

Melody Maker

SEPTEMBER 28, 1968

1s weekly

JOHN PEEL REVIEWS RECORDS



P.5

BEATLES TWO

IN-1

LP

PAUL: follow up

A SPECIAL double album from the Beatles, with 24 widely differing tracks. That's the plan of Apple Records, who are releasing the follow-up album to the group's "Sergeant Pepper's Lonely Hearts Club Band" on November 16, as a special double-album.

So far the package of two albums is untitled. A decision about the marketing of the albums and the price is being held this week, as well as final decisions on the albums' cover.

Apple's Derek Taylor told the MM on Monday: "This is the first time the Beatles have put out a double album in Britain."

He described the material making up the two dozen tracks as "very varied, right down the middle of the road."

There is a wide variety of sounds, from simple ballads with bare guitar accompaniment to the huge orchestral sound of "Hey Jude." "There is also hard rock and roll, hard and light numbers and some standards," he said. "John and Paul have written most of the material and Paul seems to be writing a song a week at the moment."

"There are also a couple of numbers by George and one by Ringo, although he also sings on a couple of others."

The Beatles are still working on the album in the studios.

SEE PAGE 13

MM
1968
POP
POLL
AWARDS
PARTY



SPECIAL
PICTURE
REPORT-
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CENTRE
PAGES



SCOTT BEATS TYPHOID TO TOUR

SPECULATION that Scott Walker might not be fit to start his nationwide tour on October 4 was dispelled by manager Maurice King on Monday.

Scott — winner of the Male Singer and LP categories in last week's Melody Maker Pop Poll — had been laid low but has now completely recovered.

Said Maurice King: "Scott picked up a touch of typhoid fever three weeks ago when he was on a working holiday in Tunisia. But he is now quite fit again and will definitely be able to appear on the tour as planned."

But Tommy James and the Shondells — currently riding the chart with "Mony Mony" — have bowed out of the tour because of a financial dispute. They will not now follow up with their planned promotional appearances in Britain.

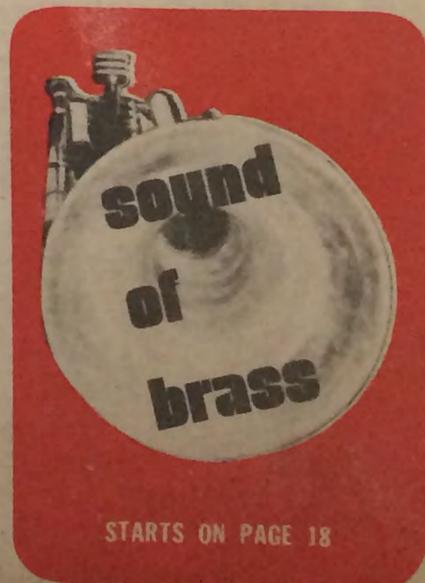
Taking their place on the various dates are the chart-riding Casuals, plus Cupid's Inspiration.

Tour also includes Love Affair, Paper Dolls, singer Terry Reid, and compere Mike Quinn.

Tour opens at London's Finsbury Park Astoria on Friday, October 4, followed by Odeon, Manchester (5), Gaumont, Bradford (6), ABC, Edinburgh, City Hall, Newcastle (10), Odeon, Birmingham (11), ABC, Chesterfield (12), Empire, Liverpool (13), Colston Hall, Bristol (14), Capitol, Cardiff (16), Adelphi, Slough (17), Gaumont, Ipswich (18), Granada, Tooting, London (19) and Coventry Theatre, Coventry (20).

Casuals take over from Tommy James and the Shondells at Finsbury Park, Bradford, Edinburgh, Newcastle, Birmingham, Liverpool, Bristol, Cardiff and Coventry.

Cupid's Inspiration replace the Shondells at Chesterfield, Slough, Ipswich and Tooting. At presstime, it had not been decided on the actual replacement at the Manchester date on October 5.



STARTS ON PAGE 18

MELODY MAKER POP 30

- 1 (1) HEY JUDE Beatles, Apple
- 2 (2) THOSE WERE THE DAYS Mary Hopkin, Apple
- 3 (3) I'VE GOTTA GET A MESSAGE TO YOU ... Bee Gees, Polydor
- 4 (7) JESAMINE Casuals, Decca
- 5 (5) HOLD ME TIGHT Johnny Nash, Regal Zonophone
- 6 (4) DO IT AGAIN Beach Boys, Capitol
- 7 (6) I SAY A LITTLE PRAYER Aretha Franklin, Atlantic
- 8 (14) LITTLE ARROWS Leapy Lee, MCA
- 9 (11) LADY WILLPOWER ... Gary Puckett and the Union Gap, CBS
- 10 (10) ON THE ROAD AGAIN Canned Heat, Liberty
- 11 (8) HIGH IN THE SKY Amen Corner, Deram
- 12 (13) DREAM A LITTLE DREAM Mama Cass, RCA
- 13 (9) THIS GUY'S IN LOVE Herp Alpert, A & M
- 14 (20) CLASSICAL GAS Mason Williams, Warner Bros.
- 15 (12) HELP YOURSELF Tom Jones, Decca
- 16 (17) ICE IN THE SUN Status Quo, Pye
- 17 (18) HARD TO HANDLE Otis Redding, Atlantic
- 18 (16) I PRETEND Des O'Connor, Columbia
- 19 (15) SUNSHINE GIRL Herman's Hermits, Columbia
- 20 (22) I LIVE FOR THE SUN Vanity Fare, Page One
- 21 (25) HELLO I LOVE YOU Doors, Elektra
- 22 (28) A DAY WITHOUT LOVE Love Affair, CBS
- 23 (—) THE RED BALLOON Dave Clark Five, Columbia
- 24 (—) MY LITTLE LADY Tremeloes, CBS
- 25 (24) AMERICA Nice, Immediate
- 26 (21) DANCE TO THE MUSIC Sly and the Family Stone, CBS
- 27 (—) LES BICYCLETTES DE BELSIZE Engelbert Humperdinck, Decca
- 28 (27) YESTERDAY'S DREAM Four Tops, Tamla Motown
- 29 (19) MONY MONY Tommy James and the Shondells, Major Minor
- 30 (26) KEEP ON Bruce Channel, Bell

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POP 30 PUBLISHERS

1 Northern Songs; 2 Essex; 3 Abigail; 4 Mills Music; 5 Writers Workshop; 6 Immediate; 7 Shapiro Bernstein; 8 Shoffesbury Music; 9 Dick James; 10 Southern; 11 Carlin; 12 Francis Day and Hunter; 13 Blue Sea/Jac; 14 Rondor; 15

Valley; 16 Valley; 17 Carlin; 18 Morris/Patricia; 19 Monique; 20 Immediate; 21 Campbell Connelly; 22 Dick James; 23 Morris; 24 Shane; 25 Chappells/Immediate; 26 Carlin; 27 Donna; 28 Jobete/Carlin; 29 Planetary Nom; 30 Shapiro Bernstein.

US TOP TEN

- As listed by "Billboard"
- 1 (3) HEY JUDE Beatles, Apple
 - 2 (1) HARPER VALLEY PTA Jennie C. Riley, Plantation
 - 3 (2) PEOPLE GOT TO BE FREE Rascals, Atlantic
 - 4 (4) HUSH Deep Purple, Tetragrammaton
 - 5 (—) FIRE Crazy World of Arthur Brown, Atlantic
 - 6 (8) THE FOOL ON THE HILL Sergio Mendes, A & M
 - 7 (5) 1, 2, 3, RED LIGHT 1910 Fruitgum Company, Buddah
 - 8 (9) I'VE GOTTA GET A MESSAGE TO YOU Bee Gees, Alco
 - 9 (—) GIRL WATCHER O'Kaysions, ABC
 - 10 (—) SLIP AWAY Clarence Carter, Atlantic

TOP TEN LPs

- 1 (2) HOLLIES GREATEST HITS Hollies, Parlophone
- 2 (1) BOOKENDS Simon and Garfunkel, CBS
- 3 (3) DELILAH Tom Jones, Decca
- 4 (4) WHEELS OF FIRE (Double Album) Cream, Polydor
- 5 (6) THE SOUND OF MUSIC Soundtrack, RCA
- 6 (9) MR. WONDERFUL Fleetwood Mac, Blue Horizon
- 7 (7) A MAN WITHOUT LOVE Engelbert Humperdinck, Decca
- 8 (8) BOOGIE WITH CANNED HEAT Canned Heat, Liberty
- 9 (5) IN SEARCH OF THE LOST CHORD Moody Blues, Deram
- 10 (—) LIVE AT THE TALK OF THE TOWN Seekers, Columbia



DAVE: Irish tour

Dave Dee tours Japan next year

DAVE DEE, Dozy, Beaky, Mick and Tich, are to make a three-week tour of Japan starting next February. It will be part of a six-week Far Eastern tour which will include their second visit to Australia. The group guests in Crackerjack tomorrow (Friday) and Time For Blackburn (28).

They open a short Irish tour with dates in Belfast and Ballymena tomorrow (Friday) and go to Belgium from October 1 to 13. Their pantomime, Dick Whittington, due to finish at the ABC, Stockton, on January 18, may now transfer for a further week in another northern theatre.

STILL TIME TO GET TO BERLIN

THERE'S STILL time for you to get aboard the great Melody Maker trip to the Berlin Jazz Festival from November 7 to 10.

You can leave London on Friday morning (November 8) and arrive in Berlin in time to hear the Herbie Mann Group, Don Ellis's Berlin Dream Band and a Drum Workshop starring Art Blakey's Jazz Messengers, Max Roach, the Elvin Jones Trio and Sunny Murray. After sightseeing on Saturday there is a great big band concert starring the bands of Maynard Ferguson, Don Cherry, Gustav Brom and Count Basie, plus Jon Hendricks, Annie Ross and Georgie Fame. And on Saturday night you are invited to the late-night party with the Elvin Jones Trio, Barney Wilen and a host of star sitters-in. Sunday afternoon has a mixture of avant garde jazz and Gospel music with the Ameri-



ELVIN JONES: at the Drum Workshop

can attraction. The final show, on Sunday night, is the History of Soul with the Muddy Waters Blues Band, Stars of Faith, Carla Thomas and the Horace Silver Quintet. All that for 26 guineas—and that includes all your travel and hotel expenses. Don't delay if you want one of the few remaining seats. Fill in the coupon and post it off NOW.

JULIE CHARITY SHOW

JULIE DRISCOLL, Brian Auger and the Trinity, the Alan Price Set, the Alan Bown, Spooky Tooth, the Nice and Elevation star in a charity show for the Olympic Fund at the Fairfield Halls, Croydon, on Sunday (29). The Trinity's new single "Road To Cairo," written by David Ackles, has been put back and will not be released on October 11.

LOUIS STILL ILL

NEW YORK, Tuesday. — Louis Armstrong is still in a New York hospital suffering from phlebitis. He was taken there for examination and tests on September 17 when his legs swelled, forcing him to cancel an engagement at the Eastern States Exposition in West Springfield, Massachusetts. His agent, Joe Glaser, refused to name the hospital or comment on the ailment. In recent years, the 68-year-old trumpeter has been in hospital with phlebitis and pneumonia.

ROWLES GETS AWARD

JOHN ROWLES has been given an award as the most significant entertainer of the year in his home country New Zealand. The award Rowles has been in Britain for a year. It will be presented to his parents at the Entertainment Ball of The Year in Auckland on October 1 and John will speak to the ball and also broadcast on that day from London via the radio-telephone link. Later that day, he leaves to appear at the Rio Song Festival.

ROY'S TRAGEDY

SINGER Roy Orbison flew home to America on Sunday after hearing the tragic news that two of his sons had died in a fire at his lakeside home at Hendersonville, Tennessee. The fire was on Saturday. And his two sons were Roy aged 11, and Tony, aged six. Three-year-old Wesley escaped. Two years ago, Orbison's wife Claudette was killed in a motor cycle crash.

NAME _____
 ADDRESS _____

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Barry Gibb agrees to stay with Bee Gees for two years

BARRY GIBB will not be leaving the Bee Gees. At a conference in Brussels this week, where they are filming a TV spectacular, Barry and the group ironed out their differences. Barry had given in his notice after receiving American film offers, but he has now agreed to remain with the group for at least two years. The Bee Gees this week were awarded their fifth Gold Disc for a million sales of their current hit, "I've Got to Get A Message To You." They have a major Continental tour through October and November and then, in December, begin work in South Africa on their first full-length feature film, Lord Kitchener's Little Drummer Boys. (Barry Gibb talks to the MM on page 14.)

WHO SINGLE DATE

THE WHO's next single, "Magic Bus," has been put back and will now reach the shops on October 11. On the same day the group guests in How It Is. Negotiations are in hand for the group to appear in Top Of The Pops and Dee Time, and they go to Germany for a TV date on October 7. The group's one-nighters include London's Roundhouse (October 5), York University (11) and Sheffield University (12). Today (Thursday) they start a month of recording for their next album.

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STONES FILM CHOSEN FOR LONDON FESTIVAL

THE ROLLING Stones' first major feature film One Plus One, directed by French director Jean-Luc Godard, has been chosen as the London Festival Choice at the London Film Festival in November.

The film, which features the Stones at recording sessions which produced their delayed album "Beggar's Banquet," will be shown at the festival, organised by the British Film Institute, and held at London's National Film Theatre from November 18 to December 4.

The festival will show films from all over the world. One Plus One is currently in the final editing stage. Mick Jagger is also making his solo acting debut in The Per-

MICK TO MAKE SOLO ACTING DEBUT

formers, which stars James Fox, and is currently in production.

TALENT SEARCH

DISC JOCKEY David Jacobs and top arranger Johnny Spence are to scour the country for 17 young musicians who can form a jazz/pop orchestra.

Their search will end with a unique opportunity in Britain for musicians, aged from 16-25, to produce a swinging, big-band sound with full commercial backing.

The backing comes from Count Alberto Cinzano, head of the vermouth firm and a leading arts patron. The Count already gives fantastic career

opportunities to budding singers with his Opera Scholarship.

Now he turns his attention to jazz and pop with a competition open to amateur and semi-pro musicians.

Regional auditions will be held at Aberdeen, Belfast, Bristol, Cardiff, Carlisle, Glasgow, Leeds, London, Manchester, Newcastle, Norwich, Plymouth, Southampton and the Channel Isles.

STATUS QUO LP

STATUS QUO—who this week climbed to 16 in the chart with "Ice In The Sun"—guest on Top Of The Pops on October 5.

This weekend they start work on a new album featuring compositions by Marty Wilde and Ronnie Scott, who wrote "Ice In The Sun," as well as originals by members of the group, Mike Rossi and Roy Lynes.

They are also working on two colour film shorts—one for Britain and one for the States.

The group's tour of Australia and New Zealand has been set to start on April 11. It will be followed by 12 days cabaret in Tokyo and concerts in Singapore and Hong Kong.

MUSICAL FILM

A 30 MINUTE musical film Les Bicyclettes De Belsize, to be filmed in location in Hampstead and Belsize Park, will feature five songs by Les Reed and Barry Mason, including the title song which is Engelbert Humperdinck's new single.

Shooting is expected to begin on October 2 and casting is in operation.



ROLLING STONES: featured at a recording session

Cupid's lead singer goes solo



RICE-MILTON

REPORTS THAT Cupid's Inspiration lead singer Terry Rice-Milton was to leave to go solo were denied this week.

A spokesman said: "Terry is definitely not going solo, although there are plans for him to make a solo record. But he'll stay with the group. He'll do the same sort of thing that Dave Davies does with the Kinks—step out from the group from time to time."

The group are replacing Tommy James at the Shondells on a number of dates on the Scott Walker tour.

SLY AND THE FAMILY FLY OUT

SLY AND the Family Stone—who were due to tour Britain for three weeks—flew back to America last Friday without playing a date.

Agent Don Arden who set up their tour told the MM on Monday: "They had specified a certain type of equipment for their tour which we could not obtain. They refused to use alternative equipment for appearances even though they used it for four radio recordings."

"So we cancelled the tour and they went back home. It was an amicable arrangement and their agents, the William Morris Agency, are re-imbursing us for money we have lost so there is no intention to take legal action."

One of the group, Larry Graham Jr, stayed behind in Britain. He was charged when he entered Britain with possession of cannabis resin and remanded on bail to appear in court yesterday (Wednesday).

Mr Arden denied there was any connection between the cannabis charge and the group's return to the States.

Sinatra to record Trent-Hatch album

FRANK SINATRA is to record an album of Jackie Trent-Tony Hatch songs.

Jackie and Tony will fly to Hollywood in November for the sessions and Tony will act as musical director, producer and arranger for the album.

The deal was finalised while Sinatra was on a brief visit to London last week.

The album will contain 12 songs, including five specially written for the record. The others will include "Joanna" which Jackie and Tony wrote for Scott Walker.

Buddy Rich will also premiere a 12-minute suite written by Hatch and Trent during his current British tour. And while in London he will record an album which will include the suite and two other Hatch-Trent compositions.



FRANK: 12 song LP

weeks cabaret in Las Vegas in addition to a three-week college tour.

The group guests in Pete's People on September 21.

LJB FOR AMERICA

LONG JOHN BALDRY leaves for America on October 14 for eight days of major TV appearances to coincide with the release of his single, "The Sun Comes Shining Thru," in the States.

He will do three TV shows in New York—the Mike Douglas, Tonight and Merv Griffiths shows—then goes to the West Coast to appear on the Joey Bishop, Donald O'Connor, George Jessel, Dick Clark and Steve Allen shows.

TCHICAI IN CONCERT

DANISH AVANT-GARDE jazzman John Tchicai and his group will give two British concerts next week.

Tchicai, his group and light show will be featured at London's Wigmore Hall on Tuesday (October 1). The following day they appear at Manchester's Free Trade Hall sponsored by the Danish Embassy.

Line-up of the group is: Tchicai and Karsten Vogel (altos), Max Bruel (bari), Hugh Steinmetz (tpt), Kim Menser (tmb), Steffen Anderson (bass), Ivan Krill (percussion) and Georgio Musoni (African drs).

STARS AT ST. PAULS

SCAFFOLD, MARY HOPKIN, Jackie Lomax, Grapefruit and top deejay John Peel will all be featured at a special Pop Experience at St Paul's Cathedral, London, on October 2.

The Small Faces may also appear at the Cathedral, near London's Fleet Street.

Tomorrow (Friday), Humphrey Lyttelton's band, singer Annie Ross, and P. P. Arnold will also be presented at the Cathedral by producer Ralph Tober.

DANIELS RETURNS

DRUMMER JOE DANIELS is returning to full-time jazz work. He is sorting out the line-up of his new Hot Shots this week and hopes to begin rehearsals next week.

Since 1960 Daniels, a big name in the heyday of the New Orleans Revival, has restricted his music work to an annual summer season. Now he has sold his catering business.

"I'm getting together a sextet with the usual trumpet, clarinet, trombone and three rhythm," Joe told the MM on Monday. "We'll be playing jazz in the traditional idiom."

"This summer, at Butlin's Clacton camp, we featured a lot of trad and got a tremendous reaction. This has convinced me it is time to come back full-time."

SYMBOLS DELAY

THE SYMBOLS' American tour has been put back from September 10 to October 10. One reason is the release of a new President single, "Do I Love



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ENGELBERT AND MARY IN TV SPECTACULAR

ENGELBERT Humperdinck — whose new single "Les Bicyclettes De Belsize" entered the MM Pop 30 this week — is to star in an ATV spectacular with Mary Hopkin on October 5.

The spectacular will be shown in ATV's Startime series and will be recorded at Blackpool's ABC Theatre on Sunday (29).

Engelbert has been signed to star at London's Talk Of The Town for a four-week season starting on October 28.



MARY HOPKIN

His Blackpool season ends on October 5 and he leaves two days later for America where he will guest on major TV shows including the Tonight Show and the shows of stars like Donald O'Connor, Joey Bishop, Steve Allen, Mike Douglas and Merv Griffiths.

THE Oscar Peterson Trio start their new British tour with concert's at London's Queen Elizabeth Hall on Saturday (28).

Lulu's new TV series for BBC starts in January and will run for three months. Duster Bennett returns to Henry's Blueshouse at the Crown Hotel, Station Street, Birmingham, on October 24. Another free concert will be held in Hyde Park on Saturday (28), featuring the Move.

Chicken Shack's "Worried About My Woman" is released tomorrow (Friday). Savoy Brown Blues Band record a new album and a single when they return from their present tour of Scandinavia.

Cilla Black leaves London today (Thursday) for Australia to open for three weeks at Sydney's Chequers Club. The Spinners appear in concert at Birmingham Town Hall on

October 8.

The Michael Garrick Trio and Betty Mulcahey give a poetry and jazz recital at the Autumn Arts Festival in Stoke Prior, Bromsgrove, on October 10. Tony Bennett is expected to tour Britain again in February and March next year.

The Casuals have had an injunction placed on them to prevent them using their name in America because another group bears the same name.

The London Youth Jazz Association invites any interested musicians, teachers and prospective members to a meeting at London's Marquee Club on Sunday (29) at 3 pm.

Deep Purple, in the American chart with "Hush," flew to Switzerland last weekend at two days notice for a concert in Berne with the Small Faces and Dave Dee and the Deviants' second album "Disposable" will be released on October 25.

Dutch blues group Cuby and the Blizzards tour England from October 3-13. The Bonzo Dog Doo Dah Band's new single "Urban Spaceman" is released on October 4.

Time Box guest on the Dave Cash Show from October 5-11. The Barrier's next single will be a Ken Howard-Alan Blaikley composition "Uh!" released on October 11. The Web, currently at London's Playboy, have been invited back over Christmas and the New Year. April Music are producing a Tim Rose Songbook which includes the original versions of "Hey Joe" and "Morning Dew."

P. J. Proby is back in England and will spend the next two weeks working on a new album with producer Steve Rowland. President Records are launching a new label Joyboy for soul fans. Robert Farnon flew to New York on Tuesday to record with Tony Bennett.



TWO JAZZ stars currently in Denmark, Sonny Rollins (above) and Mary Lou Williams, met up when they recorded a radio show last week. Rollins is currently at Copenhagen's Montmartre, backed by Kenny Drew (pno), Niels Henning Orsted Pedersen (bass) and Al Heath (drs). Mary Lou has opened for three months at the new Timme's Club, named after jazz writer Timme Rosenkrantz.

JIM GODBOLT'S Six Bells Jazz Club, Chelsea, has closed after ten years. But Jim will continue his mainstream policy when he opens a new Saturday club this weekend (28) at the Kensington Hotel's Music Room, Russell Gardens, London W14.

Sandy Brown's band plays the opening session with guest stars Wally Fawkes, Bill Greenow and John Picard.

BBC Jazz Club recorded a farewell session at the Bells last week with the Humphrey Lyttelton Band, John Chilton's Swing Kings and Stan Greig Quintet. It will be transmitted during October.

THE Bluecoat Arts Forum is to present a series of top British jazz groups in Liverpool, starting tomorrow (Friday) with the Stan Tracey Quartet. They will be followed by the Ronnie Scott Quintet, with Jon Hendricks (November 1), Mike Westbrook Sextet (December 6), Don Rendell-Ian Carr Quintet (January 3) and Harold McNair Quintet (February 7).

MAYNARD Ferguson's contract with the American Enterprise label has expired and he is hoping to tie up with a British label. The Ferguson Big Band plays Birmingham's Opposite Lock (October 2) and Manchester's Club 43 (4



and 5) before going to the Warsaw Jazz Festival on October 14.

DUKE ELLINGTON'S Orchestra, Lena Horne and Lou Rawls top the bill for a memorial concert for Billy Strayhorn at New York's Philharmonic Hall on October 6. Proceeds will establish a scholarship at the Julliard School of Music.

EAST Germany's Omega label is to release two albums recorded by Kenny Ball during an East Berlin concert two weeks ago. The band returns to London from Ireland tomorrow (Friday).

THE London Jazz Centre Society has fixed six concerts at London's Conway Hall. They are: Don Rendell-Ian Carr Quintet and John Surman Trio (October 11), New Jazz Orchestra and Mike Trio (November 8), Mike Westbrook (December 13), Ronnie

Scott Band and Dave Gelly Group (January 10), Chris McGregor Group and Spontaneous Music Ensemble (February 14) and Graham Collier Sextet, Sandy Brown and the Howard Riley Trio (March 14).

BOBBY BREEN returns to the Bull's Head, Barnes, on October 5. Bobby stars at the Ball Hall, Bognor Regis (October 1), and Best Seller, Leicester Square, for the week starting October 7. He guests in Late Night Extra on October 2.

APPLE, the Beatles company, are to release their first jazz LP, an album by the Modern Jazz Quartet recently recorded in New York. The Blue Lotus Jazz Band, with Blanche Finlay, play Accrington Jazz Club on Sunday (29).

FROM Sunday, October 13, the BBC's Jazz Scene will disappear as such. On that day the magazine programme will become Jazz On 1. Introduced by Peter Clayton, it will run on Radio 1 from 8.30 to 9.30 pm on Sundays and will continue to present such items as the critic's spot.

The other part of the programme will become a regular Humphrey Lyttelton record series which goes out on Radios 1 and 2 from five minutes past midnight until 1 am. A major reason for the change, says the BBC's Robin Scott, is to get more jazz on VHF.

Tenorist King says no to Ray Charles offer

PETER KING, British tenorist who depped at the last minute for missing Ray Charles saxophonist Buddy Terry, has been offered a place in the band. But he has turned it down.

King was telephoned on Friday afternoon to come down as soon as possible to the BBC TV Centre in order to record the Ray Charles Show programme. He joined the sax section for this and the four British concerts.

Ray Charles and his leader, trumpeter Wallace Davenport, expressed themselves delighted with his playing.



PETE KING



VANITY FARE

VANITY FARE have been offered a three week tour of America in November.

Manager Roger Easterby and agent Arthur Howes fly to New York to discuss the offer which came after initial good reaction to the group's single "I Live For The Sun."

Two members of the group may also go to America for promotion and press interviews.



MEANS RECORDED EXCITEMENT

HIT BOUND SINGLES

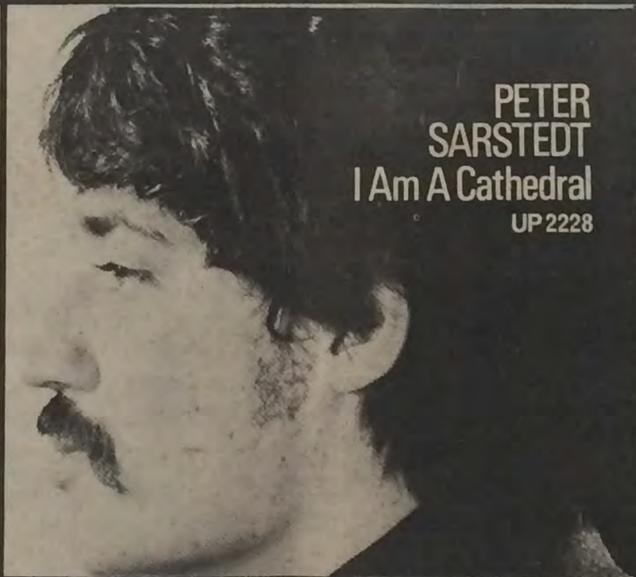


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Frank Mills
UP 2238



THE NEW BLIND DATE

JOHN PEEL BRITAIN'S TOP DISC JOCKEY

CREAM: "Sunshine Of Your Love" (Polydor).

Oh yeah—"Sunshine Of Your Love." It's a most memorable track from "Disraeli Gears" and has been a hit single twice in America, so that's why they have released it as a single here.

I've liked it very much ever since "Disraeli Gears" came out. It's one of those riffs that keeps running through your ears, and you can't remember where it came from. On the subject of the Cream generally, nothing anybody says can stop them breaking up and instead of one incredible group, there will be three incredible groups.

I met Eric Clapton for the first time outside some hideous pop contest recently, and I was very surprised to find him such a gentle person. I don't know what he is going to do, I don't think he does. He finds success a bit overwhelming. Each time he has reached a peak in his career, with the Yardbirds, John Mayall or Cream, he has fallen off.

I know Ginger is very upset about the whole thing, and you can't blame him because he has waited so long. I wish we could get them together for a final session on Top Gear.

I can't say that I know Eric very well, but he does seem to find blind acceptance unattractive. I thought the reaction to him at Sunbury Festival was very interesting. When he walked on to play with Ginger Baker, unannounced, they clapped politely and thought: "Nice guitarist." When he was announced—yells and thunderous applause.

What I like about his guitar playing is that it doesn't have the neurotic quality a lot of them have. He flows, and has continuity.

MIXTURE

JETHRO TULL: "A Song For Jeffrey" (Island).

Jethro Tull. This is also on their LP, which is musically very good but the production isn't very good, which is unfortunate. They produced it themselves and it could have benefited from some more professional knowledge, because they are a very professional group.

I like them Beefheart-like, notwithstanding your criticism last week. They have a good mixture of Roland Kirk and Captain Beefheart, which all goes back to the blues obviously.

CHICKEN SHACK: "Worried About My Woman" (Blue Horizon).

BLIND DATE has for several years been a highly popular and successful feature of the Melody Maker. Each week, different stars of popular music have been asked to express their opinions of the latest pop singles, without being told the titles or names of the artists. With the expansion of the album market, and shifts in tastes, it is time for a new-look Blind Date. This week, MM poll-winning deejay John Peel, who presents only the best of modern progressive pop on his poll-winning Radio One show "Top Gear," and on "Night Ride," is asked to discuss the latest music and groups, on albums as well as singles. The Blind Date formula is adhered to, and in this case John guessed all the artists immediately, including Ornette Coleman.

It's Chicken Shack. We've played all of these tracks so far on the radio. So many blues bands are all doing the same numbers, and they sound essentially the same—trying to play like Peter Green, Clapton or Stan Webb. Where will it all end?

Chicken Shack are about the top blues band, as long as Stan Webb can go on singing like this without doing himself a mischief. And it was nice to see Christine Perfect in the Melody Maker poll.

But I wonder how long these bands can survive doing "Rolling And Tumbling" and "Dust My Blues."

MOTIONS

They need more imagination. That's why Jethro Tull are doing so well. I think the blues crowd used to be very discerning but when wider acceptance of blues came, they have become less discerning. If you go through the motions, writhing around with a guitar, you please the fans, and I think Peter Green agrees with me on this. It's like a phallic symbol, or something.

I think it's one of the reasons why Eric is getting out of the Cream. He could have gone on without bothering to tune his guitar and they would have screamed and fallen over.

About this record—it's very good and may get into the lower part of the chart, as the Fleetwood Mac thing did very well.

BIG BROTHER AND THE HOLDING COMPANY: "Piece Of My Heart" (CBS).

Yes, we played this six weeks ago. I'd like to see it a hit because the LP "Cheap Thrill" is nice and the group live are even more amazing.

It's very sad indeed that this group is breaking up, and Janis Joplin is going out by herself. She tends to lapse into a soul cliché thing but she does it with such power it's okay. I never thought I'd play a record with "Sock it to me."

She's got an Aretha Franklin thing, with a Country Joe and the Fish backing. I'm afraid when she goes out on her own she will be just another soul singer with brass backings. It's very sad. I think both Janis Joplin and Big Brother and the Holding Company will suffer.

It would be nice to see this at the top of the chart and to see them on Top Of The Pops. That programme is such a drag—like something from the Stone Age. Maybe I'm just getting old. The time is here for a TV programme that puts on the same sort of groups we put

People complain about my boring voice. The point is people shouldn't listen to the voice—they should listen to the music.

WARM

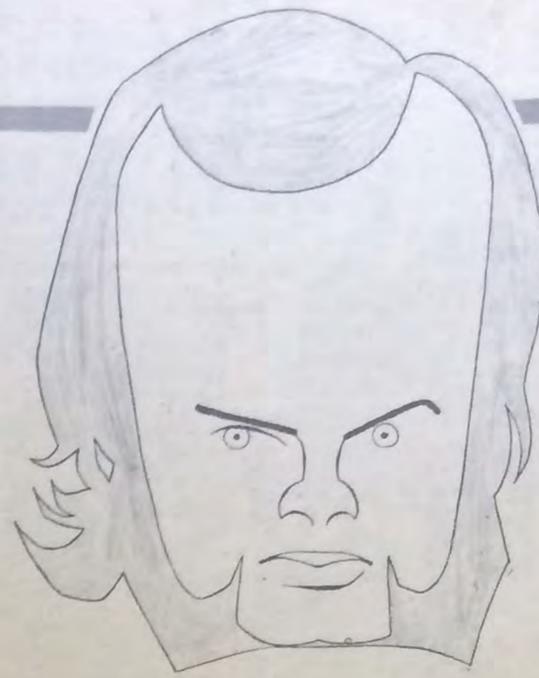
STEVE MILLER BAND: "In My First Mind" from the album "Children Of The Future" Capitol T2920.

Here's a track I wanted to play on Top Gear, but it's too long. This was recorded in England. They won a contest at Capitol and could record wherever they chose.

When I first heard this it didn't sound exciting, but every time I hear it now I get warm. It's very simple and sounds like it was done in one take. The track we are listening to is very beautiful. This is one of my favourite LPs of the moment.

There are at least 50 groups in the country that could do with TV exposure now. Maybe they'll get somebody who looks good to present them. Maybe if I had my teeth capped, wore a hair-piece and developed a slightly more vibrant personality, they might let me do it.

It's a pity whenever they do a nice sleeve design in America, they can't seem to reproduce it here. If anybody has got any money to spare I recommend this album. Yes, this track is



about the Doors.

I thought musically they were good, but I was disappointed. If they evolve around Jim Morrison purely as a show, which is his reputation, then to compare him to Mick Jagger is ridiculous. All that Mick does on stage is natural. Jim Morrison crouched on stage, did a leap, and landed rather self-consciously.

FED UP?

Keith Emerson could play organ better if he didn't stick knives into it, and Jimi Hendrix could play better if he didn't stuff his guitar. I'm sure Keith Emerson and Jimi Hendrix are fed up with it, and I'm sure Jim Morrison is fed up with it.

I can't understand Jonathan King getting so violent over the Doors though, because some of the tracks on their albums are shattering. At the Roundhouse I preferred Jefferson Airplane. They were very together and were concerned with getting music across rather than images.

SHAME

Doors fall between two stools. They are in the position of being a pubes Underground group which is a shame. The girls get terribly excited about them and yet they also appeal to the neo-intellectuals. I prefer their records. They look very contrived.

very Floydian—which can't be bad.

ORNETTE COLEMAN: "Cross Breeding" from the album "Ornette Coleman On Tenor" (Atlantic 588 121).

I don't know who that is—Ornette Coleman? This is something that I want to understand. I've listened to a lot and tried to get into this, and I saw Ornette Coleman at the Albert Hall, but in the first half I fell asleep, bored to distraction. The second half was ex-

citing but I've never recaptured it by listening to his records. I wish I could get into this and see what happens because it's obvious the people who like this are highly involved and dedicated.

DOORS: "Love Street" from the album "Waiting For The Sun" (Elektra EKS 74024).

I don't agree with your comments on American groups last week, but I agree to a certain extent

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MR. NINE PER CENT the loser agent

by Leon



ALL'S WELL WITH THE GENIUS NOW

THERE'S nothing like welcoming back an old favourite and finding that despite the odd aberration, he can still turn in the goods. Ray Charles' performance at London's Royal Festival Hall on Saturday provided just such a moment. To all but the most myopic of his followers, Ray's British concerts have often failed to have the desired effect. Usually, the fault could be laid at the door of his big band accompaniment which varied only in the degree of sloppiness it could impart into any performance. But, this year, all's well. The band, sparked by the excellent drumming of Roger Humphries (last seen here with the Horace Silver Quintet) is by far the best Charles has brought here. Good arrangements, good soloists (especially Virgil Jones onflugelhorn), plenty of punch both on their own and behind Ray. But it was Charles himself, playing some extremely potent piano and singing magnificently, which sent us all home happy. It's always nice to see greatness in action.—BOB HOUSTON.

DRAG shows are bringing showbiz stars flocking to the Theatre Royal, Stratford, East London.

All male revues include the latest musical hits with old favourites. Throughout all shows drinks are served in the stalls by aproned waiters, as well as in the theatre bars. Jack Lawrence, female impersonator booker says: "The old time atmosphere of drinks in the auditorium has given the theatre the nickname 'Poor Man's Night Club'."

CLIFF RICHARD

YET another aseptic family show is residing at the London Palladium — this time starring the darling of the mums and dads (and a few kids), Cliff Richard. Cliff's shining image is blatantly on show throughout this new autumn season at the theatre. He sings pleasantly and exhibits the natural charm which has kept him a British star for a decade. But how I wish he'd do something different for a change. It's all so familiar — cosy, predictable, like a good port. He's backed by a fine 20-piece orchestra and the Breakaways look good and trill pleasantly. But I thought nostalgically of the Cliff of my youth — black shirt, white tie, moody look. He actually looked sexy in those days. The Chris Barber Jazz Band sounded as though they were enjoying themselves with numbers like "Chimes Blues," "Petite Fleur" and the inevitable "Saints" but they looked as out of place as they must have felt on a variety bill. —ALAN WALSH.



The RAVER'S weekly tonic

million

Doors have sold a million of "Hello I Love You" ... No Mrs McGee of Acton, London, we can't tell you how to remove tea, coffee or beetroot juice stains from a carpet.

CBS are giving away 300 LPs and 1,000 singles in a competition. Entry forms will be available from dealers and the first prize will be a new LP a month for ten years and

Engelbert has bought a house in Beateleland — Weybridge, Surrey ... Leapy Lee and deejay Pete Brady both won races at the Autocross Festival '68 at Hillingdon, Middlesex on Sunday.

George Harrison seen digging Ray Charles at Festival Hall ... Jack Higgins just bought a 500 year old cottage at Radwell, Essex ... Ray Charles band complaining bitterly that the Scott Club was closed. They had nowhere to go afterhours.

wedding

Student group New Venture bringing Hendrix-style excitement to the South London wedding circuit ... Hair star Vince Edwards will sing "Hair" on BBC2's Late Night Line Up tonight (Thursday).

Alan Elsdon's band drove 200 miles to a gig in Macclesfield. It was cancelled. Fraser Hines (Jamie of Dr Who), won a pig when he beat Tony Blackburn and Emperor Rosko in a cycle race to raise funds for the Olympic team last weekend. Said Fraser: "Why couldn't I have come second and won ten gallons of beer?"

Barry Class of Class Management sent congratulatory telegram to MM's Ad manager Peter Wilkinson, after fantastic response to adverts for a

blues group and a singer for the Foundations.

John Peel, MM Pop Poll Number One Deejay, voted on his own poll coupon for Kenny Everett ... Mickie Most raving about Terry Reid: "He's going to be the biggest thing since the Beatles." Despite that, Terry is a great singer, and will record an album for the States ... Julie Driscoll enters hospital for four days from Monday for treatment to two impacted wisdom teeth.

Johnny Pearson's orchestra call the Ladybirds vocal trio "Lumpy, Dumpty and Grumpy" ... Dusty Springfield bought an antique amber necklace for £17.

Status Quo refreshingly modest ... Lulu flew from Majorca to attend MM Poll Winners' presentation. She's having to sell her London house because fans ring the doorbell at all hours ... Brian Auger's Trinity nice chaps.

Laurie Henshaw doing a spot of gentlemanly raving about "Harper Valley PTA"

Welcome back, Buddy Rich.

Apologies for a goof: Peter Frampton and Andy Bown — not Alan Bown — are to produce future Herd singles for Double R Productions who will lease them to Fontana ... Oh dear, poor old Skip Bifferty. The master tape of their album has been lost somewhere between Britain and America. It cost them £4,000 and there are no other tapes. Which reporter (NOT MM) renowned for his taste for alcohol, boasted to colleagues of his free portion of custard on his rice pudding, already well endowed with jam, only to find it was salad cream?

filthy

Simon Nicol of Fairport Convention responds to Outside Page remarks: "In view of Fairport being known in the past as the Electric Dysentery and the Aeronautical Afterbirth, I cannot understand why the Raver is baffled and even a little sickened by

the filthy undertones in our present title. There is no sexual innuendo in our name, unlike Aynsley Dunbar's Retaliation. Retaliating against what? And just ask any professor of Anglo-Saxon what Ayns Leydun Bar meant in the days of Boadicea!"

Top Swedish group Tages come to Britain on October 14 Paul Jones fantastically popular in Scandinavia ... Tenth anniversary of Cliff and the Shadows with EMI ... Jackie Lomax "Sour Milk Sea" is a groove ... Leslie Cavendish, 21, does the hair styles of all at Apple, plus the Bee Gees, Dave Clark, Who and Peter Cook, at his Kings Road salon.

Long John Baldry will compare a charity show featuring Geno Washington, Chris Farlowe and Billie Davis at Wormwood Scrubs prison on October 6 — nothing like a captive audience.

Reader Ray Bray tells us the man who conducted the Nice at Boston Gliderdrome, conducted Mick Mulligan and George Melly in the 1950s.

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3718 PENNY LANE

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57-3143 CHICKEN SHACK

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If, one of these days, you should see Miss Dusty Springfield's expressive hands beating out Latin-American rhythms on a pair of bongos, don't be surprised!

Why? Because our Dusty is really hooked on the L-A and Afro-Cuban rhythms. "It's always bugged me that Latin-American never really caught on in Britain," she said during intermission time at Top of the Pops last week.

"Of course, there's a lot of Latin-American influence in pop," Dusty went on. "Especially in Tamla-Motown."

EXCITED

"But in general, Latin-American music has only caught on here in its more commercial aspects."

"Not so in the States, where there is a big market for the true Latin-American and Afro-Cuban music."

"Jose Feliciano introduces a pure Latin double-up riff towards the end of his 'Light My Fire.' But don't tell anybody!"

Not that Dusty is planning a Latin-American styled album. "It wouldn't really be a commercial proposition to do the type of album I would want to do," she said candidly.

"If I did make one, I'd want to go the whole way, and that would merely be self-indulgence. In any case, there are only three good Latin American percussionists in Britain — Dennis Lopez, Barry Morgan, and my brother, Tom."

"As a matter of fact, Tom has just done an album for Decca, and I provided the liner notes, it's not strictly Latin-American, but there are two or three tracks of pure Brazilian music, and these are the ones I get excited about."

PLUNGE

So Dusty won't be recording Latin style — yet. But it wouldn't surprise us if she did take the plunge, as those exotic rhythms are obviously close to her heart.

She had just flown back from Tennessee, where she had been recording a new album for release after another British album due around Christmas.

The one she has yet to complete in America comprises American material, including songs by Carole King and Randy Newman — a "fantastic writer," glows Dusty.

And she returned from that Stateside trip with a memento she really didn't want — a black eye and cut on her forehead. Jimmy Savile mentioned the accident to viewers on Top of the Pops.

But Dusty's hair-style effectively disguised the cut, which fortunately is healing



DUSTY SPRINGFIELD: Latin-American styled

Dusty on an L-A kick!

rapidly. Dusty dismissed it all with a typical quip: "I fell out of a tree in Tennessee," she laughed.

True. The girl was merely indulging in the somewhat tomboyish activity of climbing a tree when she took that tumble.

Dusty has cancelled a date in San Francisco — but it wasn't, as some might think, merely to be here to exploit her new single "I Will Come To You."

"It was really because I would have had to be in the States for about three weeks. It seemed silly to be dashing back and forth. So I'll probably leave a return trip until I can take in Australia, too."

CLIMATE

"Australia is marvellous. The audiences are so great. I particularly like Sydney. And the climate, of course, is great."

"Not that the onset of winter worries me. I'm always dashing around so much, I never get time to think about the weather."

Dusty enjoys travelling, but she is never likely —

as has been rumoured at various times — to quit Britain for, say America, or another country.

She couldn't settle in France, for instance. "They are terrifically good on film music, but I couldn't settle in any country that was less advanced on the pop scene than Britain or America."

ADVANCED

"If I did settle anywhere, it would need to be in a place like America, where they are so advanced from the viewpoint of arrangers and musicians."

"But not all the American musicians are marvellous. There are some terrible ones there too. And they have some pretty terrible TV. Though there's one advantage — you can watch TV all night if you want to."

"But conditions vary tremendously from place to place. New York is very stimulating. California seems slow after it. But then, Memphis is so slow, it makes California seem like a madhouse!" — LAURIE HENSHAW.

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HERMAN: cabaret weeks

"THE only thing you get out of one night stands is money," said Peter Herman Noone, a disembodied faint voice floating through the ether from the heart of Germany to the MM's Fleet Street HQ.

"That's why when we get back to Britain, we are going to start doing cabaret weeks. We're going to do a week or two in smaller rooms — to learn how to work to a different type of audience, perhaps of mums and dads."

The reason for this, Peter explained, is that he feels he'd like to do more than the rigid group -sings-hits-one-after-the-other format and become more flexible as an attraction.

"I want to see what we can do. We've never played a small room since the old Liverpool Cavern days, so we are determined to learn to work to a wider type of audience."

"It's not just to leave the teenybopper scene behind, but we have to sort ourselves out and find out what we really want to do."

Money is not the prime motivation of the group these days. In the States, they have been fantastically successful and Peter has become a very wealthy man. Not that he's done too badly at home either.

HERMAN— "THE ONLY THING YOU GET OUT

OF ONE NIGHT STANDS IS MONEY"

"We're thinking along the line of doing our own revue, with our own dancers and band-presenting the whole of the show ourselves. Because I think everybody has to change. You can't go on doing one-nighters. That scene is soul-destroying."

Peter was in Germany to do 10 days of shows at American service bases which were

acting as a kind of paid rehearsal for the cabaret act he and the group hope to present in Britain in the near future.

"We're doing about 14 shows and we've rehearsed a few things that we don't normally do, because the sort of audience that attend the camp shows is pretty mixed. I don't think we'll do much comedy as such—I don't like pre-re-

hearsed comedy — other than that which is spontaneous. It's really a case of the songs you choose and how you sing them."

Peter, who has just returned from a holiday in the millionaires' playground of Acapulco in Mexico, is going into the studios on October 4 to record a follow-up to his "Sunshine Girl" which is still in the MM

Pop 30.

"I haven't got a particular song in mind, but Mickie Most may have one for us," he said. Albums? "We've got plenty of material for another album because we've had eleven out in America but only two in Britain. Some of the American songs may be released as a new LP for Britain."

Peter still feels though that it's important to plug his new singles.

"We always try to do as much promotion as we can on

any new record because the situation in Britain is so difficult at the moment — even for established artists."

"There's no pirates any more, so, apart from the couple of shows on BBC-TV and ITV, radio has the monopoly of the scene."

"If a record doesn't get heard, it doesn't get bought. So if BBC radio doesn't play a single, no one hears it. And that's when you get a flop... whether you're well known or not."—A.W.

Bill, by Lennie

JUST before attending the funeral of guitarist Bill Bramwell last Wednesday, Dave Lee reflected to me: "You know jazz and the jazzman's life is the very antithesis of death."

Sounds an easy and obvious remark, but it's so true. And the fact that we can bring the fine players back to instant life at the touch of a gramophone button seems to make their passing doubly poignant.

"My Old Man Works on the one-day plan. It takes a barrel of whisky to make him Frisky, My Old Man."

So sang Bill Bramwell when we first met at the same RAF station during the war. He played bass then, but just after the war, and a spell together with the first Freddy Randall band, he joined Reg Wade and me in a band that we took to Capetown, and he played guitar.

There are almost as many kinds of jazz as there are people, but Bill's jazz came right from the guts and heart of the man (his muses were naturally Lonnie Johnson and Teddy Bunn on guitar, and Ray Brown on bass).

He played bass again with me in 1954 with Harry Gold's band.

In more recent years he applied himself to arranging, and was a sought-after organiser of commercial film and TV sessions.

So much for the man's work. What of the man? Bill was what is sadly lacking in today's cron of jazzmen, the Dylan Thomas of British jazz—his background was Welsh too—a real individual, a real character and a loveable and loving man. He had a great hunger for life, knowledge.

He could have been a great writer, reporter or actor. But above all, he was, and was probably content to be, a great human being.—LENNIE FELIX.

Jazzscene

MAX JONES REPORTS ON BRITAIN'S NEW-LOOK JAZZ CLUB SET-UP

Anything goes — within reason



SCOTT

WALKING through the dust, debris and gloom of numbers 46 and 47 in London's Frith Street just before the weekend, it was hard to see the shape that the new Ronnie Scott's Club is taking.

Come to that, it was hard to see Ronnie Scott. And impossible to hear him over the racket of drills, carpentry and miscellaneous shouting and banging.

So we repaired, somewhat dusty, to a neighbouring cafe and left the shapetaking to get on by itself, while Scott and partner Pete King outlined their plans for their new place.

It is, to begin with the simplest facts, an extension of the club Londoners know so well at 47 Frith Street, Soho.

That club closed on the night of September 14, and when it reopens on September 30, Buddy Rich and his band will play for three nights in the new, enlarged ground floor room. The complete club — the Gary Burton Quartet, Nick Taylor and the Gun on the bill — opens on October 3.

First, for the how and why. Said Ronnie Scott: "We've been there three years treading water and we wanted to move one way or the other, preferably forward. So we got some capital and sailed ahead."

"The idea is to have three floors of entertainment. We always wanted a bigger place, and when the premises next door suddenly became available we made up our minds to expand."

The club's policy is undergoing a bit of a face-lift, too. Jazz will still be the basic attraction, but Scott and King say the club will cater for other tastes.

"We hope they'll come to

the new place to see what's going on," said Pete. "People who come just for jazz can still do that. But others may want to see what's happening upstairs, then downstairs, before going in the main room."

"So fellows who don't particularly like jazz can hear the pop show, see a film or just have a drink, then maybe come down and enjoy the jazz."

Ronnie added that the policy really encompasses everything that's good in its field, even classical guitar on occasions, or maybe the odd folk night.

"There'll be films, mainly comedies such as W. C.

Fields or Laurel and Hardy. On the Thursday, the real opening night, we're showing The Bank Dick."

"Then we're thinking of putting on 'Off Broadway' shows, and perhaps the occasional comedian. We're on the lookout for talent that hasn't been over-exploited. We want the place to be more of an environment than simply a jazz club."

There are no hard and fast rules as to how the entertainment will be split according to floors. But guide lines for the present are these.

On the ground floor — which used to hold about 200 and has now been extended to take, say, 350 fairly packed — the music policy will be much as in the past: basically a band and a singer. The bandstand has been moved also, and is now an open-backed affair in the centre of things.

"Jazz in the round, you might say," Scott explained. "It is placed so that it's not too far from anywhere. Though this will be mainly a jazz room, we could put something like Ike and Tina Turner in there and a small

jazz group upstairs. We aim to be flexible, but there'll always be some jazz to be listened to in the club."

Upstairs, the first floor room holds about 130, reclining (should they desire) in sculptured seating — "specially designed for comfortable viewing," according to Pete King.

This will be a room where you can dance, watch films, perhaps listen to a group or records. It's a place where you can relax, with more freedom than obtains in the main room.

Downstairs is a small bar, catering for 30 to 40 people. This will be the chat-up room — a valuable addition to the facilities, I'd say — with no live music but anything that's happening elsewhere in the club available on tap.

An important point, naturally, is the price structure. King says they'll keep the 12s 6d admission before 9.30 pm, and charge about £1 after that, depending on the cost of the artists appear-

ing. Once in, though, the customer is admitted to all rooms.

Ronnie Scott summed up his feelings thus: "Being able to hold another 150 people in the main room makes all the difference. It gives a wider choice of artists, and in future we hope to put on big bands as well as solo artists we couldn't afford before."

Names already booked for the club, apart from Buddy Rich, Gary Burton and two or three groups, are the Horace Silver Quintet, Red Norvo, Ruby Braff, Benny Carter, Barney Kessel, Salena Jones and Ronnie Scott and the Band.

And the club is trying for Sonny Rollins and Roland Kirk and would like to tempt Miles Davis over ("I'll get Dave Holland to talk to him," Ronnie said). Also it intends to present such heavyweight organisations as the Tubby Hayes and Stan Tracey big bands and Clarke-Boland orchestra if at all possible.

Bilk Marketing Board in tycoonland



ACKER: expanding

BERNARD BILK has doubtless been called many strange things in his time.

Ack, Acker, Mr Acker Bilk are favourites, but record companies and publicists have stretched out as far as Beau Bilk and Blue

Bilk. And there must be many names that haven't reached me.

Not one, so far as I know, has called him a tycoon before. But it looks as though they're going to have to soon, because the clarinettist is expanding, businesswise, in all directions.

Already this year he has launched into the film business, television production, TV commercials and the jingle field. This in addition to his directorship of a Bilk property company, the Bilk agency and London's Capricorn Club; and all his normal concert, club, cabaret, recording, broadcasting and touring musical duties.

Now, Acker prepares the next step in his expansion programme—the fulfilment of an old ambition, the ownership of his own jazz club.

It is a £20,000 project in Bristol called the Old Granary, because that's what the premises used to be. And it opens its doors to the public on Thursday, October 10.

The club can call on no fewer than eight floors, and may do so eventually then it becomes an entertainment centre.

"But this will take time," Acker said when I was able to drag him away from a game of darts at the Capricorn the other day. "At first we'll operate only on three floors, with a music room and dance floor, two bars and a gallery restaurant from which patrons can see the band."

"Two bars," I said. "That sounds like sensible planning for a start." "Of course," he explained. "One for the public and one for me. And we have a supper licence until 1 am."

Bilk and his band, not immediately affected by these wheelings and dealings, will open the new club, naturally. After that they will take their turn with the other B's, the rest of the name jazz band, and the West Country talent.

"We'll be there no more than any other band," Acker pointed out. "We want to put on the local groups like the Blue Notes, Avon Cities and Henry Davis who are blowing good stuff. At least once a week we'll have a big name, and I don't see why we shouldn't have one night of avant-garde."

"We're opening seven nights a week, and we already have bookings for Humph, Alex Welsh, Barber, Ball and so on. And, on the American side, the Newport All Stars and Muddy Waters' Blues Band, also the Maynard Ferguson Big Band."

"I believe there is a need for a jazz centre in Bristol. They've got the Colston Hall for concerts, and there are jazz clubs of course. But I suppose the biggest takes about 200 people. This club of ours should hold 800."



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RAY CHARLES, singer and pianist among other things, and his team of 16 musicians, four Raellets, manager Joe Adams and sundry helpers, flew into London last Friday and went straight to the TV Centre to record a double show for the BBC.

On Saturday and Sunday they gave concerts in London and Wolverhampton, then left early next day for Stockholm.

Charles himself received the customary acclaim on this short visit — and I hear there is the chance of another concert next month — and his potent big band made a more favourable impression, I believe, than on any previous occasion.

I say 16 musicians because one of them, tenorman Buddy Terry, was missing. Some mystery surrounds his non-arrival. Bandsmen tell me they saw him at the airport just before departure. His luggage got to London but he didn't.

As a result, Britain's Pete King was sent for. He turned up too late for more than a few minutes' rehearsal but did an admirable job on the TV recording and concerts.

Organist Preston, who once came to this country with Little Richard, takes the piano duties before Charles comes on, then moves to organ for his own spot and behind most of Ray's songs.

Does it mean that Charles no longer plays organ, I asked him between shows at the Royal Festival Hall.

"Well, Billy's so good on organ that I'd rather stay on piano and hear him play. I like to see young people come up, and Billy has so much soul, so much talent."

Charles has often said that he started out afraid of British audiences but has always found them enthusiastic. On Saturday, he was smiling happily after the first concert.

"Oh yes, I must tell you I was greatly thrilled once again. You hear so many people say to an artist: 'When you go to England they're goin' to kill you.' Yet



BACKSTAGE WITH RAY, 'THE GENIUS'

MM EXCLUSIVE BY MAX JONES

they're so beautiful to me. I believe that when your audiences are chilly it's because someone is not sincere in what he's doing. If you're sincere they know it."

Recently, the Ray Charles Show played the Coconut Grove, Los Angeles, the first time Charles has worked in a club there. The show averaged fourteen hundred cover charges (of five dollars) a day, never achieved before in the club's history.

What did he think about club work, and did he vary his approach for it?

"I was quite pleased with the Coconut Grove. We did great business there, which leaves everybody

happy. But I like concerts a little better. You move around a bit more but you get to more people too, and I feel you can get greater variety into your show on concerts.

"No, I don't alter my approach because I'm in a club, or move whole programmes around. I judge my approach by feeling out my audience. In other words, I've a different approach for different audiences, not places.

"I may change my programme according to the people's reaction, but I don't vary it very much. If they don't respond to me at first, well, I stimulate them a little. Not too much, though. You keep that

for the last number. That's the way I work.

"At the Coconut Grove... that was a good relationship. I think we may go back there next year, around June or July. I enjoyed it but you know, on club work, like TV work, you spend a lot of time doing nothing. And to me time is important. I don't know how much of it I have."

Charles has said before that he's not obsessed with making money, though he likes the stuff. But he is concerned about security, and holds traditional American views on the desirability of real estate.

In addition to his business interests — in a record company,

music publisher's and agency — the singer owns an apartment block and land, as well as his home in Los Angeles.

"Well, I like to keep property," he told me. "It's safe, and a good investment. I have a piece of land around Apple Valley in California I bought 10 years ago. Now that land's worth, oh, three times what I paid for it."

Did these possessions increase his feeling of security, I wondered. "I don't know about security, maybe that's a bad choice of word, but I do believe it's good to have property. I mean, this business, you never know what's going to happen."

"The way I see it, you have no guarantee because the public can change. You may work as well as ever, but you may not always just have that rapport with them."

"That's why I say it's necessary to look ahead while you're earning. An artist, if he's smart, will set himself up in some other ways besides music. You know, while he can."

Charles, who is an animated, restless kind of conversationalist, given to emphasising points by slapping his thigh or gesturing with his hands, demanded a cigarette from his valet and was silent for a minute or two.

I had asked if he still wrote any arrangements, and now he said: "I don't write much myself, though I sometimes tell the arrangers what I want. Maybe I'll do two or three songs a year. It takes time, and really I don't have that much."

We talked about the type of accompaniment he preferred. "Right," he said. "A big band. Nothing to beat that and I've no plans to change it."

CAT TREADS SOFTLY ON HIS RETURN

"I'M so glad it happened — I've had the chance to become human again."

Cat Stevens was talking about his nine months lay-off through illness. Now relaxed and fit, he is preparing for his comeback on the record scene with the release of "Here Comes My Wife" on October 4.

"I came straight from art school into the business and I didn't have time to look around," he continued. "Being forced to rest up has altered my musical outlook, I've become much simpler again because I was living a normal life in hospital."

Cat's illness has been a well-kept secret.

"It all started about February," he explained. "I was feeling ill and at first they thought it was pneumonia. But when I had been in hospital for a week they found it was more serious. I was in hospital for three months and after that they gave me some tablets and told me to take things very easy."

"The only thing that brought me down in hospital was having to conform — getting up at 6 am and all that. One day I'd just had enough and ran away. I found a little garage on a farm about three miles from the hospital. There was an attic over the garage and I just stayed there for four days. I had a tin of pineapple chunks and some apples — I never want to see another apple again."

"No one knew I was there and when the farmer came to get his car out I just lay low."

"Back in the hospital I felt my music had been getting too complicated. I had a little record player and I played Bach again and again — he helped me out. Bach is like mathematics, it helps to clear your brain."

"Two months ago I went to Venice for a holiday and my doctor sent me my X-rays which were completely clear and said I could start work again."

"I got together with Mike Vickers and did three songs for a single. We couldn't decide on the A side. Eventually it was decided to have 'Here Comes My Wife' although a lot of people liked the B side, 'Superlife,' better."

"I wrote about 30 songs while I was away — enough for two good LPs and I am now working on an idea for the first one. I'd like to get some kind of story running through one side."

I asked if Cat was planning to return to live shows.

"I'll just see what happens," he told me. "But I'd like to do some shows. I want to get back on a stage again. When I came out of hospital I went to concerts and things and just watching other people at work has helped me."

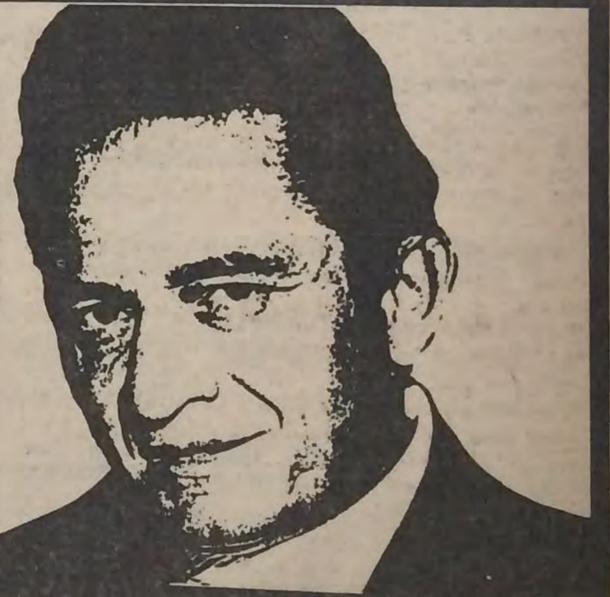
"The whole scene seems very distorted at the moment. It's a bit topsy turvey with nobody knowing what is happening." —BOB DAWBARN.

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■ **Who is on the bill?**

■ For a start there is, surprise surprise, John Mayall's Bluesbreakers. Despite critical acclaim, Mayall had the courage to break his highly successful brass-based group after their much-praised "Bare Wires" album.

■ He has reverted to a quartet, with Mick Taylor (gtr), Steve Thompson (bass) and Colin Allen (drs). It remains, perhaps, the most purist of British blues groups.

■ Then, from America there is the superb Muddy Waters Blues Band. Muddy is the man whose Chicago blues inspired a whole generation of British R&B and blues groups and singers.

■ He remains one of the most exciting in-person singers on the scene, and his group will no doubt help to inspire yet another generation of British followers.

■ Back to Britain for the up-and-coming Aynsley Dunbar Retaliation, led by the brilliant Scots drummer and arguably the best of the lesser-known blues groups in this country. The singing and organ playing of Victor Brox is a major feature of the group.

■ Last, but certainly not least, is the great American blues singer-pianist Champion Jack Dupree who has been based in Britain for the past three years. A former boxer, this artist from New Orleans is as entertaining as he is authentic in his blues material.

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And the F.A.S.T. 5 comes with a special leatherette carrying case. (F.A.S.T.—Farfisa All Silicone Transistor—new and entirely dependable.)

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The Liverpool legend—

● We know we're conning them because we know people want to be conned ●



THE "authorised biography" is a tidy piece of straight journalism. It still seems a little early as the Beatles story can't be finished yet, but this lifeless piece may help The End along.

Some interesting facts emerge, or are made clear — how they treated early Beatles Stu Sutcliffe and Pete Best, what they were like as kids, how they looked after mums and dads, how they regard their

music and all the hero worship. But Hunter Davies' research presented in a concise

style, serves mainly as a wrong-ended telescope making the Beatles and their achievements seem smaller and their image

CHRIS WELCH reviews the 'authorised' Beatles biography

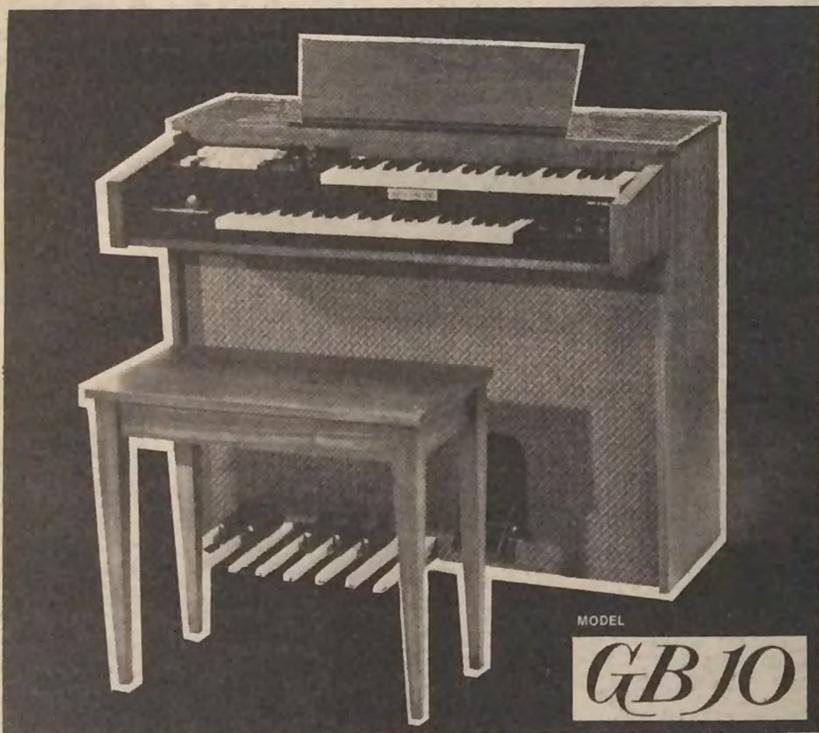
about themselves, who dares to care? The main effect of the biography is to stop the reader worrying about the Beatles. It spoils the image to know too much about them. Maybe John Lennon is right. We DO want to be conned.

BELIEF

But that's because all thinking people want something to believe in. And belief today, is apparently translated into "con." I'd sooner believe in Beatles that are musicians first and biographic insects second.

*The Beatles, The Authorised Biography, by Hunter Davies. Published by Heinemann at 30s.

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focused, but reduced. For people outside Liverpool, the Beatles story began in 1963 with "She Loves You," Beatlemania, and the conquering of America. The "mop-top" image was the one the public understood and liked, almost loved. Davies' description of their backgrounds, personalities and pre-hit group history explains the Beatles later behaviour, which so often baffled mop-top fans.

NASTY

Crude language is realistically reproduced, and nasty scenes like John punching people up are faithfully recorded. They had disturbed family background, indulged in mild juvenile delinquency, were lousy at school, got caught up in skiffle and rock and roll, in short the same story thousands of today's 26-year-olds could repeat. The most interesting parts are about the Beatles and their music, although it is a bit depressing to hear John talking in disparaging terms about their songs and reputation. This is probably a simple re-

action against those who take them, or took them, just a teeny bit too seriously.

For example: "I suppose I'm so indifferent about our music because other people take it so seriously. It can be pleasing in a way, but most of the time it gets my back up.

"It's nice when people like it, but when they start 'appreciating' it, getting great deep things out of it, making a thing of it, then it's a lot of —"

"It proves what we've always thought about most sorts of so-called art. It's a lot of —"

"We hated all the — they wrote and talked about Beethoven and ballet, all kidding themselves it was important. Now it's happening to us. None of it is important.

SHOCK

"It just takes a few people to get going, and they con themselves into thinking it's important. It all became a big con.

"We're a con as well. We know we're conning them, because we know people want to be conned. They've given us the freedom to con

Not everybody subscribed to Beatlemania. On their tour of Japan — where they made their last in-person appearance — some local politicians started a 'Beatles-Go-Home' campaign — unsuccessfully, of course.



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George, the A & R man, with a new discovery . . .

SAVILE ROW is a rather dull side street running parallel to the curved elegance of Regent Street.

The buildings are grimed with layers of London dirt—all except number 3. The brilliant white front stands out like a newly capped tooth in a mouthful of moulding molars.

Inside, workmen are putting the finishing touches to various rooms. In one they work in the presence of a huge blue, pin-striped suit that lays spread out on the floor as if the wearer, a man of immense girth, has suddenly shrivelled up and blown away leaving his suit as a fond memory.

It was in another room, white with a green carpet stretching from wall to wall like a bowling green, that I met George Harrison last week.

Prior to meeting George I chatted to Jacky Lomax whose "Sour Milk Sea," one of the first four singles on the Apple label, was produced by George, who is heard on acoustic guitar on the record, as is Ringo, Nicky Hopkins and the phantom Eddie Clayton.

Jacky is a former member of a group who were called the Undertakers. They were part of Liverpool's two-fisted assault on the pop world five years ago.

"We didn't really have much success," recalled Jacky. "As I remember we were starving and sleeping on a studio floor."

Jacky managed to keep himself involved with the music world and when he returned from the United States with his own group, the Lomax Alliance, the late Brian Epstein wanted him to go solo.

The two American members of Jacky's group eventually returned to the US and he tried his hand with a solo



George with Jacky Lomax. Whether you want a hit or not, good things don't have to be commercial. But it definitely is a good record.

BY TONY WILSON

single, "Genuine Imitation Life," which said Jacky, was a flop.

Then he went to see Apple man Terry Doran about songs he had written and things happened from there. George and Jacky are friends from the Liverpool scene days.

"I walked in and said 'Hi Jacky, I'm off to India, now I'm back and here we are,'" said George, zooming across the green carpet to join us at the table by the window.

Jacky's single appears to have been lost in the rush for "Hey Jude" and Mary Hopkin's "Those Were The Days." A pity because it is a very good record with a nice, rocking sound.

"It's a glorified jam session, like the Stones record," said George. "It's a pity that everybody hasn't got into it. I was pleased with the way it came out, although it's not everybody's cup of meat."

Added George, "There's no hang-up about recording his own stuff. Whether you want a hit or not, good things don't

have to be commercial. But it definitely is a good record."

This is the aim of Apple and Jacky — to make good records without worrying about them being commercial entities. There is no hurry, no desire to hard-sell into record markets or to build stars overnight.

Jacky and George are concentrating on recording, the live appearances will come later as a part of the overall venture. Jacky eventually wants a band that can produce a "Sour Milk Sea" sound.

George, currently splitting time between the new Beatles album and Jacky's first album, said: "By the time the album is finished there'll be a band and then it'll be hit the road, Jacky."

"When people heard that I was on the Apple label, they said 'You've got it made,'" said Jacky. "But I'm not really connected with the Beatles, just with George as an individual."

George took the point further. "The thing is, Jacky is with me, I am in the Beatles, and Apple is owned by the Beatles.

"There's a whole big myth about the Beatles. We have to be connected with people. You get the good side and the bad side really just as in any normal relationship with people.

"But, you know, when we started Apple we thought that even if we don't have a hit, as long as every record is good, that's all that matters. We never think of anything as A or B sides. We just try to make them all very good with what's around us, with the musicians, and the studios."

Record production is one of George Harrison's main activities and he seems to derive a great deal of satisfaction from it.

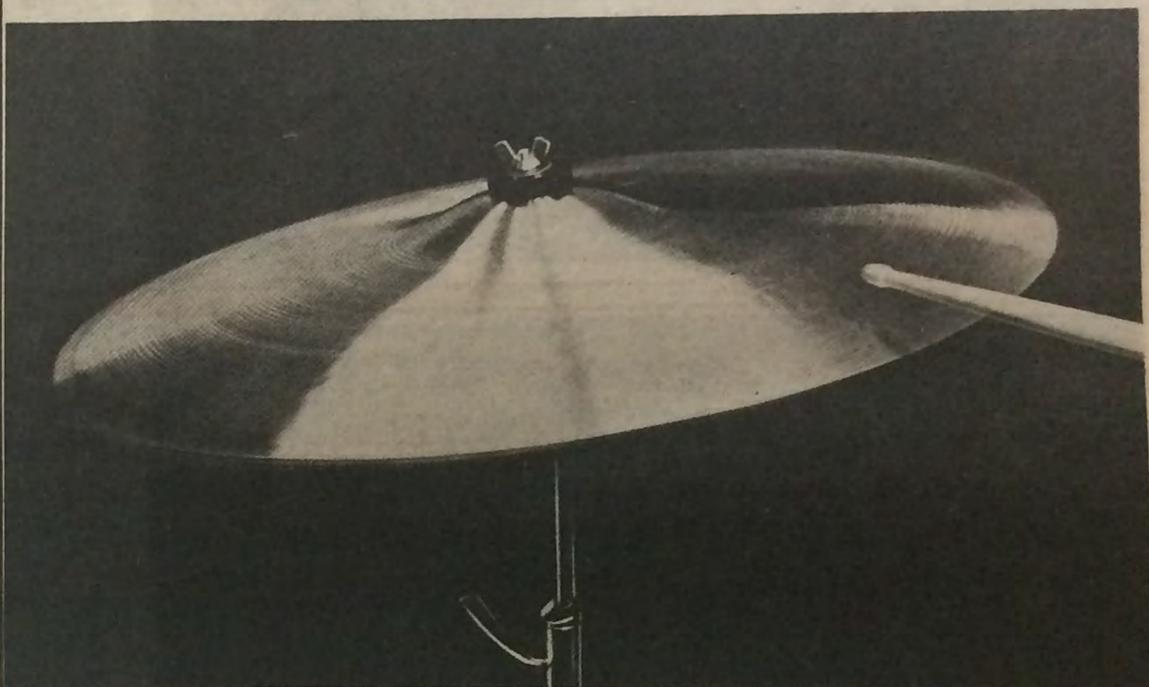
"I'm getting more and more into it now," he said. "It's another side to the music. It's the idea of getting it all together, trying to get everybody to do their best."

"It's psychologically trying to get people to do their best without imposing on them, and without letting them freak out. I've learnt a lot from it."

"Also, it makes you aware of the musicians around the scene. You get to know who is best in their field, whether it's guitar, organ bass or drums. Like Nicky Hopkins, who plays as if he is not a session musician."

It has been said that the Beatles are thinking about doing live performances. How did George feel about going on the road again? "The idea of coming out is appealing. On the other hand, some people wouldn't like what we'd play and other people would."

"I'd like to be resident in a club with the amps there all the time so you could just walk on stage and plug in."



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BEE GEE BARRY DECIDES...

I'm not leaving—yet



THE Bee Gees have settled their differences and Barry Gibb will not be leaving — for two years anyway.

Barry phoned from Brussels to give me the news and explain the situation.

"I did say I was leaving, but I have to fulfil contracts for the next two years, so

the Bee Gees won't be splitting for at least two years," he said.

"The reason I wanted to leave was because I felt I would get more exposure working in films and I wanted to move into films before I got too old to make pop records. And, let's face it, that can happen.

"At the moment the pop scene is very upsetting. It's very strange. There are new

groups in the chart every week and nobody really knows where it's at. It's all very frustrating."

What is Barry planning to do in films?

"I'd like to do whatever I'm capable of doing, writing or acting," he told me. "I've always been interested in films and felt that that was what I wanted to be in."

I wondered if travelling had been getting Barry down.

"I still enjoy the work in spite of the travelling," he replied. "When we get back from Belgium we have three or four days off and then start a German tour."

"After that we start on our film. We will spend two months in Africa — mainly in Johannesburg — and then a month at Elstree."

The Bee Gees have earned a Gold Disc for a million sales of their current big hit, "I've Gotta Get A Message To You," and I asked if they had already decided on the follow-up.

"Not yet," said Barry. "We never decide on what we are going to release until we have finished in the studio."

"And then we always let Robert Stigwood decide what to release — he seems to have the knack of picking the right one and it saves any argument."

"We are thinking about our next album which we want to make the best we have done. We plan to take a lot of time over it."

Will the group continue to use large orchestras on personal appearances and on record?

"I don't think we will ever lose the orchestra now," said Barry. "As far as I am concerned that is music. Strings make a song."

—BOB DAWBARN.

'I did say I was leaving, but I have to fulfil contracts, so the Bee Gees won't be splitting for at least two years.'



LEAPY: "I prefer lighter comedy roles."

Leapy Lee sees his future in comedy

THEY called him Leapy Lee because he was always leaping from one thing to another. "But now I'm really living up to my name," he told MM this week.

"They won't let me sleep. I'm used to hard work, but the last week has been ridiculous. Up before nine in the morning and roaring about everywhere the whole day — then there are recording sessions after midnight, so I'm not getting to bed until after three a.m."

But Leapy — whose "Little Arrows" has given him his first taste of the MM Pop 30 — won't crack up like the endless stream of groupies who flake out with "nervous exhaustion."

"I might do if I was their age, but not now. But now I can see what they go through — the pressure on me has been fantastic."

"When I used to read about pop stars cracking up I used to think, 'oh, yeah, too much booze and marijuana.' Now I've realised that it's the pressure of the business."

Leapy — another of Gordon Mills' proteges — has been around for some time without any spectacular success. He's done the round of club work in the north — "been sacked from a lot, too" — and this is his breakthrough.

"I'm not kidding myself that one record in the charts is everything. It's rubbish to think 'I've made it' because a few people have bought a

record. But I'm happy from an ego point of view that it's happened. It's a personal satisfaction to me — and it's given me that bit of extra confidence."

"There are hundreds of artists, good artists, who work the club circuit for years and never top a hundred quid a week. I think that a hit record, for me, means that people now take more notice and I can't start to ask for things that'll make my act better."

"For a start, I can cut out any smut. It's not my scene, but it's a big temptation to a comic, if he's not doing too well, to slip in a few smutty ones. It always gets the giggles but it's really the easy way out."

What Leapy would really like to do is progress from singing into comedy acting roles. He sees himself in a show like Charlie Girl.

The recording sessions that Leapy has been doing are for a new single and an album. "We are putting down tracks from which a single will be chosen and the rest will make up an LP."

"A lot of the things have a sort of commercial country feel to them. They are songs that Gordon Mills has been offered, but which he considered unsuitable for Tom Jones and Engelbert. He thinks they require a lighter voice and treatment than Tom or Engel would do, so he's been hoarding them like a squirrel for ages."

"Now I've copped for them — and it's bloody marvellous."



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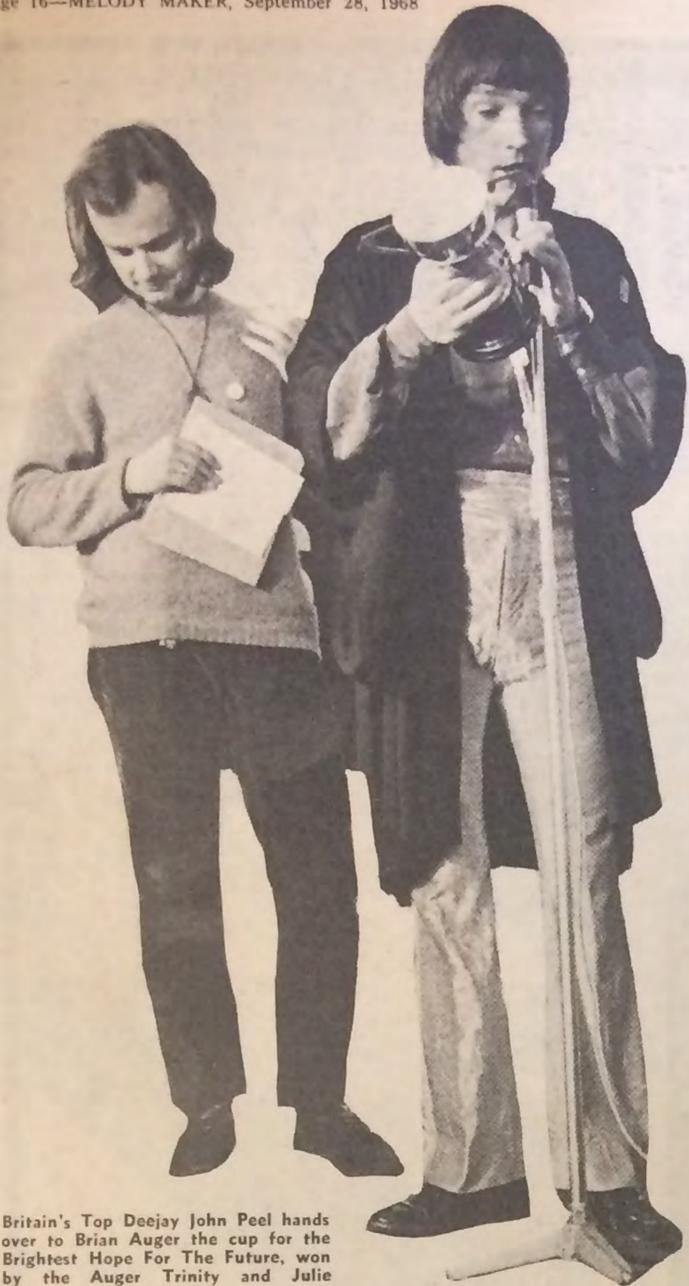
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eric clapton



Britain's Top Deejay John Peel hands over to Brian Auger the cup for the Brightest Hope For The Future, won by the Auger Trinity and Julie Driscoll.



Voted Britain's top Girl TV Personality, Lulu accepts her award from John Peel.

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QUEEN OF THE POLL!



Simon Dee thanks MM Readers for his Male TV Personality award.



YOU MAY have seen it on the Eamonn Andrews Today show or BBC-2's Late Night Line-Up. Or read about it in the National Press. But for the 200 plus who were there, it was the pop reception of the year — the Melody Maker party for the 1968 MM Pop Poll winners to receive their awards.

BY
BOB DAWBARN

Adjusting our oxygen masks, we had risen to the Martini Terrace on the 16th floor of London's New Zealand House where the view over London was almost as compelling as the sight of rival publicists bunched together at the bar.

Men from rival record companies had the novel experience of meeting each other at a reception — a Decca man trying to get into an EMI reception would be rather like LBJ seeking political asylum in the Chinese Embassy.

Radio One's Robin Scott was within shoulder-rubbing distance of Radio Luxembourg's Don Wardell. Four camera teams waiting for the stars to arrive photographed Chris Welch and anything else that moved.

When the temperature had reached somewhere near 2,000 degrees, MM editor Jack Huton — ignoring his staff's shouts of "Bring back Arthur Muxlow" — introduced the man who was to make the introductions, Britain's top deejay, John Peel, who did, as they say, a magnificent job.

There to collect their awards were Julie Driscoll (Top Girl Singer), Lulu (Girl TV Personality), Simon Dee (Male TV Personality) and Brian Auger — who collected the award for the year's Brightest Hope on behalf of himself, Julie Driscoll and the Trinity.

BBC producer Bernie Andrews collected the Top

Radio Show cup for his Top Gear show, which features John Peel. And John Hughes came up for the Top Of The Pops award for the best TV Show of 1968.

To present the cups to the winners, the MM had picked its own Reader Of The Year, 16-year-old model and pop fan Beverly Luck, from Cricklewood, who attracted photographers like Rockers round a motorcycle.

After the presentations, Julie Driscoll, in cossack gear, and Lulu, in demure white, held court while Brian Auger talked to the MM about his hope that he will be able to do something with the Don Ellis band at the Berlin Festival in November.

Bob Houston told publicist Les Perrin a selection of Scottish-type jokes which Les said were old enough for him to pass on to Jimmy Young for his newspaper column; John Peel was telling everybody how surprised he was to win the Poll.

It was a great party and the only hang-up was trying to leave when the lifts decided they didn't want to accept human beings. For a while it looked like we were there for the rest of the day. Still, that couldn't be bad.

Roll on next year's Poll. And may they be as deserving a bunch of winners.



Once again, Top Of The Pops, BBC-TV's long-running pop show, walked off with the MM Pop Poll award for the Top TV Show. Here is the team that produces the show at BBC's Lime Grove studios, with deejay Jimmy Savile on the left and producer Johnnie Stewart (seated right) holding the award.

Almost 250 not out!

TOP OF THE POPS celebrates its 250th transmission on October 24 — and Johnnie Stewart, the producer who was in at the beginning nearly five years ago, last week proudly displayed the MM Top TV Show award — via Jimmy Savile — on the nation's TV screens. Johnnie and the show are still going strong and, from audience reactions, are unlikely to see their pop ratings on the wane.

The show has presented practically every top name in pop from both sides of the Atlantic. From the Beatles to the Monkees. Only one disappointment: despite repeated tries, Johnnie has not managed to lure Elvis on to the show. "When we have managed to make contact, there has been a hang-up on money," said Johnnie. "But I don't think Elvis need bother any more."

Headaches? Plenty for Johnnie. "I've always said that live TV is the best TV," he says. "But it presents its own problems. If a group can't turn up you have to cope with the situation as it arises. There and then. There are no cover-ups."

And what do you do when someone like the late Jim Reeves makes No. 1 with a record? I wish those people who criticise us for showing films or stills had to cope with some of the situations we're faced with.

But it keeps you young," adds Johnnie, discounting any suggestion that the programme has given him grey hair. LAURIE HENSHAW.

P. P. ARNOLD

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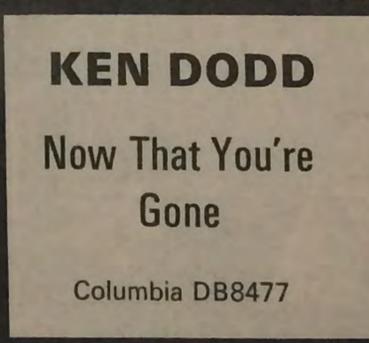


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A lead trumpet man must communicate

says REUNALD JONES Jr.
—THE TRUMPET MAN
WITH SAMMY DAVIS
AT THE PALLADIUM



edited by
laurie henshaw

1

POP TRUMPET LEADER

TRUMPETER ALAN BOWN is in the unusual position of leading his group, the Alan Bown, on an instrument that is rarely featured in a pop group. 24-year-old Alan began, at 14, playing not trumpet, but French horn with a brass band in his home town of Slough, Buckinghamshire, later switching to trumpet which he really wanted to play. Alan later met Hank Snow, trumpeter with the Joe Harriot Quintet, who taught Alan something of the technique of trumpet and then Alan joined the Danny Mitchell Orchestra at Redcar, taking the third trumpet seat for a year.

BARRIER

Following this Alan went into the Royal Air Force, after spending some time gigging around London. He went to the RAF College of Music, gaining a GCE in music.

After 18 months he left the service and joined a group called the Embers, playing with them in Germany and from this got the idea of forming his own group.

"The real thing behind the idea was that I wanted to have a group of my own," says Alan, "so that I could do what I wanted. It did present a barrier but I've overcome this with the visual thing. It's all down to the way you present the music."

"I've never done a big trumpet thing with the group, but I used it to give the group a fullness."

"I got a group and put trumpet and tenor with it and got the group sound I wanted. I wasn't a singer so I had to get a singer as well."

"Before I formed the group I thought about it for six months. I wasn't sure how I was going to do it but I was determined."

Alan plays a blue lacquered trumpet with a 27 degree

WHAT ARE the qualities that go into the making of a lead trumpeter? We put the question to Reunald Jones, Jr., during his trip to Britain to play with the London Palladium orchestra accompanying Sammy Davis Jr. Reunald was on the staff of New York's Radio City Music Hall for three years. But he's also played with Basie, Ellington, Tito Puente and Sy Oliver.

"What makes a lead man? I'd never really thought about that," smiled Reunald. "I

guess it's mainly being aware of what goes on around you in the section and being able to communicate to the section. Illustrate how to phrase something, and see that the section phrases it the same way every time. "It's not so much communicating verbally — more musically, through your horn. It's a matter of seeing a certain note pattern, even if there are no markings on the score."

BUDGET

"You have to be able to adapt yourself to the particular style of the band you're playing with. You must be able to play any type of arrangement — first time off. Whether it's a ricky-tick band where the notes are kept very short, or a dance band where you hit the note and hold on."

"Quality of tone and volume are also important if you're playing lead. I played lead when I first worked with a Latin band. From then on, I always seemed to be handed the first trumpet book with other bands. "Of course, all trumpet players should be good sight-readers. A first trumpet has to sight read anything. You may be work-



ALAN BOWN: lacquered trumpet

angled bell. "The audience see something different," he says, "and I can do a lot more now than I did. We've got audiences used to it. It's a matter of selling the idea."

"The group's gone a different way than I thought it would do but it's gone a great way. "The name of my group is my name but it's not my group really. It's like the Manfred Mann except that Manfred plays organ and I play trumpet."

Why Alex Welsh votes for the trumpet/cornet

AS VIRTUALLY an automatic choice to accompany visiting American jazzmen, Alex Welsh and his band have backed such stars as Red Allen, Pee Wee Russell, Earl Hines, Ruby Braff and Bud Freeman.

Alex, unlike the vast majority of his contemporaries, plays a trumpet-cornet, rather than a trumpet or cornet. "It's a sort of cross between a cornet and a trumpet," he says. "A cornet is very short; a trumpet longer. So a trum-

pet-cornet is halfway between the two."

And just why does he favour this "half-way" instrument? Primarily, because of its tone. "It is far richer — more mellow than a trumpet," says Alex.

"There's no difference in the technique called for playing a trumpet-cornet. Apart from the fact that the trumpet is easier to play in the higher register. You've got to work much more on the trumpet-cornet in the higher register."

"It also lacks the power of the trumpet, which is more popular for this very reason in big-band work. But with my band — an eight-piece — I don't need all that power. I'd rather sacrifice some power for tone."

"And for a group of my size, the trumpet-cornet is absolutely ideal. But it's really a matter of personal taste."

"I know I'm in a minority, but it's worth noting that Ruby Braff and Bobby Hackett play the cornet, and Wild Bill Davison plays the trumpet-cornet. All are three of my favourite players."



ALEX WELSH: 'half-way' horn

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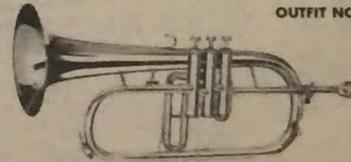
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MAYNARD: "If I can play high notes, so can you."

AS LONG as there have been trumpet players, there have been differences of opinion as to which of the many types of mouthpieces is the best.

The best for what is the obvious question. For the whole situation revolves around exactly what is required from a mouthpiece, or from a complete trumpet for that matter.

Take symphony players as an example. It is rare that they require to reach the extent of range (high or low) that one expects from a jazzman. Consequently they use a deep-cupped mouthpiece and, often enough, a small bore trumpet to complement it.

SWITCH

But so highly skilled in their profession are many of them that they use mouthpieces and/or trumpets which are peculiarly suited to the particular piece of music they are called upon to play.

In fact, one of the world's great symphonic trumpet players, a Dane, has probably 20 mouthpieces and trumpets, and is able to switch from one to another with ease and still retain his tremendously high standard.

This proves that when one reaches a certain near-perfection, mouthpiece and horn merely become an extension of one's artistic self. And one is conscious only of the sound as one is producing it. You can not attain this unless the

equipment you use is comfortable.

But to revert to the run-of-the-mill trumpet player who is dissatisfied with the results he is producing and wants to improve both tone and range. I claim that my mouthpiece and way of playing will make your body work harder and take the pressure away from your lips. In athletics, this is known as co-ordination.

Most mouthpieces are cup-shaped, and possess a rim with a sharp edge, to enable the lip muscles to grip. Mine is designed on the pattern of a French Horn mouthpiece, conical or funnel-shaped.

Obviously the air will flow more freely through a cone or funnel, than through a cup, and the rim is much narrower than the normal trumpet mouthpiece so that the lips remain flexible instead of being gripped by the sharp edge pressed against them.

My reason for taking the French Horn mouthpiece as a pattern is that strangely enough, the Horn has the widest range of any brass instruments (within its register) with a cup deeper than a trumpet mouthpiece but narrower in circumference.

When it was discovered that I had a talent for high note playing and for endurance, people were often amazed at the depth of the cup that I used, for in those days shallower cups were accepted as an aid to high notes.

But in using this type, one was bound to sacrifice tone and flexibility.

When my present business partner, Jack Bell, first tried the new style mouthpiece some two years ago, I was surprised that he was able to produce both tone and range. So many who have tried it, have experienced difficulty.

This is purely because they have virtually a set embouchure for the particular job in hand, whereas mine is so flexible that I must use 50 or more embouchures. How else can I play a double-top C and whip right down to an F sharp without loss of quality?

LOCK

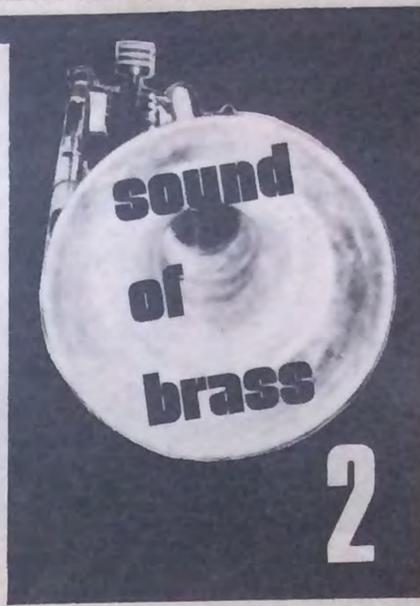
The answer to it all is that the note is within the player — in his mind — before it is produced on the trumpet. If you use a mouthpiece on which the lips virtually lock, you will possibly be able to play both high and low notes. But not with ease or endurance, and certainly not with the flexibility that I find necessary.

So far as my design of trumpet is concerned there are two, each having its specific purpose.

I use a large bore instrument because, as I have said, once having created the note in my head, I certainly don't want to squander or strangle it through a narrow bore.

There is also, of course, the matter of construction, and my trumpets are made to respond so readily that they actually vibrate in the hand.

Can you learn to be a high-note player? Of course you can.



If Cat Anderson and Maynard Ferguson can do it, so can you. There is certainly nothing in my physical make-up that gave me an initial advantage. Mentally — well, perhaps that is a slightly different story.

First of all you must learn not to despair. The fellow who throws his trumpet to the floor when things go wrong is merely getting hung up with his own ego. If a player can't play high notes with confidence, it is because he is not co-ordinating his body. The power is there — it only requires to be unleashed.

How? By learning to control the lip muscles completely and absolutely, which as I have said, means being able to switch embouchures in mid-stream.

There is no mystique about it once you know how to do it. And this you can either acquire from dedicated practice or you can be taught. Which means that you should make certain that you go to

the right teacher at intervals in your career.

If you have a problem, go to the man who understands your problem and has the right answer. If you want to learn triple-tonguing, don't go to the Maynard Fergusons of this world — go to a brass band teacher.

POWER

There are of course, various roads to one destination. Make sure you take the correct road. Learn to co-ordinate the natural power in your body, make sure that it is firmly fixed in your mind, keep fit, exercise all your muscles including lip muscles. Above all, learn to breathe correctly by studying the Hatha-Yoga breathing system as this will also help to put up into the right mental as well as physical shape.

Get yourself a good teacher, but retain your independence. The best teachers are not always the best instrumentalists.

Maynard Ferguson on range/mouthpieces

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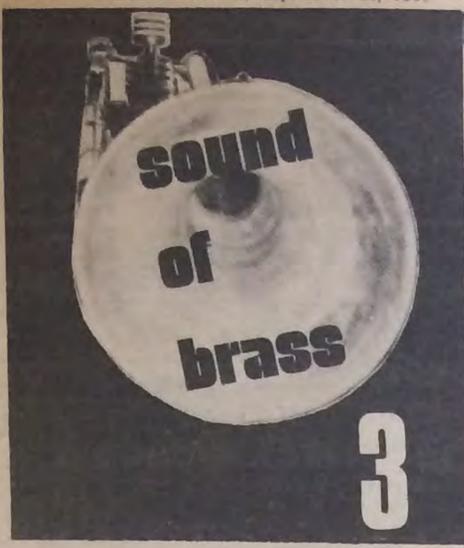
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OUR FAVOURITE MEN

Who do Britain's top trumpet and trombone men regard as their top players? We asked Humphrey Lyttelton, Derek Watkins, Stan Roderick, Harry Roche, Eric Allandale, George Chisholm, Chris Pyne. They say —



HUMPHREY LYTTELTON

LOUIS ARMSTRONG: Really, for obvious reasons — as the revolutionary of 30 or 40 years ago and still the great classic soloist of today. Recommended record: the first version of "Basin Street Blues" on Parlophone.

ROY ELDRIDGE: Roy has a sort of emotional approach that sometimes boils over a bit. But I admire his general enthusiasm and driving approach. He is one of the great historical figures. Record: "After You've Gone," made around 1936.

BUCK CLAYTON: Buck is a player with whom I have some affinity. He has invention, great melodic taste and more fire than one tends to think. I know this from having played with him. Records? Anything by Buck — probably "Robbin's Nest" on the Buck Clayton Jam Session.

MAX KAMINSKY: When it comes to Dixieland trumpet players, Max was the one who always managed to impart a sort of original sound to a Dixieland ensemble. Hear his Commodore version of "I Ain't Gonna Give Nobody None of My Jelly Roll."

CLIFFORD BROWN: One of the things I don't like about modern trumpet players of the middle 50's is a treading on eggshells feeling about their playing — that very brittle sound. I like a note to be hit smack in the middle. If you feel it is going to break up, it detracts from the swing. But after Dizzy Gillespie and possibly Fats Navarro, Clifford Brown was the first modern trumpeter to strike any note right in the middle with a nice edge all round.

KENNY WHEELER: If one includes a British player, one must turn to Kenny Wheeler, who must one day be regarded as a really great player. He again plays modern trumpet — almost avant garde — but his sound is as big as a house and as safe as a bus.



STAN RODERICK

AL HIRT: I admire him for his tremendous technique. Not for something just to play about with, but for the way he weaves it into everything he plays.

PETER CANDOLI: He's played with Benny Goodman, Ray McKinley, Tommy Dorsey and Woody Herman. Pete is definitely one of the all-time great lead trumpets.

RAY TRISCARI: Another great lead man. He may not be too well known in Britain, but he is kept busy all the time in the American studios.

DON FAGERQUIST: A great jazz player who is also in demand for studio work. But he is known here for his work with Artie Shaw, Woody Herman and Les Brown. He has great inventiveness and facility on the trumpet. He gets all over the instrument.

JACK SHELDON: A great individualist who has put some lovely work on record — particularly with Peggy Lee. He has a warm, intimate style which is immediately identifiable. That's the great thing about so many American players — you recognise them as soon as you hear them.

EDDIE BLAIR: A man I work with a lot. He has such a wonderful ear. He never drops a wrong 'un. And when playing from chord symbols, he follows all the way through. Truly a marvellous player.



DEREK WATKINS

DIZZY GILLESPIE: He is one of my favourite players and a giant of jazz. His technical ability is astounding, enabling him to carry off those magic runs. His ideas are young and so it seems as if he's still in his prime. He is a good entertainer, which helps music to stay alive.

CLIFFORD BROWN: He remains an outstanding example of good technical attributes and the "ear" of jazz. His fluent choruses are so wonderful that you sometimes wonder if he wrote them out first. His sound is beautifully warm, and his feeling for ballads makes them sound as though they were written for him.

CLARK TERRY: Clark never fails to excite me, not necessarily as a trumpet player but by the sound he gets from his flugelhorn. No one else sounds like him. His sweet sound, and vibrant, sound right in earthy blues as well as ballads and swingers.

CONRAD GOZZO: He has been on lead with almost every big band and has long impressed me with his fine lead playing. A good solid rock, he has that sure, confident sound that all the band can follow.

JACK SHELDON: Originality is hard to find nowadays, but Sheldon is surely one who has it. His sound, breathy and intimate, is unique. And he can turn it to excitement at will. His ballads are excellent.

KENNY WHEELER: Another original, Kenny is world class in his composition and flugel playing. His feats on that horn are incredible, and he uses the whole range of the instrument. He has the technical knowledge and musical theory, and has set

himself a very high standard which, by skill and determination, he has found and maintained.



GEORGE CHISHOLM

JACK TEAGARDEN: He was a completely original player — so relaxed and flexible. When you heard Teagarden, you knew immediately who it was. Recommended records: "Lover," "100 Years From Today," and "Basin Street Blues."

BILL HARRIS: This ex-Woody Herman man is a great player. I like him because of his stark approach to all types of jazz. Bill Harris can play anything. I admire him for his modesty. When Don Lusher and some other British musicians visited him in the States, he said: "Now I'll take you to see a really great trombone player — Jack Teagarden."

URBIE GREEN: I admire him for the way he appears to take risks. Listen to Tommy Dorsey and you know he'll always make it. But with Jack Teagarden, for instance, you often think: "My God, how's he going to get out of that?" The same with Urbie Green. But it's all so exciting. And that's why we buy records of musicians like this.

MURRAY McEACHERN: Usually you can bet it's Murray playing when you see those lush things on TV films where the boy says to the girl: "I love you, dear — come away with me somewhere." Murray McEachern has a beautiful tone and range.

LOU McGARITY: He played with the Benny Goodman Sextet and was a very thoughtful player. Rather underrated, I feel. Very Teagardenish in sound and ideas, he must have been a Teagarden devotee. But

he produced some very original ideas.

JAY JAY JOHNSON: The greatest exponent to date of the cool school. A beautiful technique, and a very percussive player. He sounds as though he was schooled in other than the cool idiom, then went over to it. He knocks me out.



ERIC ALLANDALE

CURTIS FULLER: A very adventurous player. He's somewhat like Jay Jay Johnson, but where you feel Jay Jay might play safe in playing stuff he knows he can play, Curtis is always ready to have a go. Hear his "Meet The Jazztet."

JACK TEAGARDEN: He was my favourite at the time I was playing trad jazz. I listened to him all the time when he was with Louis Armstrong. He's another player where you never quite knew what to expect. Recommended records: "Star Dust," and "Stars Fell on Alabama."

URBIE GREEN: He's got tremendous range. He gets notes so high you forget he's playing trombone. The way he shoots right up and then right down just throws you. I could never do that.

JAY JAY JOHNSON: Because he was the first of the adventurous, modern style players.

KID ORY: He was the very first guy on trombone I listened to when my idol was Louis Armstrong. There was no one better at that time than Kid Ory with Louis Armstrong.

ROY WILLIAMS: He's a friend of mine who plays with Alex Welsh. Roy has improved so much, he's left me behind. He started off in a sort of Jack Teagarden style, but now he's developed his own style. He's doing great work with Alex Welsh, and really deserves some recognition.

MURRAY McEACHERN: There's a sort of Jewish interpretation in his playing — very schmaltzy. He played in both the Glenn Miller and Benny Goodman Story films. He has, in fact, been in Hollywood for the past 15 years working on films. He has a glorious tone and register. Recommended record: "For Sleepwalker's Only."

URBIE GREEN: He has a terrific technique and a great sound. He's a trombone player's trombonist. He never uses his technique just for its own sake; when he does play technically difficult things he does so because it's necessary to his particular interpretation. Hear his "If I Could Be With You" with his own band.



CHRIS PYNE

JAY JAY JOHNSON: I like

the way he's totally different from any other player. He really improvises on the trombone — playing a linear kind of thing as against a stack of phrases. He's made the trombone much more fluent.

ROSWELL RUDD: He came here with Archie Shepp some months ago. I've admired him for some time. He was a member of the Steve Lacy Quartet, which specialised in Theonious Monk tunes. He's an ex-Dixielander, but he plays a lot of very fresh things on trombone.

TOMMY DORSEY: Everything he did was so perfect. And even though he specialised in schmaltzy things, underneath it all he was a fantastic player. He's never been matched.

FRANK ROSOLINO: He, of course, made a big impact with Stan Kenton from 1952-54. He had a marvellous facility and technique. We don't hear of him so much these days, but I believe he's very busy on studio work. Recommended record: "Frank Speaking," with Stan Kenton.

JACK TEAGARDEN: I just dig everything about him. Apart from his obvious technique, he played with so much feeling and soul. He was just beautiful.

BOB BROOKMEYER: He's the best of the valve trombonists. A lot of guys can get around on the valve trombone, but Brookmeyer produces such a fine quality on it. He's also a fine writer. You can hear him in both roles as any Thad Jones - Mel Lewis recordings.

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HARRY ROCHE

TOMMY DORSEY: Because he was such a perfectionist. For interpretation, tone, accuracy of pitch he had no equals. Recommended recording: "Getting Sentimental Over You," his signature tune.

BILL HARRIS: I first heard him when he came here with Woody Herman. A marvellous style and glorious tone. I admire him, too, because he doesn't indulge in technical pyrotechnics just for the sake of them. He can say it all with just one note! Recommended record: "Bijou."

JACK TEAGARDEN: The trombone players' jazzman. For me, the greatest when it comes to jazz. Hear "Basin Street Blues," on which he sings as well as plays. I just loved his singing too.

JAY JAY JOHNSON: I did a tour three years ago with Jay Jay in Germany. In a world of trombone players, he is perfection. He is completely on his own — possibly also because of his musical knowledge. He is a very good composer, and his standard of chord knowledge is probably better than anybody's.

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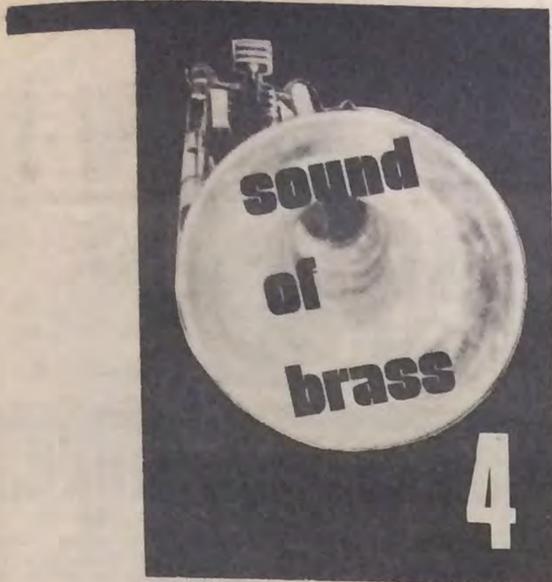
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ADVICE

WHEN YOU haven't got your trumpet with you, practise on the mouthpiece. But you must maintain at all times a correct embouchure (i.e. normal placement of the mouthpiece on the lips) so as to ensure maximum benefit. Carry your mouthpiece in a leather case or piece of soft cloth and keep it clean with a brush or a pipe-cleaner. — Freelance trumpeter **MONTY MONTGOMERY**.

THE BEST method of cleaning out the trumpet is to remove all slides, valves and valve caps, and flush out with cold or lukewarm water. Use a flexible pull-through on the mouth pipe and the main tuning slide, if possible. — Brass expert **DICK BARRELL**.

THE SETTING of the mouthpiece on the lips should be as near the centre of the lips as possible — teeth and gum formation permitting — with two thirds of the rim on the upper lip and one third on the lower lip. One should use contraction of the lips and not stretched lips, as in smiling. Make sure that you support the lips with the correct type of breathing. — Teacher and dealer **PHIL PARKER Snr.**

IT IS not good to blow the cheeks out when playing. Use the minimum amount of pressure on the jaws. Practise playing with all the pressure on the diaphragm, instead of the lips. But a trumpet player cannot avoid using pressure at some time or another. — Trumpet leader **KENNY BALL**.

FOR HIGH note hitting, use an orthodox mouthpiece, medium depth, width and rim. Employ the contraction or grip method, not the stretch. Play the complete range on the same lip position. Don't change for high notes, which are obtained by practising lip slurs. For attack, keep the tongue behind the back of the top teeth. Prevent it from creeping between the teeth or the lips. Practise plenty without making the lips sore. Consistent range and endurance are achieved only by playing high notes on the job. — Player and teacher **FREDDY STAFF**.

TO KEEP a trombone slide absolutely free and in such a condition that fast passages are not one long struggle with the slide, suitable lubrication should do the trick, provided the slide is not worn inside. I smear cold cream on the stocking of the slide and spray the slide with a fine jet of water, using one of those polythene bottles with a small nozzle. — Multi-instrumentalist **ALF EDWARDS**.

FINGERING USED for trumpet, flugelhorn and valve trombone is the same, making it convenient for anyone currently playing trumpet to switch to the other instruments. I'd say the best choice would be flugel, because you can get some great sounds out of it, although you shouldn't play too loud. Mouthpiece size is only a little larger than trumpet. But changing from a trumpet to a trombone mouthpiece could give you some trouble. — Session star **DON LUSHER**.

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CREAM: "Sunshine Of Your Love" (Polydor). Bass and guitar riff together, while the drums punctuate in a series of asterisks. Jack Bruce sings with soul, and Eric Clapton sings with his guitar.

A track from "Disraeli Gears" it might just make a single hit for them here, but lack of promotion will be a serious blow to its chances. Most Cream fans will know it too well to bother with a grossly expensive single when one compares their current price with a cheap album, or even a full-priced album.

The first company to get out good quality, cheap singles, even of a specialist nature, will win new markets.

JETHRO TULL: "A Song For Jeffrey" (Island). Here is the band that caused such excitement at the Sunbury Festival. Breathless flute chatters over the heavy rhythm section and the funky guitars are just too much.

The vocal is rather tinnily recorded, but this is probably the effect they were striving for. The drums and bass drop out for a few bars here and there, which adds emphasis and holds attention.

Did you see them on TV's new group programme which starts at 10.30 on Thursdays and runs for 45 minutes with an uncorny compere, good sound, guest artists and a total absence of teenyboppers?

No? That's because it isn't on.

CLASSIC

JOE COCKER: "With A Little Help From My Friends" (Regal Zonophone). Here 'tis — the famous Cocker performance of Lennon and McCartney's classic from Sgt Pepper, a favourite among fans of the Incredible Joe.

My initial reaction to Cocker, his name, image and material, was "No." This was because I didn't know what he was all about. It all sounded phoney. But this soul ballad treatment of Ringo's little rocker, is so powerful and meaningful, it is obvious Joe is not just a rather droll figure mysteriously left over from the Zoot Money, Chris Farlowe, Georgie Fame days of long ago.

His is a raw voice stamped with sincerity, and it would

Great-but who needs this if they have the LP?

Chris Welch



on the new pop singles



GINGER BAKER: drum punctuations like a series of asterisks

be pleasing to see this receive a roar of approval from a convinced public. Let's go with Joel!

LOVE: "Your Mind And We Belong Together" (Elektra). Love have long been a much loved group here and will be forever associated in many people's stirrings of the hippy move-

minds with the early ment in London.

It all seems light years ago, but it wasn't a couple of summers past that the first excited fans were shaking the Love album covers up and down, trying to make the writing move (by optical illusion) lighting incense sticks, and tentatively saying "too much" for the

first time. I treasure on tape a young lady's voice, known to her friends as P.V., saying "Oh play Love again Ray, I can't stand it." And that's when it all started. Nick Jones was grooving and Pete Townshend was in Wardour Street.

So there is a lot of nostalgia involved in hearing this

rocking Arthur Lee composition, that clear lead voice and living guitar sound. Love is a cloud of smoke, the gentle hiss of enormous speaker cabinets, darkness, and a huge white hat.

DORIAN GRAY: "Jingle Down A Hill" (Parlophone). Excellent backing, involving a folksy guitar sound and gently shaken sleigh bells.

Dorian sings warmly a summery song, while flutes call and respond. A strong pastoral atmosphere prevails, and while Dorian's voice does not have a great deal of impact, the overall effect is quite attractive.

JACKIE LOMAX: "Sour Milk Sea" (Apple). Sorry about the delay in reviewing this brilliant sound. Jackie sings with bite, but the backing is really what it's all about.

A great George Harrison composition, the line-up is quite remarkable, but one can't reveal the names, except Nicky Hopkins on piano and Ringo on drums. The guitarist is not half bad. With a bit more practice he might be able to play with John Mayall, the Yardbirds, or even the Cream. Own up, Eric Clapton!

FOREIGN

DAVID GARRICK: "A Little Bit Of This (And A Little Bit Of That)" (Pye). Well, David is a nice chap and he has a huge following in foreign parts, but this type of rhythm is just not my cup of tea.

I find it a trifle twee, if not a trifle pee. Jolly fun for some, though, make no mistake.

I mean, it's all music hall cockney, with knees up Madam Brown high humour.

HELMUTH ZACHARIAS: "Mexico Melody" (Columbia). Hah—she is a good record. Thees is, how you say, a bit of dramatic all right.

Gringo Zacharias comes on with a bull-fighting orchestra and hot trumpet like Jiving K. Boots in one of his more hectic moments.

Not like that feathy geeg, Senor Kwango, who kills only tame bulls and mimes to a backing track.

PETER SARSTEDT: "I Am A Cathedral" (United Artists). If Peter Sarstedt is a cathedral, I am yurt. A

yurt is a rude tent, inhabited by the nomads of Russia.

During the winter they protect themselves from torrential rain, hailstones, ice and snow and the attacks of marauding bands of displaced Hottentots by writing rude slogans on the roofs of their tents. Let your protection be the Manchester and Byleorusian Insurance Company.

Another form of protection is to construct an even ruder yurt by piling Peter Sarstedt singles up to form a shelter against the elements.

If one happens to fall on your record player you will hear a pleasant song with inventive lyrics by the boy himself, somewhat in the vein of Tim Hardin, but we won't worry about that. Yes, jolly good. Should go down very big in Omsk.

FEARNS BRASS FOUNDRY: "Now I Taste The Tears" (Decca). I was hoping this was one of those factory brass bands, but instead we are treated to some more pained singing and groovy guitar backing. Tim Hardin doesn't know what he has started.

The lead vocalist sounds as if he is being assailed by hideous nightmares, which makes it all highly dramatic and exciting.

I had a strange dream the other night. Mick Jagger loaned me a copy of his controversial LP cover and Eric Clapton turned up to a Poll Award. Funny Things, dreams.

GROOVE

MARTHA REEVES AND THE VANDELLAS: "I Can't Dance To That Music You're Playin'" (Tamla Motown). A cry from the heart, obviously. The complaint seems to be directed against musicians who "aren't together and don't groove." Well, there is some truth in that.

While jiving under the influence of alcohol in a Stockholm night club last week, some Swede slipped an Albert Ayler record on the juke box, and my posturing was suddenly brought to a sharp and undignified halt.

Research workers into the incident now claim to have proof that this was indeed the sole object of the exercise and was planned by the Finnish girl I was dancing with, or at. Give me music with a four to the bar beat, preferably Buddy Rich, but Martha will do.

Over to Pete Lumpkin, President of the Martha Reeves Appreciation League: "Well, of course, you know, ahem, that is to say, I mean, I see, in a manner of speaking, it's just like everything else, ennit?"

Thanks, Peter, and we look forward to seeing you on Late Night Line-Up this morning.

SCENE

QUOTATIONS: "Cool It" (CBS). Long a top backing group for Brenda Lee, Roy Orbison, Paul Jones and Duane Eddy during their British tours, the lads are having a go at their own scene.

It grooves along with a powerful beat in a "Hang On Sloopy" mood, only at jet speed. Two of the group are ex-Merseybeats, John Banks on drums and Johnny Gustafson on rhythm guitar and vocals. Not bad at all.

HAROLD McNAIR: "Indecision" (RCA Victor). Come on jazz fans, all 32 of you, come out from your

G-plan furniture-ridden mortgaged houses, shut the kids up for five minutes and sneak this McNair flute instrumental onto the battered portable. You'll like it, because it's good.

Nothing too difficult, just a bit of nice jazz on a single, with a highly familiar chord sequence — you know "Things Are Getting Better?"

Supposing instead of moaning about the chart scene you bought the record? It might ... it might ... be a hit.

TOMMY JAMES AND THE SHONDELLS: "Do Something To Me" (Roulette). Not as good as "Mony Mony," if that was good anyway. It rocks along, with a bit of cheering in the background.

One thing about these white boys — they sure got rhythm.

SOUNDS

BARRON KNIGHTS: "An Olympic Record" (Columbia). Christmas is not complete without a series of pop impressions from the Knights. Admittedly this comes a little early, and the theme has nothing to do with Yuletide, but I feel this will be the kind of "sleeper" that will only come to life when tiny tots' stockings need filling.

The theme, this time, is of sending a British Pop Team to the Mexico Olympic Games, starting with the Small Faces trying to win the 100 metres to the tune of "Lazy Sunday." Other imitations include Des O'Connor, Tom Jones, Abi and Esther, and even Pigmeat Markham.

Cleverly done, but it begins to sound like Workers Playtime, 1952 edition, from the Surgical Appliances Factory, Ealing.

HOLLIES: "Listen To Me" (Parlophone). Mysterious currents of influence course their way through the group scene.

Similar sounds and rhythms are suddenly embraced by the most aware groups, and although the Hollies have come up with a fine production that will be a hit, the groove, for want of a better word, is much in the bag, for want of a better phrase, of scenes like "The Weight" and "Sour Milk Sea."

It is the sort of nostalgic rock affecting many old-established groups. There is revealed a heavy beat tinged with melancholy, which will appeal greatly to melancholy rockers around the 26 age group.

It's not a case of copying. A lot of people are feeling the same way, at the same time. That's my interpretation, any road.

MAMAS AND PAPAS: "For The Love Of Ivy" (RCA Victor). Their performances are too well known to require much description, except to say that the song is not instantly memorable, and the arrangement is a trifle Beach Boys middle period.

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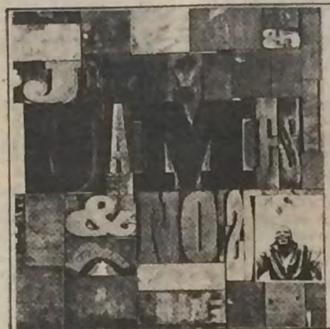
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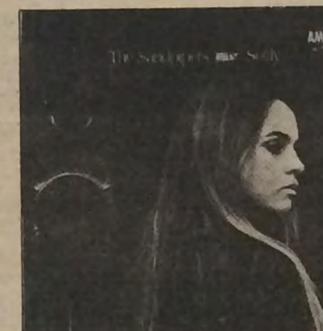
Status Quo
Picturesque Matchstickable
Messages From The Status Quo
NPL 18220



Ivor Emmanuel
Sings Ivor Novello
NSPL 18230



Dean Martin
Dean Martin's Greatest Hits
Volume II
RLP 6320



The Sandpipers
Softly
AML 918



**The Secret Life Of
Harpers Bizarre**
W 1739



Clinton Ford
Give A Little - Take A Little
NPL 18240



Tony Hatch Orchestra
Latin Velvet
NSPL 18239



Sounds Orchestral
Words
NSPL 18224



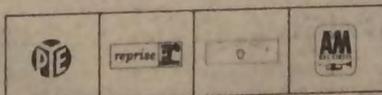
Original Soundtrack Recording
Gone With The Wind
W 1322



**The City Of Westminster
String Band**
A Touch Of Velvet
And A Sting Of Brass
NSPL 18242



The Grateful Dead
Anthem Of The Sun
WS 1749



Brilliant!

That's the only word for Tubby

BRILLIANT! That is the only possible adjective for Hayes' playing on the only album to remind us of this now defunct quartet—as reported in last week's MM, Tubby has re-formed with a new personnel.

His instrumental command is breathtaking, but he never allows his superb technique to lead him into mere displays of virtuosity.

Even when playing at full speed, he is completely in control of content, and his melodic ideas match the speed of his fingers. And he plays with the complete authority of the master craftsman.

At times, occasionally in the 13 minutes 45 seconds of "Mexican Green," for example, he nods towards Sonny Rollins, but this is all instantly recognisable as Hayes.

I am not 100 per cent convinced by Tubby's flute playing, though he plays some nice things on "Trenton Place." It just seems to me that he lacks some of the authority and confidence that stamps his tenor work. All these titles are Tubby's compositions—"Dear" is a tribute to the late Johnny Butts. The long title track is particularly fascinating with its changes of pace and Latin overtones.

The Quartet shows up as a thoroughly cohesive unit. Pyne discloses the influence of McCoy Tyner and it is hard to imagine another pianist who would fit so perfectly with Tubby, Mathewson and Levin as a really first-class rhythm team as well as taking full advantage of their solo opportunities—Mathewson is particularly impressive on the title track. This is one of the Tubby's best albums yet. And that means it is a really excellent jazz LP, by anybody's standards.—B.D.

TUBBY HAYES: "Mexican Green," "Dear Johnny Butts," "Off The Wagon," "Trenton Place," "The Second City Steamer," "Blues In Orbit," "A Dedication To Jay," "Mexican Green" (Fontana SFJL911).

Hayes (tnr, flute), Mike Pyne (pno), Ron Mathewson (bass), Tony Levin (drs).

LEE MORGAN

LEE MORGAN: "The Gigolo," "Yes I Can, No I Can't," "Troped," "Speed Ball," "The Gigolo," "You Go To My Head" (Blue Note BST84212).

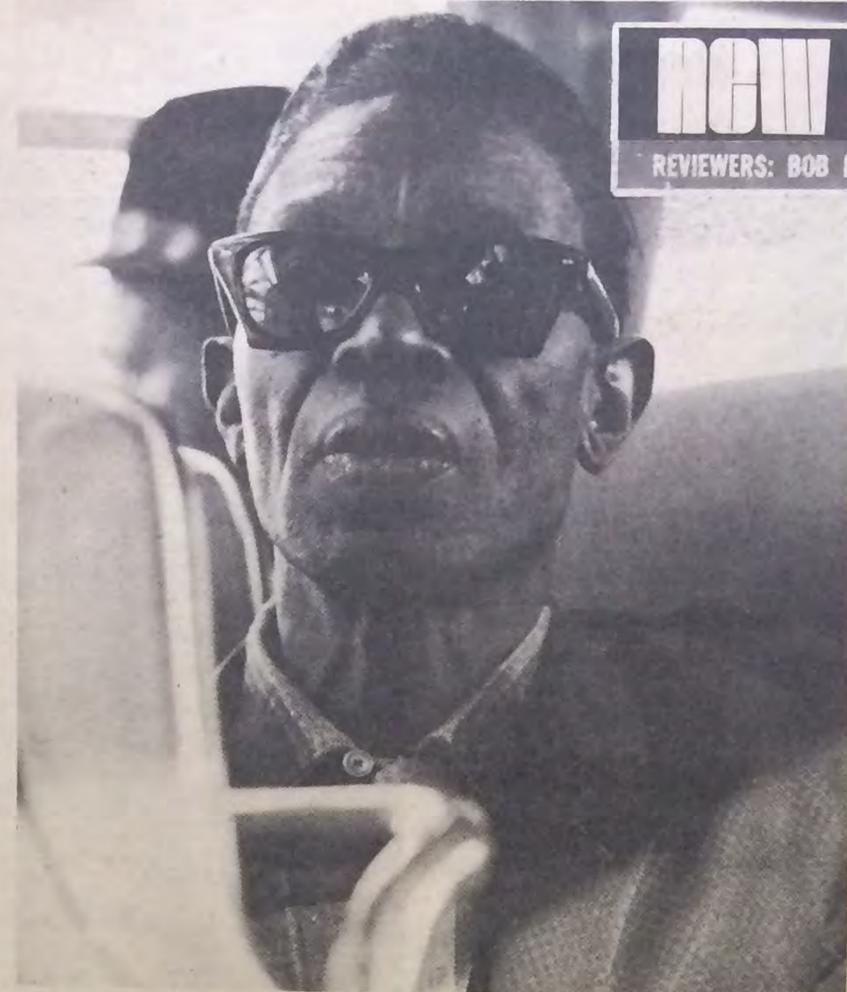
Morgan (tp), Wayne Shorter (tnr), Harold Mabern Jr (pno), Bob Cranshaw (bass), Billy Higgins (drs).

THIS all a bit sock-it-to-me-baby, groovy soul. Nicely played, of course, and just the sort of music to listen to with a pint in your hand at a smoke-filled club. But on the record player it lacks the ability to surprise you.

Morgan plays extrovert, brass trumpet with a nice tone and attack. Shorter seems to be coasting and is only rarely recognisable as the highly original voice of the Miles Davis group.

Mabern does some passable pseudo-McCoy Tyner while the Blue Note house rhythm section, Cranshaw and Higgins, are as immaculate as ever.

Morgan wrote all the tunes, except the ballad, "You Go To My Head," which, purely



LIGHTNIN': his fans can buy this LP with confidence

NEW JAZZ RECORDS

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

LIGHTNIN' HOPKINS

LIGHTNIN' HOPKINS: "Earth Blues," "Worried Life," "Change Your Way," "Unpredictable Woman," "I Just Don't Care," "Drinkin' Woman," "Tell It Like It Is," "Let Me Play With Your Poodle," "Miss Loretta," "Sugar On My Mind," "You're Gonna Miss Me," "Someday Baby," "Mama's Baby Child," "Can't Stay Here In Your Town," "Morning Blues" (Minit MLL40006E).

SAM HOPKINS, one of the great Texas bluesmen, is well represented on records but this new release of some of his early titles is an album worth the consideration of any admirer of country blues.

These recordings were made for Aladdin in the late Forties, and one of them—"Can't Stay Here In Your Town," with Thunder Smith's piano and an unknown drummer—comes from 1946, the start of his recording career.

He and his partner called themselves Thunder Smith and Lightnin' Hopkins. Thus the nickname, and the acoustic guitar playing is sufficiently striking to justify it. Smith's piano rounds out an effective blues performance.

Loud drums and distant piano crop up on the slightly later "Play With Your Poodle," a goodbye "blue"

boogie piece (with fast, accurate picking and some rather untypical strumming) aimed at the juke box trade. This is the only jump tune.

Among the impressive things here are "Mama's Baby," which has the real old playing-to-himself Hopkins quality, the approximately eight-bar blues songs, "Worried" and "Someday Baby," variants of Estes' "Someday Baby" and Maceo's subsequent "Worried Life Blues"; the guitar backgrounds on "Unpredictable" and the lyrics of "Don't Care," a poetic personal statement.

Very few of these tracks have been issued here previously, so Lightnin' fans can buy with confidence.—M.J.

RUSSELL—HUNT

PEE WEE RUSSELL—PEE WEE HUNT: "The Two Of Us And Jazz," "Russell's California Hero I Come, Coquette," "St James' Infirmary," "Love Is Just Around The Corner," "Lady Is A Tramp," "Hunt: After You've Gone," "Muskrat Ramble," "Basin Street Blues," "Royal Garden Blues," "Preacher And The Bear," "Somebody Else Not Me" (Ember CJ5806).

Russell (clt), Ruby Bruff (cornet), Ephy Resnick (trb), Red Richards (pno), John Feld (bass), Kenny John (drs). Boston, January, '52.

Hunt (trb), Frank Bruno (tp), Motty Matlock (clt), Carl Fischer (pno), Harvey Chermak (bass), Glenn Walkes (drs). Hollywood, July, '46.

THIS set, somewhat arbitrarily coupling Russell and Hunt on the strength of a shared professional nickname and presumed interest in Dixieland, reissues an earlier Ember LP which appeared originally in the USA as Rondolette A2 in 1961.

Both groups are sextets, similarly instrumented, and both use old tunes. But the Hunt material is a good deal more trappy, which fits the group's intentions though its music is tasteful and non-jokey for this Pee Wee, aside from two songs, and quite sturdy.

Russell's sextet was recorded live in George Wein's Storyville Club. It plays the kind of Dixieland-influenced middle-road jazz (you could call it modern Chicago style if you wished) Wein likes to play and listen to, and a Weinish shout occurs at the close of the first track.

Bruff's understanding lead playing and exceptional solo flights would make this side fairly memorable even if nothing else happened. But the leader unleashes a Pee Wee blinder on "Corner," and some very wistful improvisations on "St James." The whole band hits a relaxed groove on these.

In addition, Russell's ensemble parts are nicely, if dangerously conceived, and the remaining soloists turn in adequate choruses—Richards' piano being especially melodic. I won't say this is top-class stuff of its type—too many frantic or messy passages—but Ruby's pearls on "James," "Tramp" and a couple more are, at this price, something else. And the Hunts have a few agreeable solos by Pee Wee, Matlock and Bruno, plus a vocal à la Teagarden on "Basin Street."

Well, it ain't great creative music on this side, but—as Danny Kaye once said—let it stink so long as it's got the spirit.—M.J.

coincidentally, is the most rewarding track on the album.

It's all been done before, often, and your enjoyment rather depends on how often you've listened to this sort of soul jazz—or how closely you listen to jazz.

As background or party music, it's fine. For intense listening, it's a non-starter.—B.D.

SKIP JAMES

SKIP JAMES: "Today," "Hard Time Killing Floor Blues," "Crow Jane," "Washington D.C. Hospital Center Blues," "Special Rider Blues," "Drunkin' Spree," "Cherry Ball," "How Long," "All Night Long," "Cypress Grove," "Look Down The Road," "My Gal, I'm So Glad" (Vanguard SVRL19001).

James (voc, gtr, pno), Russ Savakue (bass) added on "How Long."

IN blues and other Negro folksong, as in jazz, judgments are much a matter of individual taste, though certain aspects of an artist's work are demonstrably good, bad or indifferent.

To me, Skip James is quite simply a great and moving bluesman. Technically, his guitar playing is clean and relatively complex; his singing style, like his picking, is strongly individual; and he is an original songwriter, a man whose music has real character.

Among blues players and appreciators, a consensus would agree about all this, also that James is a fastidious performer whose vocal and guitar effects are carefully prepared and subtly contrived, and whose piano is pure and simple blues.

So readers must make up their minds about this before buying. It's hard to decide which is the better album. A few of the classics are done perfectly on Storyville, so I'm slightly drawn to that one in preference, but here we have keener recording, greater playing time, more songs and, of course, Skip's pleasing barrelhouse on "How Long" and "All Night."

I don't find two versions of the good songs too many, but in case you do, sample each of the records if you can. Both are absolutely first rate.—M.J.

So what is there to add? Well, the X factor, the magic ingredient of personality, artistry, communicability which draws a response from tuned-in listeners.

Skip James, a high-voiced, gentle and, I suppose, unexciting singer, has this factor for me. If you share my taste you'll want this album; if not, probably not.

All 12 songs have much to recommend them because of the tunes, the lyrics, and the impeccable balance of his vocal and instrumental parts.

Several old James classics are here: the eerily expressive "Hard Time Killing Floor," the piano-accompanied "All Night," the wildly melancholy "Cherryball," the dancing "Cypress Grove," "Drunkin' Spree" (one of his early songs) and "Special Rider" (inspired by Little Brother's blues) are others first cut by James for Paramount in '31. All are interesting.

If you should know the originals, and I don't, you may find the duplication annoying, especially so since Skip has done three of these old ones also on his earlier LP (Storyville 670185). "Washington D.C.," a fine "new" creation from '64, is on that album too.

An unusual but successful teaming up can be heard on **CALLIN' THE BLUES** (Atlantic 590 021) which features Jimmy Witherspoon with the Wilbur de Paris band. The de Paris band, so long a fixture on the New York scene was sparked by the late Sidney de Paris on cornet, a beautiful player, full of exciting effects. Also in the group and featured on this album was the late and great clarinetist Omer Simeon, a fluent and melodic player in the traditional school of reedmen. Witherspoon, an under-rated singer, blends nicely with the band, and there is a deep feeling for the blues running through the album. Some of Sidney de Paris' cornet solos are outstanding. He was a magnificent player.—J.H.

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RADIO JAZZ

British Standard Time

FRIDAY (27)
4.5 am. J: All That Jazz (Fri, Mon-Thurs). 8.5 pm. J: Jazz.
9.25 U: Simon and Garfunkel. 11.5 O: Jazz. 11.30 T: Pop and Jazz (Nightly except Sun). 12.0 T: Jazz (Nightly except Sun). 12.5 am. B1 and 2: Jazz At Night.

SATURDAY (28)
5.0 am. T: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.0 pm. E: Fletcher Henderson. 9.5 J: Jazz Unlimited. 10.30 Q: Pop and Jazz. 10.30 A2: Get To Know Jazz. 12.10 am. E: Doctor Jazz.

SUNDAY (29)
3.5 am. J: George Shearing. 7.0 pm. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humphrey, Peter Clayton, Dave Brubeck, Ian Carr). 9.5 J: Finch Bandwagon. 9.15 E: Jazz Workshop. 10.30 A1: Jazz On The Scene.

MONDAY (30)
11.0 pm. A3: Free Jazz 11.45

A3: Budd Johnson (Hugues Panassie).

TUESDAY (1)
10.5 am. J: Bobby Troup Show. 5.45 pm. B3: Jazz Today (Charles Fox). 11.0 U: Dave Brubeck Quartet. 11.5 O: Jam Session.

WEDNESDAY (2)
8.15 pm. B1: Jazz Club. 9.20 O: Jazz. 10.20 E: (2) Nat Cole (3) King Curtis. 10.30 Q: Jazz Club. 11.15 A2: Jazz In Public. 12.15 am. E: Jazz. 12.30 M: Jazz.

THURSDAY (3)
4.35 pm. U: Jazz Magazine. Programmes subject to change.

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

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 - 77 LEU 12/29 ZUTTY AND THE CLARINET KINGS**
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GLADYS KNIGHT AND THE PIPS: "Feelin' Bluey" (Tamla Motown). The noise that Gladys and the Pips produce isn't the most fashionable in pop today, but she's a good example of the staying power of the best of the Tamla artists. The album is split into a "Feelin'" side and a "Bluesy" side, a bit pointless really as the material is virtually the same throughout. Strong singing, strong beat and still one of the most nourishing sounds when it's done at this level. Titles include "The End Of Our Road," "Ain't You Glad You Chose Love," "It Should Have Been Me," and "Don't Turn Me Away."

CARL PERKINS: "Country Boy's Dream" (London). The original "Blue Suede Shoes" man in no-holds-barred country mood on these 12 tracks. Perkins' voice oozes authority and character, and with arrangements which avoid the usual C & W maudlin sentimentality, this is a very good buy. Best tracks are the title track, "Shine, Shine, Shine," "You Can Take The Boy Out Of The Country" and "Poor Boy Blues." Recommended.

TIMI YURO: "Timi In The Beginning" (Liberty). The diminutive Miss Yuro has a mighty voice and has long been a favourite of those who like their songs belted out with bounce and a beat. This is an attractive package of Timi's earlier material, mixing the belters like "Hallelujah I Love Her So," "Exactly Like You" and "If You Gotta Make A Fool Of Somebody" with the rather glutinous ballad of the "My Prayer" and "If I Didn't Care" variety. Her fans will love it.

SOUNDS ORCHESTRAL: "Words" (Pye). Odd title for an instrumental album, but "Words" happens to be a tune from the film Mini-Mob. This is the expected mixture

Gladys shows Tamla's staying power



NEW POP ALBUMS

of Johnny Pearson's piano with strings and it makes very pleasant background listening for your romantic moments. Titles include "Me, The Peaceful Heart," "Love Is Blue," "Step Inside Love" and "Simon Says."

JACKIE TRENT & TONY HATCH: "Live For Love" (Pye). The Pearl Carr and Teddy Johnson of 1968 make a nice, tuneful job of a good range of unhackneyed material, aided by the excellent arrangements of Mr Hatch. It may not make you want to jump and dance but it's great for giving your ears a rest. Some of the nice things

include: "Just Beyond Your Smile," "Lazy Day," "All Because Of You" and "Little Green Apples."

"MORE STARS OF '68" (Marble Arch). Another Marble Arch batch of singles assembled at bargain price under one cover. Tracks include Status Quo's "Pictures Of Matchstick Men," Dave Davies' "Susannah's Still Alive," Val Doonican's "If The Whole World Stopped Loving" as well as items by the Foundations, Kinks, Paper Dolls, David Garrick and Precious Fawcett.

TRINI LOPEZ: "Welcome To Trini Country" (Reprise).

Trini Lopez has been very successful with his own brand of Latin-plus-beat. Now he turns successfully to the country sounds emanating from Nashville as his light, warm voice sparkles on some country songs like: "Green Green Grass Of Home," "Gentle On My Mind," and "Flowers On The Wall." Nice songs, a nice approach and frankly, Trini is better as a cowboy than a comanchero.

SAMMY DAVIS JR.: "Lonely Is The Name" (Reprise). They call him Mr Talent — and he certainly has a way with a song. The voice is smoke with a touch of gravel; and the emotion is sincere without being over-played. Nice album from Sammy — including songs like "Lonely Is The Name," "The Good Life," "All That Jazz" and "Every Time We Say Goodbye."

GEORGE SHEARING: "Shearing Today" (Capitol). Smooth, well-played and predictable versions of big hits like "Goin' Out Of My Head," "Don't Sleep In The Subway," "By The Time I Get To Phoenix," "Love Is Blue," Shearing at his most commercial.

BOBBY DARIN: "Inside Out" (Atlantic). A quiet-voiced, almost folksy Bobby Darin gently and melodically singing his way through such

songs as "The Lady Came From Baltimore," "Darling Be Home Soon," "Back Street Girl." A much changed singer.

JOE TEX: "Soul Country" (Atlantic). One of the better singers on the American scene. A sophisticated voice and a nice feel for a lyric. He makes a fine job of "Green Green Grass Of Home," "By The Time I Get To Phoenix," "Honey," "Ode To Billie Joe."

BEN E. KING (Atlantic). Ben is a good singer but we find some of his mannerisms irritate with repetition. Included on this album are "Seven Letters," "I'm Standing By," "Jamaica," "It's No Good For Me," and "Don't Drive Me Away."

UPTOWN SOUL (Atlantic). A stage presentation package which included the Drifters, Patty and the Emblems, the Vibrations, Wilson Pickett, Patti La Belle and her Belles, the Carltons, and Barbara Lynn. The audience were determined to enjoy the show and a lot of the excitement comes across.

A LANGUAGE PROBLEM FOR LOVE AFFAIR

THE Love Affair are back in the chart with a Philip Goodhand-Tait song, "A Day Without Love," but when I spoke to singer Steve Ellis (left) he was worrying about their previous single, "Rainbow Valley."

"I've had to record it in Italian," he explained. "I've had this guy trying to explain the words to me and writing it all out in a sort of English so I could read it off."

"We've got to go to Italy and do it on TV. I'm frightened to death at the thought of it. I hope I can remember the Italian words."

These days, different markets mean either foreign language versions of hits or different releases altogether. The Love Affair are also planning to release another Goodhand-Tait song, "Sad Song," in America.

"Our first hit, 'Everlasting Love,' was a cover of the Robert Knight American hit, so we couldn't expect ours to go over there," explained Steve.

"Everlasting Love" had that instant commercial thing — you only had to hear it once and you liked it, at least a lot of people did.

"A Day Without Love" is a bit different. Because we have had hits, people will listen to it. But it isn't the sort of thing you would get a first hit with.

"So, to try and get a first hit in America we need something different."

Steve is obviously delighted at the return of the group's original organist, Morgan Fisher.

"He was with us from the beginning, when we were doing the club circuit for £40 a night," he said. "But he had to stay at school when we started to make it."

"Morgan has improved the sound of the group. I'm

not putting Lynton Guest down — he did a marvellous job until Morgan could rejoin. But Morgan seems to get more with us. The group is more together."

Steve was also enthusiastic about the group's album which is due for release on October 18.

"We have written four or five of the tracks ourselves but we have also done a lot of well-known songs like 'The First Cut Is The Deepest' and 'Handbags And Gladrags'."

"We went in the studios last week to finish the last three tracks but it was a lousy session and we only did two."

I asked if the group had considered any of their own compositions for the A sides of singles.

"At the moment it's all a bit mediocre," admitted Steve.

Does Steve have a mental picture of typical Love Affair fans?

"They all seem to be young birds, or, I should say, young ladies," he grinned. "Some of them are great. We will do a date and then see some of the same girls the next night 200 miles away."

Finally, I plucked up courage to ask Steve the question that had been nagging at me since I first saw him on TV. How come the short hair?

He seemed surprised. "I've never thought about it. I suppose it is worrying about what people would say. Before I joined the group I used to knock around with blokes in Finchley, where I live. If they saw me now with long hair they'd think I'd gone mad."

"Long hair doesn't really appeal to me anyway. Still, in two years' time I suppose you might see me with it down to my shoulders."

— BOB DAWBARN.

NEXT WEEK

LP SUPPLEMENT

MELODY MAKER PICKS THE POP, JAZZ AND FOLK LPs OF THE MONTH—PLUS A GUIDE TO ALL THE SEPTEMBER ISSUES

CLUB NEWS

MATT MONRO, back in Britain from his world travels, and appearing this week at Cranberry Fold Inn, Darwen, has been chosen to star at the new Cavendish Club, Yardley, Birmingham, for the important week of October 13.

Important, because that same week Norman Wisdom will be the attraction at the Cresta Theatre Club, Solihull — only a couple of miles from the Cavendish. Film and TV star Norman

Matt shapes up for the Midland club battle

hasn't been seen in British cabaret (or on the stage for that matter) for some considerable time. He starts a short club tour on October 6 at the Fiesta Club, Stockton-on-Tees,

and will be a tremendous attraction at the Birmingham night-spot.

A PART from Norman Wisdom's Stockton opening on that date, a lot is happening in clubland on October 6. Film star Jane Russell opens in Manchester, doubling the Broadway Club, Failsworth, with the Talk of the North at Eccles, at a reported salary of £2,700.

Roy Castle winds up his tour of cabaret clubs with a week at Tito's Club, Stockton, and Des O'Connor moves over from his summer season at Great Yarmouth to start a two-week season at Batley Variety Club — whilst Dusty Springfield will star at the gala opening of the Wakefield Theatre Club on the same night.

THINGS are looking-up in the West Country. Bath City Football Club have recently spent £3,000 on a new social centre for supporters, and they plan to present name cabaret acts in a city which can only boast a very meagre club life.

Thanks to Chris Barber's successful appearance at the Webbington Country Club near Weston-super-Mare, Acker Blik is to open there on Saturday (29) for a week, followed by the Eric Delaney Show Band.

THE winter season schedule is beginning to get under way at Club 43, Manchester, where this week-end the Graham Collier Sextet will be the attraction tomorrow (Friday) and Dick Morrissey with the Tony Levin Trio

on Saturday (28). And on this latter date don't be surprised if a few of the Buddy Rich boys look-in after their concert date at Manchester's Free Trade Hall.

The Maynard Ferguson Big Band returns "home" on Friday and Saturday (Oct 4 and 5), and the following week-end (12 and 13) Ronnie Ross will be the star guest. Negotiations are in hand for appearances later this year at "43" of Lucky Thompson, Phil Woods and Hank Mobley.

AMONG the artists appearing at the Bailey Organisation's venues next week (starting on Sunday, Sept 29), are Rosetta Hightower (Cavendish, Newcastle & Wetherells, Sunderland) Plastic Penny (La Dolce Vita, Newcastle, and Latino, South Shields), Sounds Incorporated (Tito's, Stockton), Mark Wynter (La Dolce Vita, Birmingham), the Fourmost and Dinah Kaye (Cavendish, Blackburn).

DIARY DATES: — Guest musicians (with instruments) are welcome at the Joe Silmon Trio's regular Wednesday night jazz sessions at the Sunnyside Country Club, Denton, Manchester. The trio also plays for dancing each Friday and Saturday. Chicken Shack (who originated locally) return to Mother's Club, Birmingham, on October 13. Ex-Radio Caroline DJ Johnny Walker will spin the discs at Wolverhampton's recently opened Club Lafayette, during the first two weeks in October, whilst resident DJ Barmy Barry takes a holiday.

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FOLK FORUM

THURSDAY

AT COUSINS, 49 Greek Street, 7.30-11 p.m. GFR 5413
THE SALLY ANGIE GORDON GILTRAP
Adm. 5/-

AT FOX, ISLINGTON GRN, N1
JOHN FOREMAN

AT LA FIESTA, 168 Fulham Rd
LATE NIGHT SHOW

10.00-2.00 am
JOHN BETMEAD
Plus many guests

BLACK BULL, High Road, N.20.
STEFAN GROSSMAN:
NICK & JULIE BYRNE
Host: **DENNIS O'BRIEN**

COUNTRY meets **FOLK CLUB**.
THREE BLACKBIRDS, 640 Leyton High Road, E10, with **EDDIE** and **BARNEY MCGINLEY** plus guests

FOLK CENTRE, HAMMERSMITH THE STRAWBS
and residents. Prince of Wales, Dalling Road 2 mins. Ravenscourt Park Tube

WHITE BEAR, Kingsley Road, near Hounslow East tube
VALLEY FOLK and residents

FRIDAY

AT COUSINS, 7.30-11.30 p.m. Leaving England
FAREWELL CONCERT STEFAN GROSSMAN

AT LA FIESTA, London's top late night folk and blues club.

LATE NIGHT SHOW
10.00-3.00 am
PATRICK ROSE

From Canada, now appearing in "Lady Be Good" at the Saville Theatre

AT THE COUNTRY CLUB, behind Belsize Park Post Office

THE STRAWBS MARTIN WYNDHAM -READ
8.12. Bar and car park

BEDFORD BLUES night, Bedford House, Buckhurst Hill, Essex. Jo Ann Kelly, Colin Smith, Mick & Fran, Roger Moss, Pauline Corden

DAVE and TONY ARTHUR THE CENTRAL, BARKING ROAD EAST, HAM

DOGHOUSE FOLK, Greyhound, Fulham Palace Road. **CLIVE COLLINS & BARRY DRANSFIELD** with **PETER PARKHILL**, 8 pm Admission FREE

FIGHTING COCKS, London Rd, Kingston **THE VALLEY FOLK**

HAYWAIN, Cadham, Southamp

SINNERMEN & SARA
Think this is one of Britain's greatest folk groups

JACKIE & BRIDIE at Basildon Arts Centre

PEDRO'S BIRTHDAY PARTY NOEL MURPHY TERRY MUNDAY
Come early

RICHMOND Folk Concert RALPH McTELL JOHN JAMES
AND GUEST ARTISTES: **JUDY DYBLE**
(EX-FAIRPORT CONVENTION) Plus **FRANK MCCONNELL**
RICHMOND Community Centre, 8.00-9.00 on the door.

SCOTS HOOSE
Cambridge Circus, W.C.2 (Leicester Square Station)
SHIRLEY COLLINS & DOLLY COLLINS
with the Portative Organ? Dennis and Vanessa

WEST HENDON CLUB, GOLD-SMITH AVENUE, NW9, JOHNNY JOYCE

ROYAL FESTIVAL HALL
Saturday, September 28th, at 8 p.m.

FESTIVAL OF CONTEMPORARY SONG
featuring

AL STEWART FAIRPORT CONVENTION JACKSON C. FRANK THE JOHNSTONS
and special guest star from America

JONI MITCHELL
Tickets: 20s. 15s. 12s. 6d. 10s. 7s. 6d. from R.F.H.

SATURDAY

ALPERTON PARK HOTEL 8.30 p.m. (Alperton Tube Station)
VERITY STEPHENS TOMMY ROBINSON
Direct from Belfast

"ANGLERS," **TEDDINGTON:** Ragtime
JOHN JAMES

AT LA FIESTA, London's top late night Folk & Blues Club, 168 Fulham Road.

LATE NIGHT SHOW
10.00-3.00 am

JEREMY TAYLOR
with **NIGEL BARKER**. Many other guests Next Friday: Jackson C. Frank.

AT LES COUSINS, 49 Greek Street, 7.30-11 p.m.

MARTIN CARTHY DAVE SWARBRICK

All-night session 12.7 a.m. Very fine contemporary songwriters and musicians L.P. out soon.

THE STRAWBS

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm.
HARRY BOARDMAN with Tony Rose

FOLK AT THE KINGS STORES, Wedgate Street, Nr Liverpool St Station. Back again:

NEW PEELERS
Chris, Sylvia, Joe
With guests: Terry Kidd, Paul Wright, The Newland Folk, Frank Spiers, Red River, Boys

FOLK CONCERT at Battersea Park Pavilion, 2.30-5.30, 7-11 p.m. For full programme see page 25.

BATTERSEA PARK FOLK FESTIVAL
Display Advert

GREENWICH THEATRE Folk Club, The Gloucester, King William's Walk

SHELAGH McDONALD DAVE & TONI ARTHUR
7.30. Singers welcome.

PEANUTS, KING'S ARMS, 213 Bishopsgate. Come all ye, Singers free.

THE L.C.S. presents THE SINGERS' CLUB, THE CRITICS GROUP, in an Evening of Love Songs. **UNION TAVERN**, 52 Lloyd Baker St, London, WC1, 7.45 pm

TROUBADOUR, 10.30, 265 Old Brompton Road.

"LANCASHIRE NIGHT"
HARRY OGDEN & VALLEY FOLK

YMCA, WESTOVER ROAD SINNERMEN & SARA
BOURNEMOUTH PLUZZ JAZZ, 8 P.M.

SUNDAY

AT LA FIESTA, 168 Fulham Rd, Chelsea

THE CANDLE LIGHT
3.00-7.30

BROMLEY, STAR and GARTER JEREMY TAYLOR

CHARLTON FOLK, Assembly Halls, The Village, SE7.
SOUTHERN RAMBLERS
Celia Congdon, 8 pm.

FOLK CONCERT at Battersea Park Pavilion, 2.30-5.30, 7-11 p.m. For full programme see page 25.

BATTERSEA PARK FOLK FESTIVAL
Display Advert

NAG'S HEAD, 205 York Rd, SW11. Dave Wain, Marion Segal, Roger Price and guests.

SUNDAY cont.

HAMPSTEAD, ENTERPRISE. Opp Chalk Farm Stn, 7.30. Come early.

DAVE HEAD TERRY GOULD MARIAN MCKENZIE DON BONITO
Come early!

STARTING-GATE, Station Road, Wood Green.
DEREK BRIMSTONE STU EMMS

THE ALBERT HOTEL, Kingston Hill, Arthur Knevette

TROUBADOUR, 9.30. From Ceylon Eranga & Prianga.

VALLEY FOLK plus the Crayfolk, Railway Hotel, DARTFORD.

MONDAY

A CEILIDH, RISING SUN, CATFORD, TONY FOXWORTHY, Bob Henson, Graham Cole, Ellis Rogers, Gerry, Quaggysiders, Crayfolk.

At the **MINOTAUR** Folk Club, Bull's Head, Clapham Old Town, SW4

SUE TAYLOR & TONY AT THE PHOENIX, CAVENDISH SQUARE

JOHN MARTYN
with Helen Kennedy and Frank Taylor. Bruce regrets that owing to a change in pub management, this is the last night at the Phoenix.

DOLPHIN HOTEL, Botley.
SINNERMEN & SARA
Early attendance advised, 8 pm

Enfield Folk Club, Hop-poles, Baker Street, Enfield.

COUNTRY WAKE
FOLK CENTRE, HAMMERSMITH JOHNNY SILVO
See Thursday

HANGING LAMP, The Vineyard, RICHMOND. Last week **MARTYN**. Next week: **BRIMSTONE**. THIS WEEK: **COMEALLEY, 8.15**.

TUESDAY

AT COVENFOLK, Ram, Wandsworth, Jon Wye introduces

MARTIN WINSOR with **FRANK MCCONNELL** and **VERITY STEVENS**

CLIFF AUNGIER presents ROY HARPER
at the Dungeon Club, The Copper, Tower Bridge Road, S.E.1.

HUNGRY I cellar, W. Croydon. America's great entertainer: **MARC ELLINGTON**, 7.30

PRINCE REGENT, PLYMOUTH. Join the

SINNERMEN & SARA
SET, 8pm.

WEDNESDAY

AT COUSINS, 49 Greek Street 7.30-11 p.m.

JOHN MARTYN
Adm. 5/- Come early to obtain seats.

AT LA FIESTA, 168 Fulham Rd., Chelsea

JAZZ NIGHT
10.00-2.00 am
SUGAR "BILL" ROBINSON
Plus many jazz friends

AT RAMBLIN' BOY F.C.
Oct. 2: Closed
Oct. 9: Noel Murphy

HOLY GROUND, 4a Inverness Place, Bayswater. **MIKE ABSALOM** INTRODUCES

NOEL MURPHY RONNY CAIRDUFF

JOHN JAMES, ragtime guitarist on John Peel's Nightride.

ROY HARPER
Angel Iford, 7.30 pm. Near Iford Station

SURBITON, Assembly Rooms, 8 pm. **DEREK SARJEANT, JOHN FRASER, PAT NELSON**.

THE HILL Folk, 8 p.m. Wednesdays from October 2. Osterley Jazz Club

WESTMINSTER HOSPITAL Folk Club, 8.00 in basement. Guest Singer, Isobel Sutherland.

FOLK GROUP SINNERMEN & SARA
(MGM recording artists)

Management: 28 New Row, St. Martin's Lane London, W.C.2. 01-836 3150

TALKING to Joni Mitchell about her songs is rather like talking to someone you just met about the most intimate secrets of her life. Like peeping in a window on someone and then discussing with her what you have seen. Her songs are so personal

They're honest, too. The girl in the songs on her Reprise album isn't all sweetness and light, and she doesn't seem to win the whole-hearted approval of the writer, herself.

"Her heart is full and hollow like a cactus tree while she's so busy being free," she sings, in a full round voice that has a lot of Judy Collins in it — which is interesting, since Judy has recorded two of her songs and is putting more on her next album.

"I've always admired Judy ever since I first started singing in Saskatoon, Canada, where I come from. Now we are close friends. But in those days I think I sounded more like Joan Baez.

"Since I started writing songs, the range of my voice has extended downwards some thing like two octaves, which gives me a lot more freedom in the sort of melodies I'm writing."

She certainly uses that freedom with long, free-ranging tunes that swoop down and soar up in ways that few singers except perhaps Mesdames Baez and Collins could handle.

In this they are unlike the deadpan, almost banal melodies used by her fellow Canadian, Leonard Cohen.

"My lyrics are influenced by Leonard," she admits. "We never knew each other in Canada, but after we met at Newport last year we saw a lot of each other. My song 'Marcie' has a lot of him in it, and some of Leonard's religious imagery, which comes from being a Jew in a predominantly Catholic part of Canada, seems to have rubbed off on me, too."

"Marcie" is about a girl waiting for a letter that never comes, who walks out of the last verse to go west again. Is Marcie Joni?

FOLK NEWS

SCOTTISH singer Jeannie Redpath visits London for a short tour arranged for her by Martin Winsor. She opens at the Pedro Folk Club, Leyton, on October 11 then appears at the Troubadour, Earls Court (12), Enterprise, Chalk Farm (13), and the Enfield Folk Club (14).

Wally Whyton opened a new season at the Hoddesdon, Hertfordshire, folk club last Friday and the guests tomorrow are the Leesiders from Liverpool. Residents at the club, which is held at the Salisbury, Hoddesdon High Street, are Dave and Dave.

Cliff Aungier, who has a new single, "My Love And I," on the RCA Victor label presents Roy Harper on October 1 at the Dungeon Club, the Copper, Tower Bridge Road, London, SE1.

Alex Campbell guests the following week. Cliff is also heard on Radio One's Night Ride programme for five weeks starting October 1.

The Southport Folk Song Club began a new season recently and residents are Tony Wilson and a new group the King's Shilling. The Bothy-folk, who ran the club successfully for nearly four years, have now been disbanded owing to the marriage and departure to Jamaica of Dave Boardman. Among the guests lined up for the club are Fred Jordan, Tim Hart and Maddy Prior, Stan Hugill and the Yetties.

The Bob Schofield Penny Whistle Band, Philip Byrne and Richard Collins are resident at a new club at the Plough Westgate, Huddersfield. The club is organised by Richard Collins who also runs the Grass Roots club, Halifax, which has a concert tomorrow (Friday) at the Victoria Hall, Halifax, featuring Hamish Imlach, the Yetties, Wizz Jones and Clive Palmer, Roger Knowles, Nick Strutt, the Jovial Crew and the Simple Folk.

The Sovereign Folk Club has shifted premises to the Adelphi, Leeds Bridge, in order to incorporate dancing into its programme. There is a resident Ceilidh band and regular singers are Bob and Hazel Spray, Gus and Tessa Grenfell, Rennie and Pat Pickles and Bob and Carole Pegg, who recently won the traditional section at the York Folk Festival. Bob and Carole have just recorded ten songs for BBC TV's Look North programme and these will be presented, with film, at fortnightly intervals.

Jackie and Bridie guest at the Basildon Folk Club tomorrow (Friday) and successive

JONI, THE SEAGULL FROM SASKATOON



JONI MITCHELL: girl in the songs

"I suppose so, really. Marcie is a real girl, she lives in London. I used her name because I wanted a two-syllable name. But I'm the girl in all these songs.

"And the first song in the album, 'I Had A King,' is about the break-up of my marriage."

The album is one of the few I can think of — the others that spring to mind are "Sgt. Pepper" and the

Mothers of Invention LPs — which successfully hangs together as a complete whole.

The title, written so subtly by the wings of flying seagulls on the cover that few people notice it, is "Song To A Seagull." The first side is called "I Came To The City" and the second side is called "Out of the City and Down to the Seaside." Both are lines from songs on the second side.

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"The album does tell a story, though not necessarily in chronological order. Certainly the songs aren't placed in the chronological order that I wrote them. As we were working on it, songs came up that would fit in. And since it was finished, I've written others that could go into the sequence, too."

Joni is not doing too much writing at the moment. "I'm too hung up about what's going on in America politically. I keep thinking, how can I sing night in the city looks pretty to me, when I know it's not pretty at all, with people living in slums and being beaten up by police?"

"It was what happened in Chicago during the Democratic Convention that really got me thinking. All those kids being clubbed. If I'd been wearing these Levis, they'd have clubbed me, not for doing anything but because this is the uniform of the enemy. That's what they are beginning to call the kids today, the enemy."

CONSCIOUS

"I keep trying to put what I feel into words but it's all been said so much better by other people. Strangely enough, a song I wrote at the end of last year, 'The Fiddler and the Drum' expresses what I feel now, though I wasn't conscious of feeling that way then."

Because Joni Mitchell was originally a painter — she designed the sleeve for her own album — the things that stick in the mind from her songs are all visual. The king she lost, painting the pastel walls of her home brown thinking of ladies in gingham while she is a girl dressed in leather.

Michael, stirring puddles with a stick to change the taffeta patterns of an oil slick.

Neon sign colours in the city "waltzing in time."

Traffic lights that are red for anger and green for envy. And all through this album, the seagull that wheels above you cries, and then is suddenly gone.

I think Joni Mitchell is that seagull.

KARL DALLAS

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"HEY JUDE"
"THOSE WERE THE DAYS"

NEXT WEEK
WHY THE BLUES BOOM?

MELODY MAKER EXPERTS EXPLAIN THE FANTASTIC UPSURGE IN BLUES INTEREST IN A GREAT NEW SERIES

MAILBAG

The sad case of Sandie Shaw and Mary Hopkin

Sandie Shaw, a world-class star in her own right, has been panicked into recording a cover version of Mary Hopkin's "Those Were The Days."

The world of pop may be one of dog eat dog, but Sandie is such a big star that she does not need to worry about chart exposure any more. But for Mary Hopkin, however, this was very much the make-or-break record. — DAVID EAGLE, Billesley, Birmingham.

NOVEMBER 26, 1968 will be the last chance anyone will have of seeing the Cream. But let's face it, how many fans will be able to get to London on a Tuesday?

After a year without appearing in England, I would have thought the Cream would have realised that Great Britain does not consist of London alone.—PETER YORK, Penn, Wolverhampton.

I WAS amazed at Chris Welch's inference of lack of co-ordination between Maynard Ferguson and his Orchestra.

I am a keen supporter of big band jazz and I found no complaint to make on Maynard's terrific performance at London's 100 Club recently. From the overwhelming reception he received, I'm sure many fans would agree.—MISS P. GILHAM, Brixton, London, SW2. ● It wasn't Chris Welch, Miss Gilham, it was Bob Houston, who is unrepentant.

ACCORDING to everything I read, the Doors are, all of a sudden, the greatest group to hit the world.

So they're good musicians, incredibly precise and Jim Morrison looks sexy in leather trousers. But Electric Flag, Jefferson Airplane and at least twenty other American groups equal them in ability and far outstrip them in presence and communication.—JENNY ASHWORTH, London, W2.



SANDIE: 'panicked into a cover version'

WHY ON earth do the Doors warrant a 50-minute TV documentary being filmed by Granada, a five-page article in "Life" magazine and such nationwide acclaim by the "turned on"?

I have listened intently to all their LPs and can find nothing to recommend them. Would someone please furnish me with the "hidden truth"? —ALLEN PALMER, Aberdeen Walk, Scarborough.

SOMETHING should be done about the BBC and the way they present Top Of The Pops. It gives the average viewer a totally wrong impression of the music scene.

How can we expect people to listen to the new stuff when cameramen try to make us think it's all an excuse for young girls to show their bottoms? The BBC are unwittingly sabotaging the perfect art form, or is it deliberate? —JED SCRUTON, Gorton, Manchester 18.

PERHAPS the major reason for our charts being pregnant with American music is blind acceptance on the part of the pop-buying public of American psychology.

It is difficult to rid one's harassed mind of such debauched phrases as "Yummy, Yummy, Yummy," "Hickory-

holler's Tramp," "Money Money" etc. I would advise those who care about pop music as an art to look a little deeper into the chart to find our own progressive sounds and ideas which are so much more sophisticated than our American counterparts. — I. WALTERS, Bethnal Green, London.

PETER GREEN castigates blues purists. Has he listened to his "Mr Wonderful" LP? Replete with competent but cliché-ridden and stagnant blues (including four versions of "Dust My Broom") it is typical of the attitude he criticises in others.—J. NEWELL, Sydenham, London, SE26.

BLIND

I AM a Japanese girl of 17 years old. I would like to have a girl pen pal in England. I like music and Beatles, Rolling Stones, Herd, etc. But I like Scott Walker best of all. — KEIKO-NAITO, 46-147 Nichinokuchi, Nichiguckicho, Toyohashi 440, Aichi, Japan.

MM READER Maureen Steele (MM Sept 14) claims to be sick of the press falling "prostrate in blind worship before Julie Driscoll."

Come, come, Miss Steele, is it really blind? Julie is one of the most pleasing talents on the British pop scene today and certainly the most pleasing girl singer.

Are you sure it isn't just jealousy that drove you to write that unkind letter? — VICKY SCRIVNER, Shoot-up Hill, London, NW2.

BLUES

THOUGH WE are getting LPs by British groups like Cream and Ten Years After released, we are still sadly lacking in albums from people like Buddy Guy, Freddie King and Otis Rush. So, record companies, spare a thought for those artists without whose influence the current blues / pop music scene would have been impossible. — DAVID REID, Liverpool 11.

MAN, the music world is sick! Bluesmen regard teenyboppers as ignorant peasants, while they in turn are regarded as jazz cast-offs. Meanwhile, teenyboppers broadly classify all blues and jazz as "oldie junk."

The music is as good as the musicians and if you don't like any particular type it's up to you whether you listen or not. — JIM BURROWS, lead guitarist, the Clear Blue Cloud, Woodford, Essex.

THANKS

THANK YOU, Steve Turner, producer of Colour Me Pop, for having presented us, the starving public, with such goodies as the Election and the fantastic Spooky Tooth. You must surely be the only TV programme with no audience jumping around — just really brilliant artists playing for the beauty of playing. — GRAHAM ART LUNN, York.

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PUBLIC NOTICES

1/4 per word
NOTICE is hereby given that Yvonne Marion Reed, residing at 15 Charlotte Street, Bristol 1, and carrying on business under the name of Bristol Entertainments at the Riverside Club, Severn, Beach, Gloucestershire, intends to apply to the Gloucestershire County Council for registration under the above act, Date September 26, 1968.

TONY HALL Enterprises Ltd. intend to apply to the Westminster City Council for a licence to carry on an Employment Agency for persons in the entertainment industry at No 19/20 Noel Street, London, W1, such agency to be known as Tony Hall Entertainments Ltd. The directors of the company are: Anthony Salvin Hall, known as Tony Hall, Roger Nigel Curwin, known as Roger Nigel Curwin. All objections, and the grounds therefore, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, SW1, within 14 days from the date of the publication of this advertisement.

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ALL THE LATEST PRE-RELEASES BLUEBEAT: SOUL: SKA: ROCK STEADY RECORDS FROM JOHNNY FARLOWE AT THE FLAMINGO TONIGHT. SEE MAIN ADVERT IN COLUMN 2.

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THE TOMMY WHITTLE CLUB
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Sat. 28th **PETE KING**
Sun. 29th **DICK MORRISSEY & IAN HAMER**
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Saturday, September 28
Lunchtime
TONY LEE TRIO with DICK MORRISSEY

Evening:
HAROLD McNAIR
Sunday, September 29
Lunchtime and Evening:
DANNY MOSS and HAROLD McNAIR
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Sunday, Sept. 29th (7.30-10.30)
***HOUSE OF LORDS**

Monday, Sept. 30th (7.30-11.0)
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***CANNED HEAT**
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NOTICE TO BLUESVILLE PATRONS!! Next Friday, October 4th, we move to TEMPORARY PREMISES at "The Hornsey Wood Tavern", 376 Seven Sisters Road, N.4 (two mins. walk from Manor House Tube). October 4th, Savoy Brown. October 11th, The Nice! October 18th, Chicken Shack!
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COLOURED BASS GUITARIST (Vocals preferred) to join top professional Liverpool, harmony/instrumental group. Willing to travel. Phone 051 ROY 3217, between 12 and 5 pm.

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DRUMMER, reside South London, own transport. Bobby King and the Sabres. — TOW 1169.

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