

# Melody Maker

September 23, 1967

9d weekly

## TOPS OF THE POPS

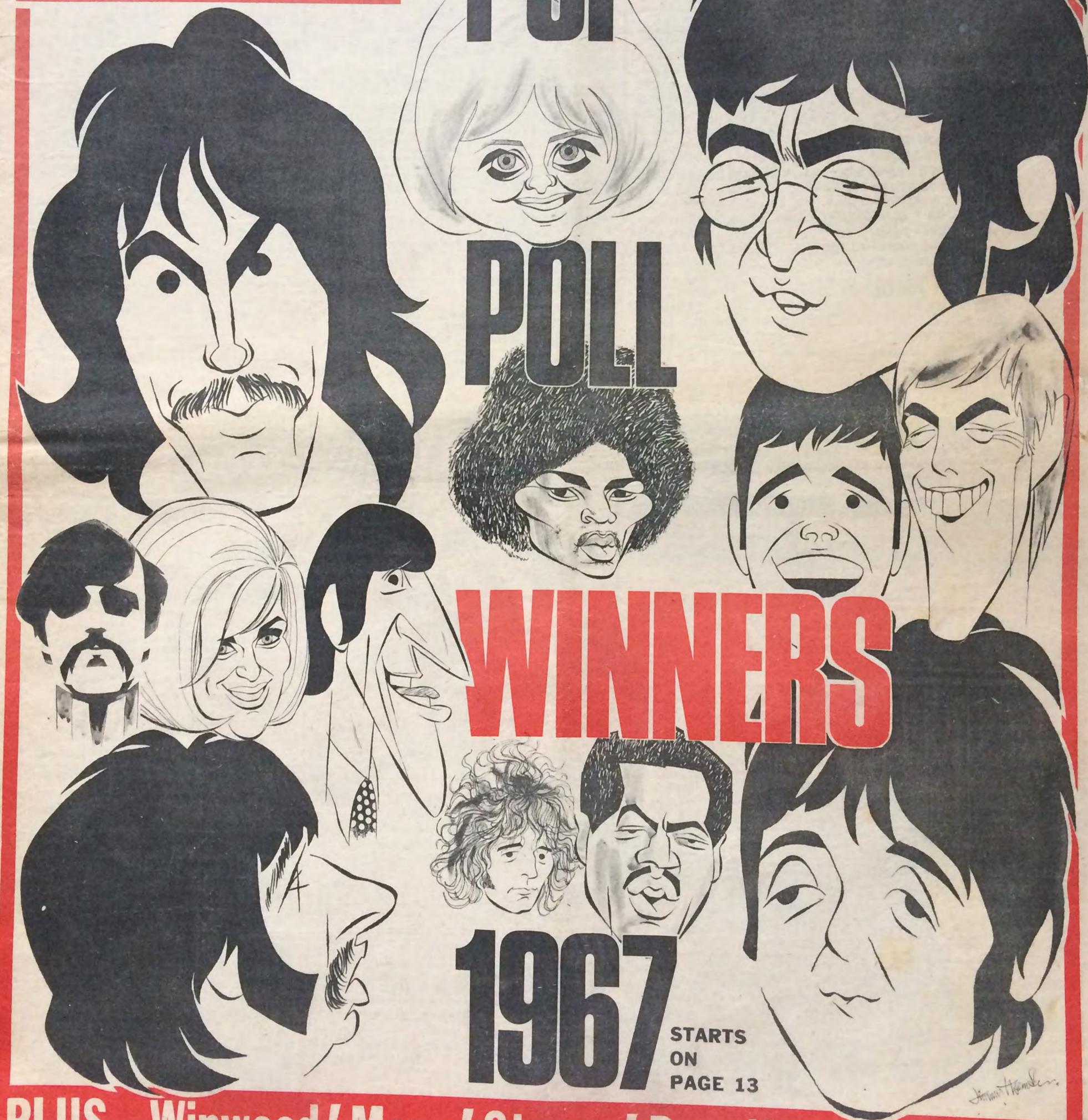
# POP

# POLL

# WINNERS

# 1967

STARTS  
ON  
PAGE 13



PLUS—Winwood/ Move/ Stones/ Ben Webster/ Faces

# MELODY MAKER POP 30

- 1 (1) THE LAST WALTZ ..... Engelbert Humperdinck, Decca
- 2 (3) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 3 (5) ITCHYCOO PARK ..... Small Faces, Immediate
- 4 (2) I'LL NEVER FALL IN LOVE AGAIN ..... Tom Jones, Decca
- 5 (8) LET'S GO TO SAN FRANCISCO ..... Flower Pot Men, Decca
- 6 (13) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 7 (4) SAN FRANCISCO ..... Scott McKenzie, CBS
- 8 (19) FLOWERS IN THE RAIN ..... Move, Regal Zonophone
- 9 (9) HEROES AND VILLAINS ..... Beach Boys, Capitol
- 10 (6) EVEN THE BAD TIMES ARE GOOD ..... Tremeloes, CBS
- 11 (14) THE DAY I MET MARIE ..... Cliff Richard, Columbia
- 12 (10) JUST LOVING YOU ..... Anita Harris, CBS
- 13 (18) THERE MUST BE A WAY ..... Frankie Vaughan, Columbia
- 14 (7) WE LOVE YOU/DANDELION ..... Rolling Stones, Decca
- 15 (26) HOLE IN MY SHOE ..... Traffic, Island
- 16 (12) I WAS MADE TO LOVE HER ... Stevie Wonder, Tamla Motown
- 17 (11) THE HOUSE THAT JACK BUILT ..... Alan Price, Decca
- 18 (15) PLEASANT VALLEY SUNDAY ..... Monkees, RCA
- 19 (16) BURNING OF THE MIDNIGHT LAMP ... Jimi Hendrix, Track
- 20 (24) BLACK VELVET BAND ..... Dubliners, Major Minor
- 21 (20) YOU KEEP ME HANGING ON ..... Vanilla Fudge, Atlantic
- 22 (17) ALL YOU NEED IS LOVE ..... Beatles, Parlophone
- 23 (21) CREEQUE ALLEY ..... Mama's and Papa's, RCA
- 24 (—) FIVE LITTLE FINGERS ..... Frankie McBride, Emerald
- 25 (—) GOOD TIMES ..... Eric Burdon and the Animals, MGM
- 26 (—) THE LETTER ..... Box Tops, Stateside
- 27 (—) MASSACHUSETTES ..... Bee Gees, Polydor
- 28 (28) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 29 (22) UP UP AND AWAY ..... Johnny Mann Singers, Liberty
- 30 (—) THE WORLD WE KNEW ..... Frank Sinatra, Reprise

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## POP 30 PUBLISHERS

1. Danno; 2. Robbins; 3. Avakak/Immediate; 4. Tyler; 5. Carter/Lewis; 6. Jobete; 7. Dick James; 8. Essex; 9. Immediate; 10. Skidmore; 11. Shadows; 12. Chappell; 13. Chappell; 14. Mirage; 15. Island; 16. Jobete; 17. Alan Price; 18. Screen Gems; 19. Schroeder; 20. Scott-Soloman; 21. Carlin; 22. Northern Songs; 23. Dick James; 24. Moss-Rose; 25. Schroeder/Slamina; 26. Barton; 27. Abigail; 28. Burlington; 29. Carlin; 30. Copyright Control.

## TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (4) THE MONKEES HEADQUARTERS Monkees, RCA
- 4 (5) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 5 (6) SCOTT Scott Walker, Philips
- 6 (3) PIPER AT THE GATES OF DAWN Pink Floyd, Columbia
- 7 (7) DR ZHIVAGO Soundtrack, MGM
- 8 (9) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca
- 9 (10) MAMA'S AND PAPA'S DELIVER Mama's and Papa's, RCA
- 10 (8) ARE YOU EXPERIENCED? Jimi Hendrix, Track

## TOP TEN JAZZ

- 1 (5) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 2 (1) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 3 (3) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- 4 (2) CHAPPAQUA SUITE (LP) Ornette Coleman, CBS
- 5 (4) PLAY BACH Vol 1 (LP) Jacques Loussier, Globe
- 6 (8) SWINGING NEW BAND (LP) Buddy Rich, Fontana
- 7 (—) VIC DICKENSON SHOWCASE (LP) Vic Dickenson, Fontana
- 8 (9) A LOVE SUPREME (LP) John Coltrane, HMV
- 9 (7) JAZZ FROM A SWINGING ERA (LP) Various Artists, Fontana
- 10 (—) DREAM WEAVER (LP) Charles Lloyd, Atlantic

## US TOP TEN

- As listed by "Billboard"
- 1 (4) THE LETTER ..... Box Tops, Malo
  - 2 (1) ODE TO BILLIE JOE ..... Bobbie Gentry, Capitol
  - 3 (3) COME BACK WHEN YOU GROW UP ..... Bobby Vee, Liberty
  - 4 (2) REFLECTIONS ..... Diana Ross and the Supremes, Motown
  - 5 (—) NEVER MY LOVE ..... Association, Warner Bros
  - 6 (7) APPLES, PEACHES, PUMPKIN PIE ..... Joy and Techniques, Smash
  - 7 (—) HIGHER AND HIGHER ..... Jackie Wilson, Brunswick
  - 8 (6) YOU'RE MY EVERYTHING ..... Temptations, Gordy
  - 9 (—) I DIG ROCK AND ROLL MUSIC ..... Peter, Paul and Mary, Warner Bros
  - 10 (10) FUNKY BROADWAY ..... Wilson Pickett, Atlantic

## TOP TEN FOLK

- 1 (1) FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION (LP) Incredible String Band, Elektra
  - 2 (2) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
  - 3 (5) NICOLA (LP) Bert Jansch, Transatlantic
  - 4 (6) DAVID McWILLIAMS SINGS DAVID McWILLIAMS (LP) David McWilliams, Major Minor
  - 5 (10) RAMBLIN' BOY (LP) Tom Paxton, Elektra
  - 6 (8) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
  - 7 (4) PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
  - 8 (7) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
  - 9 (9) RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
  - 10 (—) SOUNDS OF SILENCE (LP) Simon and Garfunkel, CBS
- Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; PETER RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELLS, Coventry; VALANCES, Leeds; J. G. WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSHWORTH AND DREAPEL, Liverpool; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ASMAN'S, London; MHOF'S, London.



STEWART

## JAZZ GREATS TOAST REX

**R**EX STEWART, famed jazz cornettist who died on September 7, was given a jazzman's funeral on Monday (11) in Los Angeles. In his will, Rex specified that he wanted "no mourning and no eulogy; I just want everybody to eat, drink and be merry." And he directed that the cost of food and drink should be paid for out of his estate.

From the West Coast, Leonard Feather reports: "At the services, which I attended, many jazz giants of the swing era were present. In accordance with Rex's wishes, there were no speeches, though a couple of young men from the Watts Studio Workshop read poems in Stewart's memory.

To close the brief service, "Mood Indigo" was performed by a group including Teddy Buckner, Barney Bigard, Bob McCracken, Dick Cary and Edgar Hayes. Then, at the Elks Hall, a jam session took place featuring some of the same musicians along with Nellie Lutcher, Jesse Price and others."

Among other mourners present were Benny Carter, Ulysses Livingston, Alton Redd, Alton Purnell and Jake Porter.

# SCOTT MCKENZIE IN BRITAIN NEXT MONTH

**S**cott McKenzie, the man who took "San Francisco" to number one in the MM Pop 30, is coming to Britain next month.

He arrives on October 6 for a promotion visit but no further details were available at presstime.

CBS press officer Rodney Burbeck told the MM: "We have just had a cable from America confirming the trip, but we don't know how long he will be here."

A new single will be released to coincide with the trip. "No details have been announced," said Burbeck.

## DIRECTOR ROULLIER

**R**ONNIE ROULLIER, the British composer - arranger now working in the States, is the director of an innovative in big bands (reports Leonard Feather). Known as the New York Jazz Repertory Orchestra, it has been in the workshop stage for three years.

Tentative personnel for the band includes Jim Maxwell, Burt Collins, Bob McCoy (tpts) Sam Marowitz, Tom Newson, Dick Haferl and Danny Bank (reeds), Wayne Andre, Tony Studd, Alan Raph, Garnett

Brown (tmps), Joe Benjamin (bass), Ed Shaughnessy (dr) and Ronnie on piano.

The band is unearthing early works by composers of the Thirties as well as material associated with such bands as Charlie Barnet's, Artie Shaw's, Jimmie Lunceford's and Claude Thornhill's. The band is set to give its first concert at New York's Town Hall on Thursday (28).

## DEE FOR AUSTRIA

**D**AVE DEE, Dozy, Beaky, Mick and Tich fly to Austria for a one-nighter in Vienna on October 15. They will be playing at the City Hall and flying home immediately afterwards for a date in Cardiff the following day.

Negotiations are under way for the group to star in a film early next year and also to tour Australia in January and February.

They guest in the first Radio One Saturday Club on September 30.

## PERMITS EXTENDED

**V**INCE MELOUNY and Colin Petersen of the Bee Gees have had their work permits extended until November 30.

They were originally supposed to quit Britain last weekend but the extension was granted at the end of last week so that they could clear up their affairs.

A Nems spokesman said: "They have been given special permission to leave and re-enter the country on Monday to appear in the German version of the Golden Shot TV show."

A new Bee Gees album "Horizontal" will be released at the end of November.

## TURTLES TOUR

**T**he Turtles British tour, originally scheduled for the end of this month, is now definitely on for November.

The groups will arrive in London on November 10 and make a nationwide trek with the Jimi Hendrix Experience.

Full tour dates, and TV and radio appearances, are currently being lined up by Tito Burns.

## CAT HELD UP

**B**ECAUSE a work permit didn't arrive in time, Cat Stevens has had to postpone his American trip, scheduled for this week, until early November.

Cat goes into the studios on Sunday (24) to record a new single which will be released in mid-October. On October 2 and 5 he will put the finishing touches to his new LP which will be released early in December.

Cat now has release dates for two singles he has produced for other artists. The first, "Emperors And Armies," by Peter Jones, will be released by CBS on October 13. The second, "Grade 3, Section 2," by Sasha Caro, will be released by Decca on October 26.



HARRISON

## Striptease in Beatles mystery film

**T**HE Beatles' Magical Mystery Tour which started filming in Cornwall last week is to feature a striptease sequence.

A spokesman for Nems Enterprises said on Monday: "There is apparently to be a strip sequence somewhere in the film although we don't know the details."

The Beatles were filming the remainder of the tour at secret locations in and around London all this week. Filming is due to end tomorrow (Friday) and the film will be edited over the next two weeks.

It will be shown on British TV at Christmas.

Filming of Magical Mystery Tour was held up on Monday because one of the guest groups, the Bonzo Dog Doo Dah Band, had had all their instruments stolen.

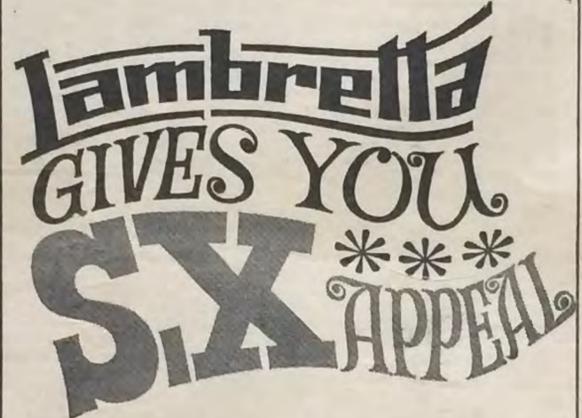
The instruments were stolen in Dulwich the previous night and filming had to be delayed while the Band borrowed new instruments.

## ABBEY LINCOLN OUT

**S**INGER Abbey Lincoln, wife of Max Roach, is not singing with her husband's group after all at Ronnie Scott's Autumn Jazz Festival. "We heard late last week," said the Club's Pete King, "Abbey has been offered the lead part in a new film and asked to be released from the engagement."

And Roach himself missed the opening night on Monday when he missed his plane in Copenhagen. However, the rest of the group arrived and played the session with London-based American drummer James Callender deputing for Roach.

Another change in the Festival programme was announced this week. The Herbie Mann quintet cannot make their date from October 16 to 21 and in their place the Scott Club have managed to negotiate a return engagement for the Bill Evans trio.



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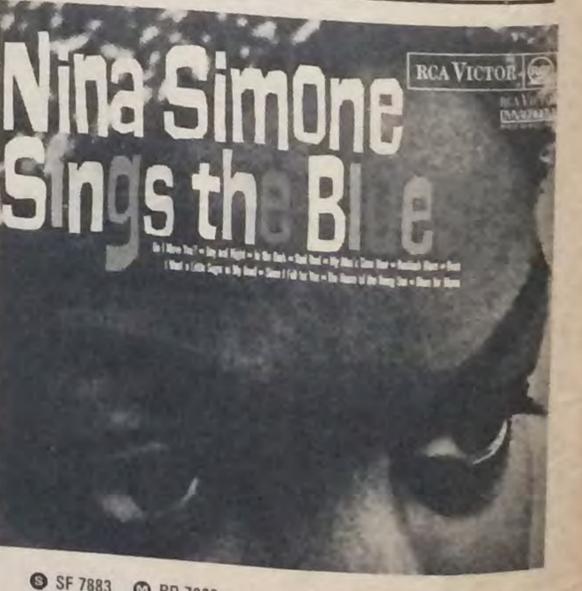
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## NEXT WEEK

# Steve Marriott

IN THE BLIND DATE



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RCA VICTOR

# PROCOL HARUM TOUR AMERICA NEXT MONTH

**P**ROCOL HARUM will be touring America from October 21 and this week it was announced that they have also been approached for a part in a new film due to go into production in late November.

Procol's American trip starts in Washington and lasts for three weeks. The group will be playing concerts starting on the East Coast and working their



TOWNSHEND: composition

## Next Who single out in October

**T**HE Who's new single is another Pete Townshend composition entitled "I Can See For Miles." It will be released in England, on Track, on October 13.

The Who returned from America on Sunday after spending the last two months over there touring with Herman's Hermits. In between tour dates the Who recorded the new single in studios in New York, Nashville, and Los Angeles. The single was rush-released immediately in the States this week to follow-up the group's last minute promotional appearances.

## STONES SILENCE

**N**EW YORK, TUESDAY.—A lid of secrecy was clamped on the activities of the Rolling Stones as soon as they flew into New York (reports Ren Grevatt).

There was no airport reception for the group—beyond their much-publicised problems with immigration.

Once through the airport they went immediately to the Hotel Warwick, which also houses the growing business operations of their American manager, Allen Klein.

Back in London, their publicist, Les Perrin, told the MM: "We are still waiting to hear from the States. Until then we are as much in the dark about what is going on as everybody else."

## NAMES IN THE NEWS

**E**LLA FITZGERALD and Frank Sinatra are to record together. Ella has been given special permission by Capitol to do a Reprise album with Sinatra.

The new Amen Corner single will be a Mort Shuman - Doc Pumas composition "Living In A World Of Broken Hearts," released on October 6. The Keith Smith band leave on September 28 for a three-week tour of Germany and Scandinavia.

Arthur Brown has been signed by Atlantic Records in America. Ruby Braff, the Boston-born cornettist, opens his 1967 tour of Britain at Osterley Jazz Club tomorrow (Friday). He is touring with the Alex Welsh band until October 8. Next Wednesday, he is at Amersham Jazz Club, which is offering a three course meal with wine and coffee and admission to the Bruff session for 30s.

The Alan Bown band escaped injury when their station wagon overturned after a collision near Slough on Friday.

Josh White will do an extra date at a dance at Haywards

## FILM ALSO POSSIBLE

way over to the West Coast where they play three days at the Fillmore Auditorium, San Francisco, and three days at the Whisky A Go-Go in Los Angeles. They also appear on the Ed Sullivan Show and the Hollywood Palace Show — both networked programmes.

Manager Tony Secunda told the MM on Monday: "Procol have also been offered leading roles in a new film titled 'Seventeen Plus' to be made by John Heyman of World Film Services, which will be an extreme extension of 'Privilege' which he also produced. The film is about a group who take over the government. They will write all the music for the film and all members of the group will feature throughout."

## MINI FESTIVAL

**D**ICK JORDAN, who runs London's Dopey Dick's Jazzhouse and Klook's Kleek in West Hampstead, is putting on his own mini-festival in October and November.

Booked for the club's Wednesday meetings in those months are Ben Webster with the Pat Smythe Trio (October 4), Ronnie Scott's Quartet (11), the Max Roach Quintet (18), Teddy Wilson with the Dave Shepherd Quintet (25), Don Rendell-Ian Carr Quintet (November 1), Tony Coe, Danny Moss, Tommy Whittle, Harry South Trio (8) and Roland Kirk Quartet (15).

## SHIRLEY BASSEY ILL

**S**HIRLEY BASSEY, stricken with gastro-enteritis, was unable to travel north on Mon-

## Flowerpot Men make live debut in Southport

**T**HE Flowerpot Men, who this week jumped to five in the Pop 30 with "Let's Go To San Francisco," will make their first public appearance at Southport's Floral Hall on Saturday (23).

Other one-nighters set for the group include: Retford (29), Tadcaster (30) and Manchester's Mr. Smith's (October 1).

They guest in Top Of The Pops tonight (Thursday), Pop North (25) and for the week commencing September 25 will be guesting in both Swinging and the Jimmy Young Show.

## FUDGE GO BEATLES

**T**HE Vanilla Fudge release "Eleanor Rigby, 1 and 2" on October 13 and the Young Rascals single out on Sept-

Heath Rugby Club at Gatwick Manor Inn on October 13. The Shadows play a week at Manchester's Talk of the North from November 12. The Prague Dixieland Band arrive in Britain today (Thursday) and open their tour at the 100 Club tomorrow (Friday). Traffic are in Dee Time on September 30. John Chilton's Swing Kings play the Six Bells, Chelsea on Saturday (23).

The Bee Gees play the Saville theatre on November 19 with a 30 piece orchestra. Kenny Graham's Afro Cubists have two concert dates at the Royal Festival Hall on October 9 with the Joe Harriott - John Mayer Indo Jazz Fusions and the Stan Getz Quartet. Mike Quinn comperes the Who show on October 22 at the Saville.

Jazz Workshop, new subsidiary of Doctor Bird Records, issue their first release tomorrow (Friday) — a Clare Fischer LP "Easy Living". First single by the Family is released by Liberty on October 13, titled "Scene Through The

day for her scheduled week at Manchester's Talk Of The North. And at the ABC Theatre, Blackpool on the same night, Mark Wynter took over from Frank Ifield for the last two weeks of the summer season show "Holiday Startime."

Frank went down with tonsillitis, was off for two nights, returned for three nights last week, but was unable to continue, and on medical advice is to rest until he opens at the Coventry Theatre on October 7, in the Autumn Show.

## DEJAN BAND VISIT

**H**AROLD DEJAN'S Olympia Band, reported in last week's MM to be visiting Britain soon, arrive here on October 19. They play three days at London's Hilton Hotel and leave Britain on Sunday (22). It is part of a three-week European tour sponsored by the US Travel Service.

Line-up of the band is Dejan (alto), Emmanuel Paul (tnr), Milton Batiste (tpt), John Smith (pno, bass drum), Andrew Jefferson (snare drum) and Paul Crawford (tmb).

## FLOYD FOR STATES

**T**HE Pink Floyd are closing negotiations for their first trip to America. The group fly to the States in November and will concentrate their dates mainly on the West Coast. They have been booked for a two-week stint at the Fillmore Ballroom, San Francisco, and are then scheduled for a week in Boston and a few days in New York.

The group's very successful first album "Piper At The Gates Of Dawn" has just been released in the States and is

selling very well all over the West Coast.

## TIM ROSE TRIP

**G**REENWICH Village singer Tim Rose comes to Britain next week for a 10 day promotion trip.

He is due to arrive on Monday (25) for radio and TV dates and a possible appearance at London's Saville theatre.

## MELODY VICTORY

**T**HE MM Football team got off to a good start to the season with a 5-2 win against a Maccabi team at Hendon on Sunday.

The team has another charity match this Sunday against the Folk Singers XI at Ilford Football Club. Kick-off is 3 pm.

## LIVE KEITH WEST OPERA AT ROYAL ALBERT HALL

**T**HE Daily Mirror have approached Keith West to perform "Excerpt From A Teenage Opera" live with the complete orchestra and children's choir. If negotiations go ahead it will be the first time Keith has performed the song completely live.

The Mirror want to book West for their Gorgeous Girls Ball at London's Royal Albert Hall on October 21. Keith told the MM on Monday: "It would be a gas to do the show complete with the orchestra and the kids — but I don't want to do it if the kids can't. It all depends if their parents will let them stay up late to play at the ball! We're trying our best to get things together."

Last week Keith made a film with an Australian Film company to be used for "Teenage Opera" promotion throughout Europe.



## MOTHERS OF INVENTION FLY IN

**T**HE Mothers of Invention, with two Suzy Creamcheeses on board, arrived at London's Heathrow Airport on Monday. The group play at London's Royal Albert Hall on Saturday (23) with the London Philharmonic Orchestra and are spending the week in rehearsals.

stone Granada (9) and finally the Slough Granada (10).

## MM POP AWARDS

**M**ANY of pop's top stars were due to gather at London's Europa Hotel yesterday (Wednesday) for the MM's special pop poll party.

Lulu, Simon Dee, the Traffic, Procol Harum, Alan Price and many others were among the stars at the party when the winners of this year's awards were announced by top DJ Jimmy Savile. Thousands of votes were received for the poll and excitement has been mounting for weeks.

But the BBC filmed an interview with Cliff Richard (Top Singer) for its Town And Around programme and were also interviewing Dusty Springfield (Top Singer) by phone from Japan.

Tremendous national interest was aroused again by the announcement of the poll results.



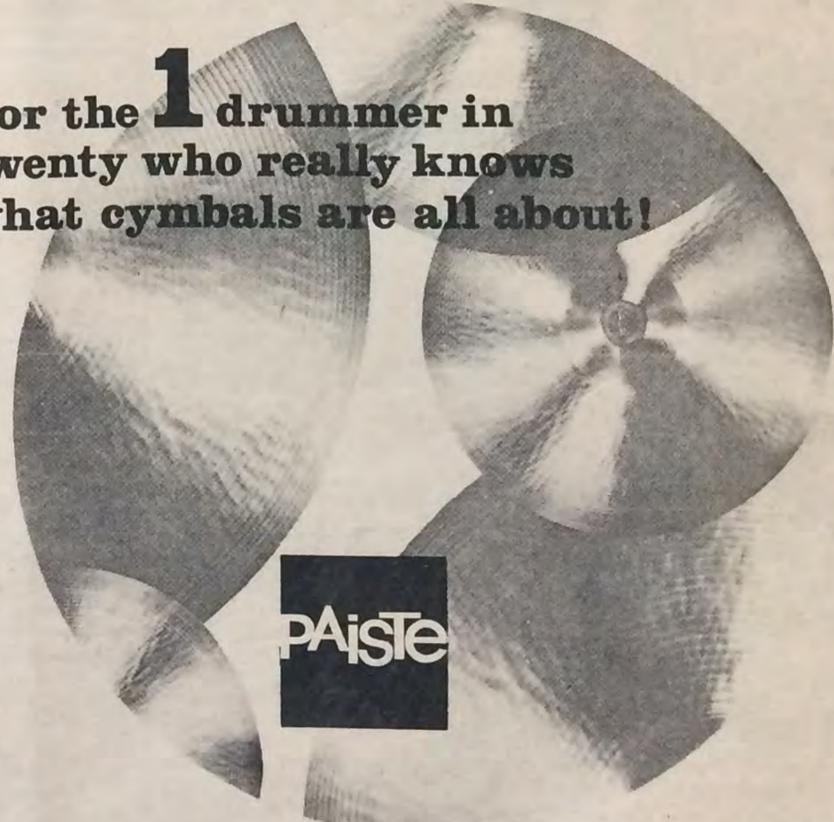
WEST

## TOUR DATES FIRM

**T**HE Who-Traffic tour dates have now been confirmed. The Tremeloes and Amen Corner complete the bill which opens up at the Sheffield Oval Hall, on October 28.

Following dates are as follows: Coventry Theatre (29); Newcastle City Hall (30); Kingston Granada (November 3); Walthamstow Granada (4); Nottingham Theatre Royal (5); Birmingham Town Hall (6); Kettering Granada (8); Maid-

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# Eddie Condon club and Five Spot close their doors

THE closing of Eddie Condon's Club in New York is another nail in the coffin of American Dixieland jazz. Says Leonard Feather: "With Jimmy Ryan's now the only remaining bastion for Dixieland jazz in New York, there appears to be little future for this perennial brand of traditional music."

And it's not only Dixieland night clubs that are in trouble. The Five Spot, a haven of modern jazz since 1956, has given up music for an indefinite period after the owner Joe Termini has had a long period of subsidising the club from his pizza and sausage bar next door. He tried rock for a while but said it brought "an undesirable element" into the club.

Told the Move were number eight in the Pop 30 this week, manager Tony Secunda said: "I must ring off now and buy my Rolls Royce" — Manfred Mann passed his driving test and bought — a Morris 1000 traveller.

To MM readers from



"Flowerpower my foot! Send this to the lab for checking!"

Cliff Richard: "I feel great at being voted tops in the Awards and thank, very sincerely, the Melody Maker and its readers for making this possible."

Lady watching Danny McCulloch's wedding asked publicist Pat Brand who the bridegroom was. Told it was "one of the Animals" she came back with "Oh, one of the Monkees."

We know at least one group manager who could star in the Lack Of Foresight Saga. Jackie Trent

has joined the Flower People. She bought a 3-foot aspidistra in London's Portobello Road.

Keep fit fanatic Steve Rowland pulled a muscle last weekend — putting a record on his player. Lennie Hastings' Irish looks better on his nut than on all the people who tried it out at the 100 Club the other night.

Folk singer — goalkeeper Noel Murphy the star of the MM football team's 5-2 win at Hendon. He



The RAVER'S weekly tonic

got home to find his house had been burgled and golf clubs worth £150 had been stolen. Noel is the Irish amateur golf champ.

As far as the MM was concerned the biggest mystery about the Beatles Magical Mystery Tour was the whereabouts of Chris Welch. Even his family phoned the office to ask where he was.

Since Raver mention of the Family Dog's LP, "Mummy's And Puppy's," they've been inundated with suggestions for tracks. Sample suggestions: "Bone Free," "A Walk In The Black Forest," "Trees" and "Pek-A-Boo."

Incredibles and Floyd not at Royal Festival Hall on November 3 — it's Al Stewart and the London Sinfonia... Ravi Shankar's recitals at New York's Lincoln Center got rave reviews.

Annie Ross dueted with Yolande Bavan at London's Playboy Club last week until overcome by the emotion of it all... Alex Welsh guitarist Jim Douglas wore full Highland gear for his wedding to Jacqueline Woollford.

MM contributor Miranda Ward signed as Radio One's only female interviewer. She'll be heard with Johnny Moran in Scene And Heard... Watch out for a jazz album by Shadows drummer Brian Bennett.

Jimmy Savile knocked out by MM's George Harrison interviews... Kink Ray Davies scored direct from a corner in Sunday's MM football match. He did it last season too!

Georgie Fame and Zoot Sims looked in at the Bull's Head, Barnes, to catch the Johnny Scott Quintet... Roy J. Carew, celebrated Ragtime authority and a good friend of the MM, died in Washington D.C.

We've seen more of Chris Welch since he started his holiday than we do when he's officially working.

Says a Swedish lady pop writer: "Sorry Jimi Hendrix, you aren't sexy. Mick Jagger and Paul Jones at least know how to move, Jimi doesn't." But another ditto wrote: "Even sexier than his reputation."

Thought for the week: With all this love about why aren't we getting our share?

## CAUGHT IN THE ACT

# ROACH MISSING AT SCOTT CLUB OPENING NIGHT



ROACH: not there

DISAPPOINTMENT hung over Ronnie Scott's Club on Monday night when U.S. drum star Max Roach was unable to appear at what should have been the opening night of his first British season. But there was plenty of good music to make up for Roach's absence provided by his group which substituted on drums.

They played a sort of amalgam of East Coast pop and Free Form — Jazz Today in fact. Particularly interesting was the use of electric bass by Jymie Merritt which gives far more volume and impact without distortion or much loss of tone. Double bass players always seem to be against amplification except for the occasional use of a badly placed microphone. At least with electric bass the audience are let in on the secrets of their playing.

Odeon Pope, on tenor, blew endless scales, seemingly so popular with today's younger jazzmen. Individual notes had little meaning, but the overall effect was impressive by its sheer ferocious monotony, rather like the drone of a bagpipe or a pop group's guitar feedback.

Charles Tolliver was excellent on trumpet — a real blower — a man who can string a long and well-constructed solo without leaving the impression that "the trumpet always wins," given by so many home players. No weak burbling in the lower register, no loss of wind at awkward moments, and no tricks to get away with a few bars without playing. He was at his best on "Round Midnight" and the tearaway "Softly As In A Morning Sunrise."

Stanley Cowell played nice things on piano without being outstanding while Callender played drums with a feeling falling midway between lachrymose expertise and happy involvement. He swung and soloed constructively.

The evening's entertainment concluded with a set by singer-altoist Vi Reed, with Jeff Clyne (bass), Tony Oxley (drums) and Harry South (piano).

Here was communicative jazz entertainment that aroused the Scott Club crowd from their usual state of death and transfiguration into a veritable ecstasy of well-bred clapping. —CHRIS WELCH

After this it's back home to a supper club season in New York followed by a return extensive spell in the Far East.

As usual their act was superb. There was class in everything they did. A slow but very moving version of "House Of The Rising Sun" was the highspot for me though the audience seemed to prefer the more poppy "Apple Blossom Time" and "Lazy River" standards by now associated with the Boys.

Other standouts in their act included "Michael Row The Boat" and a version of "Rambling Rose" which was perfect visual as well as vocal entertainment.

If you're a jazzier at heart go along to hear Ray's swinging piano medley — a spot I was glad to see receive its due share of applause from the family type audience. —STAN PEARSON

## CHISHOLM/WELSH

THE Alex Welsh Band is always a joy to listen to. But at London's 100 Club on Thursday, the musical pleasures were doubled when trombonist George Chisholm guested with the band.

Chisholm may be more widely-known as the musical clown from the Black and White Minstrel Show, but he makes it plain when he picks up that horn that he is a superlative player with a brilliant feel for jazz.

It wasn't the first time he's guested with Alex and the boys and let's hope it won't be the last.

Particularly outstanding was his work with regular trombonist Roy Williams, himself one of the top trombone players in jazz.

Welsh and Chis sounded superb on numbers like "Rosetta," "There Will Never Be Another You" — referred to by saxist John Barnes as the Gaitskell number — and "Basin Street Blues." —ALAN WALSH

## AMALGAM/SME

THE BBC Jazz Scene broadcast by Amalgam and the Spontaneous Music Ensemble on Sunday did justice both to the groups' remarkable musicianship and imagination and to the distinctively British conception of a purely group music which they have brought to free improvising. The fact that both groups have reinforced these qualities, and also their position among the leading exponents of the new music, certainly the best in this country.

Amalgam started with a three-part suite in which Trevor Watts played successively piccolo, oboe and alto, bassist Barry Guy using a bow throughout. Always colourful and clearly defined, their ideas either duplicated each other in a dazzling blur of sound or contrasted in surprisingly rich textures. Watts' surging alto yelped compulsively here, and then dominated his hymn-like "Prayer for Peace" (from his earlier days) with a more traditional but movingly broad and lyrical tone.

The SME's three-part suite used far less contrast and the sound of percussionist John Stevens and soprano saxophonist Evan Parker was still and delicate rather than urgent and biting.

The newest changes in their music, greatly increasing its attractiveness, were also clear. A tremendous sense of space showed in frequent rests or very quiet passages. Stevens deployed his vast range of colours to bring out their full melodic potential, and Parker's uniquely cool but flinty tone and fitful phrasing were sometimes warm and spacious as well. —VICTOR SCHONFIELD

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## DEEPS

LOVERS of pop entertainment as it used to be in the days of music hall will revel during the next six weeks while the Deep River Boys, led as usual by Harry Douglas, tour Britain.

Opening at the twin Paradise and Lyceum clubs at Bradford last week, the Deeps — Harry, Ronnie Bright, and Ned Brown with Ray Durrant on piano — swung like mad from the opening bar to the finish.

The Deeps, who will be joined by manager Ed Kirkeby next month for a recording session to put 26 Radio Luxembourg half hour shows in the can, also appear on "Dee Time" TV on September 19.

## THE TRAFFIC

PROGRESS seems to be Stevie Winwood's aim with his new group, The Traffic. They are certainly far away from the earthy brand of rhythm-and-blues that Stevie played and sang with The Spencer Davis Group.

The group has a rather mysterious sound, carefully planned, and presented through a number of clever and original compositions like "Colored Rain" and "Dear Mr Fantasy."

Chris Woods, flute and saxophone is one of the strong points in the group. And Dave Mason playing sitar and singing "Hole In My Shoe" was one of the highlights of the show. But of course Stevie Winwood, singing and playing organ and guitar demands most of the interest. He seems to be very happy in his new surroundings. HANS SIDEN.

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DONOVAN: opens at Cow Palace

# DONOVAN OPENS MILLION DOLLAR U.S. TOUR

DONOVAN will earn a million dollars for a 30-day American tour which opens tomorrow (Friday) at the Cow Palace in San Francisco.

He plays the Hollywood Bowl on Saturday and other major dates fixed for the tour include the Fill-

more Auditorium, San Francisco and three days at the Village Gate, New York.

Donovan has taken a quartet on the tour comprising Harold McNair (alto, flute), Cliff Barton (bass), Tony Carr (drums) and Candy John (conga, bongos). This group will be augmented by American musicians, including organ, harp, piano and a string quartet.

Sharing the bill for the tour will be another British singer, Beverley.

Donovan has turned down TV dates on the tour, but has made a seven minute film which will be shown on the Hollywood Palace TV show. His current American single, "There Is A Mountain," is in the top 20 of the US charts.

Before leaving for the States, Donovan completed his first full length film score for Poor Cow which stars Terence Stamp and Carol White and was written by Nell Dunn who wrote Up The Junction.

Donovan does not appear in the film but will be heard singing two of the songs on the soundtrack. One of the film songs, "Be Not Too Hard," is Joan Baez's current US release.

## Melody Maker

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VAUGHAN: warning

## Reports were 'distorted' says Frankie

FRANKIE VAUGHAN this week described a Sunday newspaper report that he had attacked the Beatles as: "A complete distortion of part of an interview I gave in which I praised their showbusiness success."

He said: "What I was trying to get across was the idea that if they had a lot of spare time on their hands they might give charity concerts in this country or even entertain our troops overseas."

"They would enjoy it and do a lot of good at the same time. I know they have given concerts for charity in the past, and full praise to them for it."

Frankie added: "No one could have been more pleased than me when two of them said recently they no longer took drugs. But this question of foolish drug taking is much wider than whether or not the Beatles take them. I want youngsters to know what bad effects they suffer later in life if they play with these things now."

## Veteran trumpeter Sidney de Paris dies in New York

VETERAN trumpet player Sidney de Paris died at St Vincent's Hospital, New York City, on Wednesday (13) after a long illness. He was 62. De Paris, born in Crawfordsville, Indiana, was an outstanding trumpet man in the early Thirties with McKinney's Cotton Pickers and the Don Redman band. Earlier, he had played with Charlie Johnson's band.

In the early Forties Sidney worked with his brother, trombonist Wilbur de Paris, in various combos. And in the Fifties he achieved international prominence with Wilbur's New Orleans Jazz Band, which had a remarkable 10-year run at Jimmy Ryan's on New York's West 52nd Street. The run was concluded only when the building was torn down in '62.

Sidney de Paris recorded extensively. Among those he can be heard with on record are McKinney's Cotton Pickers, Charlie Johnson, Don Redman, Benny Carter, Jelly Roll Morton, Sidney Bechet, Art Hodes, Edmond Hall, Mezz Mezzrow, James P. Johnson, Roy Eldridge, J. C. Higgin-



PITNEY



PRESLEY



HAYES

work on his new British single "Something's Gotten Hold Of My Heart," before flying to New Zealand on October 14 for a two-week tour.

There is no release date at present for the single, said a spokesman for Stateside on Monday.

Pitney will probably do radio and TV dates during the tour, but at presstime these had not been finalised.

### BLUE JEANS ROBBED

THE Swinging Blue Jeans had their van and all their instruments — valued at £3,000 — stolen by an audacious thief on Sunday. They had left the van, which contained three guitars, organ, drums, amps and clothes in a London garage on Friday.

When they returned on Sunday, they found that someone had collected the van, posing as the group's road manager, an hour before.

The group managed to borrow instruments from Sound City on Monday to record a Music Through Midnight broadcast.

botham, Willie The Lion Smith, Cliff Jackson and, of course, the De Paris Brothers' groups.

### BURMAN TOUR

PETER Burman's Jazz Tete A Tete package, starring American singer Dakota Staton and the Tubby Hayes Quartet, opens a tour at Nottingham on October 15.

Other dates set include: Edinburgh (16), Glasgow (17), Dundee (18), Cheltenham (21), Wolverhampton (22), Chester (25), Hemel Hemstead (26),

Acton (28), Portsmouth (29), Fairfield Hall, Croydon (November 1), Lewisham (4) and Cambridge (5).

Further dates are currently being lined up.

Burman's series of jazz shows at Heals, the London store, start on October 11 with the Johnny Scott Quintet.

### PITNEY DUE

GENE Pitney is due to arrive in Britain on October 7 for a week.

He will be doing promotion

## ROY ORBISON IN HOSPITAL

NEW YORK, MONDAY.—Roy Orbison underwent surgery in a Madison, Tennessee hospital last week for the removal of kidney stones.

Roy was taken ill during a night club engagement in Birmingham, Alabama. He was taken to a hospital in Birmingham where the kidney trouble was diagnosed. The date was cancelled and the singer's father "Orbie" Orbison drove Roy to Madison where he underwent the operation.

He was reported to be fine after the operation and is expected to be fit for a big Canadian tour opening on November 11. Orbison is expected to return to Britain in January 1968.

### TROGGS SINGLE

THE Troggs next single will be "Love Is All Around," a Reg Presley composition, released on the Page One label on October 13.

The group starts a four-day tour of Scotland at the Douglas Hotel, Aberdeen on October 4. The other dates are: Caledonian Ballroom, Inverness (5), Kaleidoscope Discotheque, Saltcoats (6) and Corn Exchange, Kelso (7).

TV and radio dates are being set up to tie in with the release of the single.

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WATTS: seen a few groups

CHRIS WELCH TALKS TO ROLLING STONE CHARLIE WATTS

# 'FLOWER POWER IS JUST A FUNNY WORD'

WHO played drums on the Rolling Stones' latest single "We Love You/Dandelion"?

"Buddy Rich," says Charlie Watts, justifiably annoyed, this week. "That was a typical Melody Maker remark," he added, referring to the MM pop singles review which queried the presence of Mr Watts on the record.

The reason any doubt was raised was not because of the excellence of the rhythm accompaniment and the inference that Charlie could not thus be considered responsible.

But because so many famous guests "sat-in" on the session and the Stones themselves were in a state of flux and chaos when the various tracks were recorded.

## COUNTRY

Charlie was in the throes of house moving when he spoke to the MM this week.

"For the last three months I've been messing about with the house, and it's been a complete waste of time," said Charlie.

"If I wanted to go and see anybody or do anything I couldn't. The new house is only seven miles from the old one in Lewes and it's got some land—not that I want to do any farming."

How do the Stones feel at the moment about the record and all the scenes that have happened to them?

"Our hearts are beating," said Charlie non-committally.

What does Charlie do in his spare time, when the Stones aren't working?

"I'd like to do some writing—but I can't find a pencil. Everything is in such a mess at the moment. I'd like to write more, and

I read quite a bit, I'm always doing something, but I don't know what it is."

Charlie sounded decidedly vague then admitted he didn't like interviews by telephone anyway, and that everybody's remarks came out the wrong way they had been intended.

Does Charlie feel at all cut off from the pop scene down in the country?

"I don't feel cut off and I've seen quite a few of the new groups, Denny Laine and the String Band are the best I have ever seen. When I saw them at the Saville they were fantastic."

"Television pop is just terrible now," thought Charlie. "Top Of The Pops is so bad. Awful. There is always that silence at the end of every record and feeling of anti-climax. I think Ready Steady Go was fantastic, especially when it started and it was run by young people."

## FANTASTIC

How does Charlie react to flower power and all the other manifestations of modern pop?

"I think it's great. I don't really know a lot about it, but it seems to me the papers always miss the point about it. Although I'm not involved in it, I think the clothes look great. It's a fashion and it's been done before, but it's still very exciting."

"Some people say it's a drag but most people get upset

at young people. They got upset at Teddy Boys and then mods, I expect the Teddy Boys are getting upset at the flower people now.

"When flower power started it was probably fantastic. But now it has be-

come a funny word, like rock and roll. There is even a shop in Lewes which has got 'Herrings Are Flower Power' written up in that white stuff on the window. I suppose they'll have spratts are LSD next.

"I should go and see some of the groups, but I'm a lazy sod. Groups are progressing and some of the light shows are fantastic. It'll end up where you go to a club with 3D glasses and press buttons to see any group you want."

THEIR first major release in Britain was "New York Mining Disaster 1941"—a melancholy tale of two miners trapped underground in the darkness, save the warm pool of light from their lamps. A light which lit a photograph of "someone that I knew" and which gave this song such potent power despite its morbidity and shocking reality.

"New York Mining Disaster" however didn't manage to quite bring home the reality of its creators—the Bee Gees—to British audiences. The five man group, comprising of brothers Robin, Barry and Maurice Gibb; Colin Peterson and Vince Melouney never seemed to come right across to England pop fans and certainly never in the kind of perspective that their natural talent deserved.

Shrewdly signed up by NEMS Enterprises, the Bee Gees were lavishly launched by a wealthy company with a lot of faith in the new Australian import. They even went as far as promoting the Bee Gees as "The most significant new musical talent of 1967"—some promotion campaign for a relatively unknown group to survive under—but they have. Now maybe is the time to ask ourselves whether the Bee Gees are going to develop into 1967's most significant new musical talent—or if we are even giving them a fair chance.

## UNCANNY

You see, the Bee Gees had an uncanny knack of making rather Beatles-like records. Occasional vocal passages were reminiscent of Beatle harmonies, and in some respect the overall sound had a "Liverpudlian edge" although in every case the records were totally original Bee Gees compositions.

As Maurice Gibb so rightly points out—once again, and let's hope for the last time: "There are no songs you could say were Beatles' songs, or tunes or words you could say were Beatles' words. It's just our harmonies are sometimes similar. But we can't sing any differently, we don't consciously try to sound, or not try to sound like anybody. All I can say is we try to be ourselves."

"We made a demo once, just a rough recording, and we thought it sounded Beatlesish so we threw it away altogether," said Robin Gibb.

## ENVIABLE

By now there was Robin, Barry, Maurice, Vince and Colin all throwing ideas, theories and happiness backwards and forwards with the speed and rapport only of a group who spend their working hours together. Barry agreed with Maurice about the boys harmonies but thinks the Beatles are obviously in an enviable position: "You see the Beatles have been phenomenally popular for many years now, and people put on a Beatles' record and listen to it."

"That's right. And if someone makes a noise you tell them to be quiet because it's the Beatles. You feel obliged to listen to the Beatles because they're so good," said Maurice. "No matter how good one of our records may be, it's difficult for anybody to listen to it as well as they do to the Beatles. It is one of the best compliments you can pay a group—to really listen to them."

"Of course," said Robin, "the Beatles even three or four years ago were playing



BEE GEES: tour of Australia

## Bee Gees have no time to be frustrated

the most advanced music. They've always been fantastically way ahead of what anybody has been doing."

Do the Bee Gees feel at all frustrated because they haven't the measure of success in Britain that was expected?

## SUCCESS

"Well we've got a lot of faith in the new one," said Barry of the group's latest single, another Gibb composition, called "Massachusetts," "and we think it's going to hit the charts very soon—but apart from that we've never got the time to get frustrated."

"Also," chipped in Colin from the corner, "we're having a lot of success in America and abroad which naturally takes the frustration out of not being so successful here. But it isn't something we are very concerned about. We're working very hard at the moment, spending most of our time in the studios as we're right in the middle of our new album."

Apart from recording the Bee Gees are up to several other things. They're at the moment planning the first shooting stages of their first film, a big musical comedy to be made in Africa, and of course they're writing all the music for the film. In addition to this they are working on the main theme and incidental music for George Fame's forthcoming movie; preparing for their Saville Theatre appearance soon, and also getting ready for an American tour and a tour of their home country, Australia.

## QUARTET

"In fact on the new album," explains Robin, "there is more of the group and less orchestrated things than on our first album. There's none of that seven hundred piece business—just a mere string quartet, occasionally."

Is the album original compositions again? And how do the group feel about their own very successful, and frequently "covered" songs?

"Once somebody else uses

one of our numbers, then we usually take it off the album or whatever we were planning to use it for, so as not to have another version out," said Vince, "like a number like 'Gilbert Green' which Gerry heard and wanted to record—after hearing our demo—so then we scrubbed it from the album."

## MESSAGES

"All the songwriting itself is done in the studio," said Maurice, "we just go in and work out the first things that come into our heads." "It's spontaneous thoughts," said Vince. "Sometimes we've had an idea earlier on," reflected Maurice, "and if it was any good we might remember it for a song—but usually we start from scratch. And then when the session's over if the number hasn't happened in one session then we scrub it!"

Is the group's latest work still in Bee Gees vein?

"Well, it's the same kind of things as we've been doing all along," said Barry, "we've not changed that much since the first album! We'll still keep on doing the same type of music—and we hope eventually it'll be recognised here—but it's not lots of kind of word messages, not like Dylan or somebody like that."

"No our songs don't have meanings as such like that," said Robin.

But wouldn't the group agree they are making powerful records with certainly some meaning in them?

"Yes, but it only means enjoy yourself," answered Maurice, "they are little fantasies. Little worlds that people would like to be able to go into."

## FANTASY

"People find it more fun to live in fantasy," said Barry. "I mean look at most people," said Robin, "they wake up in the morning and they say 'Today I'm going to face the world,' and by the afternoon they're ready to commit suicide! They hate reality."

"It's music that is more or less showing people that they don't have to take things as they are," said Colin. "If you look at things in the proper perspective, if you're not in reality, then you don't have to face your realities and trivialities and you're happy," said Maurice. "I don't agree really," smiled Barry. "but I know what you're driving at." "I don't want to preach," muttered Robin. "I just think everybody should do what they want to do. I don't want to preach to anybody."

"You see," explained Barry thoughtfully, as conversation started to fly around again, "we all have different ideas about things like this—but basically we just want people to enjoy our music."

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## More cheering news on the intellectual front

PERSONAL OPINION



Mike Hennessey

FORGIVE my crashing pathologically into print with promiscuous alacrity, but I have to talk as explicitly and with as much articulacy as possible about the death of my fortuitous deceptions. My onomatopoeics cry out for it.

(Just a moment while I consult my "New Awareness Handbook of Switched-on Phraseology" compiled jointly by M. Gray and a certain Turkish typesetter.)

My jubilation knows no bounds; the elation is enormous; it's the big breakthrough at last.

The pop scene has become intellectual.

No more illiterate rock groups cluttering the scene; no more infantile lyrics; no more transcendental dissipation. The pop scene has grown up, man, didn't you notice? Matured into a new revolutionary philosophical and... Maturity now on you'll just have to put up with the wretchedly inadequate words which are in the dictionary.

### COMPLAINING

But it's true, you know. Pop music is leading the way to a cultural and intellectual renaissance. Intellectual songs, intellectual interviews and intellectual writers. Only the other day Eric Clapton was complaining that the human mind hadn't done much since Plato and Socrates. Well, now it's happened.

First of all in the sphere of words and music: Who would have dreamed, back in the bad old days when the primitive Beatles were laboriously putting together their crudely-wrought little songs, that we would actually see the creation of a teenage opera?

And, what's more, a spokesman for Keith West thinks the public are ready for it. If I know my spokesmen—and I've met and quoted many in my time—I don't think that statement was made lightly.

In fact, there is confirmation of the tremendous growth in public awareness from Mark Wirtz: "Look at a musical like West Side Story—it's really only got three good numbers. Nearly all the remaining music is just padding—conversely I think it's time to give people more. They're ready to digest more."

Cynics will, of course, sneer that you need a galvanised stomach to digest that last comment. But Wirtz is right, you fools. Rejoice you ungrateful, if ready, public. No longer will you have to put up with glib trash like West Side Story. You are now sufficiently discriminating to appreciate the Corona Stage School's chorus of "Grocer Jack" etc, powerfully charged with esoteric complexities though it may be.

There is comfort even for the few odd peasants who still exist in this new enlightened age. For Wirtz adds, heart-warmingly, "this is not only for intellectual listening."

Yet I can't help having a nagging feeling that it may still go way over the heads of the public, especially when Keith West explains that it's about "a boy and a girl—and raindrops and nice things like that."

Tricky. But there is more cheering news on the intellectual front. The Marmalade have got paper suits; Arthur Brown is channelling a philosophic approach to his music, viz: "You all stink—raise your armpits"; Scott McKenzie says babies are very creative; and Zoot Money has found a way of keeping up his trousers.

If you've read your Melody Maker assiduously these last few weeks you can't fail to have noticed the new, fresh breeze of intellectualism wafting through the pop scene and showing itself not only in the "promiscuous alacrity" school of writing, but also in the profound, perceptive comments of some of the pop musicians.

Samples: "I like nice people, man." "You don't make friends with people by shooting them."

"Obviously most people start off as children." "You see—geniuses abound. The only trouble is—to paraphrase a comment by an old-hat journalist who actually used real words and spelt them correctly—in some cases their education, intelligence and talent hasn't quite caught up with their genius."

"Young musicians," ran a caption recently in the MM, "getting outside their minds." "You can't blame some of them. It can't be much fun living in such a confined space."



## 'I'LL ALWAYS BE SINGING' SAYS CLIFF

CLIFF RICHARD, elegantly dressed in dark blue suit, white shirt, slim tie and wearing slim horn-rimmed glasses, bounced up and down in an armchair in his manager's Savile Row office.

"I'm absolutely knocked out at winning the pop poll again," he said. "I was all prepared for it to go to Engelbert this year."

Cliff regained the title of top male singer this year after losing it last year to Tom Jones. This gives him back the title he has held every year since the poll started in 1960.

"I was prepared not to win it last year, so it didn't come as too much of a shock. I realised I couldn't go on winning it and that's what makes it such a great thing to get the title back this year."

"The fact that Tom Jones won it last year made it less of a blow too because he's an absolutely great singer. I would have hated it to go to someone I didn't admire. But when Tom won it I was pleased. It sugared the pill a lot."

BY ALAN WALSH



ready recorded, is completely different. It's a religious song called "Sweet Little Jesus Boy" which he is releasing for Christmas. "It's the first time I've ever done a Christmas song and I've also just finished an EP of carols using just voices—mine and a choir. The single is a Nativity story, with no percussion, just strings."

### RELIGIOUS

Cliff's success in the poll has coincided with the success in the chart of "The Day I Met Marie," written by Shadows guitarist Hank Marvin.

"Hank wrote the song completely by himself and even suggested the arrangement," said Cliff. "He came into the office and hummed the parts over—the trumpet part for example—to Mike Leander and I. Mike and I agreed that the arrangement was fine and we didn't change it at all."

But Cliff's next single, al-

### MARVELLOUS

He has recently completed filming Two A Penny, the much publicised film for the Billy Graham Organisation,

with co-stars Dora Bryan, Avril Angers and Ann Holloway. "It was marvellous to work on. I really enjoyed it so much that I told them that if they ever want me to make another for them, all they had to do is ask." The film has a religious theme, but is made as a normal commercial proposition and Cliff is hoping that it will be shown on the leading circuits.

"The cut version will be ready next month and Mike Leander who did the songs with me, is to write the score."

### SCRAPPED

Cliff was supposed to make another film early next year, but this has been scrapped.

"We liked the original story but when the script was written we decided it wasn't right." Instead, he'll probably make another musical with the Shadows. "It'll be another fun film in the 'Summer Holiday' tradition, but with a bit more depth we hope," he said.

Cliff's religious views are well known by now, but the threat of him giving up show business completely now seems remote. "When I said that, I had decided that I couldn't do my Christian work and still be in show business. But then I was offered the Billy Graham film and I realised that this was a way I could combine the two."

### CONTRACT

"If it's a flop—and another one is a flop—I may then decide to teach religion in a school, but even so I'll still be singing. I'll always be singing, whatever happens. Apart from anything, I'm under a long term contract to EMI to record for them, so I'll have to do that anyway."

"I won't expect people to buy my records, but I hope, should it come to that, that they will."

### DEVOTEES

Cliff's a professed Christian and doesn't agree with transcendental meditation or the teachings of Indian mystic Maharishi Mahesh Yogi, of which the Beatles have become devotees. "I may be criticised for saying this, but I think they are searching along the wrong track. They are obviously searching for something, sincerely, but this is not it. The principle of transcendental meditation is that you think of one completely to the exclusion of everything else. But you can't because it's impossible to exclude Christ."

"The Beatles have said they are searching for God. There's only one way to find Him—that's through Jesus Christ."



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EUK 257



# JAZZ SCENE

## Live albums all began with Granz

**BUDDY RICH LIVE AT the Chez! Ella and Duke Live at the Cote d'Azur! The Modern Jazz Quartet Live at the Lighthouse! The Checkmates Live in Caesar's Palace! (Do they indeed?)**

For several years, the major recording companies have made an increasing common practice of recording their artists live. Since it would be no easy job to record them deceased, producers assume that the public identifies the term with "in person" or "on the job," and that everyone knows "live" is an adjective, not a verb.

### DELUGE

The story behind all such albums goes back to an historic initiative taken around 1944 by Norman Granz. Until he began to hire engineers who lugged cumbersome old disc-recording equipment to his "Jazz At The Philharmonic" concerts, virtually every performance on a disc, in jazz and every other field of music, was studio-recorded.

After Granz came the deluge. Other impresarios soon saw the advantages of recording at concerts. In the 1950s the process spread rapidly to night clubs and jazz festivals.

### FOCUS

The Village Gate in New York holds the all-time world record as a night club focus of live recordings. According to proprietor Art d'Lugoff, about 75 LPs have been taped there. "The most successful," he recalls, "were albums by Horace Silver, Nina Simone, Charlie Byrd, Pete Seeger and Herbie Mann. In fact, Herbie's first Gate LP was the turning point of his career. It included 'Comin' Home Baby,' his greatest hit—the original 8½ minute version. That's another thing—musicians like to stretch out when they're working in clubs, so you get longer and more re-



GRANZ: initiative

laxed and better performances."

The promise that they will be attending an actual recording, says d'Lugoff, is a strong lure for customers. "Long range value has been established by the enormous number of albums made here. The club, as a result, is known all over the world. By now, the Gate has such a reputation for hit albums that the record companies are eager to use our facilities."

Recording live is a complex operation. It involves hiring an engineer to bring an elaborately equipped sound track, usually to an alley in the back of the club. The engineer watches activities on the bandstand via a small closed circuit TV screen in his truck.

### UPPERMOST

Bob Thiele, of Impulse Records, recording an "Oliver Nelson Live At Marty's" album in Los Angeles recently, commented: "This doesn't cost any more than recording in a studio. The engineers are jazz-oriented guys who

give you a good rate. But the important aspect is that the music is uppermost in the musicians' mind. They don't tighten up the way they do when they're waiting for that red light in the studio."

### SWITCH

More recently there has been a switch in the "live" recording procedure. Instead of "on the job," the term can also mean "before an audience." To avoid problems with sound in acoustically imperfect night spots, parties are thrown at the record companies' own studios. When a free bash is impending, with free drinks to boot, it is only necessary to let the word leak out to a handful of fans in order to assure an attendance of two hundred, the capacity of the average studio. "Where did all these people come from?" said Capitol producer Dave Axelrod at a recent Cannonball Adderley date. "I only asked half a dozen friends."

This growingly popular technique was also employed for a recent LP taped by the exciting new jazz singer, O. C. Smith, for Columbia Records, producer Dave Gold. "In a studio," says Gold, "we have the communication with an audience, plus the advantage of perfect sound, and complete control of the situation."

### DEADER

Of course, some of the "live" records you hear are deader than they seem. The applause at the end of each track may be canned heat, over-dubbed to give a phony live impression. But nothing can replace the genuine spontaneity that is born of a rapport between artist and audience.

So, if the night club business ever withers and dies as the pessimists are predicting, we can find a ready answer to the question "Who can I turn to?" Just forget about the bistros and head for the free bar at your friendly neighbourhood recording studio.

LEONARD FEATHER

IT DOESN'T TAKE LONG TO DISCOVER New York's inner circle of talented, reliable rhythm men; their names crop up on record dates with predictable regularity. People like Richard Davis, Ron Carter and Herbie Hancock—these are the men whose telephones ring unceasingly, and with good reason.

That Hancock makes as many dates as he does is a tribute to his industriousness. One of America's busiest musicians, he has not only spent the best part of the last four years on the road with Miles Davis, he runs his own recording company and publishing house and continually turns out compositions of sterling quality: "I've been wondering for a long time whether I'm more of a pianist than a composer," he ruminated recently, "but nothing so far has been able to push me one way rather than the other."

### LATIN-FLAVOURED

In spite of the fact that Hancock is one of the most contemporary pianists around—he's an incessant explorer while not quite an "outside" man—his Latin-flavoured opus "Watermelon Man," is probably better known than he is. With 60 recorded versions in the United States alone, the tune's success has escalated the demands on Hancock the composer.

### TUNES

"Everybody asks me for tunes—Cannonball, Miles, Herbie Mann, Dizzy," he related, not unhappily, "but none of them have actually commissioned me to write anything for them. I'm kind of a slow writer unless I'm forced to write, and there are times when I'm more prolific than others. But, if I hadn't had a hit song, music would not be time consuming as it is."

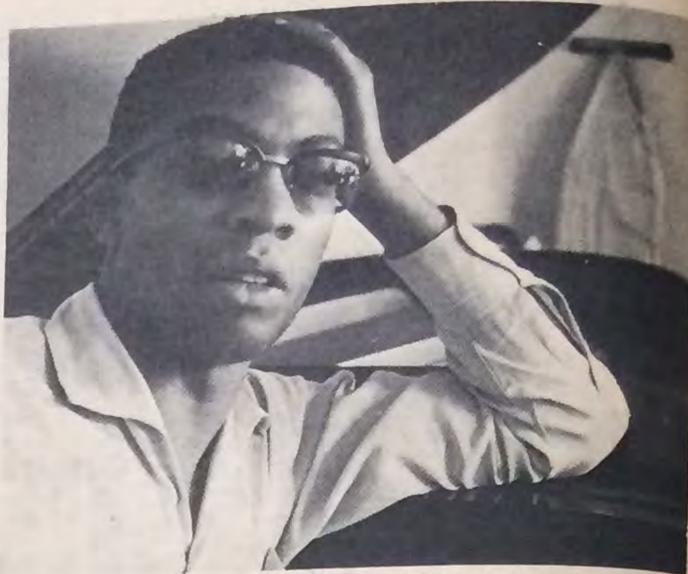
### DREARY

Hancock, whose busily-scrampering score for Antonioni's "Blow-Up" was, to my mind, too good for the dreary film, is currently engaged on a much less adventurous project. Although he is hopeful that the future will offer further movie assignments, the composer is searching, albeit at the back of his mind, for a sequel to "Watermelon." Said he, "As a tune it is simple and only took me 15 minutes to write, but I'd been thinking about the concept for something like a couple of months. I was sort of pressured into doing it but I guess I'm just lucky that I put the right combination of notes together."

### COMPLETE

"I've tried to do it again—not trying to duplicate 'Watermelon Man' but trying to write another hit—but I haven't been able to do it and I know that none of my other compositions are as good as that. There's something about it that makes it complete and the only thing that approaches it is 'Cantaloupe Island.' That's OK and I like to play it, too. The chords are a little more open and you can play fairly free on that."

Long, tall Herbie, slim and easy-going, was born in Chicago 27 years ago. He came to New York with Donald



HANCOCK: an incessant explorer

## Herbie—one of New York's inner circle

Byrd and when the trumpeter was not working, Hancock freelanced. Since then he has never looked back. "It's just fantastic how time has passed," he said of his four years with Davis, "and it still feels like the group hasn't yet reached the leveling-off point. The scope is so broad that we never have covered everything that we would like to cover. I haven't been bored yet, musically, because each member is highly creative and also my favourite on the instrument. You can't find too many people better than Tony Williams, Ron Carter, Wayne Shorter and Miles. They are just about the epitome of youthful creativity and there's nothing limited anywhere."

### SANITY

"The only way we might be limited is in having to attain a certain level of musicianship, and that's the kind of limitation I'm looking for."

Hancock debunked the fallacy that Miles works so infrequently that the quintet members lead relatively relaxed lives. Pointing out that the group has been working for six months so far this year, he declared that they would be hard put to retain their sanity working for longer. "Not only is there a lot of public pressure on

us, the musical pressure alone is fantastic," he explained. "Just trying to maintain a certain high level on the bandstand takes so much out of you."

### HARDEST

The pianist stated that so much concentration is involved in working with Davis that periods of relaxation are essential to the musicians' continuing creativity. "This year is the hardest I've worked in a long time," said he, "but I wouldn't have it any other way. I love it."

Still on the subject of concentration, Hancock was moved to comment on Miles' unflattering public image.

### SENSITIVE

"People don't understand our profession and what it requires of us," he stated flatly. "You don't walk up to a doctor who's about to perform heart surgery and start to interview him. Miles feels as strongly about his profession as that. You can't talk to him before playing, he doesn't want to talk. He's very sensitive and though I wouldn't expect anybody to realise that, Miles, of course, gets the blame for calling somebody a name."

One of the main advantages of working with such a highly respected combo is the opportunity to work the better rooms and to do concerts. "Some people like to work in dingy, dirty clubs with the occasional fight and alcohol smell all in the air and whores walking about," said the pianist. "That's OK but that kind of atmosphere puts me in a very limited kind of mood. I prefer something a little more sophisticated so that if I play something for the mind, there may be somebody there that can appreciate it. In the other kind of places they're just not in tune with that kind of thing, you've got to play blues licks all night long."

### SWINGING

"Sometimes I want to play something that's a little ethereal, let's say, and have it appreciated, so I like to work clubs where the audience is broad-minded enough to accept the different areas I might get into."

"I mean, ain't nothin' wrong with swinging, but I don't want to swing all night!"

VALERIE WILMER

## Silver disbands group

HORACE SILVER HAS once again disbanded his quintet and at this time it is not known if he will form a new group. Ex-Silver trumpeter Woody Shaw and tenorist Tyrone Washington have recently been working with organist Larry Young's Quartet.

ABC's busy A&R man Bob Thiele left for the West Coast to cut new albums with guitarist Gabor Szabo backed by voices and sitar played by bassist Bill Plummer. He will also record a new tenor saxist, 19-year-old Tom Scott and two new pop groups, Salvation and Eden's Children.

### BROWN DIES

Veteran saxist Willard Brown, who played and recorded with Jabbo Smith, Benny Carter and Eddie Durham, has died in New York. In recent years he worked with Milt Larkins' band in Harlem.

Singer Maxine Sullivan, who won fame a generation ago with John Kirby's sextet and "Loch Lomond," will give a concert at New York's Town Hall this weekend, backed by Max Kaminsky (tp), Marshall Brown (valve tmb), Tony Parenti (clt), Cliff Jackson (pno) and Sonny Greer (drs).

Former Oscar Peterson drummer Ed Thigpen, now working with the Mitchell-Ruff Duo, plans to re-settle in Los Angeles. Nancy Wilson plans to cut an al-



HORACE SILVER

bum with Cannonball Adderley. She made her first Capitol LP with him.

Drummer Shelly Manne has established a music scholarship to aid underprivileged children. . . . song and dance man John Bubbles is recovering from a stroke in New York's Roosevelt Hospital.

Louis Armstrong, Teddy Buckner, Doc Souchon and the Firehouse Five are set for the eighth annual Dixieland At Disneyland spectacular in Anaheim, California, on September 30.

### FESTIVAL

Writer Dick Gehman is staging the first Pennsylvania Dutch Jazz Festival in Lancaster on October 1, with such jazzmen as Count Basie, Jimmy Rushing, Buck Clayton, Bud Freeman, Cutty Cutshall and Bob Wilber. Thelonius Monk's Quartet which just closed a successful two-week engagement at the Colonial Tavern, Toronto, has just opened at New

York's Village Vanguard, opposite guitarist George Benson's Quartet.

### TRIBUTE

John Handy's latest Columbia LP, titled "New View," has a stirring tribute to the late John Coltrane called "Naïma." . . . Lionel Hampton, whose next album will be "Hamp Stamps," has been talking to NBC executives about doing TV jazz specials.

Gene Krupa, currently at the Metropole, is taking flying lessons and has bought a Piper Cub aircraft. . . . San Francisco's Both/And Club has been forced to drop name jazz stars in favour of local groups to meet financial drops in business.

JEFF ATTERTON

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**CREAM**

**MUSICIAN OF THE YEAR/ERIC CLAPTON** BRITISH SECTION

**RUNNER-UP MUSICIAN OF THE YEAR/ERIC CLAPTON** INTERNATIONAL SECTION

**4th GROUP OF THE YEAR** BRITISH SECTION

**GILLA  
BLACK**

**3rd GIRL SINGER OF THE YEAR** BRITISH SECTION

**4th GIRL SINGER OF THE YEAR** INTERNATIONAL SECTION

**4th FEMALE TV ARTISTE OF THE YEAR** BRITISH SECTION





SAVILLE: Among the public everyday

IF professional wrestling is a put-up job, someone should tell Jimmy Savile, voted top British DJ for the fourth year running in the MM Pop Poll.

For Jimmy was nursing a badly bitten ear last week during the recording of his Radio Luxembourg shows at the station's London studios near the Hilton Hotel. The bite was administered a few nights earlier by a 14-stone German gent named the Red Scorpion at Leeds Town Hall.

"I don't think he took too kindly to me entering the ring wearing my Union Jack Kaftan and making an appeal for funds for our amateur wrestling team for the next Olympic Games. First of all he bit my ear right through, then he well and truly clobbered me with a piledriver."

The outcome was a trip to hospital for Jimmy for treatment and penicillin injections and a very painful few days

# THE MANY FACES OF JIMMY SAVILE



with a badly lacerated lug-hole.

Savile, James, top DJ, racing cyclist, wrestler, Catholic, Rolls Royce owner, cigar-smoking, non-drinking nut-case is an enigma in a business that loves to pigeon-hole people—and, I suspect, to himself.

He has earned himself a fortune by the simple expedient of marketing successfully his own larger-than-life personality. Elusive (when the question of age comes up), witty,

sharp, crafty, likeable and in a peculiar garish way, natural, Savile the showman can only be surpassed by Savile the person.

With a monthly appearance on Top Of The Pops and his shows on Radio Luxembourg, Jimmy has become the top disc jockey in Britain—and what is more has held his position against the competition of the pirate DJs.

"To win the poll for the fourth year in succession is for me a tremendous feat and

even though I am right in the middle of the business, I still feel like a normal dance hall or discotheque patron so I am or doubly knocked out by the fantastic result," he said during a break in his 208 show.

Jim's top DJ, but that doesn't mean he's been flooded with offers by the powers-that-be in charge of the BBC's new pop radio service. In fact, he's never been approached to do a programme.

"Once upon a time," he said, "I used to dig coal for the British public. Now I dig pop records for the British public. They obviously like the way I squeeze records into programmes, on the basis of 'more play, less say.' But if the dictators of Radio One don't agree with the British public, well that is a common mistake of dictators."

Savile's success doesn't lie in nightly tours of ballrooms either. He runs a successful Sunday night club at Manchester's Belle Vue, but says: "I don't do many outside pop appearances because I think promoters overcharge the guys and gals and I don't hold with charging high prices just for the sake of making money."

How does he get across to the vast British public? "I get out among the public every day of my life at charity fetes, trains and motorway cafes. And it costs nothing for them to talk to me at such places which suits me down to the ground."

Pop music and the brutality of the wrestling ring. These are the two main segments of Jimmy's flamboyant life. And in both he's a loner.

In pop, he has no manager, no agent, no publicist. Everything that concerns Savile is conducted by Savile. He's completely against what he calls the "manufactured" per-

sonalities of some disc jockeys. "They look at me with nobody working for me except myself and it gets them worried," he said with a smile.

And when he walks into some Northern hall for a wrestling bout, he's very much alone, although he has earned the grudging acceptance of a lot of the men in that hard mixture of skill, courage and showmanship.

"They know I'm in it for the game, not for the money," he said. "They'll welcome me to their homes, though they are pretty gruff about that even. They'll say 'going home tonight, Jim?' If I say no, they'll say 'You can come home for a bite if you want.'"

"But once I get into the ring, even for a proper wrestling bout rather than a boxing bout, it develops into a brawl. It's not so much that they resent the brass I'm coping, but it's a chance for them to have a go at someone the public likes."

"It's as if they had someone like Harold Wilson in the ring. They'd clock him and say 'take that back to the Houses of Parliament with you.'"

You get the impression that Jimmy never wastes a second as you watch him at work in the recording studio, conducting interviews, business discussions, wrestling engagements, phone calls and conversations with a bewildering array of people from executives of the companies who sponsor his shows to a railway guard who had wandered in to watch Jimmy tape his shows.

And when they call an hour's lunch-break, he's still not finished.

"Let's put the bib on at the café down the road," he said, "I usually help out there in the afternoons." And I believe he really does.

## 'San Francisco' success for Flowerpots

THE success of "Let's Go To San Francisco" by the Flowerpot Men means yet another chart career for songwriters-arrangers-singers John Carter and Ken Lewis.

They first had a hit single with the Carter-Lewis Southern. Then they formed the Ivy League with Perry Ford and were off on chart career number two.

Chart career number three started when they wrote "Let's Go To San Francisco," picked the singers to form the Flowerpot Men and then financed and produced the record.

"We wrote it before the Scott McKenzie record came out, after we'd read about the San Francisco flower scene in American magazines," John told the MM. "We felt it was such a nice idea that we had to write about it. We wrote the tune and then added the lyrics.

"Ken and I were in the background vocal harmonies on the record, but we didn't sing any of the lead."

The Flowerpot Men include Neil Landon and Tony Burrows, the men who replaced John and Ken with the Ivy League. The group is completed by Robin Shaw and Pete Nelson.

"Robin had been doing a lot of demo sessions for us as a bass player and doing some vocal harmonies," says John. "Peter was a friend of ours and he introduced him to the group."

"At the moment we are routing the group's stage act and writing a lot of material for it. We have also started work on their LP. We've written the tune for the next single but we aren't sure whether to do another flower thing in the lyrics or cool off it. It's quite a problem to know what to do, but the tune is strong enough to stand up whatever we decided."

One thing, John and Ken are definite about—they will not be singing on one-nighters with

the Flowerpot Men, or anybody else for that money.

"We've had enough," agreed John. "It's a stage you have to go through and we've got it out of our system. All those one-nighters with the Ivy League just weren't doing us any good healthwise."

"We're not singing on other people's records either, just concentrating on writing songs."

"We had a big hit recently with a song called 'A Little Bit of Soul' which a group called the Music Explosion took to number two in the States."

"But we are not writing for anybody in particular—just writing songs and hoping for the best."

Now that Neil Landon and Tony Burrows are Flowerpot Men, does that mean the end of the Ivy League?

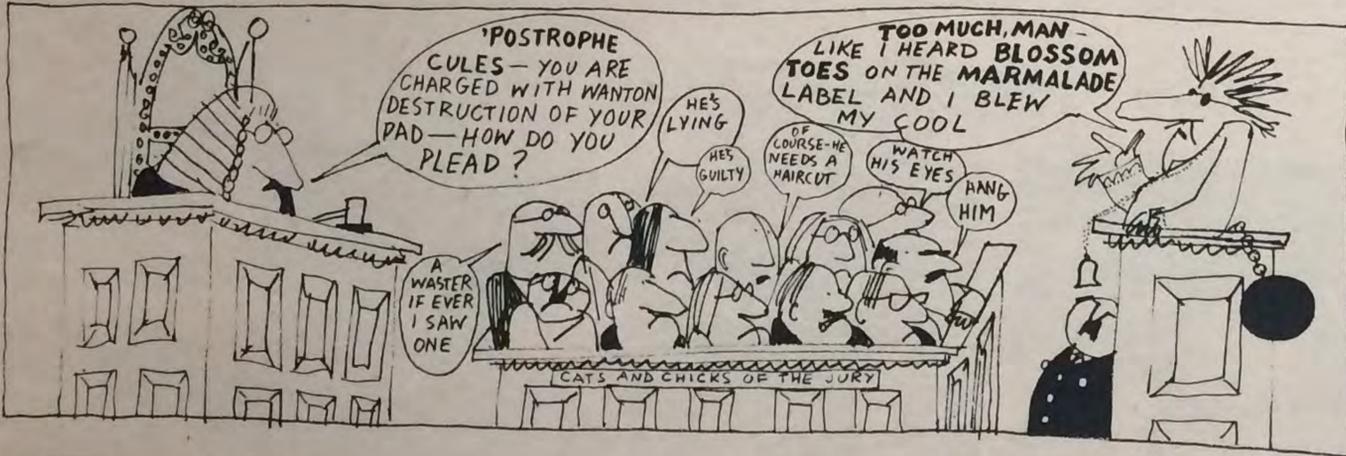
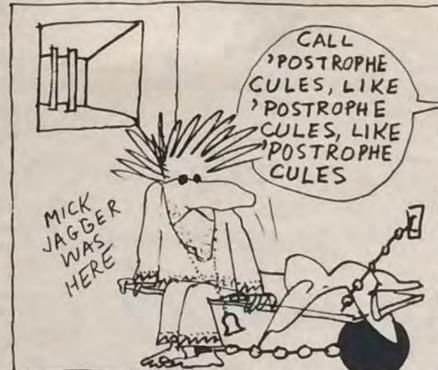
"No, certainly not," said John. "Perry has found two other guys and is carrying on round the clubs. In fact we have written the Ivy League's next single."



FLOWERPOT MEN: two ex-Ivy League men

By RALPH STEADMAN AND FRANK DICKENS

THE SCENE SO FAR... 'POSTROPHE CULES HAS PLAYED BLOSSOM TOES ON THE MARMALADE LABEL AND FLIPPED—SPREADING HIS PAD IN THE PROCESS. THE FUZZ NOW HAVE HIM UNDER LOCK AND KEY.....



**BLIND DATE**

# Stevie Winwood

## singles out the new singles



**DUSTY SPRINGFIELD:** "What's It Gonna Be" (Phillips).

Aretha Franklin? Oh, wait a minute, it's Dusty. Yeah, great! Very nice and it should be a big hit. I like everything about it—the song, the arrangement and the performance.

**HOLLIES:** "King Midas In Reverse" (Parlophone).

Is that the Hollies? It's very different. Sounds like a marching band, very nice. Actually when I was down at Top Of The Pops I heard the band rehearsing this and wondered what it was. I didn't think for one minute it was the Hollies' record. This must be a very big hit. I love the song and it's a great record.

**SANDIE SHAW:** "You've Not Changed" (Pye).

P. P. Arnold? No, of course, it's Sandie Shaw. It does go on a bit doesn't it? It's very monotonous. There seems to be a lot of records with this type of heavy rhythm now but I don't think this is a very good example of what's

happening. It's midway between anything. At least "Puppet On A String" was directed at something definite this doesn't seem to be directed at anything in particular.

**TOMORROW:** "Revolution" (Parlophone).

Is it the Who? No, it's Keith West isn't it? There are a lot of nice ideas in there but I don't think there is anything definite enough. It's a bit jumbly—a lot of good ideas that aren't properly connected up. I don't think it's very commercial but it's certainly an original title.

**MOTHERS OF INVENTION:** "Big Leg Emma" (Verve).

What a voice! I really can't make this out at all. Is it a joke or something? If it is a joke then it's quite good. Who is it? The Mothers Of Invention?

Never. I've heard them do some good things and this must be a joke. Actually I think it could well be a hit.

**SHADOWS:** "Tomorrow's Cancelled" (Columbia).

It's the Shadows. The tune sounds like "Winchester Cathedral" and a lot of other things. It's a nice arrangement. I quite like it but there is nothing there I wouldn't have expected on a Shadows record—no surprises.

**LITTLE RICHARD:** "Hurry Sundown" (Columbia).

Little Richard—beautiful! I really dig Little Richard. I think he's made a lot better records than this and they haven't been hits so I suppose this has no chance. I think it's quite good but the song is nothing special. It started

off so well and then got a bit boring.

**PETULA CLARK:** "The Cat In The Window" (Pye).

It sounds like Petula Clark. It sounds as though she is trying all the time

but I don't like the lyric at all, it's terrible. Who knows if this will make it. I don't think so but I've just seen Chris Welch's review in the MM and he thinks it will be a hit. He must be mad!

**RADIO ONE D-J**

# Keith Skues

**EX-RADIO LONDON DJ** Keith Skues has landed one of the plum jobs in the new BBC Radio One set-up — the chair at Saturday Club, occupied for nine years by Brian Mathew.

Keith, aged 28, from Timperley, Cheshire, hosts the programme for at least 13 weeks, possibly for good. And he says, the programme is to be completely revamped.

"It's to be speeded up and we've had the needle time increased to 65 minutes out of the two-hour show," he said this week over morning coffee in a Fleet Street restaurant.

"There'll still be interviews and studio guests, but everything is going to be faster, with all the talking prior to discs going out over the intro." There are also a number of special new Saturday Club jingles — in the Easy Beat style — for use on the show.

"We are preceded by an all-disc show hosted by Tony Blackburn and followed by another with Emperor Roscoe, so we've got to keep the pace up," said Keith, a slim dark-haired veteran of broadcasting.

Skues got into broadcasting in the time-honoured way of joining the British Forces Network while a National Serviceman.

He became a regular broadcaster and when his National Service time was up, he rejoined BFN as a civilian. He was posted to Nairobi, Kenya, where he was a disc jockey for three years and later worked for BFN in Aden.

Back in London, he joined Radio Atlanta which became Radio Caroline and was with the station from August 1964 until December 1965. He left Caroline and freelanced, doing a three month series on Luxembourg for CBS as well as personal appearances and club work.

He joined Radio London and stayed with the station until they went off the air.

He's been lucky. He was chosen to stand-in for Brian Mathew on Saturday Club and was then offered other BBC programmes like Roundabout, Swinging Long, Juke Box Jury and Late Night Line-Up. In addition he's been doing a lot of work for the BBC's Overseas Service.

Skues is a dedicated broadcaster. "One you've been bitten by the bug, it's impossible to get rid of it. But if I was told I had to get out of radio, I'd like to become a journalist."

Keith has the radio experience to stay the course with the BBC. "Over the years I've learned to do everything from compering the show to editing the tapes by myself. I like radio; television doesn't really attract me although I like being asked to do occasional things."

"What I like about radio is that you can sit in the studio in the nude if you like — just as long as you sound friendly on the air."—A.W.

**BY NICK JONES**



**THE** funny thing about a group who have been striving for success for a number of months or years is that they have to put in a lot of hard work striving for that very success. Like the Move for instance. And then when "Night Of Fear" made the chart, and "I Can Hear The Grass Grow" shot into the Top Ten they find, not only do they have success, but fifty times more work to do!

An artist's temperament at this stage, is vital. Initial success, handled in the right way, will lead to a long term "investment," a solid future. But to grasp the importance of this when in the throes of making it can be a problem. The Move are in this situation and with typical Move enjoyment they are revelling happily in it.

**HECTIC**

Said Carl Wayne: "The last six months has been really hectic you know. We've done so much work and yet we haven't even got an album out yet, and so far we haven't even done a British tour."

But with "Flowers In The Rain" crashing into the chart with such powerful propulsion the Move are set for a lot more activity in the months to come.

For the Move the first ventures into the cut and thrust and hit-record based part of the pop business were well planned through close co-operation between the group and their manager Tony Secunda.

The Move had something to say. They were a bunch of five hard Birmingham groupies and they were determined to get on. Fresh from Birmingham and playing the Marquee in London the Move quickly built up an ultra-powerful stage act, ramming home number after number, dazzling audiences with their speed, precision, unity, and general all round dexterity. Out of all this grew an idea based on the aggression and power-volume side of their act. The death of the one-eyed monster—the television set.

**PLANNED**

With the Move and auto-destruction hand in hand nothing could have given the group a better boost. From axing TV sets, to axing dummies of Harold Wilson, Adolf Hitler, Ian Smith, and even wrecking a car at the Roundhouse while dancing girls stripped off—all this set to Move music.

Says Carl reviewing the group's past life: "I should think that our every step by step movement was planned down to the ground with almost the same precision as the Monkees scene in America."

"It's funny—but we're only just beginning to find time to do the things we really want to do now. It's almost like starting again. With this tour coming up we're going to take two weeks off or something and go into solid rehearsal, buy new equipment, buy new clothes and start from scratch again."

"It's not something we're forcing ourselves to do—and it's not something

# THE MOVE are on the move

we've planned. It's just that we're coming together as a group again after our initial success and we're beginning to feel responsible again and we want to get down to work and we're really looking forward to rehearsing and things like that."

How does Carl feel about the phenomenal success of "Flowers In The Rain?"

"Oh we're really knocked out by the support of the public especially considering the controversy the group's been concerned in lately."

"It's really nice to see that some things just won't effect what people think of a record—whatever they may think of the group."

Chris Kefford bobbed his curly mass of blond hair: "Everybody seems to like 'Flowers In The Rain,' even the old people. We don't mind who digs it, naturally, but in the case of the old people I think it's the song they dig rather than us as a group."

"We all like 'Flowers In The Rain' very much but the next single will be something much more powerful. You've got to put over the same meaning, the same power — but through the music, instead of the aggression and the auto-destruction," said Chris.

"What strikes me as being really healthy," intervened Carl, "is these groups like Tomorrow, or the Vanilla Fudge although I haven't seen them on stage yet, who are really playing great music on record as well as on stage—and it's the music they want to play—so it's very original. The exciting thing is the public are realising this and they're getting chart hits, whereas a few years ago they wouldn't have had much chance

because they were playing whatever they liked.

"Now Roy has really started to write things that are us. This new number we've just recorded called 'Cherry Blossom Clinic' is my idea of real Move music. It's got the strong harmonies with a really strong backing and I think it's the best thing Roy has written."

**STRUGGLING**

"It's ridiculous after all this time," reflected Carl, "that we should only just start to loosen up and play much more fluently and like we feel. I suppose the business is so high-powered, especially when you're just struggling to be successful—that you begin to tighten up musically because you want to be able to play quite automatically, everyday of the week, to all audiences. I'm glad to say we're beginning to get out of that scene."

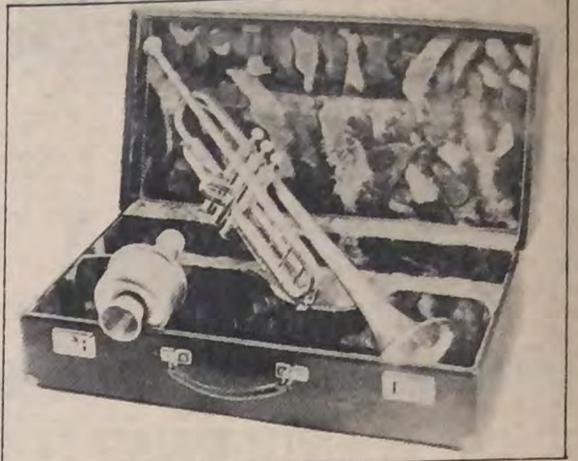
And with that Carl Wayne, Chris Kefford, Roy Wood, Trev Burton and Bev Bevan collected all their gear and began bundling themselves into the van. Drummer Bev, an enormously tall giant stooped down and in his deep voice confided "Y'know what," indicating the rest of the group clambering into every available door on the van, "they won't let me sing now y'know. That's persecution isn't it?" Bev smiles slowly, "they reckon I sing out of tune, now have you ever heard of anything so ridiculous!"

And in a wave of merry-making the Move laughed their way up Regent Street and back home to Birmingham to unwind before the next job and in time for the next hit record.

**NAMES TO RELY ON**

by Rosetti

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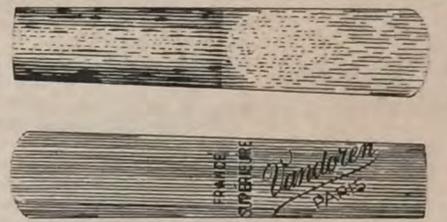
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# TELL IT LIKE IT IS!

## INTERNATIONAL SECTION

### MALE SINGER

1 OTIS REDDING

### GIRL SINGER

2 ARETHA FRANKLIN

### MUSICIAN

1 JIMI HENDRIX

5 STEVE CROPPER

### SINGLE DISC

6 GROOVIN'

### L.P. DISC

4 ARE YOU EXPERIENCED

### BRIGHTEST HOPE

3 YOUNG RASCALS

4 ARTHUR CONLEY

5 JIMI HENDRIX

## BRITISH SECTION

### GROUP

JIMI HENDRIX EXPERIENCE 3

### MUSICIAN

JIMI HENDRIX 2

### SINGLE DISC

HEY JOE 4

### L.P. DISC

ARE YOU EXPERIENCED 2

### BRIGHTEST HOPE

JIMI HENDRIX 3



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# 1967

## MELODY MAKER

# POP POLL SPECIAL

## BEATLES STILL REIGN—PROCOL HARUM HONoured

**T**HE BEATLES have retained two of their titles in the 1967 Melody Maker Readers' Pop Poll — but they have new rivals in the shape of Procol Harum.

Procol's "Whiter Shade of Pale" was voted the top single of the year, beating the Beatles' "Strawberry Fields Forever" and "Penny Lane," and the group was also named the Brightest Hope for stardom in the coming year.

### CLIFF BACK

The Beatles, however, remain top group — with the Rolling Stones once again runners-up — and also took the Best Album award with "Sgt Pepper's Lonely Hearts Club Band."

Cliff Richard is back at the top of the Male Singers, for the seventh time in the eight years of the Poll. His only defeat was last year when the winner was the 1967 number two, Tom Jones.

Among the girls, Dusty Springfield has made the Number One spot her own,

her nearest rivals currently being Lulu and Cilla Black. Another perennial winner is Jimmy Savile who stays at the top of the deejays in a year when most of the older hands have lost ground to the new men.

There will be general satisfaction among his fellow musicians that Eric Clapton has at last been voted Britain's top pop Musician. Jimi Hendrix is his runner-up. Before anyone writes in to point out that Jimi is American the rules of the Poll allow votes for any artists based in Britain for the large part of the year.

### POPULAR

Simon Dee gets consolation for failing to top Jimmy Savile among the deejays by being voted Britain's top Male TV Artist. Whatever the professional critics may say, Dee Time is obviously a very popular show — as is proved by its second position behind Top Of The Pops among the TV Shows. This is Top Of

The Pops second victory in succession.

The Top Of The Pops formula of sticking, in the main, to top of the chart material obviously appeals to MM readers. Added proof is the victory among the Radio Shows of Radio London's Fab 40 — a consolation prize for Big L which has now, of course, been legislated out of business.

### LULU FIRST

The top two placings of the Girl Singers was reversed in the Female TV Artist category with Lulu gaining her first MM Poll victory and Dusty coming second.

In general the 1967 Poll is dominated by established stars with even new winners, like Eric Clapton, having long experience of the pop world. But a number of the newer names have done exceptionally well, among them Procol Harum, Jimi Hendrix, Cream, Cat Stevens, P. P. Arnold and Traffic.

They auger well for 1968 and the next MM Pop Poll.



BEATLES: retain two titles

## REDDING TOPS PRESLEY IN WORLD POLL

**O**TIS REDDING tops Elvis Presley as the world's top Male Singer — that is the major surprise in the International Section of the 1967 Melody Maker Readers' Pop Poll.

Redding, who was 10th last year, obviously impressed MM readers during his British tour with the Stax package earlier this year.

There's no surprise among the groups where the Beatles still reign supreme. The Beach Boys again came second with the idols of the teenyboppers, the Monkees, squeezing in at three to push the Rolling Stones down to fourth. The Beatles' Sgt Pepper album was also voted the best LP of the year.

### REVERSE

Procol Harum repeated their double victory of the British section — Brightest Hope and also makers of the best single with "Whiter Shade Of Pale."

Another double winner was Dusty Springfield who was voted World's Best Singer as well as British Best.

Among the musicians, the British top two were reversed, with Jimi Hendrix snatching the top slot from Eric Clapton.

The Poll is a triumph for Britain with British artists topping five of the seven sections — and Jimi Hendrix who is British based and uses British musicians is a sixth. Only Otis Redding carried the American flag to the top.

Other Britons who figured high in the Poll were Cliff Richard, Tom Jones, Petula Clark, Cilla Black, Lulu and individual Beatles and Stones.

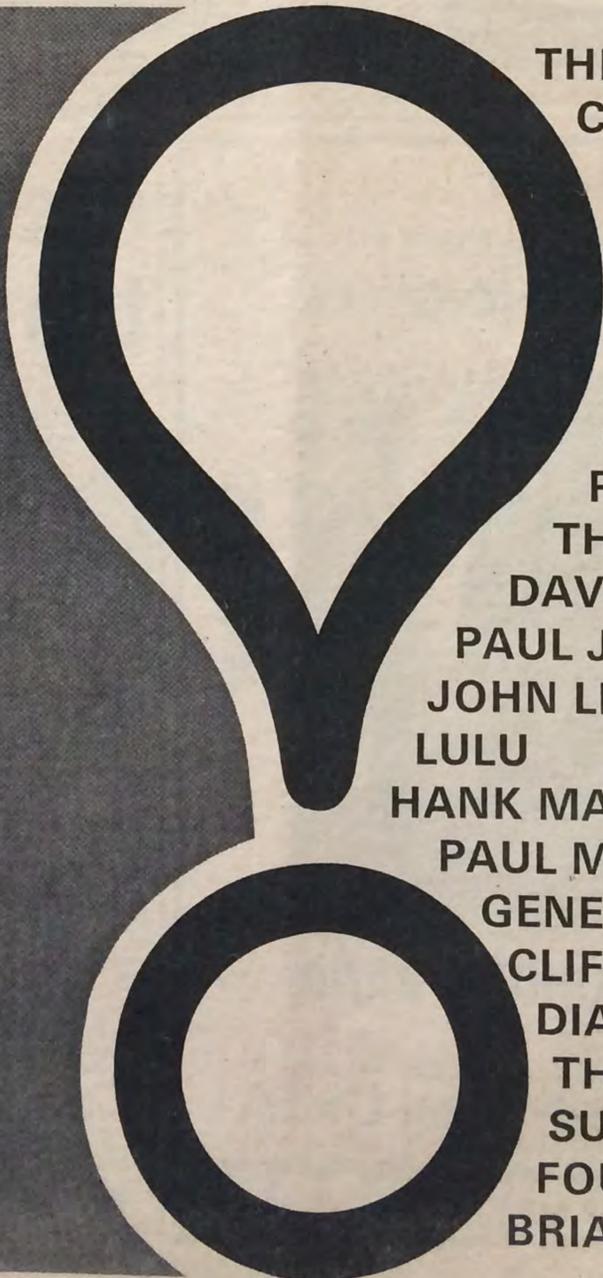
Worth noting is the second placing among the girl Singers of Aretha Franklin whose appeal to a wide public has been recent, despite several years of pleasing the critics with her albums.

For the first time Britain and America share every place in the International Section with not even an Australian or a French girl in sight.

And, as in the British Section, it is generally the established talent which occupies the high placings. Perhaps some of next year's winners are in among the Brightest Hopes with Procol Harum — the Turtles, Young Rascals, Arthur Conley, P. P. Arnold, Traffic or Love?

But it would be a brave man who would predict a year ahead in such an unpredictable business as the pop scene where only the Beatles stay constant.

**EMI PROUDLY  
CONGRATULATE  
THEIR  
TOP LINE  
ARTISTES  
CHOSEN BY  
YOU IN THE  
POP POLL**



- THE BEATLES
- CILLA BLACK
- TONY BLACKBURN
- BEACH BOYS
- SIMON DEE
- PINK FLOYD
- ALLAN FREEMAN
- GEORGE HARRISON
- PROCOL HARUM
- THE HOLLIES
- DAVID JACOBS
- PAUL JONES
- JOHN LENNON
- LULU
- HANK MARVIN
- PAUL McCARTNEY
- GENE PITNEY
- CLIFF RICHARD
- DIANA ROSS
- THE SHADOWS
- SUPREMES
- FOUR TOPS
- BRIAN WILSON



# 1967

# MELODY MAKER

# POP POLL SPECIAL

## Dusty world's best for the second time

"IT'S marvellous to be popular, but foolish to think it will last," said Dusty Springfield at the time she had her first solo hit record in 1963.

Which proves that Dusty is a better singer than prophet. For the second year in succession, Melody Maker readers have voted her the number one girl singer, both in Britain and the World.

Dusty's date of birth has been given variously as 1939, 1940 and 1941, but reports of the event agree it happened in Hampstead, London, on April 16, and that she was christened Mary O'Brien. She was educated at convent schools in High Wycombe and Ealing and had the show-business bug early despite half-hearted attempts to earn a living as a salesgirl and laundry assistant.

### WRONG

She climbed the first rung of the ladder to success when she joined the Lana Sisters in 1958, making her first professional appearance with the act at the Savoy Cinema, Lincoln.

"Everything went wrong that night," she recalls. "I fell down a flight of stone steps to start with."

In 1960, Dusty decided to join her brother Tom and their friend Tim Feild in forming the Springfields. They made their disc debut early the following year with "Dear John." A series of big sellers followed, including "Breakaway," "Bambino," "Island Of Dreams" and "Say I Won't

Be There." Tim Feild dropped out and was replaced by Mike Hurst.

It was Dusty's lead singing which gave the group its distinctive sound and it was natural, though a complete surprise to the group's many fans, when they decided to break up at the height of their popularity in 1963 and pursue their respective solo careers.

By the time she decided to go solo, Dusty had already appeared at the London Palladium, made two films, recorded in Nashville, appeared on the 1963 Royal Variety Show and been a panellist on Juke Box Jury.

Even so, she had doubts about her decision. These didn't last long for her first solo record, "I Only Want To Be With You," soared straight into the chart.

Her career since then has covered the world — she is currently on a hectic visit to Japan to make 18 TV appearances in 15 days.

It hasn't been a completely smooth ride. There was the controversy over her refusal to compromise with strongly held principles and appear before segregated audiences in South Africa. There was her much-publicised feud with Buddy Rich during a major cabaret tour of America.

Around the recording studios she is known as a perfectionist who will insist on retakes until she is absolutely satisfied that she, and her accompanists, can do no better. That she is right is proved by her string of hits — and her victories in the MM Poll.



DUSTY: distinctive

## Procol tell the truth

PROCOL HARUM'S "A Whiter Shade Of Pale" is voted the best single of the year — not only in Britain but also in the world. And that's not bad for a group that has only been in existence for some six months.

The achievement can be measured by the fact that the Beatles were forced into second and third places. The inevitable question is can Procol follow up their enormous initial success. Advance reports of their new single and album seem to indicate that they can.

MM readers certainly think so for, in addition to the poll success of the single, Procol have been voted the Brightest Hope for the future in both the International and British sections.

Procol's career may have been short, but it has also had its share of problems. Two of the originals, guitarist Ray Royer and drummer Bobby Harrison, have already gone. In came Robin Trower and Barry Wilson to join Gary Brooker, Matthew Fisher and Dave Knights.

As singer, Brooker, is probably the best known member of the group to the fans. A 22 year-old Londoner, he plays piano with the group and is co-author of much of their material. He was lead singer with the Paramourts, who had their own minor hits until they broke up in December 1966.

The formation of Procol Harum really goes back to the



PROCOL HARUM: 'not filling any gap'

meeting of Brooker and Keith Reid. Reid had written the words for "A Whiter Shade of Pale" and they started writing songs together. They advertised in the MM for musicians and eventually made a demo disc which they took to Denny Cordell.

Some of the unique sound for "A Whiter Shade Of Pale" and they started organist Matthew Fisher who added the organ variations, Bonn in Croydon, Surrey, on July 3, 1966, he studied at the Guildhall School of Music and later worked with screaming Lord Sutch.

The group's music is already moving on from "Whiter Shade." Says Gary Brooker: "We've recorded a lot of things that haven't been released yet — but they already sound like old-time music hall to us."

"Having Robbie and B.J. in the group now has widened our scope by about ten-fold I should think."

The theorists talk of the group pushing back the boundaries of pop music. But Gary says: "We're not personally or consciously thinking of filling any gap in the

structure of the pop music field. Nor do we regard ourselves as progressing above anybody else, nor are we consciously attempting to go in any specified direction — we're just telling the truth."

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THE SOUND OF '68 AVAILABLE NOW!  
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c/w "WITHOUT FEAR"



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## Dee's 2-year trip to the top

FROM a £15-a-week deejay sitting in the middle of the North Sea aboard Radio Caroline to the Melody Maker Readers' top Male TV Personality is quite a step. It took Simon Dee less than two years.

Today it is hardly news when a former pirate goes legitimate — some 20 of them will be land-bound when the BBC's Radio One gets under way on September 30. But Simon Dee was the first to do it. Most of those following in his footsteps will be delighted with a tenth of his success.

Simon was born Carl Nicholas Henty-Dodd in Ottawa, Canada, on July 28, 1937 and, somewhat prophetically, his first public appearance was playing a pirate in The Pirates of Penzance at the age of eight.

His list of former occupations is certainly varied, including airman, photographer, salesman and designer for a ventilation company. British pop fans first became aware of the 6 feet 2 inch disc jockey with the blond good looks at around noon on Easter Saturday, 1964, when he went on the air with Caroline.

He soon built a devoted following as much for his ad libs as for the competitions he dreamed up for his listeners. By the end of 1964 he had made his TV debut in Ready, Steady Go! and, in July 1965, he was given the mark of respectability with his first BBC airing on Mid-day Spin.

Simon jagged in his Caroline job and signed on at the Labour Exchange, but was soon certain he had made the right decision.

After his highly successful



DEE: Penzance pirate

late-night appearance for BBC radio he was given his television chance as one of the regular hosts on Top Of The Pops.

Despite at least one early disaster — when he mistook the running order to the conning of the groups waiting to go on — he impressed his bosses and the viewers.

The result was Dee Time, which has grown from nervous beginnings to the point where he is voted TV Personality of the year. Soon the week to take over the early Saturday evening spot in place of Juke Box Jury.

Simon describes his own tastes as "extremely varied, but basically big band, I think."

That his popularity is still on the rise is evident in the Disc Jockey section of the MM Poll. Only the invincible Jimmy Savile stays above him and that means a big rise from his sixth position last year.

**CONGRATULATIONS ADMIRAL...**  
promoted again!  
(and what a promoter the man is!)



Admiral James Savile is home and dry again. His pop ship hasn't sunk. Top of the DJs again in MM's annual count of fans' votes. Don't ask us how many times he's sailed home first. We've lost count. Meanwhile... hand him his new medal, wish him many happy returns to the top of the chart. And read his column in The People, Every week.

Jimmy Savile... on Sundays... only in

**The People**

1967

MELODY  
MAKER

POP POLL SPECIAL

Lulu wants a series of her own

"SO far as television is concerned, I like doing it and I'd love to have my own networked series," says Lulu. And maybe she will, for she has been voted the Female TV Artist of the Year by Melody Maker Readers — her first victory since being voted Brightest Hope for future stardom in 1964.

The victory is all the more commendable because her only series of the year was on BBC-2, in Three Of A Kind, sharing top billing with comics Ray Fell and Mike Yarwood.

"It was very important to me," she agrees. "People thought I couldn't do comedy and the programmes have given me a chance to show what I can do in comedy sketches."

"When I say people didn't realise I could do sketches, I include myself. I didn't know either."

Lulu was born Marie Lawrie, at Lennox Castle, Dennistown, Glasgow, on November 3, 1949 and has been singing in public since the age of nine. On leaving school she was featured at a Glasgow club and joined a group called the Gleneagles. After six months they changed the name to Lulu and the Luvvers.

So it was as a comparative veteran of 15 that she had her first smash hit record with "Shout." And this year, at the ripe old age of 17, she proved she can still make the

small numbers at the top of the chart with "The Boat That I Row."

Currently she is excited about her first straight film role in "To Sir With Love" with Sidney Poitier. It has received mixed reviews from the critics, but the vast majority have praised her performance — as a cockney kid.

Singer, comedienne, actress, TV personality — her career has spread in many different ways.

"I just think it's good to expand your scope and mature in your work," she says. "All I can say is that I want to be a singer - dancer - comedienne. I want to put all these things together to become a musical comedy actress."

Lulu is one of the most likeable, and liked, people in the pop world. And it is this quality, plus the obvious enjoyment she gets from everything she does, that must have registered with all the MM Readers who voted for her as top TV star.

She also brims with confidence. Few girl singers would have looked forward, as she did, to preceding the Monkees on their British concerts. Fewer still would have got away with it.

And it's worth pointing out that as well as her victory among the TV stars, Lulu came second to Dusty Springfield as Britain's top Girl Singer.



LULU: comedy

Jimi handed in his silk stage suit

JIMI HENDRIX is the world's best pop musician — that is the verdict of Melody Maker Readers in the 1967 Poll. And it sets the seal on one of the fastest success stories that even the British pop scene has known.

Jimi, whose full name is James Maurice Hendrix, was born in Seattle, Washington, on November 27, 1945. Leaving school early he joined the U.S. Army but was invalided out with a broken ankle and injured back — he was in the airborne division.

Jimi then started hitching around the American South, playing guitar as he went, and eventually made it to New York where he got his first professional job with a Vaudeville act.

One night, the Isley Brothers heard him and offered him a job with their accompanying group. Jimi accepted but was soon tired of playing the same numbers every night, turned in his white silk stage suit and headed for Nashville.

In Nashville he worked his way on to a tour which included B. B. King, Sam Cooke, Solomon Burke, Chuck Jackson and Jackie Wilson. He says he learned a lot from backing such great artists all over the States. The tour ended for Jimi when he missed the bus and found himself stranded in Kansas City without a penny.

He managed to get to

Atlanta, Georgia, where he joined a Little Richard package tour, finally working with Little Richard and Ike and Tina Turner on the West Coast.

There followed a spell with Joey Dee's Starlighters before, in August 1966, he decided to go solo, formed a backing group and started working in Greenwich Village for 15 dollars a night.

His big break came when Chas Chandler and Mike Jeffrey, the Animals' manager, heard him and persuaded him to try his luck in Britain.

"I came to England, picked out the two best musicians, the best equipment and we started trying to create," he says. The two best musicians were drummer Mitch Mitchell and bass guitarist Noel Redding, who completed the Jimi Hendrix Experience.

Hendrix has that rare combination of gimmick and talent which immediately caught the fancy of the record buying public — and his fellow artists who began adopting the Hendrix hairstyle in droves.

His first trip back to the States in July led to controversial headlines when he left the Monkees package tour following protests by the Daughters Of The American Revolution that his act was "too erotic" — a thought that had never occurred to British fans and reviewers.

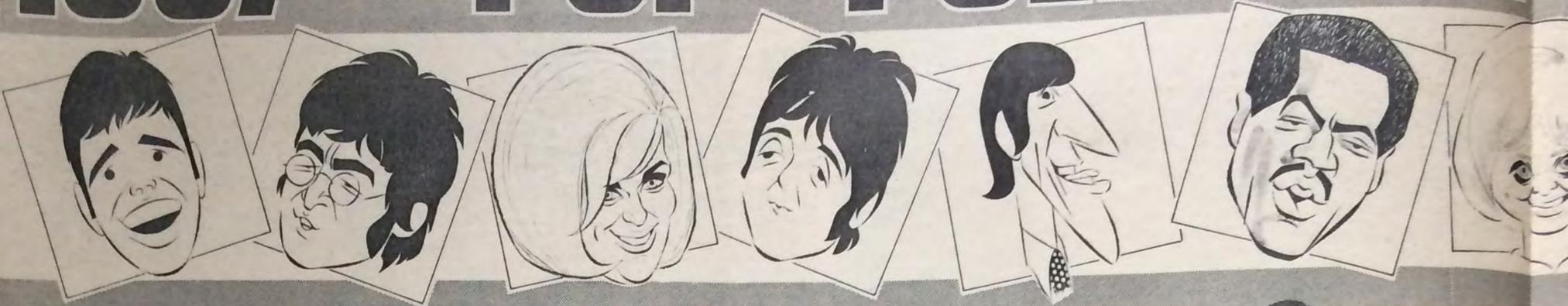


JIMI: 'too erotic'

HAIL KING JIMI

TRACK RECORDS/ANIM

# 1967 ★ POP POLL—ALL



## BRITISH SECTION

### MALE SINGER

- 1 CLIFF RICHARD
- 2 TOM JONES
- 3 CAT STEVENS
- 4 Scott Walker
- 5 Georgie Fame
- 6 Paul McCartney
- 7 Stevie Winwood
- 8 Paul Jones
- 9 Mick Jagger
- 10 John Lennon

● Cliff is back at one after Tom Jones last year inflicted his only defeat in seven years.

Only newcomer is Cat Stevens who jumps in at 3, knocking Jagger down to 9.



JONES: number two

### GIRL SINGER

- 1 DUSTY SPRINGFIELD

- 2 LULU
- 3 CILLA BLACK
- 4 Sandie Shaw
- 5 Petula Clark

- 6 P. P. Arnold
- 7 Kiki Dee

● Lulu comes up from 4 to 2, pushing Cilla and Sandie each down one place. Newcomers are P. P. Arnold and Kiki Dee.

Out goes Marianne Faithfull who was 5 in 1966.

### DISC JOCKEY

- 1 JIMMY SAVILE
- 2 SIMON DEE
- 3 JOHNNY WALKER
- 4 Alan Freeman
- 5 Kenny Everett
- 6 Tony Blackburn
- 7 John Peel
- 8 David Jacobs
- 9 Pete Murray

● Apart from Jimmy Savile the old guard have suffered, Jacobs and Murray dropping from 2 and 3 last year, to 8 and 9. Simon Dee is up four places, Alan Freeman up one and Kenny Everett down

one. Newcomers are Walker, Blackburn and Peel. Out go Mike Raven, Dave Cash, Pete Brady and Tom Lodge.

### GROUP

- 1 BEATLES
- 2 ROLLING STONES
- 3 JIMI HENDRIX EXPERIENCE
- 4 Cream
- 5 Hollies
- 6 Who
- 7 Shadows
- 8 Small Faces
- 9 Procol Harum
- 10 Kinks

● It's Beatles (1) and Stones (2) for the third year, but Hendrix, Cream, Hollies and Procol are all newcomers.

Small Faces drop from 3 to 8. Out from last year go the Walker Brothers, Animals, Manfred Mann and Spencer Davis.

### MUSICIAN

- 1 ERIC CLAPTON
- 2 JIMI HENDRIX
- 3 HANK MARVIN
- 4 George Harrison
- 5 Georgie Fame
- 6 Stevie Winwood
- 7 Paul McCartney
- 8 John Lennon
- 9 Alan Price

● Eric Clapton, up from 5 to 1, and Hendrix, in from nowhere, push Hank Marvin off last year's top spot. In come Winwood and Lennon. Out go Jeff Beck, Brian Jones, Dudley Moore and Keith Richard.

Harrison and Fame drop down from 2 and 3.

### SINGLE DISC

- 1 WHITER SHADE OF PALE (Procol Harum — Deram)
- 2 STRAWBERRY FIELDS FOREVER (Beatles — Parlophone)
- 3 PENNY LANE (Beatles — Parlophone)
- 4 Hey Joe (Jimi Hendrix — Track)
- 5 Waterloo Sunset (Kinks — Pye)
- 6 Paper Sun (Traffic—Island)

● This and the LP section replace the old Vocal and Instrumental Disc categories. Procol Harum beat the Beatles into second and third places.

### LP DISC

- 1 SGT. PEPPER'S (Beatles — Parlophone)
- 2 ARE YOU EXPERIENCED (Jimi Hendrix — Track)
- 3 IMAGES (Walker Brothers—Philips)
- 4 Between the Buttons (Rolling Stones — Decca)
- 5 Green Green Grass of Home (Tom Jones — Decca)
- 6 Golden Hits (Dusty Springfield—Philips)

● A win for the Beatles in a new section of the poll. Last year they had the Top vocal disc with "Paperback Writer."

### TV ARTIST man

- 1 SIMON DEE
- 2 TOM JONES
- 3 CLIFF RICHARD
- 4 Mick Jagger
- 5 Dudley Moore

● Simon Dee is the only newcomer and he goes straight to number one.



STONES: again second

Last year's top three were Barry Fantoni, Tom Jones and Dudley Moore.

### RADIO SHOW

- 1 RADIO LONDON FAB 40
- 2 PICK OF THE POPS
- 3 JOHNNY WALKER FIASCO
- 4 Where Its At
- 5 Saturday Club
- 6 Easybeat
- 7 Tony Blackburn Show
- 8 Pop Inn

● Last year's winning show, Saturday Club, nosedives to 5 and the winner turns out to be the now defunct Radio London's Fab 40. Pirates collected three of the top eight.

### BRIGHTEST HOPE

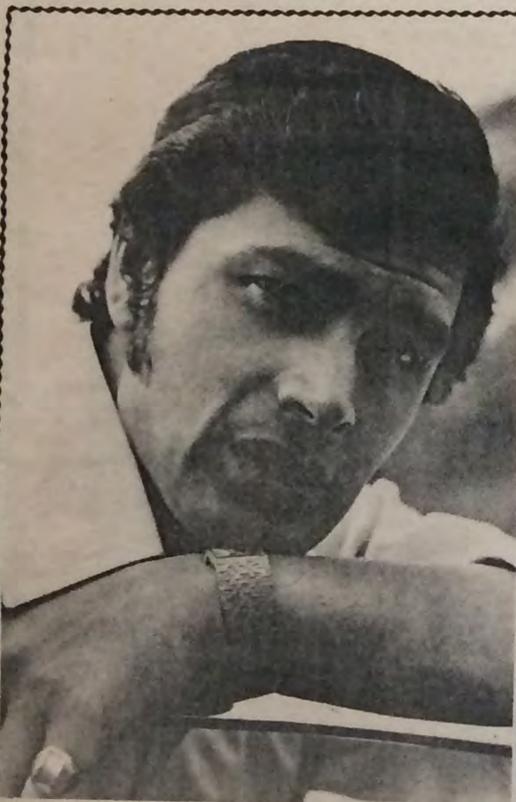
- 1 PROCOL HARUM
- 2 TRAFFIC
- 3 JIMI HENDRIX
- 4 Pink Floyd
- 5 Engelbert Humperdinck
- 6 Cat Stevens
- 7 P. P. Arnold
- 8 Scott Walker

● Procol follow in the footsteps of Lulu (1964), Donovan (1965) and the Troggs (1966)—not a bad record for MM Readers as judges of talent.

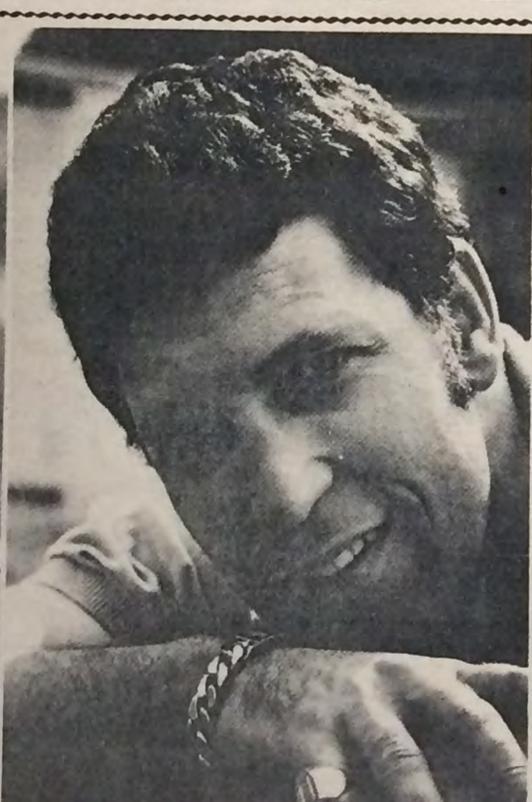
### TV SHOW

- 1 TOP OF THE POPS
- 2 DEE TIME
- 3 AS YOU LIKE IT
- 4 Monkees

● Top Of The Pops does it again, with Dee Time and Monkees as new entries. Southern-TV's As You Like It is the only non-BBC show listed.



Thanks to everyone for voting me  
**No. 5 BRIGHTEST HOPE**  
**ENGELBERT HUMPERDINCK**



Thanks to all my fans for a great year  
**TOM JONES**

# THE WINNERS ★ 1967



## INTERNATIONAL SECTION

### MALE SINGER

- 1 OTIS REDDING
- 2 ELVIS PRESLEY
- 3 BOB DYLAN
- 4 Scott Walker
- 5 Cliff Richard
- 6 Paul McCartney
- 7 Tom Jones
- 8 Gene Pitney
- 9 John Lennon

● The biggest upset of the entire poll with Otis Redding rising from tenth to topple the King himself. Pitney drops from 2 to 8, with McCartney as the only new rating.

Mick Jagger and Roy Orbison drop out.



ARETHA: number two

### GIRL SINGER

- 1 DUSTY SPRINGFIELD
- 2 ARETHA FRANKLIN
- 3 PETULA CLARK
- 4 Cilla Black
- 5 P. P. Arnold
- 6 Nancy Sinatra
- 7 Diana Ross

- 8 Lulu
- 9 Sandie Shaw

● Dusty does it again, but there is a new runner-up in Aretha Franklin. Cilla drops two places while Pat Arnold, Diana Ross and Lulu are the newcomers.

Brenda Lee, Dionne Warwick, Francoise Hardy and Joan Baez all drop out of the reckoning.

### GROUP

- 1 BEATLES
- 2 BEACH BOYS
- 3 MONKEES
- 4 Rolling Stones
- 5 Mama's & Papa's
- 6 Four Tops
- 7 Supremes

● The Monkees come in at three, pushing the Stones down a slot, otherwise it's no change at the top. The Tops and Supremes force their way into the voting. Out go the Walker Brothers, Jordanares, Lovin' Spoonful, Animals and Shadows.

### MUSICIAN

- 1 JIMI HENDRIX
- 2 ERIC CLAPTON
- 3 HERB ALPERT
- 4 George Harrison
- 5 Steve Cropper
- 6 Brian Wilson
- 7 Bob Dylan
- 8 Hank Marvin

● Hendrix and Clapton reverse the British placings and neither figured here last year. Herb Alpert loses the top spot. Steve Cropper and Brian Wilson are other newcomers.

Last year's number two, Burt Bacharach, vanishes.

### SINGLE DISC

- 1 WHITER SHADE OF PALE (Procol Harum—Deram)
- 2 STRAWBERRY FIELDS FOREVER (Beatles—Parlophone)
- 3 PENNY LANE (Beatles—Parlophone)
- 4 Good Vibrations (Beach Boys—Capitol)
- 5 Dedicated To The

- 1 One I Love (Mama's and Papa's—RCA)
- 6 Groovin' (Young Rascals—Atlantic)
- 7 Indescribably Blue (Elvis Presley—RCA)

● An all-British top three with the Beach Boys as the top Americans. Procol make it a double victory over the Beatles.

- 6 Best Of Beach Boys (Capitol)
- 7 Between The Buttons (Rolling Stones—Decca)

● Beatles top the world again with the Monkees at 2 and Presley as the top solo album star.

### LP DISC

- 1 SGT. PEPPERS (Beatles—Parlophone)
- 2 MONKEES (RCA)
- 3 HOW GREAT THOU ART (Elvis Presley—RCA)
- 4 Are You Experienced (Jimi Hendrix—Track)

Images (Walker Brothers—Phillips)

### BRIGHTEST HOPE

- 1 PROCOL HARUM
- 2 TURTLES
- 3 YOUNG RASCALS
- 4 Arthur Conley
- 5 Jimi Hendrix
- 6 P. P. Arnold
- 7 Traffic
- 8 Love

● Procol do the double, gaining the International as well as the British section. The Turtles head the American entries.

Previous winners were P. J. Proby, Walker Brothers and Mama's & Papa's.



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# 1967

## MELODY MAKER

# POP POLL SPECIAL

## FORTY MINUTES WHICH CHANGED OTIS' LIFE

ELVIS PRESLEY beaten for the title of the World's top Male Singer — that is the biggest upset of the 1967 Melody Maker Readers' Pop Poll. And the man who did it? Otis Redding, the gravel-voiced soul singer from Stax Records.

Born in Dawson, Georgia, on September 9, 1941, Otis moved to Macon Georgia while still a schoolboy. He was inspired by the success of another Macon resident, Little Richard, to try his luck in showbusiness and started singing in public at the age of 15.

### DEMO DISC

He won several local amateur contests and was noticed by a high school student named Phil Walden who was dabbling as a booker for a local band. The two joined forces, with Phil handling the business and Otis doing the singing.

Otis joined a group called Johnny Jenkins and the Pine-troopers doing one-nighters, mainly at colleges and universities. On one occasion Johnny was scheduled to do a recording session in Memphis and asked Otis to drive him to the studios.

At the end of the session, Otis asked if there was time to cut a demo disc. He was told he had 40 minutes and cut two tracks, one of which was "These Arms of Mine." It sold 800,000 copies and

started a long series of disc dates.

Otis was launched with a long string of hit singles, including "Come To Me," "Mr Pitiful," "My Girl," "Chained And Bound," "I've Been Loving You Too Long" and the Stone's hit, "Satisfaction."

At the same time his fame spread as a hit song composer and he found himself writing for dozens of other recording stars.

Otis is also a talented musician, playing guitar, bass, drums, piano and organ and his business acumen is a by-word among his fellow artists. He is record producer, music publisher, real estate tycoon and owner of a 300 acre ranch outside Macon.

How does he find time to write songs? "I'll tell you what happens," he says. "All the songwriting is done in the studio. We don't get it prepared beforehand. After a while we quit and go home. Next day we are back, fresh and with a lot of new ideas. That's the way it's done."

Otis must get particular satisfaction from beating both Presley and Bob Dylan (third in the Poll). Dylan is one of his particular favourites, perhaps surprisingly for a singer of his type.

"He is the greatest," says Otis. "I dig his work like mad."

Recognition has come late for Otis—after all the Beatles and the Rolling Stones were singing his praises over three years ago.



OTIS: new ideas

## Clapton says San Francisco is open-minded

NO one will be more delighted at Eric Clapton's nomination as Britain's number one Pop Musician than his fellow guitarists.

Clapton has been a musician's musician since the days when he was pumping blues into the original Yardbirds, then with John Mayall.

He is currently captivating America with the Cream and, in San Francisco, he addressed Melody Maker readers through writer Jann Wenner.

"England," he said at the end of a hugely successful two-week stand at the Fillmore Auditorium, "could use a little more maturity."

"In San Francisco there is more encouragement and less competition from musician to musician. The scene in London thrives wildly often because everyone is jealous of someone else's success."

"Here you are encouraged. Everyone digs everyone else and they don't hide it. It seems the English market has been bred on immaturity. What they could learn from San Francisco is to be open-minded to what's not top 40 and grow up a little."

Eric spoke his mind propped up by a pillow at the end of his four-poster bed inside a hotel suite with "Prince Arthur" lettered on the door. Through the window he could see dozens of hippies and tourists lolling in the sun.

Eric does not think that Scott McKenzie's flower song accurately reflects the San Francisco scene.

"Not in any way," he asserted. "The song is all wrapped up in fashion — and because the English audience has been taught that fashion is the only worthwhile thing, they believe it. That song is just what they think about San Francisco. Who cares

what people look like? I'm not taken in by it. But I could have been if I hadn't come here."

He loved the Frisco audiences. "San Francisco has about the best audience anywhere. They're so obviously critical. Every little move you make and every little note you play is being noticed, being devoured, accepted or rejected."

"You know you have to do it right. You do your best here because they know if you're not."

"We seem to be a lot more popular here than I had imagined. I knew that we had been heard of through the underground thing, yet I didn't imagine we'd be this popular."

### JEALOUS

"An American band like Butterfield's can go to England and just die. It's not like that here, not competitive and jealous. I think the English musicians are afraid that American music is too far ahead of them."

Cream have been playing on the same bill as Butterfield and Mike Bloomfield's new band, the Electric Flag. Eric said that the Flag were "just about the heaviest thing there is around. They've got a rhythm section that's in-

credible and Barry Goldberg on organ is as strong as the rhythm section. And Mike Bloomfield—he just breathes and lives music. He's one of those people who don't think about anything else. An incredible band."

Before the Cream left for a dozen weeks around other American cities, Eric said he wanted to return to San Francisco before going back to England because he liked playing there and hadn't had a chance to hear the local groups.

"There are great things happening here, even if it isn't like the swingiest city in the world," he said. "But the rock and roll part of it is probably the best anywhere."

"The first thing that hit me really hard was that the Grateful Dead were playing a lot of gigs for nothing. That very much moved me. I'd never heard of anyone doing that ever before. It is really one of the finest steps taken in music."

"What the Grateful Dead are doing sums up what I think about San Francisco. There is an incredible thing that the music people have towards their audience—they want to give."

Any last messages for London?

"I'd like to give everyone my love and say hello to Auntie Flo and the kids."



CLAPTON: more popular



# THANK YOU..... EVERY ONE!



# LULU

MELODY MAKER POLL '67

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**ALAN PRICE**  
**PROCOL HARUM**  
**THE ROLLING STONES**  
**CAT STEVENS**  
**THE TURTLES**  
*and*  
**JIMMY SAVILE**  
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**DECCA** group records

# Martyn and the New Orleans reshuffle



KID MARTYN

FOR THOSE WHO FOLLOW EVENTS CLOSELY IN Britain's New Orleans style corner of the world, the comings and goings in Barry Kid Martyn's band over the past six months have resembled an incomprehensible game of musical chairs.

Since he broke up the old Kid Martyn Ragtime Band towards the end of last year, Barry has toured in the States with Sammy Rimington's band, tried co-leading with Keith Smith, and re-formed his own band with different personnel. Now he is shuffling the pack again and dealing himself a familiar-looking hand.

Asked to account for this seesaw activity, which has led to rumours that he may be disbanding altogether, Martyn explained that it was all the result of an initial mistake.

"I realised it was a mistake to break up the original band, and I've spent the last few months getting it together again. Or, to put it correctly, getting back the men I wanted out of the old band.

"There were two main reasons for breaking it up. The first was that I couldn't really make a living, because of guys who had day jobs and didn't want to play too many dates. A secondary reason was my growing dissatisfaction with the way the band was swaying away from the New Orleans formula.

"I felt the best thing was to disband and re-form with different men, which I did. But I still wasn't satisfied. This is the reason for the comings and goings: I made a mistake and I've spent the rest of the time putting the pieces together again."

Last week's news of the Martyn re-shuffling had Sammy Rimington poised to rejoin the band when he leaves Keith Smith next month. He will replace Bill Greenow.

"When Greenow went I had to look around for someone else," said Barry. "So I called Sammy and asked if he would be prepared to join. He agreed, and that was that. He'll be leaving Keith after his band tours Denmark and will join us on October 23.

"Sammy and I started out together with the old Kid Martyn band in '58, and I'm delighted that he's going to return. For my money, he's the best New Orleans style musician in Europe.

"This band I've got now—Sammy is doing most of our dates already—makes an interesting comparison with the '58 band. That band had Sammy on clarinet, Pete Dyer on trombone, Graham Paterson, piano, and me on drums. So that's four of the original members of the present group.

"But I hold more promise for this band than any of my others because all the men are willing to rehearse. And at last week's rehearsal we began to get together new material, and we intend to keep on looking for it.

"As for the actual band, it's like being back in '58 so far as enthusiasm is concerned. During the trad boom bands were enthusiastic, it's true, but most of it was enthusiasm for making money rather than New Orleans style music.

"Then there's my new trumpet player, Teddy Fullick. I've great hopes of him. He has technique and a lot of feeling; he's no bigtimer but a good musician who knows his horn."

MAX JONES

## ANNUAL MELODY MAKER AWARDS

1967

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# JAZZ SCENE

## Webster—'Rex could say a lot of things on cornet'



BEN: 'Rex had a unique style'

"IT WAS QUITE A shock to me to hear of Rex's passing," said Ben Webster when I visited him in his hotel off Russell Square. "Yes quite a shock. He was a pretty good friend of mine.

"I used to see him in California, you know, before I came over to live in Europe. I was living in Los Angeles with my mother and great aunt, and Rex used to visit our house quite often—he knew my people well.

"Rex had a Mercury then, I remember. I didn't have a car at the time and if I called him about something that was happening he was always ready to take me there in his car."

Webster joined Duke Ellington properly, as you might say, late in 1939. But he first worked with the band in the summer of '35 when Rex was already installed in the trumpet section.

"I don't think I'd ever met Rex until I joined Duke for those three weeks," Ben remembers now. "But I'd seen him before. In fact a long time before.

"The first time I heard him I was still at school at Wilberforce in Xenia, Ohio. It was my last year there and we were interested in the music. Horace Henderson, Fletcher's younger brother, had a band at college which included Freddy Jenkins on trumpet, Castor McCord on tenor, his brother on alto and Henry Hicks, trombone.

"Anyway, Fletcher's band was playing a dance in Cincinnati, just over 50 miles from Xenia, and some of the fellows at school had a car and I went with them to catch the band.

"I'd never heard Smack but always wanted to. You see, I was interested in piano then. This must have been early in 1926, when I was just 17. I know Pop Smith was on trumpet, and I think Joe Smith, too, and Rex Stewart was in the band. If I'm not mistaken, he was playing a silver trumpet then.

"Also I remember Hawkins was there, and Don Red-

man. Big Green was on trombone and Kaiser Marshall, drums. But I went to hear Fletcher, and I don't think I even listened to Hawkins or Rex or anybody else. I wanted to be a piano player so I concentrated on Fletcher.

"Later, of course, I joined Smack's band but Rex, who'd been in the band for two or three spells, had left a long while before. So I didn't meet him until later.

"It was funny how I got into that Henderson band. Hawkins left to come to Europe and Lester Young went in on tenor. But they didn't like Prez much. The musicians were used to Ben's big sound, and Prez didn't play that big tone.

"I believe it was Claude Jones, the trombone player, who told Fletcher: 'You've overlooked the fellow who's always admired Hawk and tries to play like him all the way.' That was me, and I got the job. But I never could have made that band at the time without the help of guys in the band like Russell Procope who went out of their way to help me.

"Because I'd only been playing tenor about five years and they had some of the hardest music I've ever seen. In that band you'd play from B flat, B natural up the scale, every key on the keyboard. And all those guys were master readers. As we say, they could see round the corner.

"And you had no rehearsal. When you joined, Fletcher told you to come to work that night. I imagine he thought if you had the nerve to join that band you could make it.

"So I know Rex must have been a good musician to sit up there with Pops and those guys. You had to be pretty fast to keep up with those Henderson musicians."

It was 1939 before Webster became on friendly terms with Stewart. "In '35," says Ben, "Barney Bigard took two or three weeks off and I got to work in his place. The band was doing one-nighters and maybe some theatre dates. About that time I made a few sides with the band—'Truckin'' was one of the titles—and

Rex was in the section with Cootie.

"Four years later, when I joined the band, Rex was still there, with Wallace Jones and Cootie on trumpets. After a little time I got to know him good.

"The way it is in a band, sometimes you come to work not feeling much like playing. Rex and I were friendly, and if he knew I was down that particular day he'd talk to me on the horn, you know, call me dirty names and all like that, and I'd turn round and wave my finger at him.

"Then when my solo came up, and if I'd stumble upon something new, some little riff or something, I'd turn to him again. And when he got his turn, he'd try for something new and look at me. You know, he would help to perk me up and this would kind of spark up everybody else. He was a lot of fun, Rex."

And how about his playing? What impression did that leave with Webster?

"Well, first of all, Rex had his own way of playing—a unique cornet style I should say, because of course he was playing cornet when I first met him in Duke's band. Then, too, he could be fast. He acquired that speed, I guess, in the old days with Fletcher."

Would Ellington have had much of an effect on Stewart's playing?

"I imagine so; I think Rex really developed that cocked-valve style while he was in the band. If you were fortunate enough to join Duke and be able to stay there, that was a band that could make you.

"It's a positive thing that Duke will write compositions for you, around you, that help to develop you musically. Rex had quite a few of these specialties—'Boy Meets Horn' and 'Tootin' Through The Roof' with Cootie, to name just two—and became a noted figure in the band.

"I should think this period would definitely have been the highlight of Rex's career. As I've said before, Duke makes a star of everyone because he's the greatest judge of musicians I've ever come across.

"Within a very short time of joining the band he'll know your musical abilities, and he'll know the man. Next thing you'll have a concerto to play, and that way you begin to get famous, or more famous than you were before.

"So that's how it must have been with Rex. And that was a very fine period for the band. Blanton was there, Tricky Sam, all the great players. I used to kid with Tricky and Rex all the while, and truthfully it was a ball to go to work. Sometimes I could hardly wait to get to work, there was so much inspiration in that band.

"Rex had his special sound, and Duke knew exactly how to use it. According to the effect he wanted, he knew where to put that melody. When he wanted Rex's sound, Rex had the melody.

"Another thing I remember was a tune he used to do with Ivie Anderson. She'd come to the stand and Rex would call her by name, on his cornet the way he used to do it with the valves. Then they had a little dialogue before she would sing the number.

"Oh, that was a big success every show. He could say a lot of words on cornet. I never knew anyone else do that; that's why I thought it must be rather complicated.

"Yes, Rex sure had a unique style. His death is a great loss, because I'm sure he knew some things about the trumpet that maybe no one else will ever know."

MAX JONES

## John's Swing Kings capturing the fans

"WE PLAY A STYLE OF small band swing that was popular in Harlem around the late Thirties and early Forties," said trumpet leader John Chilton, leader of the Swing Kings.

John, who was trumpet player with Bruce Turner's Jump Band for five years and has also played with the Alex Welsh and Mike Daniels big bands, has been running the band on a semi-professional basis since February of this year.

He favours an unusual line-up of two tenors, doubling clarinet, trumpet, piano, bass and drums and plays almost entirely tunes which he has unearthed on vintage 78s, of which he is one of Britain's most avid collectors.

The personnel is: John (tp); John Lee and Frank Brooker (tr, clar); Roy Vaughan (pno); Pete Hughes (bass) and Chuck Smith (drs). John has been a collector of jazzophilia all his life and regularly gets up at dawn to search through London's market stalls for old, obscure 78s.

After five years with the Bruce Turner outfit, John gave up professional playing



CHILTON: college dates

in 1963 and was content to run his quartet semi-professionally, with dates round London, the Midlands and the North. But early this year, L. C. Jenkins who runs the Manchester Sports Guild phoned John and said he'd booked the John Chilton band for his club.

"You mean the quartet?" said John. "No, the band," said Jenks. So John had to find two more musicians to augment his quartet which consisted of Chuck Smith, Roy Vaughan and Pete Hughes. He plumped for his two tenor/clarinet players and the Swing Kings—erroneously called the Swiss Kings in the MM on one occasion—were in business.

The band has played with some of the top musicians from the States. They toured with Buck Clayton earlier this year and have also played with Bill Coleman and Ben Webster, "in fact, due to a variety of circumstances, we played with all three in one week and gained some invaluable experience." John has also had invaluable advice from two jazz greats who have died recently—Rex Stewart and Henry "Red" Allen. Stewart, on a recent British trip, imparted to John the technical secrets of his famous half-valve technique.

"Buck gave me a Jet-tone mouthpiece which took me some time to master, but it's really marvellous now," said John.

John has no illusions that his swing music will ever be fabulously popular. "It could never be a majority music and I wouldn't want it to be either. But it pleases us that a lot of people are prepared to come and listen to what we play."

ALAN WALSH

congratulations on your melody maker poll successes

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PETULA CLARK  
THE KINKS  
SANDIE SHAW  
NANCY SINATRA



# 'Groups don't have an image anymore'

WITH a group of people like the Small Faces there can be no doubt they are progressively advancing in the good name of popular music.

Each new recording they make tends to be as good as the last recording plus three months. The three months being, for example, the time between their last record and the new record.

So if you dug "Here Come The Nice," if you really had faith in it, then it was a foregone conclusion that you'd like "Itchycoo Park."

The same rule applies to Small Faces albums. The first was good and well liked. I'd bought the second album even before it was released because, liking the first album so much, I knew the second one was going to be even better.

Now this kind of "always getting better" evolution might sound like a giant responsibility for the Small Faces to work peacefully under. Our grandfathers would have found this bounding progression incredibly exhausting. Such "greats" as Elvis did, because after a few "great" progressive records they ground to a tired halt, unable to produce anymore sparkling or progressive ideas.

## STAGNATION

But how does one steer clear from the buffers of creative stagnation? How do you keep out of the rut? Obviously the time of in between the "x" number of weeks or months—must have enormous bearing on an artist's product. His life, and how he sees life is all coming through his music—particularly in the case of an outstandingly creative group like the Faces who not only write and arrange all their own material but also produce their own records.

This week the MM had a chat with Ronnie Lane, bass player and co-producer with Steve Marriott, of the Faces. Settled into a groovy mews flat, quiet, peaceful, colourful, and with a well-equipped sound studio Plonk speaks.

"This scene about 'What are we going to do next?' well, how can you possibly say. We never know what the next single's going to be. We never know what we're going to write because we never know what ideas we're going to tune into."

"You see I don't believe that we wrote 'Itchycoo Park'—we received it. A song, like an idea, is something that just floats around and occasionally comes in from beyond your consciousness. It's something you tune into rather than 'think of.' It's rather a strange scene and it's difficult to put into words."

## LAUGHING

Is this an embellishment on something Plonk said recently about "my songs never come out the same as the sounds going around in my head?"

"Well yes, I suppose it is, although I haven't given the matter a lot of thought. I mean, the sounds in your head are usually the ones you never put your finger on. You just fool around until you find something that fits in. Really you go on playing until you tune into the song that's floating around beyond your consciousness. That's it," laughed Plonk, "but don't you agree—if you try to work on a song, if you consciously make an effort to work on a song, usually nothing comes of it."

Plonk started to laugh: "But then again everybody must think I'm getting all hung up about this. I'm not because it doesn't really matter

anyway, does it? I'll tell you what to write down: 'We both felt there was nothing to say.' "Well, what can I say. All we have to say is really in our records. That's it. Really the best thing to put down in an interview is: 'Listen to the records and enjoy yourself.'"

"I mean all this 'image' bit is over. Group's don't have an image anymore. It's all rubbish. You are what you are. A so-called 'image' is something in the eyes of another person—but it's not what you actually are. So to hell with all that. We're the Small Faces, and our records are what we are."

"Actually we had this funny scene the other day with a guy who came to interview us and asked us about our image and all that. We fell about. Couldn't help it. Steve was on the floor laughing and the guy walked out. It was a shame because we didn't mean to be rude—it's just that the guy wasn't really talking about reality."

"I mean image is something created by your manager or something. But fans are going to see what they want to see in you anyway—so why play games."

"We simply became successful doing something we really wanted to do."

Plonk perched his cold beer on an amplifier, remarked on the beautifulness of the rain and the light glinting through a wind-swept tree and reflected: "Fan is a horrible world isn't it—it immediately puts you in a category. We all dig music so why should some people be fans and other people be something else."

Back on ground level Plonk talked of one or two forthcoming happenings in the Faces' full life. "It looks as though 'Itchycoo Park' might happen in the States which is a gas. None of our other things really did anything over there but there is already some good reaction and it hasn't been released yet. I gather Lou Adler has re-named his penthouse pad 'Itchycoo Park,' he dug it so much. That's too much!"

"Also we're probably going to use a Mellotron on stage too in the near future. They're a gas and we think it would be really nice for Mac and/or Steve to just loon off on to it in certain numbers. Mac would still play organ, yeah, but he can switch about. Maybe a Wurliizer organ, too!"

And with that Plonk moved over to his studio control panel, clicked a few switches and settled down to some fan worship. As it happens he happened to be on the tape playing bass, with Mac on organ, Donovan on guitar, and a really earthy hobo from the States singing and playing banjo. A nice evening get together which resulted in a tape of exciting musical experiments, new ideas, new songs, and everything. And all the time living, progressing and as Don sang once: "Being beautiful just for you." N.J.



PLONK: 'You are what you are'

## BOOK REVIEWS

# JUST BLAME IT ON BENNY GREEN'S YOUTH

SEVERAL years ago there was a showbiz paper in London which was bought avidly by students of typography so that they could study and revel in its endless mistakes, gaffes, juxtaposed lines, misplaced headlines, unrelated picture captions and gibberish charts.

The editor publisher of this weekly joy was a rare character who arrived at every showbiz reception with bundles of his rag underarm for free distribution to all and sundry willing and unwilling. The stories about him are more numerous than those about Viv Prince, Mick Mulligan, and Zoot Money put together.

Benny Green, the journalist and broadcaster, devotes a large part of his new book **BLAME IT ON MY YOUTH** (Macgibbon & Kee, 30s) to this unique editor and his paper. And Benny is an expert on this subject. For he practically wrote the whole paper in his younger days and suffered the agony of seeing his copy mutilated and decimated every week.

This part of his autobiographical novel is witty and managed to provoke belly laughs on occasion. Though maybe the appeal would not be so strong to those who were ignorant of those glorious days. The rest of Benny's reminiscences don't reach this level or humour or interest, though the writing itself shows talent and a pleasing story telling technique. It's just that his relatives and friends are not as interesting characters as his former boss.

**B**EWARE the book described on the jacket as a fable. It usually means the plot is improbable and the characters mere cardboard cut-outs.

That is largely true of **I AM STILL THE GREATEST SAYS JOHNNY ANGELO**, a fable by Nik Cohn, published by Secker and Warburg at 25s. It's about a singer, and from the moment you know that dad walked out of the house when he was born you realise that he will be a twisted weirdie who comes to a bad end.

"Not a realistic portrait of a man, perhaps," says the blurb and, with that I can agree. But it goes on to say: "But a heightened picture of the violent and monstrous reality underlying the pop phenomenon." Rubbish! Not only is Johnny Angelo's motivation a complete mystery, but his character has all the substance of a cardboard cut-



BENNY: witty

out. And the book certainly gives no recognisable picture of any aspect of the pop phenomenon. Still, if you like sadism for its own sake and still get a vicarious thrill from four letter words printed at frequent intervals you may think your 25s well spent.—B.D.

**A**IN'T MISBEHAVIN' (The Story of Fats Waller) by Ed Kirkeby. Jazz Book Club, 8s. THIS story of Fats, told by his former manager Ed Kirkeby (in collaboration with Duncan P. Schiedt and Sinclair Trail), was first published here last year by Peter Davies, and reviewed in the MM of July 16.

I said then that it was an amiable biography which didn't probe far below the surface but contained a wealth of fresh information about Waller's childhood and early days. Certainly it is worth reading if you are a friend of Fats' music. And in addition to the narrative, written in the third person until chapter 14, it holds some 20 photographs and a selective discography.

At the Book Club members' price of 8s it should be snapped up by Waller admirers (it cost 35s just over a year ago). And this leads to a sadder tale, for with the Waller book comes a Farewell Message saying that it is the Jazz Book Club's final selection.

The JBC is closing down, and this really will leave a gap, as the cliché has it, because the club has pumped out a formidable number of jazz books in its life.

Indeed, one member writes to speak of the pleasures received "from the 66 issues I have found in my collection." I have found it very useful for catching up on items, such as LeRoy Jones' Blues People (available still), missed the first time round.

Aside from Paul Oliver's

Conversation With The Blues, referred to in last week's MM, JBC have lately reissued Hughes Panassie's The Real Jazz, first published in '42, and Benny Green's The Reluctant Art.

Both these are available from the club, and so are many more volumes I can recommend at JBC prices. They include Willie The Lion Smith's Music On My Mind (8s 6d), Max Kaminsky's My Life In Jazz (7s 6d), Harold Courlander's Negro Folk Music, USA (17s), Joachim Berendt's The New Jazz Book (7s 6d), Sidney Finkelstein's Jazz: A People's Music (7s), André Hodiér's Towards Jazz (7s 6d), H. O. Brunn's Story of The ODJB (7s) and Whitney Balliet's Dinosaurs In The Morning (7s 6d).

Interested readers should apply to JBC at Dunhams Lane, Letchworth Garden City, Herts. — M.J.

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# NEW POP RECORDS

## THIS IS THE FOLLOW-UP YOU'VE BEEN WAITING FOR

**PROCOL HARUM:** "Homburg" (Regal Zonophone). There's very little to say about something beautiful while you are still bathing in its radiance and absorbing its being. How can you criticise a record whose words have not yet been learnt by heart and mind and understood. All there is to say is that this is the follow-up to "A Whiter Shade Of Pale" that you have all been waiting for. But don't say to your friends: "It sounds just like 'A Whiter Shade Of Pale' until you've really heard it. Written by Keith Reid and Gary Brooker who sings and plays piano it is a sad song that sweeps over you like waves of energy and loneliness and life and "signposts that cease to sign," and so much more. An honest, incredible sound that will be most worthy of its number one position on the chart—so you'd better take off your homburg, 'cos your overcoat's too long."

**THE ASSOCIATION:** "Never My Love" (London): Always beautifully produced records from this great American group whose blissful, floating harmonies speak for themselves. "Windy" their last single made number one in the States and got a few plays here—but for some reason the Association's subtlety seems to have evaded the British public which is such a shame because they have made so many great singles and now three great albums. A soft, lapping, slapping ballad with those distant harmonies growing out of the sky soaring deep into the sun-drenched sound. A beautiful and lovely sound that will gently and softly blow your mind.



FRANK ZAPPA

**MOODY BLUES:** "Love And Beauty" (Decca): The Moodies' "Fly Me High" met with great success up and down the country from pop fans who caught onto the catchy melody. This new sound is bigger and better but isn't quite as catchy, maybe because of its complexity. Written by Mike Pinder the sound is deep and echoey boosted well by strings, a dipping bass, and the big full vocal sound. A pretty, sweeping sound of a record crashing through the rain-clouds and full of surprises. It could be a giant hit providing it gets enough plugs to allow us to become familiar with



PROCOL HARUM: 'An honest, incredible sound'

**TOMORROW:** "Revolution" (Parlophone): "Happiness is hard to find, we just want peace to blow our minds," and once again the sky opens and the music pours into the world, heralding today, tomorrow with a twisting, licking ocean of sounds. Written by lead singer Keith West and guitarist Steve Howe the song planes on several levels incorporating a riddle at the beginning, a building, running fade-out from Steve, a rousing and chirping brass band and a deep urging chorus, with guitar patterns weaving through the calling vocals. Tomorrow have made a complex, driving record full of power and feeling and it should chase Keith's "Opera" success up the chart and out into the sunlight for all to dig.

the sound and lyrics. They're continuing to make good, good, sounds.

**THE MOTHERS OF INVENTION:** "Big Leg Emma" (Verve): Sock it to 'em Mothers with a tuneful, gentle gliding Frank Zappa composition which just isn't quite like anything you've heard before because you haven't quite heard anything like it before. Swings along as the Mothers harmonise the simple vocal and elaborate

freely, around its framework of Big Emma. Grunting and grooving with their impeccable style the Mothers will undoubtedly pick up a lot of sales on this delightful little ditty. A very funny record which will make number one in the BBC unless they find some reason to ban it first!

**THE PICCADILLY LINE:** "Emily Small (The Huge World Thereof)" (CBS). Their "On The Third

Stroke" was a nice record and now the Line follow it up with a less forceful, gentler little song. This slowly builds into a catchy and groovy number written by some gentlemen called Edwards and Hand. The sound is clear and clean and there's sensible use of brass which cuts nicely into the sound without drowning it. Lazy sound, good lyrics, and who knows, maybe a giant hit — as long as it's well plugged.

## Super Supreme Diana will have to make the break

### LPs REVIEWED BY THE MM POP PANEL

**THE SUPREMES SING RODGERS AND HART** (Tamla Motown). It's pleasant to hear the Supremes on well known songs like "The Lady Is A Tramp," "Mountain Greenery," "My Funny Valentine," "Thou Swell," and "Blue Moon." Diana Ross steps to the front more and more and the group are better for it. They could be getting old fashioned as a group, but never Diana as a singer. She'll have to make the break.

**NANCY SINATRA:** "Country My Way" (Reprise). This will probably displease country and western fans and Nancy fans who don't fancy country music. But spin it. It's surprisingly good and Nancy is singing so well these days. Lee Hazlewood joins her on "Jackson," a catchy song which might have been a big single hit for Nancy. Other tracks "Get While the Gettin's Good," "It's Such A Pretty World Today," "Lay Some Happiness On Me," "End Of The World."

**TONY BENNETT:** "Tony Makes It Happen" (CBS). We all know what Sinatra thinks of Tony Bennett's singing. His praise is echoed by thousands of Tony's fans. Well, we still think his pitching is odd. The word is flat. But we do say he sings with a magnificent band here which includes jazzmen Urbie Green, Milt Hinton, Joe Wilder and Joe Newman. And the songs are superb — "Don't Get Around Much Anymore," "The Lady's In Love With You," "I Don't Know Why," "She's Funny That Way."

**MELLOW FRUITFULNESS:** "A Whiter Shade Of Pale" (Columbia). Mellow Frightfulness would be a better title. A piercing organ sound effectively spoils the mood of the title track then goes on to batter at other great songs like "Yesterday," "Michelle," and "When A Man Loves A Woman." The combination of unpleasant organ settings and the complete lack of imagination by the performer results in a crashing bore that probes the depths of tedium.

**PETER, PAUL AND MARY:** "Album 1700" (Warner Bros). On "I Dig Rock And Roll Music" they sound like the Beatles, believe it or not. Unfortunately that's the

only track on which they do. Otherwise it's the same old brand of pop influenced folk. Included: "Rolling Home," "The House Song," "The Great Mandella," "Bob Dylan's Dream."

**RAY CHARLES INVITES YOU TO LISTEN** (HMV). There are odd passages on this album where Ray sings in a near laughable falsetto. Apart from that and an assumed voice on "Yesterday," it's superb Charles. His piano playing is wonderful. The sleeve notes gets a high naive rating. Included: "She's Funny that Way," "You Made Me Love You," "I'll Be Seeing You," "Love Walked In," and "People."

**PAUL JONES:** "Privilege" (HMV). Music from the film, that features Paul on a couple of tracks including the norrid "I've Been A Bad, Bad Boy." The rest of the songs remind how the film managed not to grasp the moods and significance of modern pop music or the attitudes of its fans and exponents. As the film industry marches gaily into the abyss it still fails totally to get to grips with pop music, the social phenomena of Mid-Century. Praise to Mike Leander for imaginative scores however.

**FRANK SINATRA:** "The Movie Songs" (Capitol). Highly recommended to Sinatra fans. The great film songs since 1953 that he's made into hits. All orchestrations by Nelson Riddle except "Monique" by Felix Slatkin. Includes — "Young At Heart," "C'est Magnifique," "All The Way," "It's All Right With Me," "Chicago."

**DIONNE WARWICK:** "On Stage And In The Movies" (Pye International). Dionne has a super voice. But she intones the words rather than lives them. The Burt Bacharach Orchestra is great. So are many of the songs including "Summerline," "My Favourite Things," "He Loves Me," "I Believe In You."

**SINGING POSTMAN:** "Sound Barrier" (Parlophone). An expansion of Allan Smethurst's talents into a

collection of original compositions that go far ahead of "Hev Yew Gotta Lought Boy." There are songs of social comment, comedy and even a love ballad. The title track, complete with explosive sound effects is a dig at the noise of jet aircraft deafening the inhabitants of East Anglia. The Postman's simple answer to the problem is to blaze away with a Bren gun. On other subjects he ranges from the evils of child labour during the industrial revolution and he even broaches politics with "Labour On Principle." While his voice and guitar playing aren't exactly hip, the Singing Postman seems to be Britain's answer to Bob Dylan! Like, he's ethnic, man.

**HENRY MANCINI:** "Music Of Hawaii" (RCA Victor). The Mancini orchestra and chorus don their grass skirts to give the full, big-sound treatment to songs like "Moon Manakoa," "Blue Hawaii," "Hawaiian War Chant" and "Aloha Oe." Impeccably arranged and played, as you would expect.

**ROY BUDD:** "The Sound of Music" (Pye). The remarkable young British pianist proves his range extends far further than Oscar Peterson-based jazz. With the Johnny Harris Orchestra he gives his versions of the songs from "Sound of Music" which display his full virtuosity but which could never offend the most faithful visitor to the long-running show. Arrangements are by Harris, Tony Hatch and Roy himself.

**HANK THOMPSON:** "The Best Of Hank Thompson Vol. 2" (Capitol). Yih-hah! Throw another log on the fire Zeke and mosey into town for a shoot up with Hank and his Brazos Valley Boys for a selection of all-time novelty hits. It's a rip-roaring riot complete with rock and roll drums, Hawaiian guitar and saloon bar pianna. Pick the tumble weed out of your hair and groove to toe-tappers like "Shot Gun Boogie," "Rockin' In The Congo," "Oklahoma Hills," "Wake up, Irene," etc.

**GINGER JOHNSON AND HIS AFRICAN MESSENGERS:**



NANCY SINATRA

**"African Party"** (Masquerade). During the 1950s Ginger, who comes from Africa, played with British bands like Edmundo Ros, Paul Adam and Harry Parry. Four years ago he formed his own group basing all his music on African traditions, mixed with modern jazz. Here is a pleasant and often exciting set of Johnson music, a must for drummers and those searching for roots.

**TONY BENNETT:** "Tony Makes It Happen" (CBS). A nice balance of ballads and swingers with excellent backing from the Marion Evans Orchestra which alternates smooth strings and punching brass. Bennett is in great voice on such familiar oldies as "On The Sunny Side Of The Street" — complete with a nice twist on the lyrics — "The Lady's In Love With You," "I Don't Know Why" and "She's Funny That Way."

**SERENDIPITY SINGERS:** "The Way West" (United Artists). It's 1943, the sun is heading west over Missouri, and I'm going to pick up the liberty train and mosey over the prairies. Yep, it's that sort of an album cowpokes, full of widescreen Western grandeur and rootin' tootin' hootin'. Music's by that well-known jasper Bronislaw Kaper, and conducted by Six Gun Andre Previn. It's all original motion picture soundtrack featuring the Serendipity Singers. Great for hanging, rustling, shooting and poking cows.



### NICK JONES SORTS OUT THE NEW SINGLES

## Fresh, young Hollies to warm your hearts

**THE HOLLIES:** "King Midas In Reverse" (Parlophone): What exactly is the origin of making records that come from out of blue skies? Forsooth now the Hollies skip gayly through the white cloud with another even greater, more beautiful sound to follow through the valleys and up the hills as the music of the piper and seahorse strings echo back into the sky. The colourful army of summoning brasses and flutes, so sensitively arranged by Johnny Scott, gives this new Hollies composition the very edge, the very sunburst that's necessary to bless such an excellent, bursting climactic, song. This is fresh, young Hollies to warm



HOLLIES: 'will blast the chart'

your heart—and blast the chart.

**THE SHAME:** "Don't Go 'Way Little Girl" (MGM): This is a great song written by a young sixteen year-old female genius called Janis Ian who comes from the States and who is being hailed as a "female Bob Dylan." Nice. Having been weaned on Janis' version of the number makes it impossible to constructively criticise this aggressive, hard-hitting version from the Shame. Basically their version seems a little superficial as though they weren't quite sure exactly what Janis was trying to convey, although the vocalist has taken time out to listen to her phrasing. Nice jumping dance sound—probably very exciting on stage but pretty nauseous as a single.

**IAN GREEN:** "Last Pink Rose" (Polydor). A nice swinging instrumental disc written by Mr Green and featuring the voice of Dennis Lotis narrating through the bix texture of sound. Mainly led by organ the sound resembles quite often parts of the enormously successful "Cosmic Sounds" album. With shades of Sounds Orchestral, even a "Touch Of Velvet, Sting Of Brass" edge to it this groovy little record could do fairly well although the melody isn't really voiced enough to catch on. Dig the ringing tempo change and the big string and brass sections give the record a booming depth. Nice. Just a better tune and this could have been a big hit.

**TRACEY ROGERS:** "In The Morning" (Polydor). There are one or two versions of this delightful Barry Gibb of the Bee Gees number. They all sound fairly close and it doesn't sound as though anybody has really experimented much beyond the Gee's version. With a decidedly folksy flavour Miss Rogers curtly pronounces each word with almost too much diction and maybe not quite enough feeling but nevertheless this is a beautiful gently wailing number which must get a lot of air play. Nice disc, nice sound.

**THE GRASS ROOTS:** "Things I Should Have Said" (Pye): Great powerful American group — by young maestro P. F. Sloan who co-wrote this beaty and swinging sound punched out with a gentle, lilting vocal, and a deep thundering toneful drum sound. Grooves along like a modern and hipper "La Bamba" type thing and is just the scene for a discotheque record. Strong climbing sound from this neat little group.

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CHARLIE BARNET

Forceful,  
big-band  
jazz

**CHARLIE BARNET:** "Charlie Barnet Big Band—1967." Rabbie Rouser, Satin Doll, Bali Bali Buck Dance, We Got Something To Live For, Upper Manhattan, Clap Hands, Here Comes Charlie, Snowfall, Introduction To An Ending, "Deed I do," Boomerang (Vocalion LAE-604).  
**Barnet, Willie Smith, Al Lasky, Willie Maiden, Lennie Mitchell, Bob Jung (reeds), Al Porcino, Dalton Smith, Jack Laubach, Larry McGuire, Conte Candoli (tp), Bob Fitzpatrick, Dick Hyde, Pete Myers, Ernie Tack (trb), Jack Wilson (pno), Max Bennett (bass), Jack Sperling (drs), Holly-wood, November, 1966.**

A LOT of tough, forcefully executed big-band jazz lurks on this LP. It's only weaknesses, to my mind, are a shortage of really telling soloists and a lack of positive identity.

Barnet was always a major disciple of the Ellington and Basie orchestras—not a bad judge, anyway—and these twin influences are present here, especially the second. Some of the scoring, and the actual tunes, are too close to Basie's vein to gain marks for original effort.

**EXPECTED**

The band seems to be composed of top-flight Hollywood session men. But the late Willie Smith was on hand to add alto class. He solos here and there with the expected dash but his talents weren't extended on the date.

Other chief soloists are pianist Wilson, tenorman Maiden, a trumpeter who may be Candoli and old man Barnet himself. Barnet's somewhat pipey soprano is quite well featured on "Doll" and "Deed" and rings out briefly elsewhere. An unnamed thrush, as they used to be termed, sings Strayhorn's difficult "Something" without disgracing or distinguishing herself.

**STEAMERS**

The programme includes originals, two each from the pens of Bill Holman and Billy Byers who may have contributed all or most of these arrangements (the sleeve doesn't give us this kind of information). Though it has some variety, the programme contains too many steamers which drive along in the dynamic Basie manner without adding up to memorable music. But Claude Thornhill's "Snowfall" makes a pleasing contrast with its pensive and subdued mood and keen writing for piano and band. And Holman's "Introduction" has the finest reed playing in a healthy, well-rehearsed and well-recorded band set.—M.J.

**NEW JAZZ RECORDS**

**ART MAY LACK SHOWMANSHIP, BUT THAT'S ALL**

**ART FARMER:** "The Time And The Place." The Time And The Place; The Shadow Of Your Smile; One For Juan; Nino's Scene; Short Cake; Make Someone Happy; On The Trail. (CBS 63069).  
**Farmer** (flugelhorn, tpt), **Jimmy Heath** (trn), **Coleman Walton** (pno), **Walter Booker** (bass), **Mickey Roker** (drs).

RECORDED at a concert performance, this album has none of the common faults of the "live" LP—tracks going on too long, numbers taken too fast, rattle-rousing solos. In fact the whole group sounds utterly relaxed and at ease.

Farmer doesn't make bad records and this is a good example of his lyrical, occasionally brooding style, in sympathetic company. And there is a nice range of material from the rocking title track to ballad and blues via a couple of sambas ("Juan" and "Nino's").

**TECHNIQUE**

The leader largely concentrates on the cool, clear sound of the flugelhorn, although there are a couple of trumpet outings and, as always, he makes me wonder why he never figures at the top of the annual polls—probably the understatement of his style has something to do with it. He may lack showmanship, but he has all the other basic qualities—originality, fine melodic sense and an excellent technique. Jimmy Heath, whose career goes back to the heyday of Bop, fits nicely

into Farmer's conception of things and his solos are always enjoyable even if they don't stay in the memory as Farmer's do. He is also a useful arranger to have around—this arrangement of the short final track, "On The Trail," incidentally, was used on an earlier Riverside album under Heath's own name. Walton solos nicely and feeds the horns well,

though on a couple of tracks the recording makes his comping sound a little heavy. Roker does all that is necessary without fuss. But, Farmer apart, I am most impressed with bassist Walter Booker, yet another of the seemingly never ending supply of brilliant young Americans on this instrument. He takes his solo chance with great authority but what impresses me most

**Easy-blowing music from a Swinging Era**

**"JAZZ FROM A SWINGING ERA." Record 1:** Into The Blues Bag; Satin Doll; Smiley's Blues; Rosetto; Swingin' The Blues; Tres Chaud; It's Magic; Secret Love; 3 Ds In 2 B Time; I'll Try (Fontana DTL 200-A).  
**Record 2:** Swingville; What Is There To Say; I Can't Get Started; Jive At Five; If I Had You; Indiana; This Is Always; Lester Leaps In; Night Cap. (Fontana DTL200-B.)  
**Buck Clayton, Roy Eldridge** (tp), **Vick Dickenson** (trb), **Budd Johnson, Bud Freeman** (trns), **Earle Warren** (alto, clt), **Earl Hines, Sir Charles Thompson** (pno), **Bill Pemberton** (bass), **Oliver Jackson** (drs). Paris, 12/3/67.

WHAT happens on this two-LP package—which Fontana call a Double value album because the buyer gets two records for the price of one—is approximately what many readers saw and heard when the Swinging Era unit toured Europe last March.

Hines and all the hornmen have solo features somewhere or other, much like on the concerts and often with the same material. But there are differences, of course.

The recorded programme doesn't begin with a Charles Thompson set; it includes a two-tenor item, and one by Warren (clt) with Budd Johnson (trn) and Sir Charles' trio; and it benefits, on balance, from the reduction in the number of showcases.

To outline, then, the course of events in this Paris-recorded performance: the ensemble opens the show with Buck Clayton's "Blues Bag," a jump blues with Kan-

sas City type band blowing and solos from piano and all five horns (Warren, Eldridge, Dickenson, Clayton and Freeman).

Freeman then remains to play an airy "Satin Doll" with the same trio—Thompson, Pemberton and the excellent Oliver Jackson—and this is followed by "Smiley's Blues," the previously mentioned Warren-Johnson quintet item.

This is a combo I didn't hear at the British concerts; it works out pretty well, giving us a sample of the light clarinet-tenor blend. A further departure from tour procedure enables us to hear Dickenson's friendly trombone in the stimulating company of Earl Hines and the house rhythm.

One from the Basie-style sextet which made by favourite group sound of the tour closes the side. It is "Swingin' The Blues," expertly phrased by Buck, Vic and Warren with the Thompson trio. Their second Basie excursion, "Jive At Five," enlivens the first side of Record 2.

Another bit of Buckery, his "Tres Chaud" for muted trumpets, kicks off the second side. And a kicker it is, both men blowing hard with old-time swing and fire.

Next on the bill, the mighty Earl with "It's Magic"—introducing Budd Johnson's soprano. This sounds a lot less impressive than it did on first (live) hearing, but Hines delivers a little keyboard magic.

Warren's alto on "Secret Love" (Sir Charles back at the piano) is over-rich for my



FARMER: cool, clear flugelhorn sound

is the great sense of his lines in the ensembles. And he is good with a bow, so often the Achilles heel of bassists. All-in-all a very pleasing album.—B.D.

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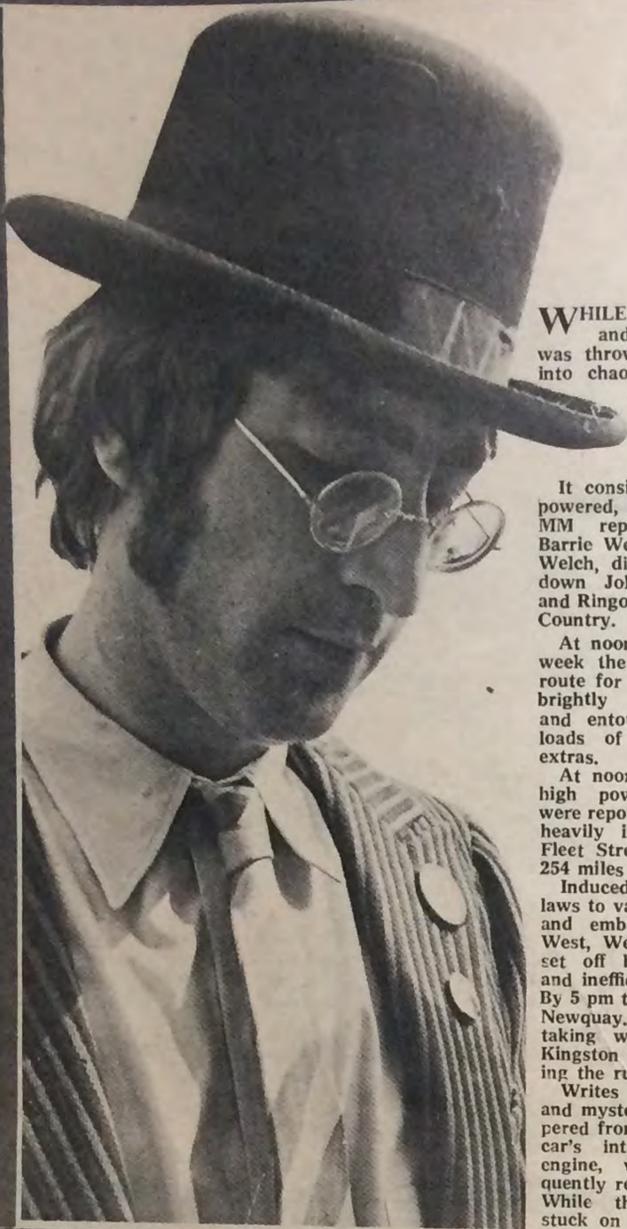
**RADIO JAZZ**

**FRIDAY (22)**  
10.5 a.m. J: All That Jazz (Mon-Fri). 6.30 p.m. H1: Jazz. 10.0 E: Jazz At The Opera. 11.15 O: Hans Halling Quintet. 11.15 T: Harry James, Frank Sinatra, Helen Forest, Dick Haymes, Kitty Kallen. 11.45 T: Gary Burton Quartet, Jeremy Steig Quartet. 12.20 a.m. E: (1) Miriam Makeba (2) Sammy Davis Jr.  
**SATURDAY (23)**  
12.0 noon BBC T: Jazz Record requests (Steve Race). 1.15 p.m. H1: Mixed Music, Inc. Jazz. 4.5 E: (1) Charlie Byrd Trio (3) Hideo Shiraki Quintet (5) Klaus Doldinger Sextet (7) Kari Drewo with Clark-Boland BB. 9.30 M: Big Band Parade. 10.35 Q: Pop and Jazz. 10.45 E: Frank Sinatra, Antonio Carlos Jobim Ork. 11.15 A2: Get To Know Jazz. 11.15 T: Pop and Jazz. 11.45 T: North Texas State Univ. Lab. Band (Soloists: Ellington, Getz).

10.30 A1: Jazz (until 12 midnight). 11.31 BBC L: The Jazz Scene. (Don Rendell-Ian Carr Quintet, Danny Thompson Trio, Jimmy Deuchar, Steve Voce). 11.40 M: Swing Serenade.  
**MONDAY (25)**  
4.35 p.m. U: Pop, Jazz, Blues. 8.30 J: Bobby Troup's Jazztime. 9.0 Q: Big Band Music. 9.30 J: Big Bands. 10.0 E: Kurt Edelhagen Ork. 11.10 M: Jazz. 11.15 T: Buddy de Franco and Glenn Miller Ork. 11.45 T: New Jazz Records.  
**TUESDAY (26)**  
7.25 p.m. E: Buddy Rich Band, Charles Lloyd Quartet, E.M. Swinging Olddrops. 11.0 U: Cecil Taylor, Jeanne Lee, Ran Blake. 11.5 O: Friedrich Gulda. 11.15 T: Gloria Lynne. 11.45 T: Sun Ra Ork.  
**WEDNESDAY (27)**  
5.45 p.m. BBC T: Jazz Today (Charles Fox). 7.30 V: Pop and Jazz with Matt Monro. 8.30 Q:

Judy Collins. 9.30 J: Jazz. 10.35 Q: Miles Davis. 10.45 H2: Floyd Cramer. 11.15 T: Calloway, Jolson, Vallee, Crosby, Armstrong, Astaire. 11.20 H1: Radio Jazz Magazine. 11.45 T: Jazz Records.  
**THURSDAY (28)**  
4.35 p.m. U: Jazz Magazine. 8.1 V: Jazz, Five To The Bar (Jim Riley Quartet, Ann Bushnell). 8.30 J: Jazz. 10.15 N1: Jazz. 11.15 T: Pop and Jazz. 11.45 T: Esquire's All-American Hot Jazz (RCA Victor LPV-544).  
Programmes subject to change  
**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
A: RTF France 1-1829, 2-348. E: NDR Hamburg 309, 189. H: Hilversum 1-402, 2-298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188; 2-283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.





# TWO MAGICAL

## 'Ringo stood on my foot,' said one girl helpfully. 'But I don't know where they've gone!'

WHILE the Beatles Magic and Mystery tour was throwing all Cornwall into chaos last week, another, less publicised, but just as magical and mysterious tour was under way.

It consisted of the high-powered, and super efficient MM reporting team of Barrie Wentzell and Chris Welch, dispatched to track down John, Paul, George and Ringo, deep in the West Country.

At noon on Tuesday last week the Beatles were en route for Newquay in their brightly decorated coach and entourage of 12 car loads of press and film extras.

At noon on Tuesday the high powered MM team were reported to be drinking heavily in the Red Lion, Fleet Street, London, some 254 miles away.

Induced by the licensing laws to vacate the Red Lion and embark on the trail West, Wentzell and Welch set off by under-powered and inefficient Ford Consul. By 5 pm the Beatles were in Newquay. The MM were taking wrong turnings in Kingston Upon Thames during the rush hour.

Writes Welch: Our magic and mystery tour was hampered from the start by our car's internal combustion engine, which quite frequently refused to combust. While the Beatles were stuck on a bridge on their

way to Widecombe Fair, we got stuck on a narrow hump-back bridge on Dartmoor.

A queue of traffic developed several yards behind us while I discovered certain parts of the machinery had fallen out, thus preventing the automobile from operating.

We had to spend the first night in Exeter where the local girls march along the main street shouting in broad accents: "Down with mods, hippies for ever!"

Conceivably this was induced by the fact Wentzell was wearing lilac boots and sporting a Sgt. Pepper's Lonely Hearts Club Band badge.

We spent the first night buying local newspapers to find out where the Beatles had got to, and listening to the ancient wireless set installed in the pub where we bedded and breakfasted.

But the wireless set merely relayed Housewives' Choice by DJ George Elrick who played "Flowers In The Rain" and said it was by the Move.

As regards the Beatles whereabouts, we remained, like everything else — clueless.

Even a telephone call to the Beatles' office failed when the local exchange kept connecting us with the Ministry of Labour, for some magical and mysterious reason.

"We'll leave Exeter at 7 a.m. and catch up with the Beatles in Newquay," said Barrie loading colour film into his Pentax, expectantly.

We left at 9.30 a.m. taking the scenic route across bleakest Dartmoor, including a diversion to visit the prison. Due to various hills that could only be surmounted in first gear, we didn't get to Newquay until 1 a.m. where rumours were flying about that the Beatles had left town ten minutes before.

Resigning ourselves to fate, several flagons of draught cider were consumed, to ward off the inevitable feelings of hopeless failure, in the Sailors' Arms. Here all the customers

had apparently met the Beatles and held long conversations on intimate terms.

"Ringo stood on my foot," said one girl helpfully. "But I don't know where they've gone now."

The offices of the Western Evening Herald were also very friendly but even under heavy questioning could only reveal that the editorial staff hadn't the faintest where the Beatles were.

There was nothing for it but to play golf, drink more cider and visit the Folk Cottage where banjo wizard Pete Stanley and guitarist Wizz Jones were roaring away into the small hours.

It was during a particularly nimble solo by the West Country's answer to Earl Scruggs, that Wentzell and I realised we had spent all our money on draught cider and petrol and that none was left for obtaining accommodation.

As the last Cornwall beatniks drifted hairily away from the Folk Cottage around 3 a.m. we begged a few blankets from a strolling kazoo player and a bearded gent known as Henry O' The Jug

who shared a wooden caravan with a selection of assorted insects in a damp field nearby.

There was no room for the high-powered MM team as well as the insects, kazoo and jug players, so I slept in the Consul while Wentzell parked his lilac boots and Pentax in a Dormobile that happened to be rotting in the same field.

Meanwhile the Beatles were sleeping happily in the plush Atlantic Hotel overlooking the swelling Ocean, where they had in fact, been all day, totally unbeknown to Wentzell, Welch and the Western Evening Herald.

As a field full of gnats invaded both Dormobile and Consul and the temperature dropped below zero we slept fitfully, troubled by nightmares in which the editor of the Melody Maker sacked his high-powered team.

At the crack of dawn the Beatles ate a hearty breakfast in preparation for a hard day's filming for their proposed world-wide TV show, which they hope will be screened in Britain for Christmas.

They decided to stay in Newquay for a couple of days as they liked the area and made lightning forays into the countryside for spontaneous filming of improvised antics.

# out now!



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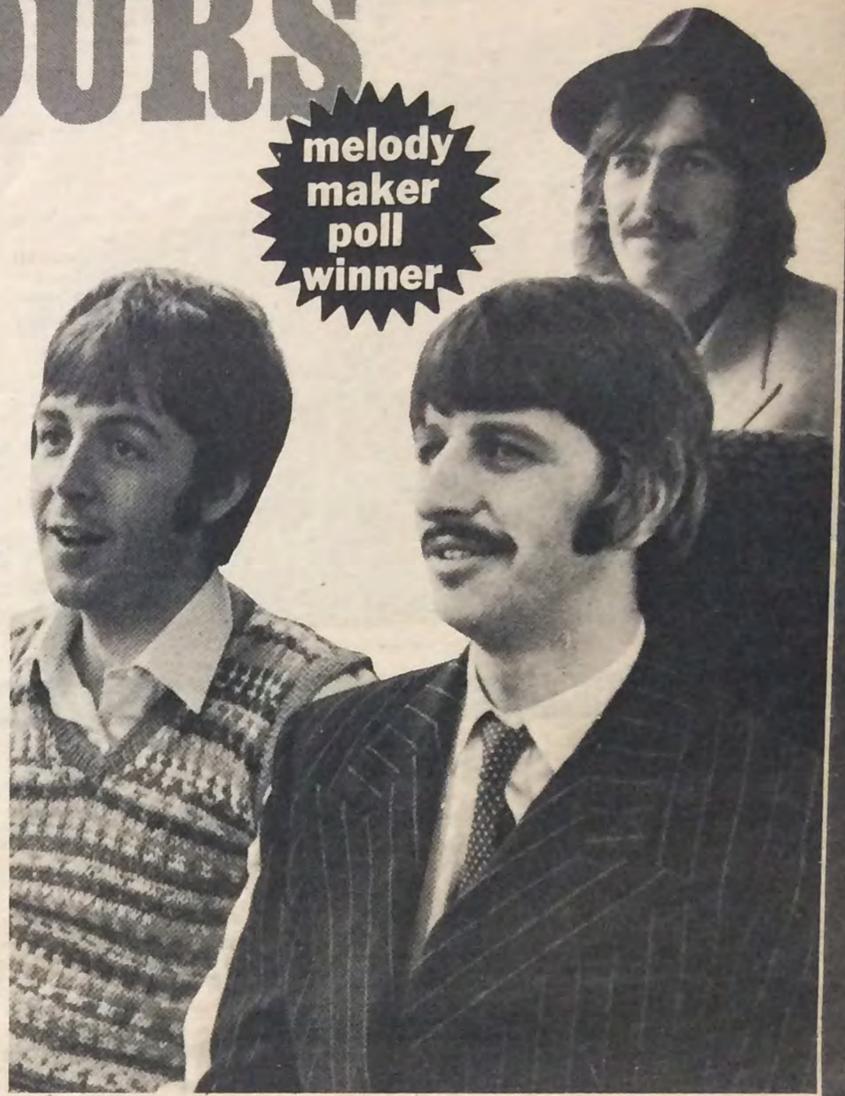


Welch with one that didn't get away



Undaunted, Welch seeks Beatles at Stonehenge

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The MM were awakened in their field by a herd of cows which walked unscathed round an electric fence and began butting the parked vehicles while chewing cud at the tops of their voices.

Back into Newquay while playing a torpid game of golf, unshaved and unwashed and surviving solely on a frugal diet of vinegar flavoured crisps and Polo mints, the MM team had almost given up hope when suddenly the magical and mystery coach rushed by the course at a furious rate—empty!

"Hey—aren't the Beatles down here?" shouted Barrie, in a flash of intuition.

The Ford Consul was rescued from a nearby bog, where it had come to rest, and was kicked into action.

Unfortunately half the exhaust pipe had fallen off, and sounding not unlike a combine harvester entering the Indianapolis Grand Prix roared in pursuit of the Magic Coach.

But the Beatle Bus had vanished, probably whisked away by Cornish piskeys, those curious folklore chaps,

best described as gnomes in drag.

Back at the Atlantic hotel, high on a hill overlooking the town, the Beatles were busy filming more comic episodes.

By some curious quirk of fate, and at any rate, wholly by accident, the high-powered MM team, sodden in cider purchased in low-class sea-front bars, stumbled across the Atlantic in their peregrinations, and lo—good heavens, there were the Beatles dancing around the hotel swimming pool.

Well there at least were John and George casually directing some more comic episodes, involving a lady piano accordionist, a music hall comedian wearing a false moustache and a whole troupe of girls in swimming costumes.

John shouted directions while the camera team sweated and toiled and the girls jumped into the freezing pool of Atlantic water.

George protected himself from the chill Newquay breezes in a blue denim jacket and watched approv-

ingly while the girls leapt around in blue skin, trying to look happy and carefree.

Barrie leapt into action, dancing around with Pentax clicking merrily, guilt complexes lifting visibly.

Suddenly the Beatles and camera crew vanished back into the hotel, the day's filming over.

Next morning they piled into their coach for the final day's shooting. By now the decorations had all been torn off the coach and even "Magical And Mystery" had been washed off the side.

A huge crowd gathered outside the hotel waving and calling for the Beatles.

Ringo waved back and pulled a quick series of faces while cameras snapped and popped all around.

Heavy traffic prevented the coach from pulling away for a few minutes, and the entourage of press cars piled up behind ready for take-off. This time the MM was right behind the Beatle Bus ready for action.

As the approach road to the hotel cleared, the bus

thundered off to some unknown destination. The press cars raced off in hot pursuit . . . all except the MM Ford Consul, trapped by a surging mob of fans who spilled into the road and wouldn't budge.

After much revving and hooting a path was cleared, but true to the form of any magical and mystery coach it had vanished in about 20 seconds, swallowed up into the Cornish countryside.

We chase around for an hour or so, hopeless and helpless, then glumly headed for London, pausing only to photograph Stonehenge in the pouring rain, as a last, artistic and defiant gesture.

Spencer Davis was on the tour and he told the MM later: "The Beatles want to know what happened to Chris Welch. There was a wild theory somebody has pushed him into the swimming pool and he hand drowned. Later his ghost was seen in a car peering through the coach windscreen. The Beatles are having buttons made with WHERE IS CHRIS WELCH? on them."

## BEATLES 1<sup>ST</sup>. STONES 2<sup>ND</sup>.

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# advice ★ dealers ★ bargains



VINCENT: fighting a battle for recovery

## Gene's records are still big on the Continent

**H**AVE you any news of Gene Vincent and whether he will ever return to Britain or the Continent?—AUDREY BELLOC, Ipswich.

Dickie Harrell, who used to be the drummer with the Bluecaps, tells me that Gene, who is now living in California, is still fighting a battle for recovery from the abscess which affected his crippled leg. It will be 6-12 months before the doctors know whether the effects of the serious operation on his leg, which almost cost him his life, are going to be successful. Until then he cannot travel and it is impossible for him to consider the many offers he has received

### EXPERT ADVICE

BY CHRIS HAYES

from France, where his records are still enjoying big sales, and Britain. He is at present writing songs.

**W**HENEVER I play anywhere near the edge of my Zyn cymbals I get a horrible, loud, clangy sound. Can this be cured or could you suggest another make? I want to fit a tone control to a snare drum with a wood shell and plastic covering. Will the plastic splinter if I drill a hole?—A. T. MARTIN, Acomb, York.

All cymbals have their own characteristics and must be chosen according to the drummer's personal taste. It is almost impossible to alter the sound to any degree. From what you say, I think that Avedis cymbals may produce the sound you require. Modern plastic covered shells will not splinter if drilled with care. — Drummer and teacher ALAN GREENE, Western Music School of Music, 133 King Street, Hammersmith, London, W6.

2), I would be glad to send you a manuscript titled The Jazz Scales and a few R and B clichés to start you off and I could arrange some lessons through the post if you cannot attend for tuition. It would then be a case of continually listening to records, radio and TV to develop your own style. — Organist and teacher, LILIAN EDEN, 29 Arden Road, Finchley, London N3.

**S**OMEHOW I never seem to get a comfortable embouchure on trumpet, causing rapid tiring of the face muscles. Is there a book deal which would help me to overcome this difficulty? — ANGUS BROWN, Glasgow.

Dental surgeon Maurice M. Porter, who has closely studied musical instrument embouchure, has written an enlightening book on the subject, simply entitled Embouchure (Boosey and Hawkes, 35s) but covering everything within this category on all wind instruments. It deals with comfort and discomfort, resonance, breathing, staccato, legato, exhaustion, care and cleanliness of the instrument, plus a glossary of anatomical medical and dental terms, an index, references and illustrations.

**A**N article I read on Jim Reeves seemed to indicate that he recorded his hit song, "Distant Drums," years before he died, but didn't think it would prove successful. Is this so? — DAVID DEVONPORT, Gloucester.

Jim did record Cindy Walker's "Distant Drums" a long time before his death in a plane crash in 1964, but Chet Atkins, who supervised the session, felt that the song was not relevant to the mood of the American at the time. As war clouds blew up in the Far East, however, he changed his mind, for the song has a strong military flavour, with a dramatic message of farewell which carried a tragic portent for Jim. It is still available on RCA-Victor LP RD 7814, titled Distant Drums.

**W**HEN I saw the film Privilege, Paul Jones was wearing a radio wrist-watch that actually played music. Can it be obtained in this country, or was it made specially for the film? — LINDA MORTON, Leicester.

Sorry to disappoint you, Linda, but it was all a fake! It was an ordinary wrist-watch, but the props man added a few knobs and the music was "dubbed."

**O**N which recording by Carolyn Hester did Bob Dylan play harmonica? — CATHERINE TURNER, Ilford.

I tried agents, managers, publicists and recording companies without success, and was about to throw in the towel when Dylan devotee Christine Preston, of Conisborough (Yorks) enterprisingly unearthed the information. The record is titled "Carol Hester" and is CBS 62033.

**I**S it possible to buy any of the recorded arrangements of the Ornette Coleman Quartet? — BILL BIFFIELD, Rippon, Yorks.

Then of Ornette's own compositions, transcribed for trumpet, alto, bass and drums, are available in a book costing 17s 6d (postage 1s) from Dobell's, 77 Charing Cross Rd, London, WC2. These are: Bird Food, Chronology, Face of the Bass, Focus On Sanity, Fore-runner, Free, Lonely Woman, Congeniality, Peace and Una Muy Bonita. Several of these compositions are included on Ornette's LP, "The Shape Of Things To Come" (English Atlantic 587022).

**T**HERE are many musicians who are regulars in my public house and they want to know which instrument was used in the introduction to Sandi Shaw's recording of "Puppet On A String." — D. OWEN, The Albert Inn, Neath. It was a bassoon.

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**I**S it possible to buy a harmonica in F? Two local dealers have denied all knowledge of their existence. — DAVID SPICER, Highgate, N6.

Certainly it is. You'll find several models which include one in F in the harmonica catalogue you can get from Hohner Ltd, 11-13 Farringdon Road, London, EC1.

**T**HERE was a photo in the centre pages of the June 10 MELODY MAKER showing the sleeve of the Jimi Hendrix LP, Are You Experienced. It is different to the sleeve provided with the record and I would like to obtain it? — G. MOORE, Woking.

It was a sleeve specially produced for advertising purposes and was not made available to shops.—TRACK RECORDS, London, W1.

**I**'VE been playing piano for several years and am now contemplating buying an organ to form a local group. Can you please recommend a suitable light and compact model, with appropriate amplification and earphones for private practice and books and records for tuition. Primarily I am aiming at a jazz-blues sound and want to spend about £200. — GLYN WILLIAMS, Reading.

My favourite organ, especially for portability, is the Hammond L100, but it costs 499 gns. Another good buy is the Bird Thunderbird at 268 gns. But to come down to £200, I expect you would need to buy second-hand. I often spot good bargains and may be able to fix you up. Albums I would recommend for the blues sound are: Let's Pray Together (Mahalia Jackson), Ray Charles Story and Ray Charles Greatest Hits, The Blues Minus You (Music Minus One), It Serves You Right To Suffer (John Lee Hooker), Elvis Presley (RD 27120), Elvis Presley Rock'n Roll No 2 (RD 7528), Cool and Crazy (Short Rogers and his Giants). Suitable books for the jazz/blues sound you seek include: Sounds of Jimmy Smith (Vols 1 and 2), Palmer Hughes Jazz-Method, Jazz Improvisation by John Mehegan (Books, 1-3), The Jazz Pianist (Books 1 and

# FOLK FORUM

I don't want to be labelled says Sandy



**FUNNY** the way folk singers never seem to be satisfied with what they are. Take the case of young Sandy Denny, the small girl with the big beautiful voice who was such a hit on Alex Campbell's recent "And His Friends" LP that Alex invited her up to be on his TV show.



DENNY: writing songs

Sandy played me the tapes of an album she made in Copenhagen with the Strawbs, curled up in an armchair looking like a blonde and very cuddly kitten and said quietly: "Of course, what I really want to sing is jazz."

True, she has a sense of timing many would-be jazz singers would envy, which makes even the most tired old overdone folk lyric sound fresh and new. The pop-styled things she does on this new album certainly swing, so I was beginning to see her point.

Then came her only solo track. Accompanied only by her own very individual guitar, she sang a song of her own composition so simply and sincerely that it seemed that this is just what she should be doing.

When you hear Sandy startle the back row in a club with her voice's unexpected power—though never sounding shrill or forced—it's hard to believe that they wouldn't let her sing in the school choir.

"I sang in the choir at one school and when I switched to another one I waited for them to ask me. I'm still waiting."

"I started singing folk

songs at Theo Johnson's Folk Barge at Richmond. I never expected anyone to pay much attention, but pretty soon I had turned professional."

People often compare her—not unfavourably—with Joan Baez and Judy Collins, but the comparisons irritate her.

"I'm myself," she said, pouting. "I don't want to be labelled."

Which is why, although she includes a number of British and American folk songs in her repertoire, she is always looking for new material, and has started writing songs herself.

"I want songs that mean something to me," she explains. "If they are folk songs, well OK. A lot of them are. But there are other songs that have something I want to say in them."

"I'm collecting material together now for my first solo album. I want it to really represent what I'm trying to do."

Meanwhile, she is to sing in the forthcoming British Week in Brussels. Also on the bill will be Manfred Mann. Perhaps she'll get a chance to sing some jazz.



BERT AND JOHN: immaculate

## Life's never dull with Jansch and Renbourn around

**THE** stage the New Contemporary Folk Club at the Horseshoe in Tottenham Court Road is flanked by banks of amplifiers. At the back is a huge drum kit and at the side a big bull fiddle bass lies waiting as the customers file in. The stage is bathed in scarlet light.

THIS is a folk club? It certainly is. Before and after the first interval the repertoire could be from any folk club with something of a blues bias. Someone even sings an unaccompanied ballad. It is after the second interval that the action really starts.

### GUITARS

That's when Bert Jansch and John Renbourn put down their acoustic guitars and go electric, joined by blues girl Jackie McShee, drummer Terry Cox and bassist Danny Thompson to form the Pentangle, five people who are trying to chart new directions that have something of folk but also a great deal of blues and jazz.

This is the new bag that brought so many people to the Horseshoe on Sunday nights and got Bert and John's group top billing at the Royal Festival Hall.

The group has only been in existence for a short period, although Bert, John and Jackie have been working together for quite a while. Bert and John have recorded together, and Jackie sang on John's last solo album.

### EXCURSION

But it's obvious from one hearing that the group is promising more than it is achieving at the moment. The blues pieces are nice, quietly swinging stuff, enjoyable enough but unexceptional. Both Bert and John are immaculate musicians and it would be hard for them to make bad music, even on a bad night.

Jackie's singing is sweet rather than fiery, but she delivers lyrics neatly, and there's a latent power in her voice that promises greater things to come.

It is when the group moves out from the blues that it begins to get more interesting. On things like the impressionistic "Belles of St Mary's" and a long excursion based on Ewan MacColl's "Big Hewer," you've got to sit up and take notice. This is something else, promising great things.

When Bert and John first started playing this electric folk, they really didn't sound as if they were doing anything that couldn't be done just as well with an acoustic guitar and a big mike.

### CREATIVE

Now, as the group continues to work together, they begin to sound more creative. John's solos have a harder edge to them and the contribution that Danny and Terry are doing is fantastic. The group is really beginning to shine.

Of course, it shouldn't be thought that now they have moved into the electric age, they are abandoning the folk scene. Though here, too, they are developing.

"On my new album for Transatlantic I want to develop the stuff with oboe I did on one track on my last one," said John. Since lots of people—me included—see this as the best track on the last album, this is good news.

Life's never dull with Jansch and Renbourn around.

## FOLK NEWS

**SOME** of Scotland's most popular performers are in the Dunoon Folk Festival this weekend, Friday, September 22 to Sunday, September 24: the Islanders, Hamish Imlach, Matt McGinn, the Livingstones, Josh McRae, Billy Connelly and Tommy Harvey and Danny Kyle.

There will also be an amateur groups competition, with a recording test for Scotia Records as one of the prizes.

Late steamers will run between Dunoon and Courock, and there will be train and bus connections for Glasgow.

**IRISH** colleague Joe Kennedy points out an intriguing thing about the Clancys' tour which starts in Cardiff next Thursday: No Dublin date. He quotes Paddy Clancy as saying there was no suitable theatre available to fit into their schedule.

The group will be televised by Ulster TV and will appear on BBC's "International Night Out" this Sunday.

Joe also reminds me that after this tour the Clancys are going to Hollywood to make a pilot programme for NBC television which could keep them on the US West Coast for five years, so Clancy fans ought to make sure of their tickets while there's still time.

**BERT JANSCH** is featured in a Guitars-In organised by the British Group of Liberal International at the Royal Festival Hall next Monday. Also on the bill are the Jimi Hendrix Experience, flamenco master Paco Pena, and the classical electrical guitarists, Tim Walker and Sebastian Jorgensen.

**PICADILLY LINE'S** new single, "Emily Small (the Huge World Thereof)" is released by CBS this week, to

be followed up by their first album, "The Huge World of Emily Small" in October. Al Stewart's new album should be due from CBS round about the same time, and of course Roy Harper has an album coming from CBS soon, too.

**MICK BARTLETT** is now running the Folk Cottage at Mitchell in Cornwall, which opened its winter season on Friday, September 15 with Terry Masterson. Other Friday night guests planned for the future include Martin Winsor, Ron Geesin, Mike Chapman, the Jug Trust, Johnny Silvo, Gerry Lockran, Redd Sullivan, and Ralph McTell.

Wednesdays are "good time" evenings featuring jug bands, blues bands, poetry readings and a folk workshop.

**BOB** and Carole Pegg are at Herga Folksong Club next Monday and the Halliard, who claim to be Britain's answer to the Clancys, the following week. Herga is at the Royal Oak, Wealdstone, on Mondays.

**THE SPINNERS** have their first concert deep in the Campbell country on Friday, September 29 when they're at Birmingham Town Hall. The next day they record the first of the new series of "Grief and Glory" which will go out on October 8. On the show with them is Nadia Cattouse.

**A** WEEK of Vietnam evenings is being organised by London FFV in conjunction with a number of London clubs. Tomorrow (Friday) Derek Sarjeant is organising a concert in Surbiton and on Saturday John Foreman holds the floor at the Kings Stores pub in Middlesex Street, still known to Cockneys as Petticoat Lane.

On Monday, at Catford, Cliff Augier and Dick Snell (an interesting combination) appear together. Dick is also

at the London Hospitals Students' Union the next night with Dave and Toni Arthur and Mike Absalom and yet again at the Fighting Cocks, Kingston, on Friday, September 29 with Bert Lloyd and Frankie Armstrong.

On Saturday Ewan MacColl and Peggy Seeger and the Critics' Group wind up the whole thing at the Singers' Club.

**DAVID CAMPBELL** is at Barnet and Whetstone club at the Black Bull, Whetstone High Road tonight (Thursday). Organiser Dennis O'Brien tells me that the club is running to full capacity, with himself and Vanessa as residents.

Next week they have John Pearce and future guests include the Trunkles, Tim and Anna Lyons, Stefan Grossman, John Foreman, Jacqui and Bridie, and Dave and Dave. **KARL DALLAS.**

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**THE FOX**, Islington Green, **FRED MCKAY**, The Rakes with special guests from Northern Ireland.

### FRIDAY

**AT TV FOLK CLUB**, Roy Harper, Roger Hill.

**AT LES COUSINS**, 49 Greek Street, 7.30-11 pm. Admission 5/-. Folk-Blues.

### WIZZ JONES

All nighter 11.30-6.00. Plus guests.

### NOEL MURPHY

**FOLK AT THE CLERKENWELL TAVERN**, 106 Farringdon Road, E.C.1. 8 p.m. Come and strip the pants off

### NOEL MURPHY

for 4s. Singers can do it for nothing.

**HARMONIOUS EUPHONIOUS** **JOE STEAD**, Essex Arms, Walthamstow.

### OLD TIGERS HEAD

Lee Green, S.E.12

### ALEX CAMPBELL

**THE TAVERNERS**, TONY SHAW **THE FOUR SQUARE CIRCLES** **THE LAYMEN**, DAVE ANDREWS 8 P.M. SHARP. COME EARLY!

**PEDRO IS COMING.**

**TOAD HALL F/C, EAST HAM** **SHIRLEY COLLINS** **THE CENTRAL, BARKING RD.**

### SATURDAY

**ANGLERS, TEDDINGTON. THE JUGULAR VEIN.**

**AT LES COUSINS**, 49 Greek Street, 7.30-11 pm. Admission 5/-. Folk songs and humorous entertainment with

### ALEX CAMPBELL

All nighter 12.00-7.00 am. Plus guests

### DAVY GRAHAM

**AT THE CELLAR**, Cecil Sharp House, Camden Town, 485-2206. 8 p.m. **BOB AND CAROLE PEGG.** Resident Tony Rose.

**CITY FOLKS**. New home now at White Lion, Upper Thames St. Blackfrairs (next pub to old place). Tony Foxworthy, Jim Doody, etc. present. Mummies Play with Tony McCarthy, Tappers, Dancing and Bar.

**PEGGY SEEGER, EWAN MACCOLL** and two special guests. **TOMMY GUNN** and **CATHAL MCCONNELL**. **UNION TAVERN**, LLOYD BAKER ST. WC1. 7.45.

Tom McCluskey Promotions present Ireland's Great Folk Song Group! **The CLANCY BROTHERS and TOMMY MAKEM** **ROYAL ALBERT HALL** MONDAY, OCTOBER 2nd, at 7.30 Admission: 21/-, 17/6, 15/-, 12/6, 10/6, 7/6, 6/4, 3/6. Booking Office Kensington 8212 and usual agents.

**FIVE MORE CLUB ATTENDANCE RECORD BROKEN BY THE SINNERMEN & SARA FOLK GROUP** AND THAT'S TRUE! **CHRISTCHURCH 82562**

### SATURDAY cont.

**TROUBADOUR**, 10.30, 265 Old Brompton Road. From Birmingham: **HARVEY ANDREWS, MIKE JAMES.**

### SUNDAY

**AT UNION FOLK**, Surbiton Road, Kingston, **WELCOME BACK**. New session, residents fresh from summer successes.

**HAMPSTEAD**. **JACK AND MARGARET KING, TERRY GOULD, MARIAN MCKENZIE, DON BONITO.** The Enterprise (opposite Chalk Farm Station) 7.30.

**NAG'S HEAD, BATTERSEA** **SIMON & STEVE**

**SYDNEY CARTER** The New Inn, Sun St., Waltham Abbey, 8.0.

**STEVE BENBOW FOLK CLUB.** Re-opens next Sunday, October 1st **AT NORBURY HOTEL**, London Road, Norbury.

### THE PENTANGLE

**BERT JANSCH, DANNY THOMPSON, TERRY COX, JACQUI MCSHEE, JOHN RENBOURN, THE HORSESHOE, TOTTENHAM COURT ROAD.**

**TROUBADOUR**, 9.30. **WESTON GAVIN.**

**WOOD GREEN**, Starting Gate. The Southern Ramblers.

### MONDAY

**BOREHAMWOOD**, The CROWN (near Railway Station). **TREVOR LUCAS**. Resident **RICHARD DAVIS.**

### DAVE CAMPBELL

Barnet Assembly Hall, 8 p.m. Bus to Barnet Church, left fork, first right.—Enquires EMT 4146.

**FOLKSVILLE, PUTNEY**. Half Moon Lower Richmond Road, the great **JOHNNY SILVO** introduced by **LISA TURNER, ROYD RIVERS, CLIFF AUGIER, DAVE MOSES.**

**HERGA**, Royal Oak, Wealdstone. Bob and Carole Pegg.

**JOHN FOREMAN, GEOFF KING** at the **HOP-POLES**, Baker Street, Enfield 8 p.m. 3/-.

**LITTLE HOGGS**, Princess of Wales, Abbey Road/Belsize Road, N.W.6. 8 p.m.

### DEREK BRIMSTONE

**THE RETRIBUTION EGG**

Folk Club, The Wellington, Haldane Rd., (off North End Road) S.W.6. Opening night

### AL STEWART

and infamous residents 8 pm sharp

### MONDAY cont.

**WINSTANLEY ARMS**, Clapham Junction. **ROGER EVANS**

### TUESDAY

**DULWICH RE-OPENS TONIGHT.** **DEREK BRIMSTONE** plus guests Half Moon, Herne Hill.

**FOR VIETNAM**. London Hospital Club Union, Stepney Way, E.1. **DAVE AND TONI ARTHUR, MIKE ABSALOM.**

**THE FORESTERS FOLK CLUB.** In the Woodman, Cole Green Lane, **WELWYN GARDEN CITY**, 8 p.m. **JOY HYMAN.**

**TROUBADOUR**, 9.30. **COME ALL YE.**

### WEDNESDAY

**AT LES COUSINS**, 49 Greek Street, 7.30-11.

### WORKSHOP

with **SPONTANEOUS MUSIC ENSEMBLE**, **ALEXIS KORNER**, **VICTOR BROX**. Come early to get a seat!

**AT THE CELLAR**, Cecil Sharp House, Camden Town, 485-2206. 8 p.m. **THE LAYMEN**. Residents Tim Hart and Maddy Prior.

**DERBY ARMS**, East Sheen Wizz Jones.

**HOLY GROUND**, 4a Inverness Place, Bayswater. **MARTIN WINSOR, REDD SULLIVAN, MIKE ABSALOM, JOANNA WHEATLEY.**

**PUTNEY BRIDGE**, White Lion. **JOHN PEARSE**, Keith Clark, John Townsend.

**SURBITON**. Assembly Rooms, 8 p.m. **DEREK SARJEANT, BRIAN GOLBEY, ALLAN TAYLOR, MILES WOOTTON.**

### THE PICADILLY LINE

at the Marquee

Wednesday, October 4, 7.45 p.m.

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### SHIRLEY COLLINS

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**FRIDAY, OCTOBER 6th, at 7.30**

**SEAN MCGOWAN** presents

An Evening with

### THE DUBLINERS

WITH GUEST STARS

## DAVID McWILLIAMS

on his first nationwide tour, singing his own songs plus

### THE KERRIES

COMPERE: DOMINIC BEHAN

Seats: £1, 15/-, 10/6, 7/6, 5/- Obtainable from: BOX OFFICE, ROYAL ALBERT HALL (KEN 8212) Also from: KEITH PROWSE LTD. and usual Agents

## ROYAL ALBERT HALL

**SATURDAY, OCTOBER 7th, at 8 p.m.**

The Great American Singer/Songwriter

# TOM PAXTON

TICKETS:— 15/-, 12/6, 10/6, 7/6, 3/6 (unreserved) from R.A.H. (Tel: KEN 8212) and usual agents.

Also Birmingham Town Hall (October 6th)  
Manchester Free Trade Hall (October 9th)  
Liverpool Philharmonic (October 13th)

## MORE POP RECORDS

# More straw hat and kicks from Frankie

**FRANKIE VAUGHAN:** "The Frankie Vaughan Song Book" (Philips). The straw hat and high kicks may bring a flush of embarrassment to younger pop fans, but many a mum will stop the housework to rush out and buy this double value album — two records of 24 Vaughan hits in one package. With accompaniments from Wally Stott, Ivor Raymonde and Basil Tait, Frankie gives the familiar treatment to such as "Give Me The Moonlight," "Seventeen," "Green Door," "Kewpie Doll," "Keep De Loop" and "Cabaret".

neo-opera of Grace Moore. A feast of nostalgia for the over-40s who will sigh over Irene Dunne, Dorothy Lamour, Alice Faye and Mary Martin as well.

**MARK WIRTZ:** "Mood Mosaic" (Columbia). Unusual and effective arrangements by Wirtz, mainly of original material. It features the Ladybirds and such session stars as Jim Sullivan and Kenny Clare. There's an almost chamber music feel at times. At others it bounces along nicely. Titles include Bobby Hebb's "Sunny" and originals like "A Touch Of Velvet — A Sting Of Brass," "The Real Mr Smith" and "Watching A Matchstick Fight".

**JAMES & BOBBY PURIFY** (Stateside): Music Shoals, Alabama, doesn't sound like the most swinging place on earth. Yet from this quaintly named town emerges the

sound of the Purify Brothers and the sound of their booking group, session men from the Fame Recording Studios. And it is a sound that gives instant satisfaction. "Soul" is the label one has to attach but just think in terms of excellent music and song that spreads a ray of Southern hospitality and warmth. The numbers include the brothers' hit "I'm Your Puppet," plus "Knock On Wood," "Hitch Hike," "A Change Is Gonna Come," etc.



VAUGHAN: double value

## FOLK LPs

**American guitarist — banjo player-singer Erik Darling** who visited Britain with the Weavers, is a better player than singer on the evidence of his new album, "ERIK DARLING SINGS AND PLAYS" (Bounty BY6032). He takes on such songs as "J. C. Holmes," made famous by Bessie Smith, "In

The Evening," "Boll Weevil," and "Salty Dog" and sounds a good deal less impressive than he does on "Pretty Polly," sung over a striking banjo part. Others on the set are "Oh, What a Beautiful City," "Paul and Silas," "Hard Luck Blues" (with good guitar), "Abolition" and a pleasant banjo medley. It's a pity that the blues and Negro folk songs don't impart a stronger message. Darling has collected some pretty versions here, and all the instrumental work is effective. — M.J.

## Jintan takes your breath away!

New Jintan 'pearls' clear bad breath at once, freshen the whole mouth after strong foods, smoking or drinking. Jintan, in the mini-pack cost only **2/6 for 200** available from chemists, tobacconists and stores. SEND S.A.E. FOR SAMPLE TO ACTABS, LONDON, N.7.

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**ORANGE BICYCLE**  
MARQUEE CLUB  
SUNDAY, SEPTEMBER 24th, AT 7.30

**HAPPENING 44** 44 GERRARD ST. W.1  
THURS AND SAT MEMBERS 10/- GUESTS 12/6  
10.30 PM. TILL ALL NITE  
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LIGHT SHOW AND SOUNDS  
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THE MIDLANDS' BEST RAVE ALLNIGHTER SCENE  
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**GARNET MIMMS**  
plus TAYLOR UPTON BIG JUMP BAND  
D.J. ALL SESSIONS — OWLIN' ROBIN  
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LICENSED BAR

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THE DISCOTHEQUE  
Wednesday, September 20th  
DISC SESSION  
Thursday, September 21st 1 - 2 - 3 SET  
Friday, September 22nd 1 - 2 - 3 SET  
7.30-11 p.m. All members admitted free during September Guests 5/-  
SATURDAY AFTERNOON, September 23rd  
THE G. G. G. SHOW plus **TOP GROUPS** D.J. MIKE QUINN  
Admission 2/6 2 p.m.-5 p.m.  
SATURDAY EVENING, September 23rd  
**THE SKATALITES** and **GRANNIES INTENTIONS** plus **D.J. CHRIS WINDSOR**  
7.30-11.45 p.m. Admission 8/6  
Sunday, September 24th  
**THE SHAME**  
and Discoveries of Tomorrow Contest Come and listen to the Groups of the future  
7.30-11 p.m. Admission 5/-

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Thurs. YEOVIL, Municipal Hall  
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Entr. in Roseberry Place Tel. 01-249 2208  
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Saturday, Sept. 23rd, 8 p.m.-4 a.m. **DAVE D.B. CLASSIC** FROM READING Plus SIR DEE'S SOUND  
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Alloway Begins for good Support a habit! UFO and Happening 44 Memberships valid

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7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)  
Thursday, September 21st

**BILL NILE'S GOODTIME JAZZBAND**  
First appearance in England  
Friday, September 22nd, 7.30-Midnight

**THE PRAGUE DIXIELAND BAND**  
Plus THE NEW STATE JAZZBAND  
Saturday, September 23rd

**ERIC SILK'S SOUTHERN JAZZBAND**  
Sunday, Saturday 24th

**SPENCER'S WASHBOARD KINGS**  
Monday, & Tuesday, Sept. 25th & 26th  
The Great American Trumpet Star

**RUBY BRAFF**  
with ALEX WELSH & HIS BAND  
Wednesday, September 27th

**KEN COLYER**  
REDUCED RATES FOR STUDENT MEMBERS  
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100 Club, 8 Great Chapel Street, W.1 (GER 0337)  
Club Telephone Number: MU5eum 0933

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10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Saturday, September 23rd, 7.30 p.m.

**KEITH SMITH'S CLIMAX JAZZBAND**  
with SAMMY RIMMINGTON  
Sunday, September 24th, 7.30 p.m.

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, September 22nd

**ALAN ELSDON JAZZBAND**  
Saturday, September 23rd

**BRIAN GREEN'S JAZZBAND**  
Sunday, September 24th

**ERIC SILK AND HIS SOUTHERN JAZZBAND**

**SIX BELLS KING'S ROAD, CHELSEA**  
Saturday, September 23rd, 8 p.m.

**JOHN CHILTON SWING KINGS**

**WOOD GREEN (Fishmongers Arms) SUNDAY**  
**THE TIAJUANA JAZZBAND** TUESDAY  
**MIKE COTTON SOUND**

**THE WARREN DAVIS MONDAY BAND**  
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Car park Supporting Groups Bar extra

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KNOCKOUT ATMOSPHERE FROM DUSK 'TIL DAWN! ALL NIGHT FOOD AND SNACKS

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REDUCED RATE FOR STUDENTS

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**THAMES CITY JAZZMEN**, Metropolitan Tavern, Farringdon Road, E.C.1

**TUBBY HAYES BIG BAND**  
Old Town Hall, Fulham Broadway, S.W.6 (FUL 1212, Ex. 27).  
Thursday, October 12, 8 p.m. 7s. 6d.

**FRIDAY**  
**DIXIELAND** at the Bridge House, near Canning Town Tube  
**ELMER CRUMBLEY'S JAZZ BABES**, Red Lion Brentford.  
**ERIC SILK SOUTHERN JAZZBAND**, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.  
**FROGISLAND JAZZBAND**, "Essex Arms," Brentwood

**GERANIUM POND MAKE LOVE**  
HIGHGATE VILLAGE The Gatehouse  
**KATHY STOBART, COLIN PETERS** QUINTET.

**FRIDAY cont.**

**JOHNNY GOODING** Jazzmen at The Lord Rookwood, Cann Hall, Road, Leytonstone  
**OSTERLEY JAZZ CLUB**, Osterley, R.F.C. Pavilion, Tontelow Lane, Norwood Green, Southall  
**RUBY BRAFF**  
**ALEX WELSH BAND**

**TRADITIONAL TREND** at Romford Football Club  
Friday, This week  
**EAST SIDE STOMPERS.**  
**WEMBLEY, JAZZBO '67**, Southern Stompers "Norfolk Arms," (North Wembley Station).

**SATURDAY**

**BROTHERS GRIMM**, Haywards Heath  
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**MINOR PORTION ROLL BAND**  
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**NEW SEDALIA JAZZ BAND**, Botley.  
**SHAKY VICK, HOLE IN THE GROUND, WINCHESTER ROAD, N.W.3.**

**SUNDAY**

**BEXLEY, Kent, Black Prince Hotel, The Fantastic**  
**FREDDY MACK SHOW**  
15-piece Band including 4 singers and Dancers.  
**CLUB OCTAVE PRESENTS DON RENDELL IAN CARR QUINTET**  
**HAMBROUGH TAVERN, SOUTHALL, 7.30-10.30.**  
**COOKS, CHINGFORD**  
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**BILL BRUNSKILL JAZZMEN**  
**COOKS FERRY INN, EDMONTON, 12.00 to 2 p.m.** Cook's Ferry Aikstars plus guests.  
**ERIC SILK**, Thames Hotel, Hampton Court.  
**"GEORGE," MORDEN, MAX COLLIE**  
**GOTHIC JAZZBAND**, Lord Ranelagh, Warwick Road, S.W.5. Lunchtime

**JAZZ AT THE IRONBRIDGE TAVERN**  
East India Dock Road, Poplar  
Every Sunday morning  
**MARYLANDERS** and guests.  
**NEW QUINTET**, featuring Alan Cooper, clarinet, Queen's Head, Easton St, W.C.1 Sunday lunchtime. Jazz from the Swing Era  
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7 p.m.-12 p.m. Adm. 6/-

**MONDAY**  
**AT READING, KEN COLYER.** "Ship," Duke Street.  
**BEXLEY, Kent, Black Prince Hotel, Max Collie.**  
**DARLINGTON, Flamingo Club.** Great River City Jazzmen. Starts 8 pm.  
**HAMPSTEAD COUNTRY CLUB.** 50 yards Belsize Park Undergrnd.  
**CHRIS BARBER.**  
**HATFIELD, Red Lion.** From Czechoslovakia. **THE PRAGUE DIXIELANDERS.**  
**ORIGINAL EAST SIDE STOMPERS.** "Three Rabbits," Romford Road Manor Park.

**MONDAY cont.**

**THE BLUE HORIZON**  
Peter Green's  
**FLEETWOOD MAC**  
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"Nag's Head," 205 York Road, Battersea, S.W.11. Buses 44 and 170

**TUESDAY**

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**BRIAN EVERINGTON QUINTET** plus **NEW JAZZ SOUNDS**  
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**HIGHWAYMAN, CAMBERLEY**  
Garriek Trio  
**HUMPHREY LYTTELTON, TONY COE.**  
**JAZZ DUKE'S HEAD**, Addlestone, Near Weybridge. Tony Peters Quintet Guest star Dick Morrissey.

**OLD MILL, HARLOW A.11**  
**MIKE CARR**  
**TONY CROMBIE DUO**  
**RED LION HATFIELD**  
**PETER GREENS FLEETWOOD MAC**

**WEDNESDAY**

**GERANIUM POND MAKE LOVE**  
**HITCHIN, Hermitage Ballroom.** MR. ACKER BILK  
**NEW SEDALIA J.B.** Holloway Castle, Camden Road, N.7  
**THAMES CITY JAZZMEN**, The Iron Bridge, East India Dock Road, E.14

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**YARDBIRDS** (most blueswailing) Fan Club — s.a.e. to 72 Dean Street, W.1.

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**THUR. 5th OCT. at 8**  
WANDSWORTH CORPORATION PRESENTS  
**JAZZ AT THE CIVIC**  
with the Famous American Trumpeter  
**RUBY BRAFF**  
with  
**ALEX WELSH AND HIS BAND**  
ADMISSION 7/6, 6/-  
Tickets can be obtained from Entertainments Officer, Battersea Town Hall, S.W.11. Tel. BAT 8899, Ext. 214, or call of Box Office. Open daily 9.15-5.15.

**PALM COURT HOTEL RICHMOND**  
**THE ED FAULTLESS TRIO**  
ALAN BERRY, DICK BRENNAN presents MODERN JAZZ  
Every Friday, Saturday and Sunday  
Friday, September 22nd  
**DICK MORRISSEY**  
Saturday, September 23rd  
**TERRY SMITH**  
Sunday, September 24th, Lunchtime  
**DICK MORRISSEY and IAN HAMER**  
Evening  
**DICK HECKSTALL-SMITH ART THEMAN**

**ED FAULTLESS & LEN HOOKER**  
presents MODERN JAZZ EVERY WEDNESDAY  
at **THE PHOENIX**  
Cavendish Square, W.1. MAY 1700  
Wednesday, September 27th, 8.15-11 p.m.

**DON RENDELL - IAN CARR QUINTET**  
Adm. 6/-. Students 4/-. Licensed Bar

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, September 22nd  
**TOMMY WHITTLE**  
Saturday, September 23rd  
**TUBBY HAYES**  
Sunday, September 24th  
Lunchtime and Evening  
**PETE KING and DANNY MOSS**  
Monday, September 25th  
**PHIL SEAMEN, TONY LEE and TONY ARCHER TRIO**  
Tuesday, September 26th  
**DICK MORRISSEY QUINTET**  
Wednesday, September 27th  
**TUBBY HAYES QUINTET**  
Thursday, September 28th  
**DICK MORRISSEY QUINTET**

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**RUBY JAMES AND THE STAK**  
**DANCING & MINI SKIRT COMPETITION, WINNER £10**  
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**MAXINE BROWN**  
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LADIES FREE NIGHT

FORTHCOMING ATTRACTION  
Friday, September 29th  
**JAMAICAN SOUL PACKET**  
KEN BOOTHE, etc.

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CORN EXCHANGE CHELMSFORD  
SATURDAY, SEPTEMBER 23rd  
**THE PINK FLOYD**  
plus supporting group  
Adm. 8/6 in advance, 10/- on night

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**TUBBY HAYES QUINTET**  
Thursday, September 28th  
**DICK MORRISSEY QUINTET**

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**★ RAY KING SOUL BAND**  
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**★ TEN YEARS AFTER**  
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Saturday, Sept. 23rd (8.0-11.30)  
**★ THE DREAM**  
**★ THE MUD**  
Sunday, Sept. 24th (7.30-10.30)  
**★ PETE DRUMMOND PANDOMONIUM**  
**ORANGE BICYCLE**

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**★ ROBERT HIRST AND THE BIG TASTE**  
**★ CHRIS SHAKESPEAR MOVEMENT**  
Tuesday, Sept. 26th (7.30-11.0)  
**★ JEFF BECK**  
**★ THE TIME BOX**  
Wednesday, Sept. 27th (7.30-11.0)  
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The Beautiful  
**MISS MAXINE BROWN**  
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WEDNESDAY SEPT. 27th Adm. 7/6  
**KENNY GRAHAM'S AFRO CUBISTS**

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**MAX ROACH QUINTET**  
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**TUBBY HAYES QUARTET**  
STAN TRACEY TRIO

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Nightly, 8 till late Friday, 8 till 2 a.m.  
Saturday, 8 till 6 a.m. Closed Sunday.  
Licensed Bar and Food.  
Thursday, September 21st  
**MIKE SCOTT'S SANDY BROWN PLUS 3**  
Friday, September 22nd  
**MALCOLM GRIFFITHS QUARTET**  
**TERRY SMITH QUARTET**  
Saturday, September 23rd  
**MIKE WESTBROOK BAND**  
**BOB STUCKEY QUARTET**  
Monday, September 25th  
**GEORGE KHAN QUARTET**  
Tuesday, September 26th  
**CHRIS MCGREGOR GROUP**  
Wednesday, September 27th  
**DAVE GELLY/ BARBARA THOMPSON QUINTET**

**TOP BRASS**  
with  
**MAYNARD FERGUSON BIG BAND**  
**CLARK TERRY/BOB BROOKMEYER QUINTET**  
**NAT PIERCE TRIO**  
October 9th - 15th



**at the OLD PLACE**  
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**NAT PIERCE TRIO**  
October 9th - 15th

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**BASS AND**  
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ERIC CLAPTON



JIMI HENDRIX

IS the MM serious, rating people like Jeff Beck, Stevie Winwood and Pete Townshend with Clapton and Hendrix? The Magnificent Seven must be a send up. (MM September 9.)

Stupid stunts and extravagant publicity sell the stuff put out by the Who and the Spencer Davis Group. But for originality and ability, Hendrix is in a class of his own.—JEREMY JONES, Gravesend, Kent.

PETE TOWNSEND one of the Magnificent Seven? Rubbish!

If you want real guitar slingers try these for size—Martin Stone (Savoy Brown Blues Band), Kim Simmonds, Mick Taylor and Jeremy Spencer.—ANDY HEIGHT, Harlow, Essex.

WE are rather disturbed that MM's line-up of top guitarists included no mention of Alexis Korner, without whom it is virtually certain these characters would have no scene.—A. J. DAVIS and PETER M. Reed, London, NW6.

WE think Chris Welch's choice of his Magnificent Seven is a load of rubbish. Only four of his choice are worth mentioning—Eric Clapton, Jimi Hendrix, Peter Green and Stevie Winwood.

Our choice would be these four plus Mick Taylor, Otis Rush and Buddy Guy.—ANDIE JAGGER and M. SHARPE, Queensbury, Bedford.

Note: Chris restricted

# HENDRIX IS IN A CLASS OF HIS OWN

mailbag

his choice to guitarists on the British scene.—Ed.

IF I were God I would object to George Harrison doing my PR. I bet God is really hip and doesn't need plugs from Maharishi-meditating Beatles. If narcissism is the Mother of Invention, then affectation is the dad! — PAT RICHARDS, London, W6.

WHAT total nonsense was written by those two girls about the Crazy World of Arthur Brown (MM September 9). They must have been dazzled by the flames on his head and failed to see the real talent in this group.

Arthur has a powerful voice and his organist makes up for the lack of lead and bass guitar with his superb playing.

And it's not groups who make flower power appear meaningless. It's 12-year-old girls who run about with

bells and beads thinking they are hippies. As for its commerial aspects blame the Sunday papers who have nothing better to do than degrade flower power.—JOHN DALY, Greenford, Middlesex.

# DUSTY—THE BEST SHOW OF THE YEAR

DUSTY SPRINGFIELD'S shows are the best things that have happened to TV this year. She was fun with Warren Mitchell, delightful with Mel Torme and a gas with Tom Jones. And every show has reflected her warmth and personality and her striving for musical perfection too.

Many thanks to the BBC for this, her second, series and may there be many more.—ROGER UPPERTON, Gosport.

A MAILBAG letter stated that England doesn't

need flower power. Is England the only country in the world not to need love? Are we all so perfect?

Beauty is an essential thing in a hard world, and the bells, beads and flowers sported by Flower Children are an integral part of the hip scene. On the music side, groups such as Arthur Brown and the Mothers Of Invention make people realise there are other music forms besides Tom Jones. Remember that you can be a hip to Sinatra, Beethoven and Brubeck as well as the West Coast.

Aware people such as Jeff Dexter, John Peel and Steve Abrams are becoming noticed and appreciated and they are showing people where violence and hate lead to.—LLEW DAVIS, London, SW1.

NO wonder Britain no longer leads the pop music industry in America and the rest of the world.

We don't deserve to lead if we can make a hit of Bill and Ben singing "Let's Go To San Francisco." If they must cash in on the Frisco craze, why use five-year-old "American Four Seasons sounds"—AL E. STIRE, Belfast 13.

LET Brian Epstein be remembered by an annual award presented for some outstanding achievement in popular music.

He was not the fifth Beatle, but an extremely successful and clever individual.—M. MILLER, Bournemouth.

I AM 16 years old and would like a girl pen friend. I love the Walker Brothers very much and understand them. I like John and Gary but I love Scott best. Please write to me someone.—CHIEMI FRUGI-WATA, Dershi-machi, Nishiku, Tagawa-city, Fukuokaken, Japan.

WHY don't more people realise the Ventures are world's top guitar instrumental group? The Japanese and Americans have—so why not the British? Maybe it's because we think the Shadows are tops. I admit the Shadows are an excellent group, and in

dirty old men and torture, which included a disgusting whipping scene at Tiles Club last Sunday. We can do without these pop freaks.—BRUCE MARSHALL, Ely, Cambs.



DUSTY: warmth

fact I have two of their LPs, but compared with the Ventures, they are amateurs.—JOHN CURNO, Plymouth, Devon.

MICHAEL GRAY'S article summed up all too well what the music scene is all about. His comments about Bob Dylan are completely correct and he is not the only one to have noticed how Bob has made music turn around him.

Dylan is there in everything.—BARRY BOLLARD, Morden, Surrey.

WHEN will British jazzmen learn? They will never appeal to a sufficiently wide public to guarantee them a good living as long as every number follows the same dreary old routine.

Must we have a bass solo, four-bar chase and drum solo in every tune? And those endless solos that go on long after the player has run out of coherent ideas.—JOHN PARSONS, London, NW11.

WE hear a lot of criticism of jazzmen as being unaware, drab people who have none of the sense of urgency of pop. But this is missing the point. Pop is more than a type of music, it's become a self-contained culture.

Jazz is still only a musical form without a real identity. Once the forward thinkers like Charles Lloyd has imbued jazz with youth and truth, jazz too will be an advocate of colour in a black and white world.—DAVID LUNDIE, Leith, Edinburgh 6.

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