medley; Hey! Ba-Ba-Re-Bop; Hamp's Boogie Woogie; Misunderstood Blues; Flying Home. (RCA Victor RD7933.)

out the fans. As Stanley Dance says: "It was jazz with the wraps off." Let's hope this superb set marks a come back for Hamp, still a master of the vibraphone, an inspiration to fellow musicians and king of communication with his followers.—C.W.

HANK MOBLEY

HANK MOBLEY "Hi Voltage." High Voltage; Two And One; No More Goodbys; Advance Notice; Bossa De Luxe; Flirty Gerty. (Blue Note BST 84273.)

Mobley (trn), Blue Mitchell (tp), Jackie McLean (alto), John Hicks (pno), Bob Cranshaw (bass), Billy Higgins (drs).

IT'S not easy to rationalise why I find this rather a bore. The participants are all fine musicians and Mobley has written six reasonable themes.

I think the answer is that it is all so predictable. In fact this is almost a prototype 1960s jazz album — a couple of soul things, a bossa nova, one ballad and shove in one or two ugly passages to show they've heard what the avant garde is doing.

Nobody plays badly yet,

with one exception, nothing much happens either. There is no element of surprise and at times you can almost sing the next phrase ahead of the soloist.

The exception is Mobley's excellent ballad playing on "No More Goodbys" where he settles down to explore all the more reasonable possibilities of his pleasant theme.

McLean's current hesitant style is obviously intentional but I still prefer his playing of ten years back. Mitchell is a dependable player but seemed to be working out his laundry list on this one — or maybe it was recording at 5 am. Hicks sounds like a dozen other pianists. Cranshaw and Higgins are good, but have both been more impressive on record.

It's nice enough music to have in the background but is hardly likely to make anybody's list of the year's best. — B.D.

ROOSEVELT HOLTS

ROOSEVELT HOLTS: "Presenting The Country Blues." Prison Bound Blues; Muggie Campbell Blues; Feelin' Sad And Blue; I'm Going To Build Right On That Shore; Lead Pencil Blues; Another Mule Kickin' In My Stall; Little Bitty Woman; The Good Book Teach You; Big Road Blues; Let's Talk It All Over Again; Red River Blues; She Put Me Outdoors. (Blue Horizon 7-63201.)

Holts (voc, gtr), Louisiana, 1966. Babe Stovall (gtr) added on "Feelin' Sad"; L. H. Lane (harmonica added on "Good Book".

THERE'S no shortage of all of country blues on record, and this is another album worthy of consideration by those who enjoy traditional Negro vocal-guitar music in the Mississippi Delta style.

Holts lives now in Bogalusa, Louisiana, where some of these recordings were made by David Evans (the rest were recorded either in New Orleans or Franklinton). But

RADIO JAZZ

FRIDAY (30)
4.5 am J: ALL That Jazz (Fri, Mon-Thurs), 7.0 pm H1: Jazz.
7.30 V: Irish Jazz Groups (Fox-Buller Jazzband, Noel Kelehan Trio), 8.5 J: Jazz, 8.23 A3: R and B (Nightly), 9.10 U: Pop and Jazz, 11.5 O: Jazz, 11.30 T: Pop and Jazz, 12.0 T: Johnny Hodges, Earl Hines.

SATURDAY (31)
5.0 am J: Jazz Book, 2.0 pm E: Buddy Tate, 2.40 H1: Radio Jazz Magazine, 9.0 M: Kenny Clarke-Francy Boland Big Band, 10.30 Q: (2) Chris Barber (5) Clinton Ford (6) Erroll Garner, 11.15 A2: Get To Know Jazz, 11.30 T: Harry James Ork, 12.0 T: Duke Pearson's Big Band, 12.10 am E: Doctor Jazz.

SUNDAY (1)
3.5 am J: George Shearing, 5.30 H2: Ahmad Jamal Trio, 7.0 B1: Mike Raven's R and B Show, 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Horace Silver,



LIONEL HAMPTON: still a catalyst and creator.

he has in abundance. This, as he points out on the sleeve, was a session where "we weren't trying to prove anything. We just wanted to get down to basics and enjoy ourselves." They obviously succeeded and their own pleasure conveys itself to their listeners.

It's easy, relaxed, no nonsense jazz with Turrentine pouring out crisp, clean phrases over a first class rhythm section with the added attraction of that amazingly versatile pianist, McCoy Tyner. Quite apart from his solo worth, Tyner is brilliant at prodding the featured soloist with just the right injections.

Over the years, Turrentine's tone has become fractionally harder and his ballad playing less lush, but he is still, basically, a romantic player with a fine feeling for melody.

He has picked a nice selection of unacknowledged material including a 20-year-old Buddy Johnson ballad, "They Say I'm The Biggest Fool," which deserves further reviving.

A pleasant set. — B.D.

BOBBY HUTCHERSON

BOBBY HUTCHERSON: "Stick-Up!" Una Muy Bonita; 8/4 Beat; Summer Nights; Black Circle; Verse; Blues Mind Matter. (Blue Note BST84244.)

HUTCHERSON (vibes), Joe Henderson (trn), McCoy Tyner (pno), Herbie Lewis (bass), Billy Higgins (drs).

BOBBY HUTCHERSON has emerged as the most interesting, and original, of all the post-Milt Jackson vibists. He is an imaginative player, inventive and melodic, who can also swing as hard as any vibist since Lionel Hampton.

That he is also a composer of considerable promise is proved on this set which is all original Hutcherson material apart from the early Ornette Coleman tune, "Bonita." "Black Circle" is a particularly interesting construction, but all five originals are well above the usual run-of-the-mill, lets-get-something-to-record themes.

Equal care has obviously been taken in selecting personnel. Henderson and Tyner are two of the most versatile of today's jazzmen, capable of sounding at home in most settings. Here, both are in excellent form. Those yet to hear Henderson during his current Ronnie Scott Club season should be encouraged to head towards Soho by his consistent playing on this album. He and Hutcherson also prove highly sympathetic

partners, bouncing ideas backwards and forwards.

The rhythm section, sparked by Billy Higgins' restless drumming, is also good. The group as a whole sounds as though they had been playing together for months.

Thoroughly recommended. — B.D.

■ When you're tensed up and feel that you'd like some smooth swinging jazz to soothe your nerves, reach out and put on **YOU BETTER KNOW IT!** (World Record Club T 734). It contains these great sides made in 1964 by Lionel Hampton leading Clark Terry, Ben Webster, Hank Jones, Milt Hinton and Osie Johnson. Hamp, on vibes, vocals and piano, dominates the session despite some mighty blowing by big Ben and Terry. His sheer, primitive delight in swinging carries all before it. He sets the scene on each tune and there are no false tempos when Hamp's around. Nobody here was trying to push the frontiers of jazz forward or resurrect the past. They were just blowing and having a good time. So will you. Standout tracks are "Ring Dem Bells," "Trick Or Treat," and "Cute." — J.H.

■ Few people can play a ballad on the saxophone like Ben Webster. On **SEE YOU AT THE FAIR!** (World Record Club T 702) the sides he made in 1964 with Hank Jones, Roger Kellaway, Richard Davis and Osie Johnson, he spins the old Webster web of melodic magic over beautiful songs — "Over The Rainbow," "In A Mellow Tone," "Our Love Is Here To Stay," "Stardust," and "Someone To Watch Over Me." It is inconceivable that someone has never heard Ben Webster. But if so, such a hermit exists he will hear on this album a tenor saxophonist with a thick, svelte, breathy tone, a fund of melodically inventive ideas and an inbuilt sense of swing and jazz feeling that induces a sense of consummate pleasure in the listener. — J.H.

■ Billie Holiday was probably the greatest ever female jazz singer in the history of the music. Her artistry, talent, genius, her intuition, what you will, far from diminishing, increases in intensity at every hearing. A new re-issue, **BILLIE HOLIDAY (Wing WL 1212)** offers some of her best performances recorded in 1939 and 1944 in company with such musicians as Frankie Newton, Tab Smith, Big Sid Catlett, Doc Cheatham, Eddie Heywood, Vic Dickenson and Lem Davis. Her interpretation of such songs as "Strange Fruit," "Embraceable You," "I'll Get By," "I Cover The Waterfront," "Yesterday" and "I'll Be Seeing You" are simply beautiful. No words can describe her power, sensitivity, tenderness, realism. No discussion is necessary. If you haven't got these sides, just get them. At 13/11 you are being given a gift. — J.H.

A bunch of rare Twenties recordings

CLARENCE WILLIAMS: "Clarence Williams Rareties." Would Jay; Senagalese Stamp; Mean Blues; Pickin' On Your Baby; Shreveport Blues; You Can't Shush Katie; Baby, Won't You Please Come Home; Kansas City Man Blues; Steamboat Days; Where That Old Man River Flows; I'm Busy; You Can't Come In; Shout, Sister, Shout; Organ Grinder Blues; Kentucky, Close Fit Blues; Mississippi Blues (Parlophone PMC7049).

Williams (pno, jug on "Kansas City Man") with various lineups New York, 1923-30.

THIS album — which comes to me late, but better than never, especially as its contents are anything from 45 to 38 years old already — is justly titled. Rareties abound, and one track here had never been issued anywhere before.

What do collectors get besides a bunch of rare New York recordings organised by Williams during the Twenties and 1930?

Well, they get Armstrong (two numbers), Bechet (three), Ladinier, Harrison (2 each), Ed Allen (eight) Prince Robinson, Ed Cuffee, Louis Metcalf among the solo voices. Many of the tunes are attractive still, and there's a lot of variety in the instrumentalations and treatments presented.

"Organ Grinder" and "I'm Busy," for instance, are interesting arrangements for nine and ten-piece orchestras which have the warmth and, for the period (28), sophistication of, say, a good Oliver or Morton performance. The clarinets and tuba parts should be noted here.

These two, like several more, were Clarence's originals. He may not have been a master instrumentalist but he was a jack of many trades — writing and arranging, singing and playing, recording and directing, publishing and publicising.

He employed top-class men, he accompanied well and even



SIDNEY BECHET

blew jug ("Kansas City Man"). And he was married to the singer, Eva Taylor, who is heard on four of these tracks.

She isn't a knockout jazzier — more theatrical than bluesy — but stuff like "Pickin' On" (a perfunctory protest song) has great curiosity value, and on this and "Shush Katie" we have Louis trumpet, '25 vintage, to keep us happy. "Katie" seems to have anticipated "Hard Hearted Hannah."

And so it goes. Bechet already displays a sort of grandeur on "Mean," "Pickin'" and "Shreveport," and the titles hold fair group improvising.

The opening pair of tracks are notable for Ladinier and Harrison; "Baby" and "Close Fit" for St Clair's bouncing tuba and Metcalf's lead; most of side two is inspired by Ed Allen's solid cornet and Floyd Casey's washboard.

This is not, in my view, remarkable early jazz such as was made by the Creole Jazz Band, Hot Five, Red Hot Peppers or Williams' own Blue Five at its finest. But it's an important release which offers a cross-section of Williams' pieces. — M.J.

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Charles Fox), 9.55 E: Jazz Workshop (Early Blues to Avant Garde), 9.5 J: Finch Band, 10.30 A1: Stockholm JF (Art Farmer, Max Roach, Lars Gullin, etc).

MONDAY (2)
3.45 pm, H2: New Orleans Syncopators, 11.0 A3: Free Jazz, 11.30 T: Pop and Jazz, 11.45 A3: Jazz Panorama (Hugues Panassie), 12.0 T: New Jazz Records.

TUESDAY (3)
10.5 am J: bobby Troup Show, 5.45 pm B3: Jazz Today (Charles Fox), 7.30 E: Pop and Jazz, 9.15 E: (1) Peggy Lee (2) Oscar Peterson, Stan Getz, 11.0 U: Berlin JF, 11.5 O: Jam Session, 11.30 T: The Sandpipers, 12.0 T: Kai Winding, JJ Johnson.

WEDNESDAY (4)
9.15 pm B1: Jazz Club (Maynard Ferguson with Club 43 Big Band, Don Rendell, Les Condon,

Mo Miller Herman Wilson, Joe Harriott Quintet), 9.10 E: John Coltrane, 10.20 E: Pop and Jazz, 10.30 Q: Jazz club, 11.15 A2: Jazz in Public, 11.30 T: Frank Sinatra, Duke Ellington Ork, 12.0 T: Selected Jazz Records, 12.15 am E: Jazz and Near Jazz, 12.30 M: Jazz.

THURSDAY (5)
4.35 pm U: Jazz Magazine, 5.0 H3: History of Jazz, 7.5 H2: Jazz Spectacle, 11.30 T: O. C. Smith, 12.0 T: Jazz Records. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES. A: RTF France 1-1829, 2-348/235, 3-280/214, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken, 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, Radio Eireann 530.

NEW LPs

NO BARRIERS FOR TEN YEARS AFTER

TEN YEARS AFTER: "Undead" (Deram). Coming hard on the heels of the Cream's recent album here is even more proof that British groups are achieving long awaited maturity and are being given the recording quality they deserve. That this is a live set, recorded at London's Klooks Kleek, is even more a tribute to the improved attempts to capture the essence of a modern group, and not impose "commercial" strictures. The numbers are allowed to flow at length, and the material is exactly what the group want to play, and not some producer's idea of what they should be doing "to sell."



TEN YEARS AFTER

with a chuckle that over-rides all.

INEZ AND CHARLIE FOXX: "Come By Here" (Direction). There are some good sounds on this album by the old company of Inez and Charlie, but they are beginning to sound old. A new approach is definitely needed. Includes "Tightrope," "Never Love A Robin," "I Love You 1,000 Times."

VIC DAMONE: "My Baby Loves To Swing" (World Record Club). Vic has an excellent voice and he sings in tune. But he sounds so old-fashioned. Includes "Everybody Loves My Baby," "Baby Won't You Please Come Home," "My Melancholy Baby."

JACKIE DE SHANNON: "Great Performances" (Liberty). Jackie has a pleasant voice that never grates on you. But the best thing about this record is the material. Great songs like "What The World Needs Now," "The Carnival Is Closed," "Needles And Pins," "Don't Dream Of Anyone But Me."

JOSE FELICIANO: "Feliciano!" (RCA Victor). Blind Puerto Rican singer and guitarist Jose Feliciano knocked out all and sundry on a visit here last year. A fine guitarist and stylish vocalist, he has one major asset: mostly he swings. These days that's something precious. On this album, he uses a fine orchestra which includes bassist Ray Brown and flautist Jim Horn. But it's mainly Jose's uniquely personal style on numbers like "Sunny," "California Dreamin'," "Light My Fire," "And I Love Her," and "The Last Thing On My Mind."

SPANKY AND OUR GANG: "Like To Get To Know You" (Mercury Stereo). Forget the Twenties style of the Gang on the cover, this is music 1968—good songs, excellent harmonies, competent arrangements, with the accent on the voices. The voices carry the whole bag along on a wave of melody and harmony. The Gang have a certain jazz influence—witness Spanky's "Prescription For The Blues" a la Ottilie Patterson, but it's their hit "Like To Get To Know You" which is the outstanding track on an interesting album.

ARS NOVA (Elektra). A new name weaving poetry against the insidious background of quasi-religious beat music—there's a madrigal feel about the music. An attempt to marry the electronic explosions of today with the classical/religious stance of the past. Not always successful, but interesting. Doesn't really turn you on, though.

JACKY: "White Horses" (Phillips Stereo). Jacky, alias Emma Rede, alias Jackie Lee, well-known session singer, made the chart a few months ago with "White Horses" and quite a mystery brewed up about the identity of the singer. Well, the secret's out now. And there's no mystery about Jacky's ability to sing a good song. Care has been taken with the content of her first solo album; she sings a good, interesting selection of songs and the whole brew will please the fans she made with her hit. She's got a lot of wistful originality in her voice.

RICHARD HARRIS: "A Tramp Is Shining" (RCA Victor). Richard Harris is a fine looking chap as the colour pictures on this album will demonstrate. The songs, by Jim Webb, are so contemporary if a little obscure. And Mr Harris has a lot of wistful charm in his delivery. But as for singing, who's kidding who? As a singer he's a fine actor. Includes "Didn't We," "Paper Chase," "MacArthur Park," "If You Must Leave My Life."

BILLY ECKSTINE AND QUINCY JONES: "At Basin Street East" (Fontana Special). A wonderful live recording with Mr B. soaring away in peak form. Quincy's arrangements are out of this world and his musicians have the familiar and exciting sound of the best New York session men. Great singing, arranging and playing. Don't miss it. Includes "Fool That I Am," "Everything I Have Is Yours," "I'm Just A Lucky So And So," "Sophisticated Lady," and "Caravan."

A PIECE OF JIMMY McCRACKLIN (Minit). The sleeve claims that Jimmy "may very well become the biggest thing to hit the blues world since W. C. Handy." Own up—he's not and won't be. He's a soulful singer who puts over a song with excitement and a lot of feel. And that's not bad.

IRMA THOMAS: "Take A Look" (Minit). Here's an exciting, newish voice on the scene. Sexy and throaty and great dollops of soaring excitement on numbers like "I Haven't Got Time To Cry," "Anyone Who Knows What Love Is," "He's My Guy," and "Wait, Wait, Wait."

LOUIS ARMSTRONG: "Disney Songs The Satchmo Way" (Boena Vista). This album was made recently and it proves that Louis is still blowing well. Disney songs like "Bibbidi-Bobbidi-Boo," "The Ballad Of Davy Crockett" and "Chim Chim Cheree" may not be to everyone's taste, but Louis gives them his special brand of treatment



YES, THEY DO GROW ON YOU!

BEATLES: "Hey Jude" (Apple). "It's not staggering, but it could grow on you," was the first reaction around popland to seven minutes of fresh Beatlery. Usually it is the sign of a good one if it draws puzzled expressions all round on initial listening. "Wot are they up to

BEATLES NEW SINGLE

now?" one can hear the public demand. But think back to the really great ones from the Beatles. They all caused a bit of bother—eardrum-wise—at first. Following Alan Freeman's

bit of fun playing the phrase "Hey Jude" every few minutes on Sunday, my reaction was: "Oh Gawd." But then I perceived the slow, heavy, piano-ridden beat, sensuous vocals and

nice thumpy drums from Ringo, plus a sad, soulful atmosphere, leading one to the conclusion: "Top hole." A bit of editing would have been useful. The sounds pile up to climax that lasts just a couple of minutes too long. The B side is a fuzzy mess, and best forgotten.

POP reviewed by



SINGLES Chris Welch

LOVE AFFAIR: "A Day Without Love" (CBS). Steve Ellis has a distinctive voice and during all the hoo-ha about the group his ability has been overlooked. He chortles with breathless sincerity, and indeed Mr Ellis is a sincere, nice young gent who has survived the hate affair without growing a visible chip on his shoulder.

The splendidly named Philip Goodhand-Tait wrote the song, and is remembered from his days with the Stormsville Shakers.

With an Alan Hawkshaw arrangement and Mike Smith production the sound is pretty much the same, and normally one would say this was an expert piece of ultra commerciality, destined for the chart.

TYRANNOSAURUS REX: "One Inch Rock" (Regal Zonophone). This single was reviewed as "Pick Of The Week" last week, but my remarks were rendered incomprehensible by printing errors.

Briefly I was trying to say that the group's non technical approach appeals at a time when instrumentalists like Keith Emerson and Alvin Lee are king of the clubs.

JIM WEBB: "I Keep It Hid (CBS). From the album "Jim Webb Sings Jim Webb" and one can only be thankful Jim Webb doesn't sing anybody else.

His voice wobbles off pitch so much one tends to start staggering around the room as if in the throes of sea sickness when one leaves his album on long enough. Mind you, it's all terrible, beautiful, timid, tragic, soulful, significant, tearful and heart rending. And Jim has written some fine songs, "Up, Up And Away," "By The Time I Get To Phoenix" and "MacArthur Park."

The trouble with the depths of misery, which seems to be his main source of inspiration, is too many people are trying to get into the act.

I know enough people only just coming off a "depths of misery" kick to want to get involved in anybody else's troubles. So yah boo Jim Webb. Try and find another shoulder to cry on.

BILLY FURY: "Phone Box (The Monkey's In The Jam Jar)" (Parlophone). Great jumping jobbernowis, Billy has come up with a brilliant social comment on our public telephone system, may God have mercy on the GPO.

Apart from being a hit and Fury's most original single, one applauds the spirit.

FRANKIE VAUGHAN: "(Take Back Your) Souvenirs" (Columbia). A heavy ballad production in the grand tradition, with a slight rock beat to lift it out of the shallows and miseries of outrageous fortune.

Admittedly I fell asleep during Frank's great performance, but that is only due to my inherent ill-manners and poor taste and also due to brain damage following an attempt to dance the Lambeth walk backwards down a flight of stairs in a popular London discotheque, with a girl clad in a silver suit, which I thought was rather odd at the time, but didn't like to say anything, owing to middle-class origins, which stultifying thought and action simply induce in the English male frustrations and perversions that could easily be eradicated from our society if only we would adopt Friedenbascher's theory of relative behaviour patterns to external stimuli.

JOHNNY ROSS: "Don't Stop Your Loving" Johnny is only 103 years old according to my handout.

Now surely that must be a mistake? Oh I see, I'm reading a thesis on the Georgian centenarians of Southern Russia, who owe their longevity to a spartan, hard working existence relieved only by periodic bouts of wild debauchery, and transcendental meditation.



LOVE AFFAIR: an expert piece of ultra-commerciality.

Johnny is in fact only 16 and has a remarkably mature voice. He hopes to break through with this stop-start rockaballad somewhat in the tradition of Elvis Presley, and one wishes him every success.

GRAHAM BONNEY: "Frenzy" (Columbia). A riotous Howard and Blaikley tune that might bring Mr. Bonney the hit he has sought so long.

When tuning into the wireless listen out for a record featuring lunatic drumming, bellowing trumpets, with Graham trying to be heard above the din.

What uproar! WHAT A

FANTASTIC RACKET! I'M TRYING TO MAKE MYSELF HEARD ABOVE THE DIN! I SAID IT SHOULD BE A GREAT BIG HIT! TURN IT OFF FOR GAWD'S SAKE!

STEPHENWOLF: "Born To Be Wild" (RCA Victor). Harsh American group blasting, worth an earful. Yes that's me—Reg Mod, Born To Be Wild.

I don't wear these braces and bleached jeans for nothing you know. I often get down the pub where they've got a group. We smashed the place up last week.

Bit of a laugh really. And I nearly had Gert's knicks off

in the bus shelter. But the fang I do best is run up bus stairs laughing loudly and kicking me boots. I may be stupid but my boots are tougher than your head—har, har!

EVERLY BROTHERS: "Milk Train" (Warner Bros). A fine record to cheer up their fans, who may have been gnashing their teeth at the absence of Don and Phil from the chart.

They obtain something of a Byrds sound, or at least a country rock sound in the backing, while their voices haven't lost any magic.

A good production, spoilt by a fade out ending.

Mr. Wonderful

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IRISH COUNTRY 4

Selkirk Hotel, Selkirk Road, Tooting, Broadway.

THE SPINNERS 10th Birthday Concert, Queen Elizabeth Hall, Tuesday, September 24, at 7.45 p.m.

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Friday, September 20th

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CLIFF AUNGIER PRESENTS **THE STRAWBS** at the Dungeon Club, The Copper, Tower Bridge Road, SE1

HUNGRY i CELLAR **DORRIS HENDERSON** London Road, W. Croydon, 7.30.

THE SPINNERS 10th Birthday Concert, Queen Elizabeth Hall, Tuesday, September 24 at 7.45 pm.

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MGM RECORDING ARTISTS

THE electric blues scene in this country has become an established part of the musical spectrum with groups like John Mayall's band, Peter Green's Fleetwood Mac, the Chicken Shack and Savoy Brown Blues Band leading the field.

In a way it's a renaissance because it was only a few years ago that interest in rhythm and blues was strong with the teenies bopping to Howlin' Wolf, Bo Diddley, Chuck Berry and John Lee Hooker—and it was on this particular wave that the Rolling Stones rode in. The current blues scene has possibly gone further back to nearer the grass roots, nevertheless it is still pretty much an urban sound.

RELEASE

Now interest is building up in country blues and a number of singers are making themselves names in this area of the idiom. They have been working in folk clubs mainly but now country blues oriented clubs are beginning to spring up. Among the leaders of the country blues stylists are Jo-Ann Kelly, already well known on the folk club circuit, Ian Anderson, Mike Cooper and Dave Kelly.

These singers, along with Simon and Steve, the Panama Limited Jug Band and the now defunct Missouri Compromise, can be heard on an album issued last week. Titled "Blues Like A Shower Of Rain," it is the first release by the new Matchbox label.

The label, started by Gef Lucena's Saydisc company, will feature British and America country blues artists. Saydisc has already issued limited edition EPs by Ian Anderson and Mike Cooper but the Matchbox label will be generally available. Saydisc have also issued some specialist albums, including folk and blues material, but this is their first big move into the blues record market.

Ian Anderson, recently living in Bristol and now resident in London, says, "The interest that has been shown in the album has been, to us, phenomenal, not only from the folk club scene where most of us work, but from the electric blues scene."

Ian states that all the country blues singers seem to be getting more work, the excellent Jo-Ann Kelly, in particular, is already well known with her big blues vocals and



IAN ANDERSON

bottleneck guitar work. "I think we've been helped by Alexis Korner's Blues Roll On series of three radio programmes on British blues," says Ian.

The first country blues specialist club was Ian Anderson's Folk Blues Bristol and West club which featured Ian, Elliott Jackson and Mike Cooper. "The audience was up to 200 a night when I left," says Ian, who now appears regularly at London's country blues club, the Blues House, at the Elephant and Castle. "Now there are quite a few

THE YOUNG TRADITION, currently in the USA, have their third album, "Galleries," released tomorrow (Friday) on the Transatlantic label. It is expected to be issued shortly by Vanguard in the States. Some tracks have the Y.T. backed by a medieval instrument ensemble... Shirley Collins guests at the Troubadour folk club, Waterloo Street, Bristol, on September 7 and she is followed by Al Stewart (14), the Strawbs (21) and Brenda Wotton and John the Fish from the Pipers Folk Club in St. Buryan, Cornwall.

Farnborough Folk Club is making an album for local sale. It features residents and guests at the Fleet Folk Club, while in Aldershot, a new club opens on September 10. Called the Oaken Bucket, it is organised by Jeff Barker, Alec Burbidge and John Randell and will meet at the Wellington Hotel, Wellington Street, and first night guests are Pat Nelson, John Townsend and Keith Clark. Also in that area, Farnham and Alton clubs have just re-opened.

Original

Al O'Donnell has now joined Sweeney's Men permanently so this very good Irish group will continue. They will be back in Britain in November, meanwhile listen to the original line-up, with Andy Irvine, on their Transatlantic album. The other two members, of course, are Johnny Moynihan and Terry Woods.

Some confusion over Ian Anderson, the country blues singer and Ian Anderson, lead singer with a very good blues band, Jethro Tull. Some people seem to think they are one and the same person. Not true.

The Peelers have reformed and the members are now



Country Blues Comes To Town

By Tony Wilson

FOCUS ON FOLK SPECIAL

clubs, in Brighton and Bournemouth for instance and universities are opening them up. Even in Ireland, I gather, they're opening up. There's one club in Dublin and one in Belfast and both are thriving.

"The people who go to the city blues clubs are showing a heck of a lot of interest in the country blues, too."

With the first Matchbox label album out, Saydisc are planning the second which will include blues performers such as Andy Fernbach, pianist Bob Hall, rag-time guitarist John James, Pete Dyer and another jug band. Recording is due to take place at the end of September and it is hoped that the tracks will be cut at Bob Hall's studio now being completed in South London. "The next step," says Ian, "is to have albums with artists on the first album having half an album each."

The relationship between the country and urban blues bands and singers is a very good one. John Dummer, who leads his own electric blues band, runs Sunday afternoon blues sessions at Ken Colyer's Club (Studio 51), Great Newport Street, in London's West End. "We often get Jo-Ann Kelly, Bob Hall and the Panama Limited jug

band dropping in," says John. "Jo-Ann Kelly is really great, she knocks me out." So taken by Jo-Ann's singing is John that he asked her to sing on his band's forthcoming Mercury album "Cabal."

Another blues label, Blue Horizon, which issues albums by the Fleetwood Mac, the Chicken Shack and Champion Jack Dupree, have recently signed their first white country blues singer, Gordon Smith. Blue Horizon's Richard Vernon says that he is not sure whether they would sign another such singer "unless we find someone as good as Gordon Smith. We didn't intend to sign him at first but we decided that we couldn't let the chance go by. And we wanted to give variety to the label."

"The market isn't all that big at the moment, but I don't see why it shouldn't be with all forms of blues becoming accepted. We do have Duster Bennett too who is a mixture of electric and country blues." Duster is a sort of white Jesse Fuller and is something of a bridge between the two types of blues. Blue Horizon have just issued his first single, "It's A Man Down There."

Perhaps the most ambitious venture involving all types of blues is the first National

Blues Convention at the Conway Hall, on September 7 and 8. Such artists as Stefan Grossman, Alexis Korner, Aynsley Dunbar's Retaliation, Champion Jack Dupree plus a strong contingent from the country blues field will take part and it will, if successful,



JO-ANN KELLY

be one of the most comprehensive showcases of British blues ever presented.

The electric blues scene has arrived and now, with the enthusiastic work of Ian Anderson, Jo-Ann Kelly, Mike Cooper and their fellow singers and musicians, the country blues have come to town.

ONE of the remarkable features of the Matchbox label's first album release of British country blues exponents, titled "Blues Like A Shower Of Rain" (Matchbox SDMI42) is the tremendous grasp of the idiom the seven performers have, particularly as far as instrumental work is concerned.

The singers featured, each with two tracks, are Dave Kelly, the Panama Limited Jug Band, Jo-Ann Kelly, Simon Prager and Steve Rye, Mike Cooper, Ian Anderson and the Missouri Compromise.

The singing is occasionally forced, the Panama Limited Jug Band and the Missouri Compromise being the most noticeable, but the enthusiasm with which the music is played overrides this.

Simon Prager and Steve Rye, accompanying themselves on guitar and harmonica, come over well, especially their version of Gary Davis's "Say No To The Devil." Dave Kelly's two tracks, "A Few Short Lines" and "Travelling Blues" are very good with some nice bottleneck guitar playing. Ian Anderson performs with restraint and control on "Friday Evening Blues" (joined on this by Adrian "Putty" Pietryga on guitar and Elliot Jackson, harmonica) and Rowdie Blues. Mike Cooper contributes an immaculately executed instrumental, "Meeting House Rag," and his version of Blind Lemon Jefferson's "Black Snake Moan" to a Blind Blake melody.

Honours go to Jo-Ann Kelly for her outstanding and authentic singing of "Nothin' In Rambling," backed by her own fine guitar playing, and a powerful unaccompanied "Black Mary."

Like their urban electric blues counterparts, these country blues stylists have taken what is, from a puritanical point of view, an alien idiom, and with a fair degree of skill proved that the white man can interpret the blues without affectation and with, as far as possible, great integrity.

FOLK NEWS

By Tony Wilson



Chris Andretti, Sylvia Cerassi and Joe Palmer. With the new Peelers comes the re-opening of the club at the King's Stores, Widgegate Street, off Bishopsgate, on September 7. Other residents will be Terry Kidd, Mick and Sue Goughlin and Hugh McEwen. The club will be featuring traditional Irish musicians who meet regularly at the Favourite pub in Holloway, North London. Some of these musicians can be heard on the Topic album, "Paddy In The Smoke," which was recorded in that pub.

The La Fiesta, Fulham Road, London, has a special show, with guitarist Keith Cooper and bassist Johnny Hawksworth, next Sunday. Stefan Grossman guests there on Saturday following Ralph McTell, who will be there tomorrow night (Fri).

Rosemary Hardman is in the process of producing the second edition of the Man-



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Tickets: 2-30, 21-15/-, 10/- from Box Office (01-928 3191) and usual agents

Here come the Motown knockers again

NOW THAT Diana Ross and the Supremes have failed a second time to put a single into the Pop 30, the anti-Motown people are again flourishing their banners of "Motown is



● DIANA ROSS

dead" and "The Supremes are finished." This situation is merely a repeat of 1965 when Tamla Motown was considered a dirty word. The record organisation survived and they will do the same again.

The real, earthy Motown sound of the early discs had more or less vanished. The



● FOUR TOPS

organisation is looking ahead, changing ideas, on the advance.

Perhaps single-wise Tamla isn't doing too well at present, but on the album scene the artists are moving higher and higher. Motown is not on the way out. It is merely experimenting with ideas which will eventually bring about another Motown Invasion.—KAREN SPREDBURY (Four Tops Fan Club Of Great Britain), Uckfield, Sussex.



● STEVE WINWOOD

I READ with growing disbelief Chris Welch's article (MM 17/8/68) which described in glowing terms the musical charade that Ten Years After provided at the National Jazz And Blues Festival. I can only assume that Mr Welch was wearing ear muffs or is tone deaf.

Although good in parts, it was a dragged-out session of solos played with no true feeling. It would appear that this group, who can produce good original blues, feel that in view of past successes they no longer need to worry about the quality of their material. If this is the result of their visit to America I suggest that they stay at home in future.—ROBERT DUCKETT, Liverpool 12.

THE MOST beautiful sound I ever heard—Traffic's "New Day Dawning." This is the 10-20 minutes opus that they sometimes treat their audiences to. Please Traffic, devote a side of an LP to this amazing musical experience.—DAVID TAYLOR, London, E4.



GINGER BAKER

Jazz is not dead, Ginger!

MM SHOULD have more interviews with that comedian Ginger Baker. He's quite funny when he makes a statement such as "Jazz is dead" or "Jazz drummers are the worst."

He should listen to LPs by Gary Burton, Chico Hamilton and Sun Ra before he decides jazz is dead. As regards jazz drummers he should listen to

Chico Hamilton or Joe Morello both of whom play with a sensitivity and creativeness which Mr Baker has never done.—W. H. HILLOCK, Belfast 10.

I WOULD like to point out to Ginger Baker that jazz and pop are terms capable of wide interpretations and cover a multitude of players with completely different

ideas and values, and that jazz did not, as he seems to think, end its development with the bebop era of 25 years ago.

As for his view there are no good drummers coming up there are, among so many, Jon Stevens, Sonny Murray and the brilliant Millford Graves.—W. J. H. WHITE, Cheltenham.

'ENGLAND LEADS TODAY'S WHITE BLUES SCENE'

AFTER THREE weeks in the States it is saddening to come back to the kind of letter written by Bob Conway of Blues Renaissance (MM 17/8/68). This type of British "blues fan" will have to go!

Why must people be so hung up with the idea that popularity cancels out artistry? Once my LPs began to storm the charts, you elected Fleetwood Mac as the new blues heroes. Then their LP started to sell and you decided that he didn't have a blues group any more. Seems like the only real blues comes from people who can't make it big!

I heard Paul Butterfield "live" recently and I agree with Peter Green—it was a pathetic hotchpotch and he didn't control his brass section on stage any better than I was able to before I returned to a quartet format.

Of all the American white blues bands I heard, only Canned Heat made it for me when it comes to communi-



says John Mayall

THE IGNORANT and envious attitude adopted by unknown blues bands and ethnics towards "their" music is pathetic. Mr Conway's letter in Mailbag is a real classic. He leads us to believe the use of strings on a record by a blues band eliminates them from claiming to be such. I'm sure B. B. King would be most interested to hear that.

Next to be knocked are the "Rock Repertoire" singers such as Little Richard, Larry Williams and Bobby Parker—to name but a few bluesmen who made their names with hit rock numbers.—JOHN MORSHEAD, Aynsley Dunbar Retaliation, London, SW3.

cation and feel. So lay off great blues artistes like Peter, Jimi Hendrix, Duster Bennett, Mick Taylor, Alix Parrish. And, with open, unbiased ears, listen to Jeff Beck's group, Aynsley Dunbar Retaliation, Jethro Tull, Dynaflo Bluesband and the singers with Spooky Tooth.

I think, and hope, you'll discover that England leads the world on the white blues scene. Natural-born blues talent doesn't always come from Mississippi.—JOHN MAYALL, London, W2.

We have so much to thank the Beatles for

ALAN WALSH'S article on the Beatles brought a breath of fresh air into something that is becoming very stale—the current Fleet Street trend in Beatle-knocking.

It seems that everything John, Paul, George and Ringo do is greeted by the Press as a new target for mud-slinging. Of course they have had their flops, but if the knockers would remember the successes as well, this would put the picture a little more in perspective.

They should also remember the four's fantastic earnings abroad for Britain and the honours bestowed upon them by our Queen. We have so much to thank the Beatles for.—DAVID EAGLE, Birmingham 13.

READING THROUGH Melody Maker I was amazed to find a lengthy and highly eloquent letter written by my father which gave the impression that I am extremely stupid and about 12 years old.

Actually, I had written to my parents before the MM came out. I realise they have worried about me but I think his letter exaggerates the worries.

I am happy, making money, and have found new and amazingly helpful friends.—GREGORY CLIFTON, London, N10.

I READ the Mailbag letter of J. R. Gosling offering words of praise to CBS, but I feel Polydor deserve most praise among record companies.

Surely this company has surpassed the others with folk



BEATLES: a new target for mud-slinging

on Elektra, blues and jazz on Atlantic, soul on Stax and the Who, Hendrix and Arthur Brown on Track.—ANDREW GOSLING, Glastonbury, Somerset.

WHAT I CAN'T stand about Mailbag is the constant cry of "musical progression." The reason I think groups like Doors, Country Joe and Electric Flag don't make it here is because they are not good enough. A group is hailed "progressive" until they achieve stardom, then they no longer remain so.

I do not think there is such a thing as "musical progression."—RAYMOND GOLDIE, Glasgow, SW2.

THE NEW Ronnie Scott eight-piece is Britain's best jazz group yet. And even in such company that most underrated trumpeter, Kenny Wheeler, stands out.

All jazz fans should pray that Ronnie manages to keep the group together.—CHARLES RUTHERFORD, London, SE6.

WEEK AFTER WEEK letters appear in Mailbag from one set who say the Tremeloes, Herd, Dave Dee etc are superficial. And from the others who say that Tim Hardin, the Chicken Shack, Tim Rose, Fleetwood Mac etc are no match in ability for the chart giants.

I should have thought a degree of tolerance is called for. Let the latter set be grateful that their favourite brand of more specialised music is being more widely advertised and is becoming more easily available.

And let the former set realise that there is more to music than a catchy tune, a big name and a good beat, for those who take their music seriously.—RICHARD ARROWSMITH, Seville, Spain.

Own up rockers, good rock's still being played

SO THOSE insignificant morons who have the sheer nerve to call themselves Rockers have done it again. At the National Jazz and Blues Festival they wrecked the Marmalade's act and prevented the Herd from coming on stage.

I am no great admirer of these two groups but I prefer them to a singer like Jerry Lee Lewis whose music was all very well back in the 1950s but is worthless in 1968.

Grow up and own up, Rockers. Good rock music is still being played by groups like the Doors and Blue Cheer. So clear out your lungs and let the words reach your cerebral matter: Rock has grown up!—ROB BREEDEN, Walsall, Staffs.

AT A RECENT dance in Newcastle where Family and Alan Bown were appearing, some idiot threw a glass at the Alan Bown on stage.

I would like to say that this is not an example of the average Newcastle teenager. The majority were there to see the two best groups in the country and Newcastle's top group Junco Partners. But there is always a minority who wish to cause trouble.

I hope Alan Bown do not judge Newcastle teenagers by one idiot.—BRIAN HETHERINGTON, Newcastle-Upon-Tyne 2.

"Sock it to me," "Papa's got a brand new bag" and "Yeah!"

Such a record might be attacked by critics as dull and unprogressive but these cynics would be dumbfounded by the reply: "But it's very good for dancing to."

It would obviously top the LP chart for the next 35 years, but as there would be no market for any other soul records it would leave the rest of the chart open to progressive music.—TERRY COONEY, London, SE17.

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"ANGEL AND ARCHANGEL"
LIGHTING "Sports Pavilion,"
Braywick Road, Maidenhead.

BOB KERR'S WHOOPEE BAND
"Deuragon Arms," Hackney

CAIR PARAVEL
Fishmonger's Arms, Wood Green

CITY HALL, ST. ALBANS
U.S. FLATTOP
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Blues Loft, Nags Head, High
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MAIDENHEAD RUGBY FOOT-
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PEGASUS
JOHN THOMAS BLUES BAND

Royal Oak, MJS Club,
TONY LEE TRIO with PETE KING

OSTERLEY JAZZ CLUB, ALEX
WELSH BAND plus BERYL BRY-
DEN.

URBAN GIN HOUSE RAGTIME
BAND AT THE BROCKLEY JACK

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BIRD CURTIS Quintet, Kings
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BLACKBOTTOM STOMPERS,
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MORRISSEY and TERRY SMITH

SHAKY VIC, ANGEL AND ARCH-
ANGEL, "Dolphin Hotel," Maid-
enhead.

SHAKY VICK'S BIG-CITY BLUES BAND
Dolphin Hotel, Maidenhead.

SIX BELLS, KINGS ROAD,
CHELSEA. WALLY FAWKES.

TOWN HALL, TORQUAY
THE CAT ROAD SHOW
U.S. FLATTOP, LEROY & JACQUI

SUNDAY cont.
BOB KERR'S WHOOPEE BAND
"Deuragon Arms," Hackney

COOKS, CHINGFORD
Royal Forest Hotel
KID MARTYN RAGTIME BAND

DENNIS FIELD, Lunchtime,
Green Man, Plumstead.

FISH HOOK
PALE GREEN LIMOUSINE
LIGHT SHOW at Bottleneck Blues
Club, Angel Lane, Stratford

FREDDY RANDALL BAND
Fishmonger's Arms, Wood Green
Lunchtime 12-2 pm.

THREE TUNS, Beckenham,
MIKE WESTBROOK BAND.

URBAN GIN HOUSE RAGTIME
BAND AT THE BROCKLEY JACK

MONDAY
ANGLO AMERICAN ALL STARS,
GREEN MAN, PLUMSTEAD, 8.30-
11 p.m.

BLACK PRINCE Hotel, Bexley,
Kent. Kid Martyn with Sammy
Rimington.

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"Deuragon Arms," Hackney

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PHREY LYTTETON.

PLOUGH, Stockwell, S.W.9.

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Crown Hotel, Borehamwood.

SOLID New Orleans Jazz with
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the Shafesbury, Hornsey Road.

THE RESURRECTION
BLACK BULL, WHETSTONE, N.20

THE TASTE

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BAND AT THE BROCKLEY JACK

TUESDAY
"ANGEL AND ARCHANGEL"
LIGHTING, Town Hall, High
Wycombe

AT THE PLOUGH, ILFORD
Dave Duval Trio
BRIAN EVERINGTON QUINTET
Sandra King

BERKHAMSTED, King's Hall,
Cy Laurie.

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Amwell Street, opp. Finsbury
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Club

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"Deuragon Arms," Hackney

JAZZ ORGAN with the JEFF
REED TRIO plus guests The
Grapes, Hayes, Middx

TUESDAY cont.
BOB KERR'S WHOOPEE BAND
"Deuragon Arms," Hackney

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Green Man, Blackheath.

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Interval Blues, Dave Brock & Co.

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Club, Angel Lane, Stratford

FREDDY RANDALL BAND
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Lunchtime 12-2 pm.

THREE TUNS, Beckenham,
MIKE WESTBROOK BAND.

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MONDAY
ANGLO AMERICAN ALL STARS,
GREEN MAN, PLUMSTEAD, 8.30-
11 p.m.

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***HOUSE OF LORDS**
TV PERSONALITY
***STUART HENRY**

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***BLUES NIGHT**
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THE COUNTS
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EVERY FRIDAY THE STEVE
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RAILWAY-HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6

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BASS GUITAR/vocals for residency - 894-9046.
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BLUES HARMONICA, experienced, for working/recording Chicago style band - 909 8997.
CONTINENTAL (7-PIECE) dance band needs urgently young, but experienced drummer. Should be able to take care of business: Soul music, jazz, Brazilian and Tijuana brass style, must be interested in taking part of musical show. Fair reader. Prepared to stay abroad with us. Monthly gigs, TV and recordings. Contact our man in England Mr Dave Castle, 28 Mill Road, Worthing and incl. your 'phone number.
DEDICATED BLUES drummer, smooth, good listener. - MOU 4642.
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DRUMMER, SEMI-PRO, preferably Irish showband experience but not essential, Romford area. - Box 7719.
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1/4 per word
BUSY SURREY TOWN. Existing record, musical instrument and electrical business in High Street of busy mid-Surrey town, available for sale with valuable lease. Existing rental £750 per annum, exclusive, including self-contained flat. Price to include goodwill, fixtures and fittings, benefit of lease etc. £3,500 - Apply Osenton, Lamden & Co., 36 North Street, Leatherhead, Surrey. Leatherhead 5001.

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Two top-quality commercial Pop Groups required for a short season in October
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JAZZ/DANCE Guitarist. - GLA 3722.
JOHN WALDEN, Great blues harp/vocals. - 01-854 2337.
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LEAD GUITARIST, vocals, urgently seeks pro Hendrix/Cream type group, London area or abroad. Stratocaster/Marshall, passport, hair. - Harlow 28884.
LEAD GUITARIST with agency wants progressive semi-pro group Les Paul/Park gear and experience. Having-Southern area. - 104 Station Rd., West Horndon, Essex. - Southend 74173 evenings.
LIGHT SHOW operator requires work in group illumination. original techniques. - Tel. Bletchley 4591.
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ORGANIST (Hammond/Leslie). Working group only. Box 7710.
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TRUMPET / GUITARIST / Vocalist, young pro, available end Sept. - Box 7738.
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YOUNG JAZZ drummer. - 282 Hill-Cross Avenue, Morden, Surrey.

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8d. per word
Minimum charge 2/8d.
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A ABLE, ACCOMPLISHED PIANIST. - 876 4542.
ACCORDION - TRUMPET (592-6050).
ALTO AVAILABLE weekends. MAC 3655.
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A YOUNG, experienced lead guitarist/vocalist, excellent equipment, passport, seeks pro work. - Box 7734.
BASS, B/gtr, Gigs. - 01-449 3222.
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BASS (DOUBLE) Vocals. 01-864-2677.
BASS GUITAR, experienced Gigs. - 267-0824.
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BASS GUITAR, read / busk, transport. - Aldershot 25169.
BASS GUITARIST, PRO, WANTS WORK. ANYTHING CONSIDERED. ABROAD? 858 6498, MICK.
BASS GUITARIST seeks working Showband or C/W group. - Bill 01-294 1671.
BASS GUITARIST, semi-pro. Good gear. - Potters Bar 56592.
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DRUMMER, EXPERIENCED, RELIABLE. Gigs, lounge. - 998 2165.
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DRUMMER, GIGS, LOUNGE. - 778 7475.
DRUMMER, gigs/lounge. - 736 2866.
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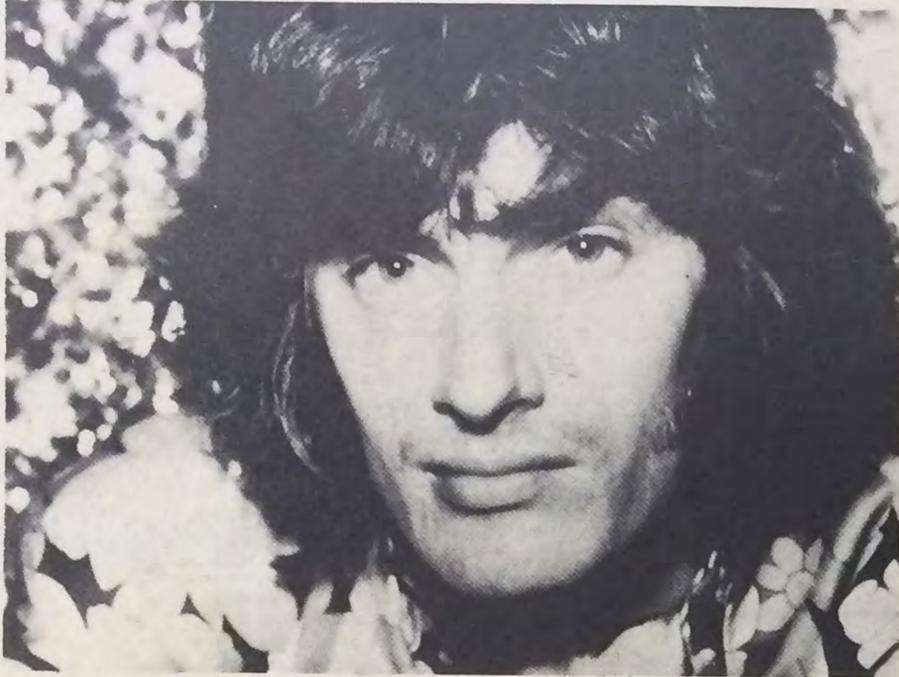
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Our First Four:



Jackie Lomax

Jackie is 24 and comes from Wallasey which lies on the river Mersey.

He worked as a lorry driver and a wages clerk among other things.

In 1962 he formed a rock n' roll group called the Undertakers.

In 1966 Jackie went with them to America.

Now he's with Apple and has made his first single with us.

It's called Sour Milk Sea. Written and produced by George Harrison.

Jackie himself wrote the "B" side - The Eagle Laughs at You. Both have a tough hard beat. Rock n'roll 1968.

Hear them now.

Jackie Lomax: Sour Milk Sea - An Apple single. Number 3.



Mary Hopkin

Mary is 18 and comes from Wales. Pontardawe in fact. She's been singing since she was four.

Mary took singing lessons on Saturday and her mother hoped that this would lead to studies at the Cardiff College of Music.

It didn't.

It led via Opportunity Knocks and appearances on Welsh television, to Twiggy hearing her. Twiggy told Paul McCartney and Paul McCartney asked her to come up to London.

Her voice was as beautiful as Twiggy had said.

Apple records signed her up.

Now you can hear and buy her first single - "Those were the days" produced by Paul McCartney. It's pure and beautiful.

Like Mary.

Mary Hopkin: Those Were the Days - An Apple single. Number 2.



The Black Dyke Mills Brass Band

When Paul McCartney wrote "Thingummybob" for a television series of the same name, he said he wanted to get a true brass band sound.

So what did he do. He used the best band in the land - The Black Dyke Mills Brass Band.

They won the title in October last year. Conducted by Geoffrey Brand they've held this title 7 times since 1945.

Back to "Thingummybob". On the "B" side there's "Yellow Submarine" like you've never heard it played before.

The sound is beautiful and brassy. Just what Paul wanted.

You'll want it too, once you've heard it.

The Black Dyke Mills Brass Band: Thingummybob - An Apple single. Number 4.



John, Paul, George and Ringo.

Their latest . . . A seven minute long single called "Hey Jude!" On the flip side "Revolution".

Enough said.

The Beatles: Hey Jude - An Apple Single. Number R5722.

Apple Records.