

# Melody Maker

October 7, 1967

9d weekly



## Melody Maker, Press Council and drugs

# MOVE MOVE MOVE UP!



**THE MOVE**—who have leaped to second place behind Engelbert Humperdinck in the MM Pop 30 this week with "Flowers In The Rain"—have been signed for world-wide record deals.

The deals involve the States, France, Germany, Austria, Switzerland, Scandinavia, Spain, Portugal, Holland, Belgium, Luxembourg, Italy, Japan, Australasia, Argentina and other parts of South America.

In the States, the group will be released by A&M Records and this company have pressed 100,000 copies of "Flowers In The Rain" in advance of the release this week-

## AND THEY SIGN FOR WORLD WIDE DEAL

end. A major promotional campaign is being mounted on the record.

### TOUR

The group's British tour with the Jimi Hendrix Experience opens at the Royal Albert Hall on November 14.

A&R man Denny Cordell

said: "A&M have three eight-track studios in Los Angeles.

"I plan to record both the Move and Procol Harum there later this year."

The Move is one of the first groups signed by the label, which is run by Herb Alpert of the Tijuana Brass.

The deal, says Cordell, is worth £750,000 throughout the world for the Move and Procol Harum.

## STUFF DIES

**JAZZ** violinist Stuff Smith, who visited Britain in 1965 for the first time, has died in Munich. Stuff, real name Hezekiah Leroy Gordon Smith, was 58. He died, after a long spell of illness, on September 25.

Stuff had been living in Europe, centred on Copenhagen, during the past two-and-a-half years, working through the Continent. He was in Munich for TV appearances and concerts in a jazz restaurant. He was among the stars booked for the Prague Festival (October 18-22).

He played an amplified fiddle, and was generally acknowledged by musicians and critics to be the hardest swinging of all the jazz violinists. But, in the words of Leonard Feather, Stuff "never enjoyed a reputation commensurate with his unique gifts."

On the Friday before his death, Smith was taken to a Munich hospital with severe gastric haemorrhages. Only his widow and a few friends were present at his funeral in a Munich cemetery.



SMITH

## HOW TRUE ARE BRITISH BLUES?—PAGE 8

**THE MELODY MAKER** dated May 27, 1967, contained an article on the hippy scene in California called "California Dreamin'."

Following publication of the article a complaint was made to the Press Council. This week the Press Council announced the complaint had been rejected. Here is the Council's statement:

The MELODY MAKER printed a feature article entitled "California Dreamin'." Below the type was a subheading in a panel: "We want big, fat love-ins, free-ins,—all well organised by young people who know where it's at." Underneath came a strip-line across the page: "America's West Coast—especially San Francisco— is where it's all at now. What lesson can we learn from it? Nick Jones explains."

One paragraph in the article, referring to the American West Coast scene, said: "You can't really make the 'hippie' scene without tuning in, turning on, and dropping out somewhere along the line."

Other sentences read: "Drugs, mainly LSD and marijuana, are an integral part of the scene. There has always been a link between drugs and music—pop music is no exception. It's not our job to moralise or anything else. We can only look and learn by what is going on in the West Coast—and the current scene is revolving around LSD and its derivatives."

### IMMORALLY UNTRUE

The concluding paragraph was: "We want big, fat Love-ins, Free-ins Be-ins, all well organised, preferably by young people (like the Monterey Pop Festival) who know where it's at."

Mr A. M. Harris, 37(c) Willesden High Road, London, NW10, complained to the MELODY MAKER that if he did not interpret the article as an open and explicit encouragement to drug-taking, then the English language had been completely debased beyond all understanding.

He considered, he said, that the sentence "There has always been a link between drugs and music" was dangerously, irresponsibly, immorally untrue; on what weird stretch of imagination was it based?

Complaining to the Press Council, Mr Harris urged that the sentence "Tune in, turn on and drop out" was a quotation from Dr Leary, who was the leading United States advocate of the use of LSD. He had been reported as admitting that the expression was specifically an adjuration to use LSD.

Mr Nick Jones, author of the article, replying to Mr Harris, contended that for years the jazz world had occasionally been smeared with drug scandals but not only did that apply to jazz. It was true to say that quite a large drug problem circulated within the music world—no doubt the Vice Squad would confirm that.

### ANOTHER TRIBUNAL

Mr Jones denied that to quote Dr Leary's phrase was encouraging anybody to take LSD. He could not see thousands of MELODY MAKER readers taking LSD because of that simple little catch-phrase. The MELODY MAKER was not encouraging anybody to take LSD.

Mr Jack Hutton, Editor of the MELODY MAKER, told the Press Council that if there was any foundation in the charge that the article was "an open and explicit encouragement to drug taking" he would expect to be answering it before another tribunal.

If, he said, Mr Harris was right in asserting that one particular passage clearly referred to Dr Leary's incitement to take LSD and was an encouragement to readers to do the same, then he, the Editor, had been stupid enough to publish an article which completely contradicted the policy of the MELODY MAKER and his personal convictions about drug taking.

Mr Harris, he added, was not right. The passage in question was reporting on the California scene. The Press Council's adjudication was:

Although objections could be raised to the type of article published in the MELODY MAKER, the Press Council considers that this is a question of taste which falls within the discretion of the Editor.

The complaint is rejected.

# MELODY MAKER POP 30

- 1 (1) THE LAST WALTZ ..... Engelbert Humperdinck, Decca
- 2 (3) FLOWERS IN THE RAIN ..... Move, Regal Zonophone
- 3 (7) HOLE IN MY SHOE ..... Traffic, Island
- 4 (4) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 5 (2) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 6 (8) MASSACHUSETTS ..... Bee Gees, Polydor
- 7 (9) THERE MUST BE A WAY ..... Frankie Vaughan, Columbia
- 8 (5) LET'S GO TO SAN FRANCISCO ..... Flower Pot Men, Deram
- 9 (6) ITCHYCOO PARK ..... Small Faces, Immediate
- 10 (17) THE LETTER ..... Box Tops, Stateside
- 11 (11) THE DAY I MET MARIE ..... Cliff Richard, Columbia
- 12 (15) BLACK VELVET BAND ..... Dubliners, Major Minor
- 13 (8) I'LL NEVER FALL IN LOVE AGAIN ..... Tom Jones, Decca
- 14 (13) JUST LOVING YOU ..... Anita Harris, CBS
- 15 (10) SAN FRANCISCO ..... Scott McKenzie, CBS
- 16 (24) ODE TO BILLIE JOE ..... Bobby Gentry, Capitol
- 17 (12) EVEN THE BAD TIMES ARE GOOD ..... Tremeloes, CBS
- 18 (26) WHEN WILL THE GOOD APPLES FALL ... Seekers, Columbia
- 19 (14) HEROES AND VILLAINS ..... Beach Boys, Capitol
- 20 (23) GOOD TIMES ..... Eric Burdon and the Animals, MGM
- 21 (21) FIVE LITTLE FINGERS ..... Frankie McBride, Emerald
- 22 (30) FROM THE UNDERWORLD ..... Herd, Fontana
- 23 (16) WE LOVE YOU/DANDELION ..... Rolling Stones, Decca
- 24 (20) BURNING OF THE MIDNIGHT LAMP ... Jimi Hendrix, Track
- 25 (29) YOU'RE MY EVERYTHING ..... Temptations, Tamla Motown
- 26 (—) KING MIDAS IN REVERSE ..... Hollies, Parlophone
- 27 (19) I WAS MADE TO LOVE HER Stevie Wonder, Tamla Motown
- 28 (25) YOU KEEP ME HANGING ON ..... Vanilla Fudge, Atlantic
- 29 (22) THE HOUSE THAT JACK BUILT ..... Alan Price, Decca
- 30 (—) HOMBURG ..... Procol Harum, Regal Zonophone

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## POP 30 PUBLISHERS

1 Donna; 2 Essex; 3 Island; 4 Jobete; 5 Robbins; 6 Abigoni; 7 Chappell; 8 Carter/Lewis; 9 Avakak/Immediate; 10 Barton; 11 Shadows; 12 Scott-Salaman; 13 Tyler; 14 Chappell; 15 Dick James;

16 Ascop; 17 Skidmore; 18 United Artists; 19 Immediate; 20 Schroeder/Sloving; 21 Moss-Rose; 22 Lynn; 23 Mirage; 24 Schroeder; 25 Jobete/Carlin; 26 Galto; 27 Jobete; 28 Carlin; 29 Alan Price; 30 Essex.

## US TOP TEN

- As listed by "Billboard"
- 1 (1) THE LETTER ..... Box Tops, Mala
  - 2 (3) NEVER MY LOVE ..... Association, Warner, Bros
  - 3 (2) ODE TO BILLIE JOE ..... Bobby Gentry, Capitol
  - 4 (4) COME BACK WHEN YOU GROW UP ..... Bobby Vee, Liberty
  - 5 (—) LITTLE OLE MAN ..... Bill Cosby, Warner Bros
  - 6 (7) HIGHER AND HIGHER ..... Jackie Wilson, Brunswick
  - 7 (5) REFLECTIONS ..... Diana Ross and the Supremes, Motown
  - 8 (6) APPLES, PEACHES, PUMPKIN PIE ..... Jay and the Techniques, Smash
  - 9 (—) HOW CAN I BE SURE ..... Young Rascals, Atlantic
  - 10 (—) GIMME LITTLE SIGN ..... Brenton Wood, Double Shot

## TOP TEN JAZZ

- 1 (2) CHAPPAQUA SUITE (LP) ..... Ornette Coleman, CBS
- 2 (4) JIMMY SMITH'S GREATEST HITS (LP) ..... Jimmy Smith, Verve
- 3 (1) FOREST FLOWER (LP) ..... Charles Lloyd, Atlantic
- 4 (3) PLAY BACH Vol 1 (LP) ..... Jacques Loussier, Globe
- 5 (5) PLAY BACH Vol 2 (LP) ..... Jacques Loussier, Globe
- 6 (8) JAZZ FROM A SWINGING ERA (LP) ..... Various Artists, Fontana
- 7 (7) VIC DICKENSON SHOWCASE (LP) ..... Vic Dickenson, Fontana
- 8 (—) INDO JAZZ SUITE (LP) ..... Joe Harriott and John Mayer, Columbia
- 9 (6) FUSIONS (LP) ..... Joe Harriott and John Mayer, Columbia
- 10 (—) BIG SWING FACE (LP) ..... Buddy Rich, Fontana

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; PETE RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELLS, Coventry; VALANCES, Leeds; J. G. WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ASMAN'S, London; IMMHOFF, London.

## TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND ..... Beatles, Parlophone
- 2 (2) THE SOUND OF MUSIC ..... Soundtrack, RCA
- 3 (3) SCOTT ..... Scott Walker, Philips
- 4 (5) BEST OF THE BEACH BOYS ..... Beach Boys, Capitol
- 5 (6) DR ZHIVAGO ..... Soundtrack, MGM
- 6 (4) THE MONKEES HEADQUARTERS ..... Monkees, RCA
- 7 (8) RELEASE ME ..... Engelbert Humperdinck, Decca
- 8 (7) PIPER AT THE GATES OF DAWN ..... Pink Floyd, Columbia
- 9 (9) TOM JONES LIVE AT THE TALK OF THE TOWN ..... Tom Jones, Decca
- 10 (—) HIPSTERS FLIPSTERS FINGER-POPPIN DADDIES ..... Geno Washington, Piccadilly

## TOP TEN FOLK

- 1 (1) 5000 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 (—) MORE OF THE HARD STUFF (LP) ..... Dubliners, Major Minor
- 4 (5) NICOLA (LP) Bert Jansch, Transatlantic
- 5 (3) PORTRAIT OF JOAN BAEZ (LP) ..... Joan Baez, Fontana
- 6 (7) BOB DYLAN'S GREATEST HITS (LP) ..... Bob Dylan, CBS
- 7 (6) ALBUM 1700 (LP) ..... Peter, Paul and Mary, Warner Bros
- 8 (4) RAMBLIN BOY (LP) ..... Tom Paxton, Elektra
- 9 (9) THE BEST OF THE DUBLINERS (LP) ..... Dubliners, Transatlantic
- 10 (—) BERT AND JOHN (LP) ..... Bert Jansch and John Renbourn, Transatlantic

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELLS, Coventry; VALANCES, Leeds; J. G. WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; HIME AND ADDISON, Manchester.

# NEW SCOTT MCKENZIE SINGLE FOR RELEASE

SCOTT MCKENZIE and the Mamas and Papas arrive in Britain today (Thursday) aboard the S.S. France.

They were due to dock at Southampton at 8 am and travel on to London. A new Scott McKenzie single will be released next Friday (12) to co-incide with the trip, said CBS press officer Rodney Bir-

beck. Scott McKenzie's new single is titled "Like An Old Time Music Hall" with "What's The Difference-Chapter II" as the B side.

His manager, record producer Lou Adler arrived in London by air last weekend. The Mamas and Papas are in line for a Royal Albert Hall concert with Scott during their trip, but at presstime this had not been finalised.



CLIFF: British entry

## EUROVISION CONTEST FOR CLIFF

CLIFF RICHARD will sing Britain's entry in next year's Eurovision Song Contest. The contest will be held at London's Royal Albert Hall on April 6.

A special BBC-TV programme next March will feature Cliff singing six songs and viewers will vote for one song as Britain's entry. This is the same method used last year when Sandie Shaw's "Puppet On A String" won the contest, which was held in Vienna.

All Britain's music publishers will be invited to submit songs for the contest and Cliff will commission two. These will be pruned to a total of 17 and then a special committee of BBC officials, Cliff and a music publishing company representative will select the final six.

## NEWS IN BRIEF

JAMES BROWN'S Royal Albert Hall concert last Tuesday was cancelled because the singer was suffering from nervous exhaustion. He flew straight back to America from his appearance in Paris. A new date later in the year is being negotiated.

Singer Madeline Bell has signed an agency agreement with the Arthur Howes office. Her new single "Picture Me Gone" is released on October 20.

Liverpool's Spinners made seven TV appearances in three days last weekend. They taped three ATV Midlands shows and four of the BBC's Grief And Glory programmes in Manchester. CBS re-launch their Realm label in November as CBS Realm Jazz. Among the first releases are Duke Ellington's Such Sweet Thunder, Buck Clayton's Robin's Nest and Angry Tenors, with Ben Webster, Illinois Jacquet and Ike Quebec.

A four and a half hour concert Jazz At The Roundhouse takes place on October 15 at the Roundhouse, Chalk Farm. The bill includes Annie Ross, the Ian Carr-Don Rendell Quintet, Wally Fawkes' Band, Keith Christie and the Ken Gibson Big Band. Compere is George Melly.

Helen Shapiro guests in Roundabout on October 23. Ruby Braff concludes his tour of one-nighters with the Alex Welsh Band with engagements at Wandsworth Town Hall tonight (Thursday), Manchester Sports Guild (6, 7), and Carlisle's Pheasant Inn (8) the Joe Harriott-John Mayer Double Quintet and the Kenny Graham Afro-Cubists are at London's Royal Festival Hall on Monday (9).

Vi Redd recorded a set of spirituals with the Max Roach Group last week. It was made for Roach's own Crescent Records. The quintet also recorded live last week at the Scott club. The Ronnie Scott Quartet play Dopey Dick's Jazzhouse, West Hampstead, London on Wednesday (11).

## LOUIS ARMSTRONG RECOVERS—FLIES HOME TO NEW YORK



ARMSTRONG

LOUIS ARMSTRONG, stricken with pneumonia last week, was released from the Washoe Medical Centre in Reno, Nevada on September 28. The 67-year-old Satchmo, accompanied by his wife, was reported to be flying back to his home in New York.

His personal doctor, Dr Alexander Schiff, said the trumpet player was "in excellent condition and in good spirits."

## VANILLA TOUR

AMERICA'S Vanilla Fudge, currently at 28 in the Pop 30 with "You Keep Me Hanging On," opened their British tour with the Traffic-Flower Pot Men package yesterday (Wednesday).

In addition to the package tour, they have also signed for a series of solo dates.

These are: London's Ram Jam Club and Blaises Club, tonight (Thursday), Bath (October 9), Worthing (12), Norwich (16), London's Speakeasy (18), Leicester (19), London's UFO (29) and Nottingham (21).

## NEW CBS LABELS

NEW record labels are being launched by CBS records including a cheap label in competition with the successful Music For Pleasure series.

At a CBS sales conference on Friday last week, the new labels announced were Direction, Blue Horizon and Hallmark.

A CBS spokesman described Direction as "An R&B label in competition with Tamla Motown and Atlantic." The first three releases will be "Velvet Opera" by the Flames, "Give Me My Freedom" by the Glories, and "My Home

Town," a ska record by Otella Smith and the Tobago Bad Boys.

Blue Horizon, due to be launched in January will feature American and British blues artists including the Aynsley Dunbar Retaliation, Peter Green's Fleetwood Mac and the Chicken Shack, under the guidance of A&R man Mike Vernon.

The 12s 6d Hallmark label is to be jointly launched by CBS Records and Pickwick International who release Allegro. They will draw from the CBS archives and 36 albums are scheduled for mid-October.

Meanwhile, Music For Pleasure the EMI-Paul Hamlyn budget record company have announced sales of 6,750,000 LPs in two years.

## MUSSULLI DIES

NEW YORK, Tuesday. — Saxist Henry "Boots" Mussulli has died of cancer in Pondville Hospital, Norfolk, Massachusetts. He was 49.

Mussulli played alto, baritone and clarinet with many bands, including Mal Hallett, Teddy Powell, Stan Kenton, Vido Musso, Gene Krupa, Charlie Ventura and Herb Pomeroy.

He went into semi-retirement in the 1950s and, as a teacher, formed the Milford Youth Band which was featured at this year's Newport Jazz Festival.

## ELSDON IN CRASH

TRUMPETER Alan Elsdon was out of action this week after a car crash in which his lip was cut.

The accident happened on Saturday night and Alan also hurt his knee. He hopes to be back with his band by the end of the week and meanwhile Pat Halcox and Ray Crane have been depping.



Johnny come lately  
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## ORBISON SINGLE

ROY ORBISON—due to return to Britain in January for cabaret and concert appearances—has a new single released next week. It is "She," written by Roy and Bill Dees, released on October 13.

Orbison flies to Europe in January to attend Midem in Cannes, France, then makes appearances in Italy, Germany, Scandinavia, Belgium and France before returning to Britain.

He will do major northern cabaret appearances and at least one London concert during his trip.

## PROCOL'S TOUR

PROCOL HARUM'S American tour has been put back until October 27 and will now open at Long Island. They will also play the Fillmore Auditorium, San Francisco during the tour.

But says manager Tony Secunda, they will probably not play a British concert before, because all major venues are booked up.

The group have the same record distribution deal throughout the world as the Move, reported on page one of this issue.

## TRENT/HATCH SONG

JACKIE TRENT and Tony Hatch are writing a new song for Petula Clark's next single.

Jackie has also been asked to appear at the Spanish Song Festival in Madrid next February to sing a Trent-Hatch composition.

Tony has also been invited to write an instrumental number for the Rio International Song Festival on October 25.

## BEE GEES NEXT

THE Bee Gees' next single—a follow-up to "Massachusetts"—currently number six in the Pop 30—is tentatively titled "World" and is scheduled for release on October 20. It is another number penned by the Gibb brothers.

Barry Gibb was ordered to rest by a doctor last weekend suffering from nervous exhaustion. A number of Scottish dates had to be cancelled.

The group fly to Australia in mid-November to make a hour-long TV spectacular for the German Deutsche Grammophon company on location. They will be in Australia for two weeks and will make several TV appearances.

## NEW HOLLIE ALBUM

THE Hollies completed work on their new album this week.

It is tentatively titled "Butterfly," said their co-manager Robin Britten. "But there is no definite release date at the moment, although it will be out before Christmas."

## LOU RAWLS HERE

US soul singer Lou Rawls arrived in Britain on Monday for a five-day promotional trip. He flies back to America on Saturday (5).

Today (Thursday) he tapes a number of shows for Radio Luxembourg and is on the David Frost Show tomorrow (Friday).

## Burdon to release big American hit

IN response to a stream of requests from fans, Eric Burdon and the Animals' big American hit, "San Francisco Nights," is to be released in Britain on October 13.

The B side, also a Burdon composition, will be "Gratefully Dead." The group's new LP, "Winds Of Change," is due out this month.

Eric and the Animals leave for America at the end of next week and kick off



BURDON

DON'T MISS NEXT WEEK'S MELODY MAKER

# SPECIAL PULL-OUT JAZZ EXPO '67 SUPPLEMENT

# TRAFFIC MAY STAR IN AMERICAN FILM



BEATLES: TV film

**T**HE Traffic have been offered a film part by America's United Artists film company.

No details were available at presstime, but Stevie Winwood and one other member of the group fly to America with Chris Blackwell, their manager, next month for discussions.

While in the States, they will also choose artists to share the bill on a major tour of US colleges next spring. The tour, for about three weeks, will take place in February and March.

A spokesman for the group told the MM: "The group are heading the package and will be choosing the rest of the artists for the tour when they go to America in November. They'll be there for four or five days seeing and picking artists and discussing the film offer."

## BEATLES TO RELEASE NEW SINGLE, EP

**A** NEW Beatles single and EP may be released in Great Britain while the group is in India.

The Beatles were spending all this week recording numbers for the Magical Mystery Tour TV show at EMI's St John's Wood studios. They are recording the title track and either four or six other numbers. These will include a composition by George Harrison titled "Blue Jay Way," written while George was in San Francisco and named after the house he rented in the Hollywood Hills, and an instrumental number — the first ever by the group.

Press officer Tony Barrow told the MM: "No final decision has been made but the tracks will probably be released as a single and an EP. There is no definite release date because the final number of tracks has not been decided by the boys." In all probability though, a single and an EP will come out while the group is in India.

The group are also working closely on the editing of the TV film. As soon as this is completed, they will start work on writing and recording the incidental music.

### TOP BRASS TOUR

**T**HE Top Brass concert package, now touring Britain, appears tonight (Thursday) at the Fairfield Hall, Croydon, moves on to City Hall, Newcastle (6), Manchester Free Trade Hall (7) and winds up the concert tour at Glasgow's Concert Hall on Sunday (8).

The unit — starring Maynard Ferguson, Clark Terry, Bob Brookmeyer, Doc Cheatham, Benny Morton, the Nat Pierce Trio and a British sax section — then takes up a residency at London's Ronnie Scott Club from October 9-15.

### FLOWER POTS DISC

**T**HE Flower Pot Men, whose "Let's Go To San Francisco" is currently at 8 in the Pop 30, record their follow-up single next week. It will be an as yet untitled composition by John Carter and Ken Lewis who wrote their current hit.

The group yesterday (Wednesday) started their tour with the Traffic-Vanilla Fudge package, but today (Thursday) they have a day off to fly to Brussels for a Belgian TV show.

Between October 20 and 26 they do TV and concerts in Holland, Denmark, Sweden and Norway. They also have a German TV date in Bremen on November 6.

On October 9, they guest in BBC's Late Night Extra.

They have a three-day Irish tour starting on November 10.

### ROSE AT SPEAKEASY

**A** MERICAN visitor Tim Rose whose "Morning Dew" has long been a popular discotheque hit, will appear at London's Speakeasy Club on October 10. Following attractions into the club will be the Pretty Things (12), Moody Blues (18), the Vanilla Fudge (19), and the Jeff Beck group (26).

### GEORGIE IN RIO

**G**EORGIE FAME is to appear at the Rio Song Festival in Brazil on October 25.

He will be backed by a group of British musicians specially picked by his recording manager Denny Cordell.



● FAME

### RASCAL HERE

**F**ELIX CAVALIERE, organist with America's Young Rascals flew unexpectedly into London on Monday with the group's manager Sid Bernstein.

The group was originally scheduled to join the Traffic-Vanilla Fudge package tour which opened in London yesterday (Wednesday), but withdrew two weeks ago.

Felix and Sid planned to spend 48 hours in London fixing up a new tour and discussing record releases.

## Mammoth jazz benefit for Sidney de Paris

**N**EW YORK, Tuesday. — A mammoth jazz benefit concert for the dependents of the late Sidney De Paris and for ailing pianist Hank Duncan is being held at New York's Village Gate on Sunday (8).

Among those taking part are: Willie "The Lion" Smith, Charlie Shavers, Roy Eldridge, Buck Clayton, Zutty Singleton, J. C. Higginbotham, Joe Thomas, Pee Wee Russell, Sonny Greer, Wilbur De Paris, Jimmy Rushing, Marion and Jimmy McPartland, Yank Lawson, Louis Metcalf, Tony Parenti, Ray Nance, Bob Wilbur, Sol Yaged and Billy Taylor.

Members of the Wilbur De Paris New Orleans Jazz Band were among the many musicians who attended the funeral service for Sidney De Paris in Harlem last week.

### HERD CLIMBING

**T**HE Herd, who this week rose to 22 in the Pop 30 with "From The Underworld," guest in Happening Sunday on October 8, the day they make their debut at London's Saville Theatre.

### DICK WINS AWARD

**J**AZZ At Highgate Village, the North London jazz club which meets at the Olde Gatehouse in Highgate, has run a poll among its members to find out which of its guest artists has been the most popular. The result, to be announced at tomorrow's (Friday's) meeting: tenorist Dick Morrissey. Morrissey stars at the club in a special poll-winning session with the resident Colin Peters Quintet on October 20.

Other visiting jazzmen this month are Don Rendell (6), Bert Courtney (13) and Art Ellefson (27). The Malcolm Hart Trio will work with Bert Courtney on October 13 when the Colin Peters Quintet play the University of Warwick in Coventry with Dick Morrissey and singer Bobby Breen.

### SPENCER SINGLE

**S**PENCER DAVIS is taking his whole group to Cornwall on October 15 for ten days during which they will have a "musical re-think" and plan a new stage act.

They have almost completed their new single and have three tracks to do for their LP. Both will be released in November.

American offers will not be taken up until they have done a full British tour early next year.

Meanwhile they are setting up about six selected dates in Britain for November and December. On each they will probably be backed by a full orchestra.

### OLYMPIAS DUE HERE

**B**RITISH fans have a chance to see Harold Dejan's Olympia band after all.

The New Orleans men will mingle with visitors to Ken Colyers club on Saturday, October 21, when the Barry Martyn Band throws a party to celebrate its eighth birthday.

Though Dejan's outfit visits London for three days, the New Orleansians blow behind closed doors at the Hilton Hotel for an American businessmen's convention.



● RUSSELL

They have also signed for the Bob Miller Show on October 17.

### REES FLYS OUT

**D**OUGGIE REES, musical director and bass guitarist with the Echoes, flew out of London on Sunday morning to join Dusty Springfield for her opening at Chequer Club, Sydney, Australia today (Thursday).

Dusty had been unable to find a satisfactory bassist for her act when she arrived in Sydney on Friday and cabled Duggie to join her.

### KIKI FOR TV

**K**IKI DEE has been asked to appear in ten Bob Hope TV shows.

The deal will be discussed during her eight-day promotional trip to America which starts on November 11.

During the trip she will also negotiate with Warner Brothers who want her for big parts in two new films.

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TRAFFIC: High in the chart with "Hole In My Shoe" with Francine Heimann, the "little girl" voice on the record.

## Anita cuts American visit short

**A**NITA HARRIS' promotion visit to America has been cut short because of her film commitments—she is currently working on the new Carry On film at Pinewood.

On her American trip she will now just do the Ed Sullivan and Joey Bishop TV shows.

With her new single, "Playground," released last Friday it is already almost certain that her next single will be "Comes The Night," the themes song from a new Dirk Bogarde film which will be Paramount's entry for a Grammy Award.

Anita this week records the last tracks for her new album, spending the night recording and travelling straight to the film set at Pinewood.

### DUANE EDDY DUE

**D**UANE EDDY was due to arrive in London on Tuesday night (3).

He will be in England for a fortnight of personal appearances and promotion work.

## Stevie Wonder and Jr Walker due for separate British tours

**S**TEVIE WONDER and Jr. Walker and the All Stars come to Britain for separate tours in the next few days.

Stevie Wonder is due to open tomorrow (Friday) at the California Ballroom, Dunstable, followed by appearances at the Upper Cut, Forest Gate (Saturday), Mojo, Sheffield (8), Locarno, Stevenage (11), Locarno, Streatham (12), City Hall, Newcastle (13), Imperial, Nelson (14), Locarno, Blackpool (16), Top Rank, Southampton (18), Locarno, Bristol (19), Royal, Tottenham (20), Gloydrome, Boston (21), and at Belle Vue, Manchester (22).

Jr. Walker arrives on October 12 and opens at City Hall, Newcastle (13), followed by Twisted Wheel, Manchester (14), Saville, London (15), Queens, Wolverhampton, and



● WONDER



● WHITE



● CREAM

Cedars Club, Birmingham (16), Paris (17), Orchard, Purley and Bag O'Nails, London (18), Crystal Ballroom, Castleford and Imperial Ballroom, Nelson (19), Central Pier, Morecambe (20), California Ballroom, Dunstable and Metro, Brighton (21), Tofts, Folkestone (22), Ram Jam, Brixton and Sybilla's, London (23), and Mojo, Sheffield and Sheffield University (25).

### JOSH FOR TOUR

**A**MERICAN folksinger-guitarist Josh White and his daughter, Judy, are due to arrive in London today (Thursday). They open a short tour at London's Queen Elizabeth Hall on Saturday (7) and appear that day on Dee Time.

The rest of their dates are

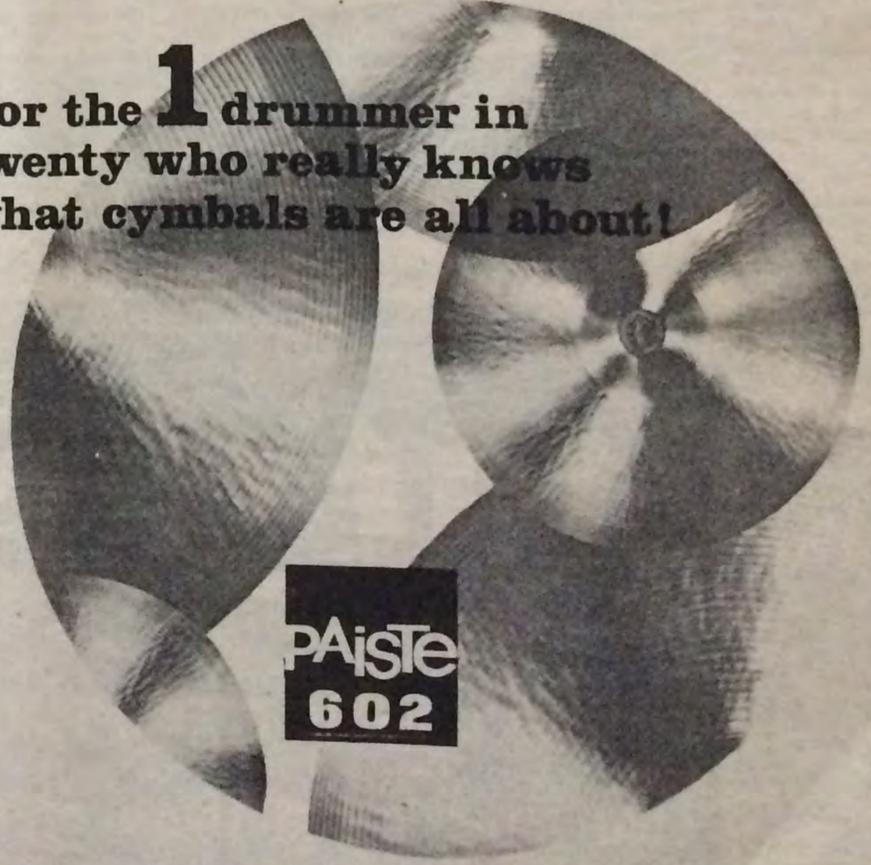
### CREAM RECORD

**N**EW YORK, Tuesday.—The Cream will record here immediately following their current smash engagement at the Cafe A Go Go (reports Ren Grevatt).

Studio times has been set for October 9 to 12 in Atlantic Record's own studio.

Eric, Jack and Ginger tore up the A Go Go on opening night with an extended turn of nearly an hour. Friends in the audience included the Mama's and Papa's on the eve of their departure for Europe.

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THE Greeks had a word for it, but the Arabs have a much more pithy expression for the latest single by Dave Dee, Dozy, Beaky, Mick and Tich.

"Zabadak!" is the title and the group wanted to know what it meant, so they inserted a personal announcement in The Times, asking any student of tribal languages to translate.

Mr M. A. Kennedy, of Stevenage, Herts, was the only correspondent to reply, and he said: "It is an Arabic word which means, dross, refuse, or rubbish. I hope this information will be of assistance."

COOLEST

John Walker is recording a single for October release. Pop's coolest engineer, Glyn Johns strained his back jumping from a seven metre swimming board. Hooray, P. P. Arnold is back, with a groovy new hair style.

Nice organist Keith Emerson and MM's Chris Welch enjoyed blowing Horace Silver's "Quick Silver" at Olympic Studios on Friday. Spencer Davis film The Ghost Goes Gear, dreadful, but it wasn't the group's fault.

Traffic dig Vanilla Fudge madly. Maynard Ferguson a bit like a frantic Harry James. Pop writer Mike Hales of Portsmouth Evening News has "a proud reputation for honesty in a warped business," says reliable source Mike Hales.

SQUASHED

Jonathan King used full front page of the MM on his new show, showing that Frank Zappa picture. Do the BBC jazz boys like being squashed between Radio One's pop output?

Arthur Brown (Crazy World Of), says Nice's Keith Emerson is the Jimi Hendrix of the organ. Walt Disney Productions have launched a cartoon beat group called the Vultures! Cream to fly to Chicago for a one-night stand, at a rich industrialist's daughter's party. Girlie is potty about the group and daddy is forking out £3,000 to fly the boys over. What ripping fun.

The Beatles "Love Me Do" is five years old this week—gawd, don't it make you feel old? With the BBC swinging like real hep cats, and the drugs scare over, suddenly "this warped pop business" feels respectable. So take off those false beards everybody!

CHALLENGE

Drummers galore feted Kenny Clarke at his London reception, including Max Roach, Bobby Orr, Kenny Clare, Trevor Tomkins, Bill Eyden, Keith Moon, Danny Craig, and Trevor Morais of the Peddlers. Kenny did a solo, followed by Max Roach, followed by our own Kenny Clare. After Clare, Max was moved to have another go — just to prove a point?

Warren Mitchell hilariously funny at CBS Hilton Hotel dinner last week. What's holding up Blue Note in Britain? MM's Bob Dawbarn flunked his 100 yard challenge race with Bob Houston after they had both been in MM

Zabadak! Dave Dee calls in a language expert



The RAVER'S weekly tonic

RAVER'S POSTCARD



"This geezer said to me — 'There's a fiver in it for you if you get me the contents of Dawbarn's ashtray.'"

Football team—which lost 5-0 against Queen's Couriers. Enough humiliation for one day?

Tenorist Bud Freeman enrolled for a course at New York University to obtain a degree in music. Veteran music publisher Jack Bregman died of a heart disease in New York's Mount Vernon Hospital.

Lou Rawls says he wants to record Helen Shapiro in America. Swinging Radio One — within a few minutes on Monday you could hear Jimmy Young giving recipes for salmon pie and the Bert Weedon Quartet.

Have you seen those groovy BBC West of England Light Orchestra fan club badges? Pity to-

day's journalists. PR Allan McDougall describes the next Flower Pot single as "not exactly flower, more beautiful."

Back from Stockton Fiesta, Eric Burdon told MM: "We were amazed that the people like us so much. And one woman gave us a name for our light show when she said: 'Eee, I like them flicker flickers!'"

Drummer Johnny Eyden and organist Harry Stoneham are being utterly brilliant at Stockwell's Plough pub—dig them if you dare. Shouldn't it be Radio Colleen with all that Major Minor — Dubliners — Guinness music?

DOGBONES

More suggestions for Family Dog LP: "Lulu's Bark in Town," "I Talk To The Trees," "Spaniel Harlem," "Land Of 1,000 Bitches," "A Little Bite Me And Little Bite You," and "76 Dogbones." One for luck—"Release Me." Majority went down a storm at Sorrento Film Festival, Italy last week.

Noel Murphy, Irish folk singer, goalkeeper and golfer asked the foreman of a road digging gang for the right time and was told curtly: "Get back in that ditch. You don't knock off until six pm."

Well chaps, it looks like being a nice peaceful, law-abiding time ahead for sinful pop music. No smoking, pirating, freaking or leaping. And remember that's an order.

Thought For The Week: It must be hell in there!

MODERN jazz trumpet today is so often misrepresented by fumbling fluffers and muted bores, it came as a double pleasure to hear the high and mighty brassmen who starred at London's Festival Hall on Saturday.

Here was a chance to compare the varied styles of soloists Maynard Ferguson, Clark Terry, and Benny Morton, and revel in the sound of pure, commanding brass playing at its most inspiring.

The Nat Pierce trio with Jake Hanna on drums provided a rhythm section, adept at turning its hands to any style the soloists needed. Following a trio spot, Clark Terry and Bob Brookmeyer took the stand and the mixing of flugelhorn and valve trombone was warm and wonderful. Terry's bubbling humour came through both his horn and in a sort of nitty-gritty blues vocal.

Doc Cheatham, with his trumpet bell aimed at the Festival Hall roof, and Benny Morton with a trombone sound as big as himself, roared through "Indiana."

Then came the brash and flamboyant Maynard Ferguson, dashing on stage, and conducting a powerhouse Anglo-American band with all the enthusiasm of his playing.

The scores were very exciting, and the trumpet battle between Clark and Maynard was a high spot on "Fox Hunt," while Ronnie Scott blew a funky solo on "At The Sound Of The Trumpet."

From the high note drama of Ferguson, and mellow fruitfulness of Terry to the classic style of Cheatham, it was a meeting not to be missed.

Strange then that there were not enough fans present to even half fill the hall, at the first house at any rate. Perhaps they were all at home writing letters of complaint about the lack of support for jazz. — CHRIS WELCH

PINK FLOYD

SUNDAY'S Saville bill was most groovy, opening with the Fairport Convention who are beginning to find their way, followed by American Tim Rose who was rather disappointing and losing his way a shade.

Keith West and Tomorrow positively whirled into "My White Bicycle" with all the energy and head that constantly ferments within this powerful, hard-hitting group and spiralling through a dizzy kaleidoscope of numbers they left the audience in no doubt of their spine-tingling communication.

The Incredible String Band were just too much, so nice and natural, conjuring textures out of the musical mind box with hilarious dexterity.

Finally the Pink Floyd, lights



music maker

Top Brass reaches the heights

CAUGHT IN THE ACT

flicking nervously around their feet, with an eerie, full of promise first number. Unfortunately the impact of their opening was never continued. The Floyd themselves were never revealed, their personalities cut dead in the dark, and we saw that too-familiar, too impersonal performance.

Certainly the Floyd have much to say, and their music is shatteringly original taking off into a totally unexplored musical dimension of spacious, free electronic ideas and movements.

However their running order lacked fire or direction, nothing really seemed to get on anywhere, and the Floyd didn't round off what could have been such exciting musical corners.

There's a wealth of promises in the Floyd and their music—but only time will tell if they will come true.—NICK JONES.

SMALL FACES

THE wind at a 33 hour Norfolk "Love-In" over the weekend was as cold as the reception for top-of-the-bill Small Faces.

Appearing two hours late on Sunday evening, the second day of the Love-In at Wimbotsham, near King's Lynn, the Faces could only blame themselves for failing to pacify the irritated crowd of only 400 — ten thousand were expected and planned for.

An 18-hour recording session was given as a reason for the Faces delay. A slow handclap welcomed them as they took the stage — in a meadow — without a word of apology.

By this time, eight p.m., the crowd were shivering and the wind was tearing at the canvas and wood stage. "Windy, ain't it," commented Steve Marriott. "The Faces kicked off with 'Ride Your Pony' followed quickly by 'Shake.' But they could not outplay the wind — it whipped their words across flat fenland fields and into the darkness.

The crowd remained stony-faced and unresponsive, despite the energy the Faces exhausted to whip up enthusiasm.

Several local groups were received more enthusiastically and thankfully — they were playing in a warm barn where about 100 hippies had bedded down in the straw on Saturday night waiting for the Faces.— BRIAN TANN.

BILL COLEMAN

A SEASON by trumpeter Bill Coleman in a Paris club is an all too rare event these days when Coleman is playing better than ever.

At the Trois Maillets Bill proved to be in sparkling form and on the night under review customers had the considerable bonus of Art Taylor sitting in on drums.

Coleman, who played flugelhorn throughout, opened the set with "Green Dolphin Street" at a brisk tempo which was beautifully sustained by Art Taylor's incisive cymbal. Coleman's clean, lucid playing was effortlessly spanned the gap between his own jazz background and that of modernist Taylor.

Heinz Schafer, though hand-capped by an almost inaudible piano, contributed a tasteful solo on the opening number and Henri Tischtz, on bass, followed with a well received chorus.

Coleman, a straight-down-the-line player, who is not much concerned with chordal subtlety is nevertheless an excellent musician with a fine tone, a good lip and an infallible sense of where the beat is. He got excellent support from his fellow musicians whose approval of his musicianship came across

in their playing — MIKE HENNESSEY.

CILLA BLACK

CILLA BLACK came, saw and conquered Yorkshire's swinging little mill town, Batley, when she opened her first week's cabaret in the North for two years by filling the Variety Club there last Sunday.

Cilla opened with a bang, happy in the knowledge that for the first time since the Club opened the management have the "house full" notices ready in advance for all seven nights of her run. And she scored the expected big hit. She was a smash from the moment she walked on — right to the end of her 14-number spot. The 1,700 audience loved every minute of it.

"Alfie" was the high spot. Here is a number which sums up Cilla so well. In it she can give full rein to her flair for comedy; there's a touch of the production number about it; and it has a strong story line.

Admirably supporting Cilla on the bill is the Eric Delaney Show Band making a quick return to the club. Visually and from a sound point of view Eric and the boys gave their usual impeccable performance. But it still sounds a wee bit loud for my cabaret ears.— STAN PEARSON.

JOHNNY MATHIS

To say that Johnny Mathis had a disappointing opening at London's Talk of the Town last Monday is an understatement. He seemed highly nervous, his pitching at times was way off, his arrangements were messy, his gestures bordered on the ridiculous and his trousers seemed too tight.

Surprisingly in these circumstances, he made a good job of the difficult "Maria". Mathis has too many good records to his credit to doubt his ability at this stage — it must have been just one of those terrible nights.

The largely show-biz audience, needless to say, roared their appreciation.—JACK HUTTON.

GRAHAM COLLIER

ANOTHER outing by the Graham Collier Dozen on Monday at the Old Place showed that his music gains considerably from the increase in size of instrumentation, which, with three trumpets, three trombones, three reeds is large enough to provide powerful climactic figures against which the soloists can play freely, and yet flexible enough for Collier to pursue his linear approach to writing.

In Kenny Wheeler, Henry Lowther, and Harold Beckett the band is fortunate to have probably the best trumpet section of any of the big bands operating spasmodically in London; Beckett in particular caught the ear with a fine flugel feature in "Alex" Wilder's "Trouble is a Man". Indeed all the section players are strong soloists with Frank Ricotti's vibes and Chris Smith's trombone on "Crumbling Cookie," and Derek Wallyworth's trombone on "Indefinite Relationship" — a wretched 15 minute excursion into changing time signatures and contrasting dynamic levels — being particularly noteworthy.

With the ubiquitous John Marshall (drs) kicking the whole time was yet another Old Place presentation of outstanding jazz — but where was every body? — CHRISTOPHER BIRD.

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**MIKE LENNOX**

"MY ambition? To make money and be famous. I love being recognised in the street and signing autographs." The statement came from Mike Lennox, ex-Radio London DJ who starts the first of his weekly Late Night Extra programmes tomorrow (Friday).

His philosophy of life may sound a little conceited, but it's really a realisation of himself. Mike, 25 years old from Winnipeg, Canada, is honest enough to admit openly an ambition shared by most of the people in show business.

During his stint on Radio London, Mike became the DJ with one of the biggest fan followings. He created a reputation hosting a pop programme, but his BBC show is far more varied and wide reaching. "It gives me a chance to move into a different sphere of broadcasting," he said. "Up to now the British public have only heard me on pop programmes, but the new show has things like phone calls with listeners, news coverage of events—not in depth—and mystery tune spots. We'll have a mobile reporting team out and about covering events."

The idea of the programme (which goes out from 10 pm to midnight) is not to send people to sleep. "We intend to make sure that everyone stays wide awake. If we play a Sinatra record, it'll be Sinatra with Basie."

Mike got into broadcasting in Winnipeg where his father had a car business. "I joined a local radio station for about £10 a week. It was rotten money but I learned a lot about broadcasting." Mike fled the

dreaded Canadian winter and moved to Bermuda where he hosted a programme called Housewives' Choice where the listeners could phone him direct and talk on the air. "Everything was great until a finance company phoned one day about some money I owed them—and it came through on the 'live' line."

Mike also hosted a sports programme. On one classic occasion he did the commentary on a football match—and he'd never seen a game in his life.

He came to London, via Dublin, in August 1964 and for a year earned a precarious living as an actor, appearing in TV commercials and occasional feature films including a small part in The Bedford Incident. "I did nine weeks work on that—and finished up getting about two minutes on the screen." He recently completed a part as a DJ in A Smashing Time with Rita Tushingham and Lynne Redgrave.

In November 1965, he joined Radio London where his presentation style and personality made him one of the station's top DJs. At the station's demise, he was taken on by the BBC for Late Night Extra. He would like to do more broadcasting, more acting and if possible, some television work.

All with the intention of fulfilling his big ambition: to get rich in a business he likes.

**THE ULTIMATE BURDON**



"YES," agreed Eric Burdon, "my single, 'Good Times,' is autobiographical."

"Listening to music is the answer to everybody's problems and the more people play and listen the better for the world."

"My new album, which should be out at the end of the month, is called 'Winds Of Change' and is dedicated to everybody in the music business from the turn of the century to today—the people whom I think have left an important mark. People like King Oliver, Chick Webb and Robert Johnson up to Dylan, Hendrix, the Beatles and the Stones. Every track is dedicated to love and humanity."

Eric, as you may have gathered, becomes more and more immersed in the new Love Philosophy.

"Frank Zappa said to me there was not such things as mistakes," he continued. "Everything you do is real and relevant. He was wrong. Some things are more beautiful than others and these things are more relevant."

"I'm not rejecting the things we did in the past. You have to find your feet first then sift things before you start again. The reason that, about a year ago, groups broke up was that certain people had changes of thought and they no longer mixed, so the groups had to break up."

"It was inevitable that Stevie Winwood would break away from Spencer Davis, just as it was for me to cut out."

"It meant a whole new reevaluation of personalities and friendships."

He returned to the subject of the new album.

"It sounds big-headed," he admitted, "but it is on the verge of creating ultimate music. From the cover to every track and every sound—it's all for everybody. I suppose every musician wants to give himself away, but this is how I feel about the album."

Was, I suggested, this "giving" more important than communication with his audience?

"Communication is the answer to the whole of the world's problems, and music is the key to it all because music opens the door to everybody's mind," he said. "And it makes no distinctions, it reaches you whether you are black, white, Chinese or anything else."

"This is what I really believe—that musicians have the answer to the world's problems. They don't know it, but they have. It's up to them to

walk the path that I have done."

Did the new Eric Burdon, I wondered, reject the music of the old, particularly the blues?

"No," he said. "I accept everything I have learned from. Now I am singing blues of my mind, 1967 blues, my own blues. On the new album we've done a blues about the Bubonic Plague of the 14th Century."

"You may not realise but that was one of the periods when the forces of evil nearly took over the world."

All the tracks on the album are originals with the one exception of the Jagger-Richard "Paint It Black."

"I didn't really want it on there, originally," said Eric. "But reading back the album sleeve I wrote a long time ago I see I called Mick Jagger my brother. And I know he knows a lot of the answers."

"Mind you, MGM wouldn't let me do the sleeve just the way I wanted. They wouldn't let me have a picture on the back of a Los Angeles cop beating a guy to death." — BOB DAWBARN

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RIA22

# Ruby—five years in the recording wilderness

RUBY BRAFF IS ONE OF THOSE JAZZMEN, AND they are not all that common, who is as enthusiastic a talker as a player.

Just now he likes talking about the virtues of the Alex Welsh band and the continuing joys of his present tour of Britain.

"I'm really very lucky because everywhere we go we run into lovely people, and so it's all been a ball, just wonderful.

"One night last week, out at the Crown in Amersham, they put on a banquet for me. I thought it so nice of them to do that. And you know it was wild. They had this menu and everything, and that guy, Mike, who runs the place, is a beautiful cat. That's the wildest thing that's happened to me."

I saw the menu and it included such special items as Consomme Boston, Dover Sole Russell, Duck Dickenson and Steak Ruby. The man it was in honour of smiled approvingly. "Isn't it a gasser?" he asked. "I'm sending that to my mother."

On the subject of the band, he wasn't simply making polite noises.

"They're not just good for British musicians. Pound for pound these guys play as well as anyone in this style. I don't know any group in America that stays together that is as good as Alex's band. In effect, there's no such thing over there. That's why I feel so safe, working with that band."

Everyone who hears Braff's cornet, in person or on the records now being reissued, must wonder why no new albums of his come out. The explanation is simple.

"I haven't recorded in years. Nobody has asked me to. I don't know why. The one consolation about not being recorded is that no one can hear anything awful. It might be an advantage.

"But I would like to record again. And I think I'm going to with the Welsh band. I'm looking forward to that. I know it will work out — there'll be music played."

Although Ruby cannot explain why he isn't recorded these days, he has something to say on the general situation which jazz faces.

"You see, people all use phrases. One is: 'You can't give the public good music; it won't sell.' They learn it from each other. 'Nobody likes good music.' The truth is that nearly everybody likes good music except them.

"Take the George Wein band I'm doing the festivals with, we've played all over the place, to audiences of all ages, and we've never come up against these people who don't like it. Usually, the only complaint is: 'Why can't we hear more normal music like this?'"

"In my opinion it's your A&R men, disc jockeys, critics and your characters who don't like lovely music and push something different. These people keep repeating that good music won't sell, but you have Tony Bennett, for instance, who does nothing but beautiful songs and old standards with good arrangements behind them, and sells millions. So what have the record companies to say to that?"

Jazz musicians there are who express an interest in contemporary pop music, even an affection for it. Braff is not one of these, and on the teenage phenomenon he holds forthright views.

## TASTES

"I've never heard one pop group that plays great. People who say they do are reading into them things that don't exist.

"It is not for people who've had more experience of listening and whose tastes are cultivated to lower themselves to the tastes of foolish children. It's for chil-

dren to come up to the tastes of mature people.

## LIVING

"Very often the parents, who've played such a weak and incompetent part in bringing up their children, think the only way they can make up for his incompetence is to sink to the child's level in matters like music, dancing and the arts.

"Really they are seeking child acceptance, see? It is their way of buying off their children for not being able to teach them about life and cultivate their minds properly."

And what, I wondered, about the musicians who seem to favour modern pop.

"Most of the musicians I've heard speak well of this music are those who have to make a living, or part of their living, recording in the studio with this kind of thing.

"And many of them feel

so miserable and guilty about having to do it that they talk themselves into thinking it's good music. This is the danger of people of musicality becoming involved with this rubbish. They begin to believe in it.

"Just as this happens to fine musicians, so it can happen to a whole public. Their taste becomes corroded.

## RUBBISH

"It is very sad, because it makes me think that a lot of these people never really loved and appreciated the things they paid lip service to for many years — the recognised great works.

"Now there's nothing wrong, so far as I'm concerned producing this rubbish for people who don't know, or with musicians recording the same in order to earn their livelihood. But they mustn't get to believe in it.

"The important thing is this: those who've lost their way had better renew their faith in things they once knew were wonderful and valid before they end up with the same immaturity and indecision and sickness as so many young people are featuring in their philosophy.

## YOUNG

"In any case, the idea of trying to stay young by acting young and dressing up young is wrong. One way to stay young is by becoming wise and being constantly busy studying and learning and accomplishing something. Love for a thing that you do well, that helps to keep you young."

MAX JONES

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# JAZZ SCENE

## Dixie band from behind the Oder-Neisse line

IF YOU HAVE THE usual misconceptions about jazz in East Europe then the sophisticated music of the Prague Dixieland Band will come as something of a surprise.

In fact the band has been in existence for 17 years, and several of the personnel were playing at around the same time as the beginnings of the British Revival. In fact Graeme Bell's Australian Jazz Band, which did so much to boost British trad in the late 1940s, had the same effect in Czechoslovakia.

"My trumpet player played with Graeme Bell in Prague," said the Dixielander's leader and pianist Dr Zdenek Camrda. "Bell was really the first impulse for jazz in our country, although we had bands before that. Our own first real influences were the Muggsy Spanier, Eddie Condon and Red Nichols — these were the people we heard at the age when you are most influenced."

## DOCTORS

The Pragues originally formed as a student band and now has four doctors in the line-up—two of medicine, one lawyer and one of natural sciences. Their current personnel is: Dr Zdenek Camrda (pno, leader), Karel Danda (tpt), Zdenek Mayer (clt, sop), Dr Frank Cunc and Jon Hyncica (tmbs), Dr Louis Svab (gtr), Dr Vladimír Sorm (bass) and Paul Polanski (drs).

"We have been using two trombones since 1965," explained Dr Camrda. "We were a little influenced by the Dukes Of Dixieland in this. It gives the band a more full sound although it does mean careful rehearsal so that each trombonist knows his part and does not get in the way of the other." The band rehearses twice a week and has a regular monthly date at the Prague Jazz Club. Over the past



PRAGUE DIXIELAND BAND

few years it has visited Denmark, Finland, Poland, Belgium, Austria and given over 50 concerts in East Germany.

According to Dr Camrda, jazz is popular in Czechoslovakia, the audience being divided roughly 50-50 between modern and traditional.

"Of course traditional jazz is split into the two different branches," he says. "For the older type of New Orleans music, the audiences are mostly young people—the same age group who like big beat music. For our type of more modern traditional jazz, the audience is mainly aged about 30.

"Actually we are the only band playing our particular kind of traditional jazz. There are two bands who are, perhaps, more popular than us, but they are more New Orleans. They play like the old King Oliver records whereas our music is more free, more mature perhaps."

The Pragues are the first East European jazz band to visit Britain and they give some of the credit to Acker Bilk.

"We first met Acker in Prague in 1964," said Dr Camrda. "We knew him from records, but in life it was something else. Frank Parr, of the Bilk office, got the idea to bring us here and he has worked very hard to get over all the difficulties. As for us, we have been dreaming of the chance to come here and play for English audiences."

I can only advise the English audiences to turn out in force. These Czechs really ousce.

BOB DAWBARN

## MY FAVOURITE THINGS



CHRIS MacGREGOR  
CHOOSES  
ALBERT AYLER'S  
'GHOSTS'

THE SOUL IS THE whole, and where is reality? In worlds more real than those which we build with our eyes and minds, we exist only as ghosts and spirits. These truths and too many others have been too long denied. Every moment is eternal and music can at the same time achieve and communicate the ecstasy of it.

Albert Ayler came to London and played and spoke about free spiritual music. Don Cherry I heard in Copenhagen and he speaks of music's power to "bring the whole world into one room." Music and men can be free and spiritual so why not? A song can be a superficial decoration of a simple harmonic fact involving no movement, only manipulation, or it can be a true song, a prayer, a true movement of the whole soul, so why not?

Here Albert Ayler and Don Cherry and Gary Peacock and Sonny Murray sing "Ghosts," the national anthem of the nation above nations. They play "Children" reminding us that we are all children and that music always retains the spirit of play. They create "Vibrations"—the beautiful vibrations of people living in Harlem. Albert says, gave him this song. There are also Albert's beautiful songs, "Holy Spirit" and "Mothers."

Music has long been of the realm of the mind and of the heart and, maybe for even longer, of the body. Always it has had to do with the soul but considerations of the separate mind, heart or body have restricted it.

Now as it freely enters the realm of the spirit it is surely a time for rejoicing — the truth is marching in! These are the thoughts that come to me as I listen to this record.

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"THREE, two, one," said Radio One Controller Robin Scott, "Radio Two, Radio One, Go!" Auntie BBC adjusted her pirate's eyepatch, hitched up her skirts to mini length and, for the first time, acknowledged the existence of an enormous listening public for contemporary pop.

Tony Blackburn stopped looking as though he was in the electric chair, adjusted his headphones and said: "And good morning everyone. Welcome to Radio One, the exciting new sound."

It was seven am on Saturday, September 30, 1967 — the day the establishment finally admitted that the majority of the population of Britain are under 30 and that most of them would rather hear Procol Harum than Max Jaffa.

On the door to the studio someone had pinned two newspaper headlines: "To The Antarctic With Scott" and "Are You Bored, Then Opt Out." A sleepy knot of journalists watched as photographers popped their flashes through the glass separating Blackburn from the control room—which couldn't have added to his feeling of relaxation.

In case your grandchildren ask, you can tell them that the Move were the first artists on Radio One with "Flowers In The Rain"—not a bad image setter. Second were the Bee Gees who were also the first live group later in Saturday Club.

**Jingles**

Furrowed brows gradually relaxed as the Blackburn show got under way without any major goofs. Afterwards Tony agreed "none of the many things that could have gone wrong did go wrong."

The right jingle cassettes were all slotted in at the right time, both Radio One and Radio Two broke exactly right for the news headlines on the half-hour.

The only moment of horror came when we realised the Radio One chart was to be called the Fun 30 — I wonder how many conferences it took to come up with that!

**Fans**

Simon Dee looked in to wish Tony luck, and did so over the air, Keith Skues was rehearsing to himself in the corridor and there were even reports that there were fans gathering outside the BBC—I must admit I only saw three myself.

At 7.45 am over BBC coffee and biscuits, Robin Scott told us: "People have been ringing up to say 'We don't want this music on the Light Programme. They've been told to tune their sets to the Long Wave."

**Holiday**

"But a lot of the dear old things have never tuned in in their lives and have to be told how to do it."

Scott admitted he was pleased with the launching but warned it would take about four weeks for the station to settle down. He added that after five months of all this "he was ready for a holiday but

# Congratulations as Auntie BBC puts on her pirate's eyepatch



**BOB DAWBARN**  
in at the birth of **RADIO ONE**

didn't dare take it for a week or two yet.

Nobody will know the estimated listening figures for Radio One for another couple of weeks. But normally at around eight am, the Light Programme drew about six million—a figure that has been going up steadily of the past three years.

**Frosty**

By ten am it is usually around eight million. How these will be split between Radio One and Radio Two is anybody's guess.

Reactions to Radio One have so far been mixed—from the rapturous joy of some teenagers to the predictably frosty reception accorded by three middle-aged radio critics on BBC-2's Late Night Line-Up.

It seemed doubtful if any

of these gentlemen had ever actually heard pirate radio and their objections could as easily have applied to the old Light Programme or the new Radio Two.

**Frantic**

My own sampling of the station has so far been patchy but after some ten hours sporadic listening it seems to me that Radio One is still somewhat schizophrenic.

Many of the shows follow the Pirate format and Radio London in particular. Others—The David Jacobs Show for example—hardly fit the new, frantic, swinging image.

This was demonstrated on the very first morning, with Blackburn followed by Leslie Crowther with Junior Choice.

I'm not saying that there shouldn't be a change of pace, but much of the evening listening seems to leave Radio Luxembourg without serious competition.

**Humour**

On the credit side are the occasional minority shows—things like Jazz Scene, Mike Raven's R&B Show with its helping of esoteric blues and Country Meets Folk. I hope that Robin Scott won't be pressured by comparatively small listening figures for these shows into moving them to late-night, minority spots.

Most of the deejays I've heard so far have been highly professional, whether or not you like their usually somewhat infantile sense of humour.

**Hysteria**

The exception is Emperor Rosko, the Hollywood-born son of film producer Joe Pasternak who nets big ratings on French radio. His show is taped as he lives in Paris and I found it largely incomprehensible—hysteria for its own sake.

Radio One, it seems to me, has meant a reversal of BBC policy, with the deejay being built up to the point where he becomes more important than the music he plays.

**Contracts**

But rumours of enormous sums being paid for their services are largely untrue with £30 a show being about the average.

The short-contracts of most of the deejays obviously means

that there will be changes as listening figures come in and public reaction is assessed. But in its first week, I for

one, offer cautious congratulations to Robin Scott and his team for giving us what so many people obviously want.

## But how about a better deal for folk fans?

### ASKS TONY WILSON

HOW will folk music fare in this new "switch-on"? The answer is pretty badly. Country Meets Folk retains its slot on Saturdays from 5.30 to 6.30 pm but this programme, to be honest, caters for neither folk nor country fans adequately. At least two half-hour shows would be far more satisfying for followers of both types of music.

A BBC spokesman told me that Folk Meets Country will continue until the end of year and possibly into next year.

**CONSOLATION**

"There are no immediate plans for any other folk programmes. There may possibly be something in the future, although there will be the odd folk record in the new programmes." Whoopee!

One consolation, though a small one, will be Mike Raven's half-hour R&B Show on Sundays at seven pm. This will be similar to his hour-long Radio 390 programme, which was a mixture of all blues forms from country blues to Tamla and Stax.

**UNFAIR**

"Every week one artist will be showcased and I'll be playing three of his records. The first one, for instance, is Muddy Waters," says Mike.

Mike's show comes between jazz and pop programmes, so he is planning to start with the sophisticated styles finishing with the country bluesmen.

So really folk fans cannot expect to hear more than half of a one-hour programme and half of a half-hour show with any folk or blues content. About three-quar-

ters of an hour in fact—out of something like 140 hours' air time!

Compared with jazz, once the Cinderella of air time, this is still a pretty unfair deal.

**PROPORTION**

The BBC has given at least four-and-a-quarter hours for jazz programmes, although jazz fans would protest that this is insufficient. Nevertheless these are programmes devoted entirely to jazz—folk music has to make do with sharing, so who is the Cinderella now?

The fans who go to Britain's 500 folk clubs cannot be wrong about the value and entertainment of folk music. The BBC, in my opinion, has been unimaginative about the allocation of air time, especially at a time when could be ensuring that all types of music, at all levels of popularity, get a fair proportion of programme space.

**PRESSURE**

What can be done? Well, the BBC is one hell of a big steamroller to lay yourself in front of, but some action from the folk scene might help. Individual letters and club petitions would be a good start.

If enough pressure could be brought to bear on the BBC powers-that-be, there may just be a change in attitude with regard to folk music. The man to write to is Mr Robin Scott, head of Radio One, who I feel would look at the plea for more folk music on Radio One with a good deal of sympathy.

Otherwise I may have to take some action myself. This is Radio Free Folk speaking to you from a large somewhere on the Grand Union Canal.

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**JOHN MAYALL**, the articulate high priest of Britain's urban blues exponents, said: "I'd like a hit record, but I'm not prepared to sell-out just to get one. I'd be glad to make the chart—but only with a blues number."

The statement summarises Mayall's hard, uncompromising line on the subject of his chosen music. For four years, he has been Britain's leading exponent of the blues, gaining a highly appreciative, if minority, audience in the clubs of Britain.

His group, the Bluesbreakers, spawned Eric Clapton, the sensational guitarist who left to form the Cream, and Peter Green, who now forms part of Fleetwood Mac, a new and increasingly successful combo.

But he has had to fight hard all the way against prejudice — the prejudice of people who say "there's no such thing as British blues. Only American Negroes can sing and play the blues." And even the extremists who claim that all Britain's bluesmen do is play endless, boring 12-bar blues.

Can there in fact be a valid British blues scene, or are the bluesmen deluding themselves and creating only a paler imitation of the original American coloured blues artists?

The prejudice is very real, says Mayall. It takes various forms: lack of exposure on radio and TV, mistrust by some promoters and a general disregard for the value and appeal of the music in the musical press.

"The Bluesbreakers offers a blues musician the chance to play good creative music," said John on the eve of a two week concert tour of Sweden. "But the musical business and the press has largely ignored us."

"Even musicians who have been in my band, like Eric

# TRUE BLUES?

## ALAN WALSH investigates the plight of the British bluesman

Clapton and Peter Green, have had their recognition after they've left and not when they were playing a storm with the band. That's not to say they don't deserve recognition. They do. But it always seems to happen after they've moved on."

Mayall has felt the cold draught over the years, but the prejudice is not all one-sided. The bluesmen can be equally as prejudiced.

Too many have a holier-than-thou attitude, insisting that their music is the only valid thing being played. They have been, and are, quick to put other music down.

Mike Vernon, who left Decca Records where he was a staff producer to become independent, confirms this. "Many of the blues artists have this reverse prejudice. They take the view that this is their music and people should dig it. They are uncompromising but who can blame them? They've been

subjected to complete indifference for a long time.

"After all, they really, truly believe in what they are doing. They refuse to pander to commercialism and would sooner go down with their music than prostitute it to make money."

Mike runs Blue Horizon Records, a label which in future will be marketed by CBS, first under the CBS label and later as the Blue Horizon label. He has produced many British blues records, including those with John Mayall, and defends the validity of the British musicians and their right to play the blues with an articulate passion.

"It's been said to me many times that white men — and particularly white Englishmen — cannot really play the blues. But this is nonsense. Anyone can experience the blues. Anyone can play the blues. It's not restricted purely and simply to American Negroes.

"The idea that you have to

be actually suffering, poor, and downtrodden to sing and play valid blues is disproved by the American blues artists who are working and making excellent livings in the music in the States."

It has also been said that British blues are watered-down versions of the original. Vernon refutes this. "It depends on your standards. I believe the blues artists of Britain can be compared to Americans and, in fact, many Americans are happy to record with our groups. Champion Jack Dupree is resident in Britain now and is highly enthusiastic about British music and musicians."

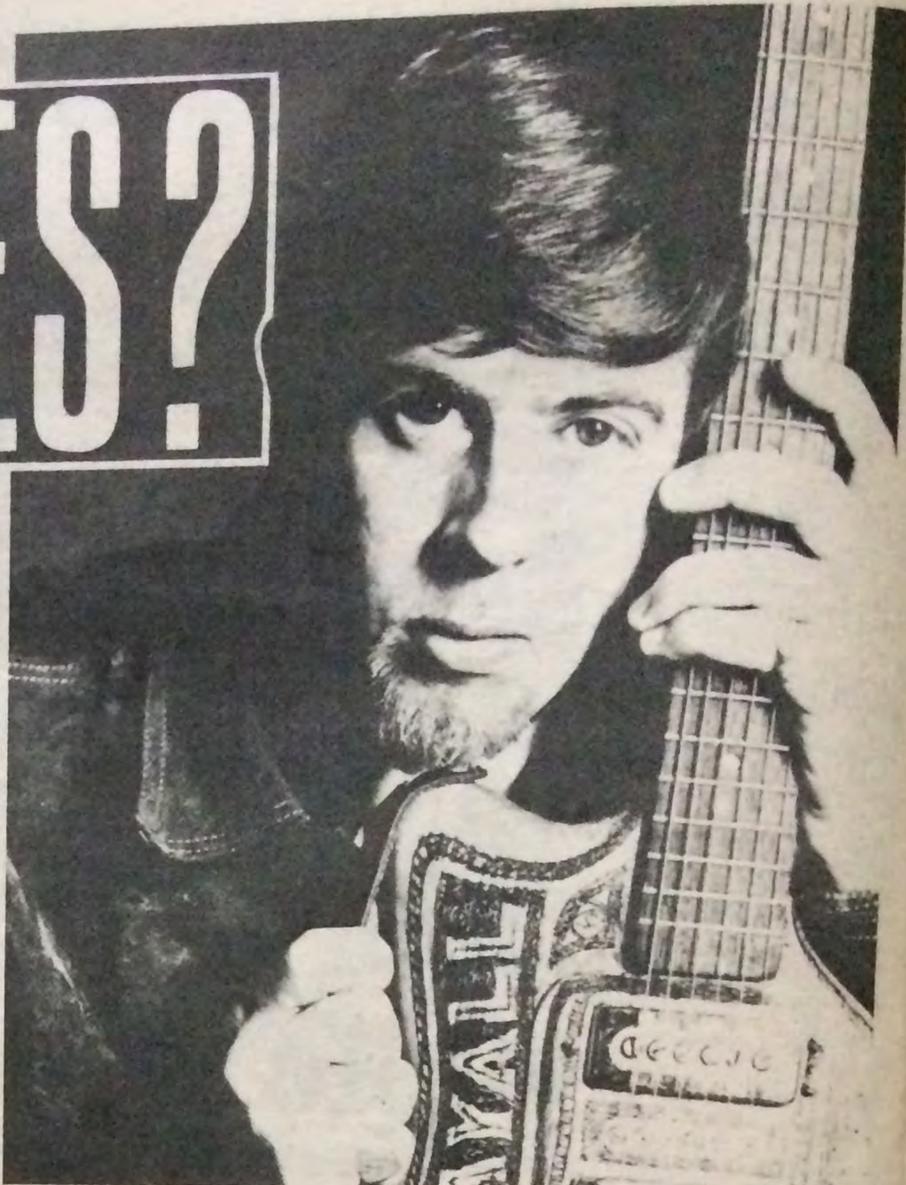
He also refutes the charges that bluesmen play boring 12-bar and nothing else. "It's just not true. A lot of the idiom is within the 12-bar framework, but there are many variations even in 12-bar patterns. And there are other time structures on many records. Anyone who says that is only proving they haven't listened to British blues. Or American for that matter."

There is a lot of lyrical value in the blues, maintains Vernon. "If only we could get the knockers to take the trouble to sit down and listen, they'd realise there's tremendous intrinsic value in the lyricism, the stories the various blues tell. For example, much of the early American blues have a pornographic content. The men are singing about their lives, their surroundings, their troubles and telling stories of their own existence."

"When John Mayall writes a blues, he's writing about things which happen to him."

John Mayall believes that after four hard years, he's finally managing to break through the indifference, even the prejudice to a certain extent. "I think it's starting to happen. I can feel it and it's borne out by the reception in clubs, record sales, things like that."

He does not feel bitter about the length of time it's taking him to popularise blues. "I'm glad that I haven't had early success, really, because the longer you play, the better you become. I



MAYALL: felt the cold draught of prejudice

listen to records I made a year ago and I'm glad they weren't hits because I know I could do them better today."

The group does particularly well on the Continent and makes regular trips abroad for concerts, TV and radio dates.

Part of the struggle to get the blues accepted lies in the fact that, unlike pop, it's hard for the fans to identify with its exponents. "People just don't identify with someone like Peter Green the way they do with the Procol Harum," says Mike Vernon's wife Judith, who runs the Blue Horizon blues club in Battersea.

"But now that the Beatles and Rolling Stones are never seen by the kids these days, they are turning more and more to blues. They go along and hear groups like the Bluesbreakers, the Chicken Shack, Fleetwood

Mac and Aynsley Dunbar's Retaliation and like what they hear. They may not understand it, but they are starting to enjoy the music in greater numbers."

Mike Raven, one of the few DJs to give the blues a sympathetic ear, feels that there is a bigger audience, particularly on radio, for the country blues scene than anyone cares to admit. "What worries me is that Tin Pan Alley doesn't care because no one is making money out of plays of a Blind Lemon Jefferson record."

"Blues is particularly strong among what I might call student types. I hope the time will come when we have an all-blues show on the radio. I know there is a big public for it." But if the blues ever became a majority music rather than a minority one, isn't there the danger of the

very commercialism that the bluesmen now fear?

"Yes, we are aware that we have to guard against the sort of situation that happened with Trad — lots of people in the music business latching onto something for a fast quid. It could happen with blues. That's why I have started Blue Horizon to make sure that the music that is issued on record is genuine blues and not some phoney copy."

There has been considerable discontent on the part of the blues artists at their lack of recognition. They now believe they are on the threshold of a breakthrough and they might well be right.

But the whole blues scene in Britain is still swaddled in the old enemy of creativity-prejudice. On both sides.

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## MAXINE HAS HER ROOTS IN GOSPEL

THE influence of gospel music on pop of the '60s has been enormous — so

many of the best American singers received an important grounding in church choirs.

Maxine Brown, currently on her second British tour, is no exception. At a Pye Records reception to launch

her new single, "Since I Found You," she agreed that her gospel training was of great value.

"Apart from any influence on the singing there is the invaluable experience of standing up in front of people every week," she said. "By the time I was considering being a professional singer I was quite used to appearing in front of an audience."

Apart from the late, great Dinah Washington, Maxine says her major influence was a gospel singer you probably haven't heard of here, Edna Gorman Cook. She died recently. When you come down to it, just about everything you hear now comes from gospel.

Maxine was born in Kingstree, South Carolina, and moved to New York when she was seven. Her parents died while she was still at

school but she managed to complete the course and, at the same time, sang with various gospel and, later, R&B groups.

She was working as a secretary for a pathologist earning around £14 a week when she made her first record, "It's All In My Mind." It was a smash hit and within three weeks her earnings jumped to over £1,000 a week.

On this tour, as on her previous visit, she is backed by the Q-Set, for whom she expresses great admiration.

"At home I have a regular backing of organ, drums and bass guitar," she said. "I really enjoy having this seven-piece working behind me over here."

"A singer is as good as her accompanists," she continued. "How often people hear a singer and say 'Great,' without thinking of the musicians who make him great. Without the proper backing you are nothing."

Maxine agrees that finding material for singles is difficult and she is, in fact, co-author of "Since I Found You."

"It is much more difficult for a girl singer to find the right songs," she said. "It's very hard to find the right lyrics, right for a girl to sing in any situation. A lot of great numbers that would be a hit for a man, just don't sound right if sung by a girl."

As far as I'm concerned Maxine could sing the telephone directory and it would sound OK by me. — B.D.

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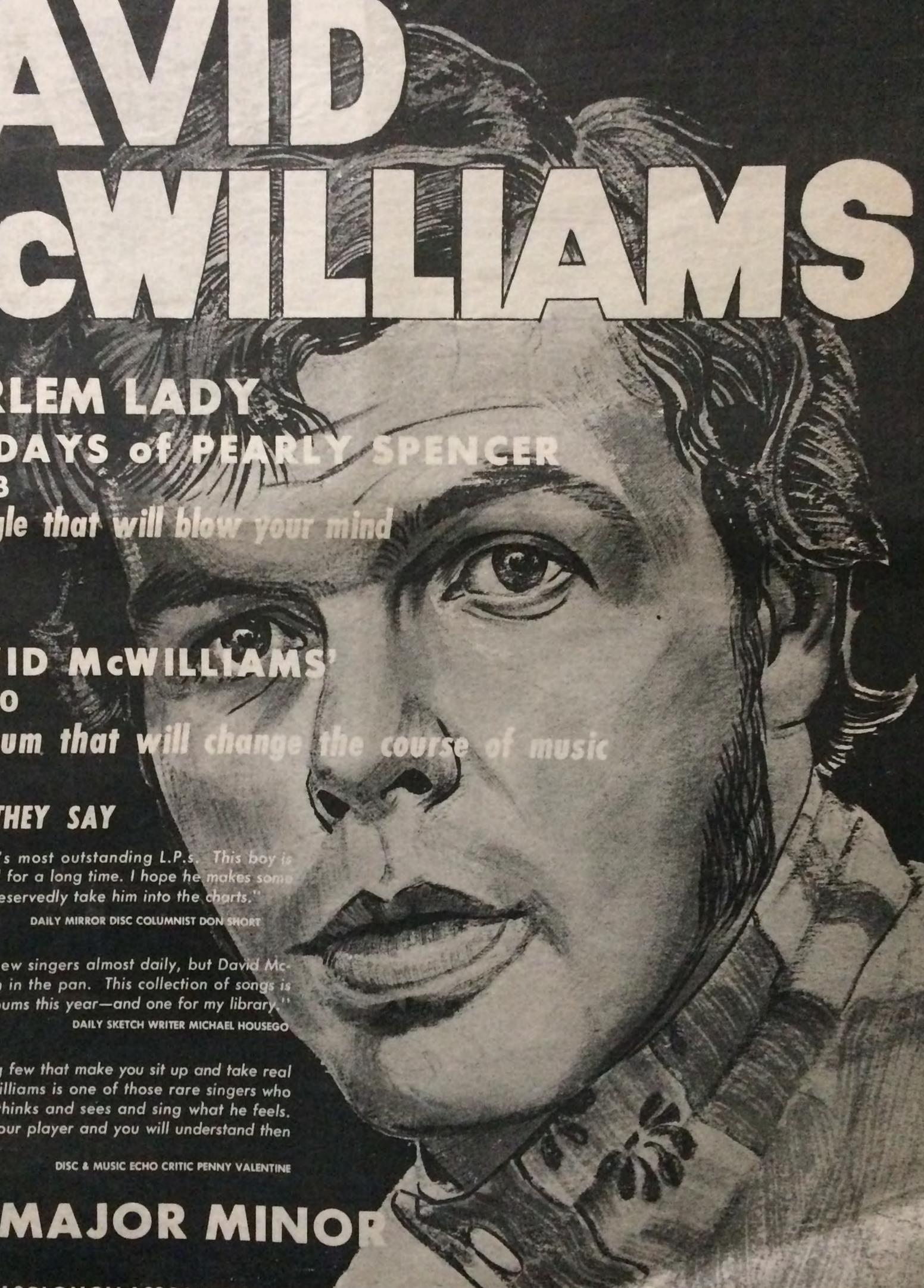
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**BLIND DATE**

# BOBBY ELLIOTT OF THE HOLLIES

**DAVE DEE, DOZY, BEAKY, MICK and TICH:** "Zabadak!" (Fontana).

It's Dave Dee. It reminds me of those machines at fairgrounds with all those balls bouncing around. I admire these blokes for always trying something different. They seem to dig the Latin-American, Afro-Cuban bit. I can't really grasp this one but I admire them for trying it. There's just a bit too much of everything in it.

**VANILLA FUDGE:** "Eleanor Rigby" (Atlantic).

Is it the Vanilla Fudge? Wow! Yeah! They aren't going to hit back in the market they started with "Keep Hanging On." It's nice, but not a commercial thing at all. A nice album track. There's such a contrast between this and their previous record. I like it, but I'm trying to look at it from the point of view of whether it will sell or not and I don't think it will at all.

**JEFFERSON AIRPLANE:** "White Rabbit" (RCA Victor).

(During intro). A girl will start singing in a moment. There you are! Actually I've heard this one on an album. It's the Jefferson Airplane. She's good, a beautiful voice. It's a track you have really got to listen to. It's got to sell—a very good record.

**YOUNG RASCALS:** "How Can I Be Sure" (Atlantic).

It's like a Maigret theme. Nice voice! Could it be a follow-up to "Groovin'?" Is it the Young Rascals? I expected them to do something like this, actually. It's slightly reminiscent of something else, but I think this is going to be a hit. Haven't they

## singles out the new singles

changed their approach? It will certainly be very big indeed in the States because they are better known there than here.

**TONY BENNETT:** "Baby, Dream Your Dreams" (CBS).

Tony Bennett! It's like something they'd play on that Roundabout show at six pm. It's another one that sounds like an LP track. It's not really my sort of thing. I don't really dig singers. It's always the sound I listen to.

**BARRON KNIGHTS:** "Here Come The Bees" (Columbia).

I've no idea who it is. I don't know what they are aiming for. I'm sorry but I just can't get with this at all. Who is it? The Barron Knights—they go great in cabaret and I suppose this is intended for that market.

**RAMBLING SYD RUMPO:** "The Ballad Of The Wogger's Moule" (Parlophone).

Kenneth Williams! I don't think that is off the Round The Horne Show. It sounds as if it

was recorded in a studio and the applause was dubbed on afterwards — it sounds very false. I think Kenneth Williams is fantastic but he's done all this before and I'm afraid the record doesn't make me laugh.

**DEL SHANNON:** "Runaway" (Liberty).

That must be Del Shannon doing a re-hash of his old hit. The first one was the best record he has made—he probably thinks the same and is trying to get a second hit out of it. It might sell to discotheques and things like that, but it's not going to be a hit. It must be on Liberty, they are rather fond of doing this sort of thing. They just re-released our "Just One Look" in the States.

**LOU RAWLS:** "Hard To Get Thing Called Love" (Capitol).

It's Lou Rawls. The first time I heard him I thought he sounded like a masculine Sarah Vaughan and I still feel the same. This is very big in the States where he has a lot of big-selling albums. But it sounds too much like an album track to be a hit over here. I didn't think much of the arrangement—anybody could have written it.

**FOUR TOPS:** "You Keep Running Away" (Tamla Motown).

That drummer has used those phrases on the last 12 Motown records. It's the Four Tops. I thought they might have been a bit daring and come up with something different, but they have a big following over here so it will be a hit. It's a shame that Motown don't try to advance a bit instead of putting the same dreary—dreary to me anyway—stuff out.

# DONOVAN — MINSTREL IN SAN FRANCISCO



DONOVAN: 'an exquisite performer'

WHEN the flower children came down to the edge of the stage at the concert by Donovan at the Cow Palace in San Francisco, they did not rush the stage and grab and kiss the singer. They handed him flowers and beads and threw petals at him.

That seems to me to symbolise the difference between the beautiful thing that occurred when he came out to sing and the tawdry exploitation of the teenie-bopper concept that characterised the rest of the affair.

Donovan describes himself as a minstrel and he is certainly a unique and exquisite performer. His songs are of adolescent love, of youthful images, of concepts of simplicity and beauty that traditionally have belonged alone to the very young. He has a quiet, almost benign, stage presence and he is obviously sure of himself and of his audience.

"They are here because of me. I have nothing to fear," he told a reporter backstage.

The concert opened with the Buckingham and included a dull set by the Midnight Strings and intermissions before Donovan appeared.

The scene backstage had all the vitality of the local morgue during the dull first part of the show. A small clutch of people waited for Donovan to arrive and were surprised when he calmly walked in, accompanied by Dino Valenti, some friends and Dave Krappalik of Epic Records.

Donovan was a pillar of serenity in a sea of hysteria within a moment, as all the agents and the superhuman crew rounded up everybody and quickly shunted Donovan into the dressing room.

## SWEETNESS

Inside a reporter interviewed Donovan while his father, who, like Donovan and the rest of their party was dressed in long flowering ceremonial robes, clutched a dozen bananas and a huge teddy-bear, pre-concert gift from fans.

Finally, the group emerged to go on stage, Donovan holding a list of his songs and the guitar. As he stepped out of the dressing room, the promoters had the lights in the backstage area dimmed so that even the clutch of fans behind the barrier couldn't snap pictures.

On stage, Donovan smiled his charming smile, took the microphone and said "Hullo everybody" and a girl on the balcony called out "Turn out the lights, we want to see you." From beginning to end of the programme, Donovan, although he was in a spotlight, was difficult to see at times because some of the house lights remained on.

Then he sang and it was the same gentle person singing his plaintive ballads and speaking directly to the crowd. It was a lovely show and the sweetness of the crowds' gift offerings to him (the ushers simply split half way through, after annoying everyone with their boorish, officious behaviour earlier and some of the crowd even got on stage but remained respectfully distant from Donovan) showed the spirit which he engenders.

## OBSTACLES

It was truly a crime against art to present him in a livestock exhibition building. The crime was worsened by the old-fashioned teenage rock concert approach, by the incredibly inept lights (even Donovan remarked at that) and by the silly inclusion of the opening acts.

However, even though it was not the way it should have been, the art of the minstrel triumphed over the obstacles of the money-changers and the experience of seeing him perform was worth it.

When Donovan comes back—as he most certainly will—he ought to be in the Opera House. He is certainly worthy of it; he's a great performer and a personality of unique attributes in this culture.—RALPH GLEASON

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Joan Baez, Vol. 2 Mono TFL6025
- Stereo STFL6033  
Joan Baez in Concert Mono TFL6033
- Stereo STFL6035  
Joan Baez in Concert, Vol. 2 Mono TFL6035
- Stereo STFL6043  
Joan Baez, Vol. 5 Mono TFL6043
- Stereo STFL6058  
Farewell Angelina Mono TFL6058

**I**t's a new concept in audience reaction folks. Zombie non-appreciation! And it's so, so easy to do.

You can learn how to do it after one visit to the Saville Theatre where the ultra-cool crowd hangs out.

The first basic step is to completely ignore the fact that pop music is capable of moving you. Emotion, baby, is out!

Do not let yourself go. Keep your hair up. Foot tapping is corny. Only polite hand patting at the termination of each long, boring number is necessary—and any continuous appreciation for any length of time over ten seconds—and you're out of your seat before you can yell "Nice!"

What has become of the rave-up? Why do so many potentially beautiful pop recitals never take-off?

As Pete Townshend said last week: "Why does Arthur Brown (whom he produces) have to dress up like a bloody twat? Why can't he just sing? He shouldn't have to do all that because his music is good enough—but if you ask an average audience what it's all about, they probably couldn't even tell you how many people there were in the group!"

It seems there is a lack of communication between audiences and today's groups. British pop fans just don't seem to want to enjoy and participate in pop shows like they used to. Have they been spoiled and tricked too many times?

They don't seem to want to spur the groups into playing longer and longer, and better and better, and with more purpose. The average audience seems to have lost its purpose altogether.

What exactly has happened to that stimulating rapport between group and audience?

Pete Townshend of the Who has just returned from three months touring the United States of America. Some of his conclusions and theories about the whole pop relationship between entertainer and listener are interesting.

In the States, said Pete, every single performance became a knockout show. After every set the Who staggered off stage exhausted but exhilarated, glowing with the auras of triumphant heroes, honoured by their people.

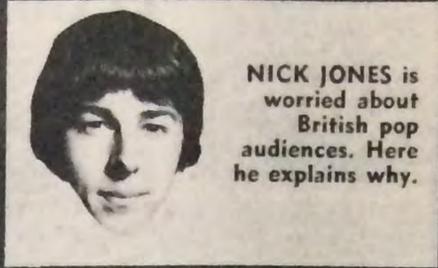
"It just became fantastic getting such a beautiful reception in every place we played. Reaction all the time. A great audience and you really start playing well—to them."

"That's why every group that plays a gig at the Fillmore Auditorium comes away saying it's the best performance they've ever played in their lives."

"We just didn't want to get off stage. We just played what we wanted to play. I'd say 'now we'd like to do a number off our first album called 'La-La-La-Lies,' and we haven't played it for about a year, but nobody minded."

"The audience at the Fill-

# THE ZOMBIE COMETH!



NICK JONES is worried about British pop audiences. Here he explains why.



ARTHUR BROWN—WHY SHOULD HE HAVE TO DRESS UP?

## 'BRITISH FANS JUST DON'T SEEM TO WANT TO ENJOY POP SHOWS NOW'

more was too much. They just dug what we did—just for what it was.

"They become as much part of the music as you are. I don't like to say it—but the vibrations make everything go."

Music certainly has a unity, a one-ness about its spirit, and by becoming involved totally in the music audience can begin to create this one-ness with the group.

Get carried away, turn off your mind and float downstream, get on to the giant albatross and fly through the crack in the cloud to the place where happiness reigns and music plays "ever so loudly."

Soak in the sound, don't worry about the bass player's groovy braces or all those lovely birds in the crowd, just listen to that music making love and make love with it.

### Rhythm

Move, gesticulate, dance, trance, do what you want. If you're having a good time it'll catch on to the person next to you, and then the person next to that, and that and that and that and then. A natural, mental, mutual appreciation, purpose, enjoyment.

Of course this is happening all the time and has been since the beginning of time and rhythm and sound and music and communication.

Even today in this age of the blase there are still great scenes up and down the country at switched-on clubs. But it's a dying art.

Hand-clapping, foot-stomping rave-ups with Geno Washington's Ram Jam Band are all very fine and enjoyable but with more modern, involved music, combining free expression rather than straight-forward beaty soul music, the ultimate musical and emotional climaxes are going to be far more rewarding to a perceptive audience.

A Geno Washington performance is accepted as a "clap yo' hands" affair and before the first four bars are through every mod from Wapping to Walthamstow has got his tie loosened and his head down for some hard, swinging dancing. A good dance beat and a group who are encouraging audience participation as part of their act.

### Plastic

The soul band rave-up is an instant, pre-conceived piece of plastic fun. It is the accepted thing to rave at the Four Tops concerts and the audience turns up tensed and ready to leap about. There are no inhibitions and it's great fun and happiness all round.

Why don't audiences arrive at every single show with this intentional ideal of having a good time—and making everybody else have a good time—including the group.

If communication can be achieved with the average beaty soul sounds—the more complex, dynamic and powerful music creators like Jimi

Hendrix could instantly be more musically satisfying. With any kind of audience at a peak level of excitement

and appreciation Hendrix, for example, is going to introduce more and more dimensional sounds—instead of just

making his climax one of volume and a faster beat, and is therefore going to keep exciting that audience, keep doing them in with more and more incredible climactic sounds, and is infinitely going to knock them out much further.

The West Coast audience is very aware—musically speaking. Most of the kids out there have had an excellent musical education listening to hip sounds—graduating quite naturally to somebody like the Charles Lloyd Quartet—who because of their open-mindedness and awareness, they can enjoy, understand and dig quite naturally.

Except for UFO audiences and watchers the Lloyd Quartet wouldn't mean a light to most teenagers who are digging pop music in Britain.

If it's good you can soon feel from an American audience, you can soon sense the exciting and appreciative atmosphere. If the music's bad—forget it. Because the audience will.

### Packed

Pop shows could really be awakening experiences if approached with the correct attitude. The San Franciscan ballrooms like the Fillmore and Avalon are packed almost seven nights a week by music lovers. People who love music and all know that they love it and they want to hear it every night.

A star name every night of the week—groups like Eric Burdon and the Animals, the Cream, the Who, Procol Harum can put on special performances at the Fillmore despite being expensive, British touring groups.

Can you imagine the day when British ballrooms could promote and present top American groups of equal standing? Not without the whole thing being a farce.

For a start—are there enough musically aware people in Britain to warrant such groovy entertainment? In fact aren't so many British promotions of this kind such an atmospheric let-down that attendance will soon be pointless—unless something is done about it.

And that something is up to you—zombie!

**ANNOUNCE THEIR FIRST IN THE COLUMBIA**

SKA BLUE BEAT

# BLUE BEAT SERIES

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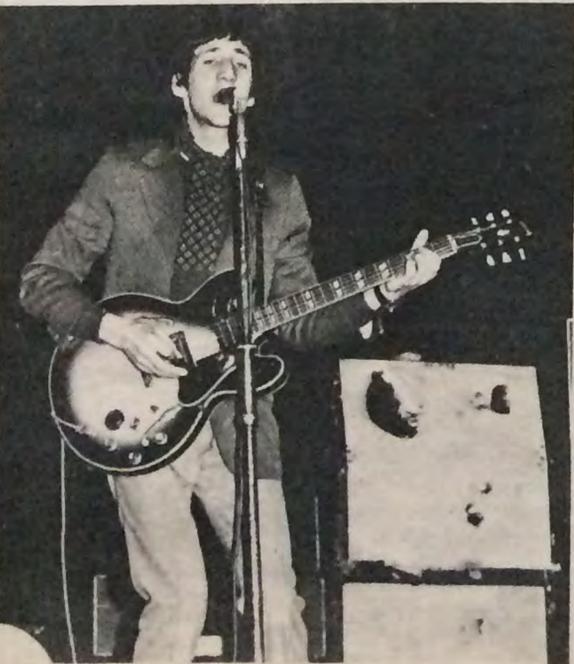
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 Columbia DB8280

**Focus Three**  
 10,000 Years Behind My Mind  
 Parlophone R5631



TOWNSHEND: 'we just played what we wanted to play!'

# EPOCH-MAKING STUFF—AND AT BARGAIN PRICE



JOHN HAMMOND'S Spirituals To Swing concerts—at New York's Carnegie Hall in '38 and '39—were epoch-making events in their day. When, eventually, we were able to hear the music on LPs (made from the original acetate discs on which Hammond had the concerts privately recorded) it lived up to its reputation. Now it appears here again, and at the bargain price of 21s 9d per record, and "Spirituals To Swing," Vols 1 and 2 (Fontana FJL401 and FJL402)

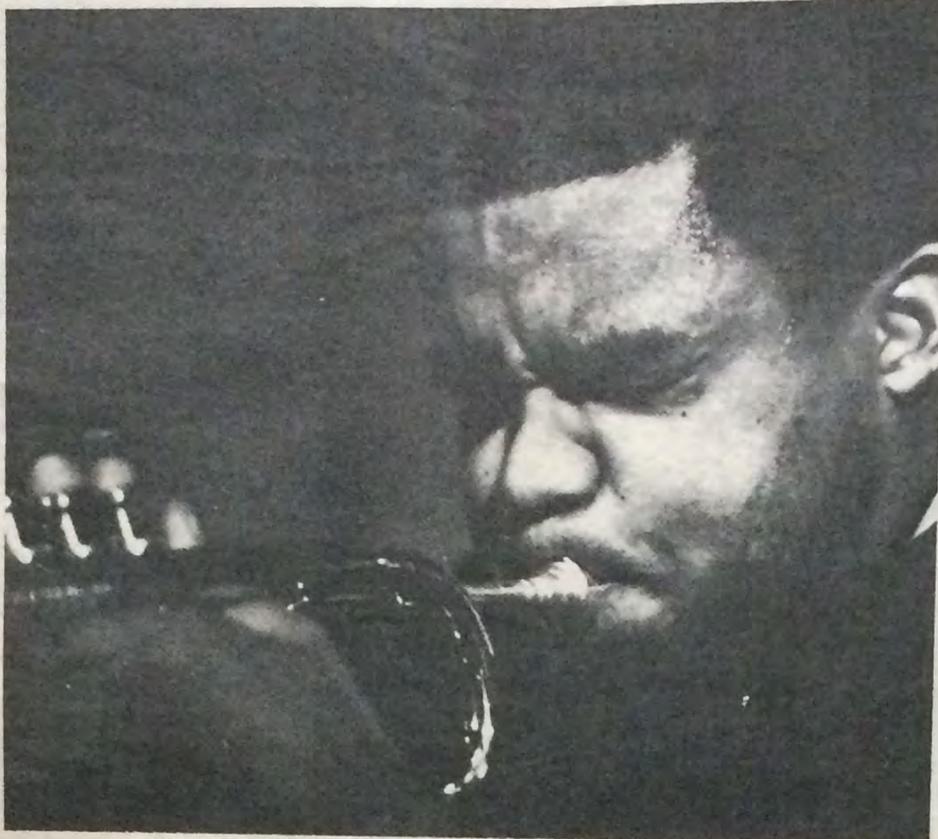
is unquestionably an album of the month for anyone interested in the mainstream of jazz. The first volume, entirely instrumental save for a Helen Humes vocal track with Count Basie quintet, is the more rewarding in positive jazz virtues. It includes excellent Goodman Sextet performances (with Hampman Sextet Christian on board) and Charlie Christian on board) and Kansas City Sixes which reach a high level (Buck Clayton, Lester Young and Christian with Basie's famous rhythm trio). Also the Basie band of the day in full blast on its own and supporting trumpeter Lips Page, a stimulating Basie quintet version of "Don't Be That Way", Sidney Bechet and Tommy Ladnier on two tracks, and piano features by Basie and James P. Johnson.

Spirituals, by the Golden Gate and Mitchell's Christian Singers quartets, and the folkier type of blues (Sonny Terry, Bull City Red, Bill Broonzy) are found on the second LP along

with splendid Joe Turner and Pete Johnson, the Boogie Woogie Trio, singer Ida Cox, more from BG and the KC Six, and a bang-up finale. Taken end to end, these add up to enjoyable listening peppered with surprises still. But when you know them well, and play the finest examples of jazz they hold, they continue to yield some really exciting and exceptional moments. Who could expect more of concert recordings nearly 30 years old?—M.J.

## Hubbard the complete hornman

FREDDIE HUBBARD: "Backlash." Backlash (b), The Return Of The Prodigal Sun (b), Little Sunflower (b), On The Que-Te (a), Up Jumped Spring (a), Echoes Of Blues (a) (Atlantic 1477). (a) — Hubbard (tp), James Spaulding (flute, alto), Albert Dailey (pno), Bob Cunningham (bass), Ray Appleton (drs). (b) — as (a) plus Ray Barretto (percussion).



HUBBARD: tone and technique are faultless

FREDDIE HUBBARD has moved out of the "most promising of the younger jazz trumpeters" category and is now firmly established among the major voices on his instrument.

On this set he demonstrates his remarkable versatility, playing just about

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

every type of contemporary jazz from the out-and-out soul of "Backlash" and "Prodigal" to the complexity of "Que-Te" and the Mingus-like "Echoes" via some beautiful ballad playing on "Sunflower" and "Spring." And on every track he is very, very good indeed.

### Scales

There are touches of Clifford Brown lyricism and dashes of Gillespie virtuosity, but everything he plays is instantly recognisable as Hubbard. Tone and technique are faultless and it is very rarely these days that he falls back on fast scales while waiting for inspiration to strike.

That he is also a writer of some substance is shown by the three examples of his work here, "Sunflower," "Que-Te" and "Spring." Completing the front line is Hubbard's colleague from the happier days of the Max Roach Quintet, James Spaulding, a rapidly maturing musician who plays excellent flute and good alto here.

### Better

The rhythm section is fine, Appleton proving he is a far better drummer than you might have suspected from his work with Jack McDuff. Ray Barretto's Latin percussion is added for the three tracks on side one. I can thoroughly recommend this excellent album.—B.D.

### BRAFF/LARKINS

RUBY BRAFF/ELLIS LARKINS: "Two By Two." My Funny Valentine, Mountain Greenery, Where Or When, I Didn't Know What Time It Was, Blue Moon, I Could Write A Book, Thou Swell, My Romance, You Took Advantage Of Me, Little Girl Blue, I Married An Angel, The Girl Friend (Fontana FJL403).

Braff (tp), Larkins (pno). I've always had a soft spot for these sides and it's

nice to see the entire twelve titles available here (only four had been issued previously on a Vanguard EP).

Braff is one of those rare musicians who soars above classification; a wonderfully skilled musician who does his thing better than anyone else, a deliciously rhapsodic player with an uncanny ear for a good melody and infallible taste. Give him a dozen Rodgers and Hart songs and Ellis Larkins as an accompanist and you can't go very far wrong.

### Rave

In fact nothing goes wrong at all on this entire album. Larkins' tasty accompaniment superbly complements what sleeve-note writer Peter Clayton aptly calls Ruby's "fur-lined tone." Braff's overall conception is firmly in the Armstrong mould on these tracks, and his command and ability to fashion shapely melodic lines out of this rich material is almost unequalled in this school of jazz.

In its own quiet, understated way, this a rave of a record.—B.H.

### JOHN COLTRANE

JOHN COLTRANE: "Like Someone In Love." Like

### RADIO JAZZ

Times: BST/CET  
FRIDAY (6)  
7 pm M1: Jazz Rondo. 9.10 U: Cy Coleman, Diahann Carroll. 10 E: Jazz Workshop. 11.15 U: Hurst-Muhlbradt Combo. 11.15 T: Pop and Jazz. 11.45 T: J.J. Johnson, Hank Jones, Jerome Richardson, Ron Carter, Art Farmer. 12.5 am B1 and 2: Jazz at Night. 12.20 E: (1) MJO, (2) Nina Simone.  
SATURDAY (7)  
2.40 pm M1: Radio Jazz Magazine. 10.35 Q: Pop and Jazz. 11.15 T: Yusuf Veishtain Ork (Leningrad). 11.18 A2: Get to Know Jazz. 11.45 T: (1) Dave Brubeck Quartet, (2) Salvador Agueros and Benjamin Correa.  
SUNDAY (8)  
7.35 pm B1: The Jazz Scene. 10.30 A1: Free Jazz. 11.3 A1: Modern Jazz Quartet. 11.45 A1:

Someone In Love; I Love You; Trane's Slow Blues (a); Lush Life (b); I Hear A Rhapsody (c) (Transatlantic PR7188). (a) Coltrane (tr), Earl May (bass), Arthur Taylor (drs). (b) Coltrane (tr), Donald Byrd (tp), Red Garland (pno), Paul Chambers (bass), Louis Hayes (drs). (c) As (b) except Al Heath (drs) replaces Louis Hayes.

THE suddenness of Coltrane's death was a blow from which it will take the jazz world a long time to recover, and it is doubly important now that examples of this great jazzman's work are available in the catalogue.

This reissue (it was titled "Lush Life" when it was first issued in Britain on the Esquire label in 1961) is very good. Trane. It casts the spotlight on a too often forgotten aspect of the great tenorist's art—his progress as a ballad player.

### Bonus

"Like Someone" and "Lush Life" are excellent examples of Coltrane's ballad style of the Fifties and on the (a) tracks Art Taylor and Earl May give him sterling support. The reason for the lack of a piano player is explained in the sleeve by Coltrane. "He didn't show up."

"Lush Life" has some average trumpet by Donald Byrd as a bonus, and "Rhapsody" is taken at a brisk pace to round off a set which is well worth your attention.—B.H.

Jack Dupree is a likeable, volatile performer and reliable swinger—especially at slow and medium tempos. On "CHAMPION JACK DUPREE AND HIS BLUES BAND" (Decca LK 4871), recorded in Britain last April, the New Orleans-born singer and pianist is presented in a group setting except for one song, his own rollicking "Garbage Man" (played and sung solo), textually similar to Luis Russell's old "Call Of The Freaks." Supervisor Mike Vernon imported American guitarist Mickey Baker from Paris to work with Dupree, John Baldwin (bass gtr) and Ronnie Verrell (drs), and it paid off. A proficient and well-knit group sound is produced on the best tracks which include the familiar "Come Back Baby," "Louise" and "Dirty Woman." "Baby Let Me Lay It On You" is a variant of Big Bill's "Don't Tear My Clothes" and "Shake Baby Shake" is a favourite Dupree boogie song with gutty guitar and piano. "Under Your Hood" is the chunk of sexual symbolism sometimes known as "Auto Mechanic Blues," and on this and "Barrelhouse Woman" trumpet and saxophone were added. These last were released earlier as a single. An amusing and varied Dupree collection slightly weakened by some fade-out endings.—M.J.

On the face of it "GUITARS A'PLENTY" by the George Barnes Guitar Choir (Mercury SML30002) hasn't much to offer the jazz fans. And, in fact, it is largely a showcase for Barnes who demonstrates the many sounds and styles that can be picked out of the electric monster. But on the majority of tracks Clark Terry suddenly comes bubbling through, playing typically joyous, popping trumpet. He gets no label credit, but, for me, he makes the whole thing worth the lolly. And for Hi-Fi enthusiasts the whole thing is recorded in Mercury's Super Stereo Sound.—B.D.

## Skip James—a bluesman with a kind of folk poetry



SKIP JAMES: "The Greatest Of The Delta Blues Singers." Hard Time Killin' Floor Blues; Sick Bed Blues; Washington DC Hospital Centre Blues; Devil Got My Woman; Illinois Blues; I Don't Want A Woman To Stay Out All Night Long; Cherry Ball Blues; All Night Long. (Storyville 670185.)

Otis Bass (bass), Billy Saunders (drs). TIMMONS was so firmly associated with the Soul Jazz thing of a few years back, that he is too often dismissed as a one-mood pianist. Granted his roots are firmly in the blues, but he can bring a light touch to a theme like "Telephone Song" and though he can't help swinging, he can bring a fair degree of subtlety into play as well.

SOME while ago we had a blues album released here (twice, in fact) called "Robert Johnson, King of the Delta Blues Singers," and it was one I recommended forcefully to blues hawks young and old. Now here comes another, somewhat similarly titled, by a singer and guitarist (he also plays piano) of the old Mississippi school. And it is another must-be-heard item.

It doesn't matter which of several Delta blues men can be considered king, or the greatest. In my blues gallery Skip James would hang alongside Son House, Robert Johnson, Bukka White and one or two younger musicians. This is his first album since his rediscovery in 1964, and it is something to cherish.

I cannot say it is as good as, or better than, the Johnson; it's very different though. The Johnsons were recorded in '36 and '37 when he was hardly more than 21, some say less than that, and James was in his middle 60s when this LP was made. I don't imagine their styles were ever much alike—though Johnson was influenced by the older singer, and recorded a variant of one of his songs, "22-20"—but these performances are in quite a different vein, lacking the life and swing of Johnson's fiercer songs and the stinging attack of his guitar playing.

James has a softer, more pained and dreamier way of singing at least as affecting though, and the accompaniments match the mood and movement of his vocal lines. He always was a "good" guitarist in the technical sense and it is now clear that voice and guitar parts are polished before being committed to record.

"Skip's performances are carefully rehearsed," say the sleeve note of this album. "The musical effect often depends on deliberate timing, to the extent that many of the best lines are thrown away." It is indeed often a throw-away technique, full of subtle nuances which need a little time to appreciate. But what hearers should get at once is the acute emotional charge of songs like the opening "Hard Time Killin' Floor" or the brooding "Devil Got."

These are two of five re-makes of numbers he cut for Paramount in '30 or '31. All were original songs which meant something to the singer, and they are artistically convincing still. "Sick Bed" and "Washington DC" were newly created, on familiar tunes, during ill periods in '64. They too are absolutely gripping and pure in style.

This is, I think, a kind of folk poetry by a remarkable blues man who will be visiting Britain very soon with the American Festival. The LP will give you a taste for his very special qualities.—M.J.

### JACK McDUFF

BROTHER JACK McDUFF: "Do It Now!" Snap Back (b), Mush Melon (a), Summer Samba (a), Do It Now (a), Strolling Blues (a), Pleasant Moments (a), Muff And Jeff (a) (Atlantic 1484). (a) — McDuff (organ), Leo Johnson (tr, flute), Danny Turner (tr, alto, flute), Melvin Sparks (gtr), Ray Appleton (drs). (b) — as (a) except Roy Lucas (drs) replaces Appleton.

THE organ-based R&B thing has worn a bit thin as far as I am concerned. It's fine party music but hardly the best brain-fertiliser for those who like to sit back and concentrate. Admittedly, McDuff does this sort of thing better than most and is one of the few organists with an instantly recognisable personality. He swings more than most and sounds more convincing on ballads than the majority of his ilk.

He can also submerge his personality in the group as he does frequently when letting the two saxes take over. Neither of the saxes comes up with anything original solo-wise and there are times when I find Melvin Sparks' guitar positively offensive and out of tune. Still organ addicts will like it and there isn't much better music to jump around the room too.—B.D.

### BOBBY TIMMONS

BOBBY TIMMONS: "Chicken And Dumplings." Chicken And Dumplings; The Return Of Ghengis Khan; The Telephone Song; A Sunday Kind Of Love; Roy's Idea (Transatlantic PR7429). Timmons (pno, vibes), Lee

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# NEW POP RECORDS

**PAUL AND BARRY RYAN:** "Heart-breaker" (MGM). Shades of the King Brothers—I never did understand the point of getting a group together and then singing in unison. The twins do put in the odd bit of harmony to prove there is more than one of them. This is the oldie and gets the full cornball treatment apart from some nice brass and what sounds like the drummer hitting a tin roof with a rusty truss. Just could take Paul and Barry back in the charts if enough Mums and Dads hear it now the Light Programme's gone.



RYANS: gets the cornball treatment

**JEFFERSON AIRPLANE:** "White Rabbit" (RCA Victor). Now this deserves to be a big hit, but probably won't be. The Airplane girl with the smokey voice sounds great on a sinister little tune full of Latin overtones. It builds excitingly to a great wall of sound.

**YOUNG RASCALS:** "How Can I Be Sure" (Atlantic). A change of direction for the Rascals. The lead singer has a touch of the Humpertincks while an accordion gives a Parisian flavour to a beat waltz. Certainly not Top 10 and I like it less with each playing—there's a sentimental edge to it that becomes slightly irritating by the third or fourth time round.

**VAL DOONICAN:** "If The Whole World Stopped Lovin'" (Pye). Jim Reeves lives. There are a thousand grey-haired grannies crouched over their Irish stew who will write me vicious letters, but this is everything I hate in pop music. The tune is so predictable in its country-and-western plod that you can sing it before Val does; and the strings and mooring choir add their share of sugar. And it will probably be an enormous hit.

**KIKI DEE:** "Excuse Me" (Fontana). Kiki Dee has just got to have an enormous hit sooner or later. It could be sooner as this has most of the required ingredients—a drama-

## An oldie with a touch of the King Brothers

tic ballad rather overdone in both vocal performance and arrangement for my taste but fine for those who need their musical points hammered home. I hope it's a hit because Kiki has been one of our best singers for a couple of years now and she obviously had to try something different to make the record buyers realise it.

**DEL SHANNON:** "Runaway" (Liberty). This was a big hit for Shannon a while back so I just don't understand the thinking behind doing it again. This version, apparently recorded at a concert, was produced by Andrew Oldham and arranged by Art Greenslade. Frankly I prefer the original with its much more crisp recording. This all seems rather pointless.

**ADGE CUTLER:** "All Over

Mendip" (Columbia). Adge Cutler is one of the funniest men I've ever shared a pint with, but you wouldn't exactly guess it from this one. Like "Drink Up Thee Cider" this is another singalong West Country style and will no doubt have them spilling their Coates's down Nailsea way, but you really need Adge's villainous leer in front of you to get the full flavour. Not one for the King's Road discotheques.

**FAMILY:** "Scene Through The Eye Of A Lens" (Liberty). This is weird enough to make it. Strange Eastern sounds, a mid-record change of mood, a lead singer with the confidential style of Steve Marriott and a good bit of record engineering make this an impressive first single. I like it anyway.

**NIRVANA:** "Pentecost Hotel" (Island). I can't make up my mind about this. He's one of those non-singers who still has a certain charm even if your nerve-ends jangle a bit wondering whether he's going to make the big climaxes. Actually the overall mixture is not unpleasing. The tune bothers me though, it reminds me of a classical thing and I can't think what.

**THE PEEP SHOW:** "Your Servant, Stephen" (Polydor). More of that deadpan singing which started with Dylan. Again the melody is much too predictable and though it's quite nicely done—particularly a pleasant bit of guitar—there's nothing that stays in the memory. The song just isn't strong enough and the arrangement fails to ram home any particular phrase.

### BOB DAWBARN SORTS OUT THE NEW SINGLES



## The fresh, exciting taste of Vanilla Fudge

"VANILLA FUDGE" (Atlantic). Their hit single "You Keep Me Hanging On" gave us a fresh and exciting taste of Vanilla Fudge. Their album, with its seven minute plus version of "Hanging On" is an all-round extension with much improvisation and experimentation along the main ideas that could be heard on the single. Basically Fudge treat every number on similar vein, but the effect is most creative. The group positively grooves into flight, swinging madly and the sheer combination of ideas of the powerful organist, drummer, guitarist and bassist makes a beautiful wailing sound. From dazzling free form intros they glide into "Ticket To Ride," "The Impressions," "People Get Ready," the Zombies' "She's Not There," Cher's "Bang Bang," Motown's "Take Me For A Little While" and an eerie, powerful "Eleanor Rigby." Four excellent, tightly fitting, yet freely thinking musicians, Vanilla Fudge are today's new mind blowers. Their current tour and this album are going to start a whole new thing and knock a whole lot of people right out.

**SLIM WHITMAN:** "15th Anniversary Album" (Liberty). Those of us who remember Slim Whitman making the British charts regularly more than 10 years ago, will know most of these numbers. Most of them were hits for Whitman, re-recorded here for this special album. But the album's appeal won't stretch to new listeners, for Slim is blatantly

corny most of the time. He includes "Indian Love Call," "Rose Marie" and "I'll Take You Home Again Kathleen" and 13 others in the set.

**DAVID WHITAKER ORCHESTRA:** "Latin In The Night" (Deram Sound System Stereo). All the lilting Latin romance of these melodies flows superbly from the player with Deram's new stereo system. The orchestra, directed by David Whitaker, swings lightly and politely through numbers like "La Golondrina," "Mas Que Nada," "Amapola" and "Quiet Nights."

**XAVIER CUGAT:** "Caught In Europe" (Mercury). This is an album to stir the hearts of all hot-blooded Latin-inclined, white fleshed Englishmen. Stick this on the player and the seductive rhythms of Cugat and his superb orchestra will bring any bird to life. Knockout cha cha and mambo beats—and some of that great Latin American brass work. All in Super Stereo, too. Numbers include "Sucu Sucu," "Volare," "Come Prima" and "Petite Fleur."

**JOHN SCHROEDER ORCHESTRA:** "The Dolly Catcher" (Pye). Menu: how to prepare a bird. Ingredients: a super pad, you, sundry bottles of vino, a large, well developed bird. One LP. Method: turn down the lights, ply the bird with vino

and play the LP which has to be John Schroeders "Dolly Catcher." For this is really music to catch a dollie by. The numbers range from "Lucy In The Sky With Diamonds" to "Epistle To Dippy" and "San Francisco." If recipe fails, sue John Schroeder. No—ditch the bird and play the LP again.

**HANK WILLIAMS JR.:** "My Own Way" (MGM). Hank Williams' son bears the same name. He's also a country singer which makes comparison inevitable. But Hank Jr proves in this new album that he's really making his own way in the world of country music. Nice singing, good choice of songs. Hank'll be OK even though he's the son of country's best known son. Titles include: "I'm In No Condition," "What A Heck Of A Mess," "Nobody's Child," and "Kiowa Jones."

**ARTHUR PRYSOCK:** "Mister Prysock" (Verve). Prysock has a sort of in-name as a bluesman, but his virile, vigorous voice wraps itself marvelously round a ballad, too. And there are some good ones on this album, including "Time After Time," "April In Paris," "Imagination" and "I'm Through With Love." There's a fine, lightly swinging backing, with nice organ and piano, by an unidentified orchestra.

LPs REVIEWED BY THE MM POP PANEL

## ALBUM TIME ON PYE

### 1 FRANK SINATRA

Frank Sinatra  
RLP 1022 (M) RSLP 1022 (S)

### 2 THE KINKS

Something Else By The Kinks  
NPL 18193 (M) NSPL 18193 (S)

### 3 PETULA CLARK

These Are My Songs  
NPL 18197 (M) NSPL 18197 (S)

### 4 NANCY SINATRA

Country My Way  
RLP 6251 (M) RSLP 6251 (S)

### 5 GENO WASHINGTON & THE RAM JAM BAND —LIVE!

Hipsters, Flipsters, Finger-Poppin' Daddies  
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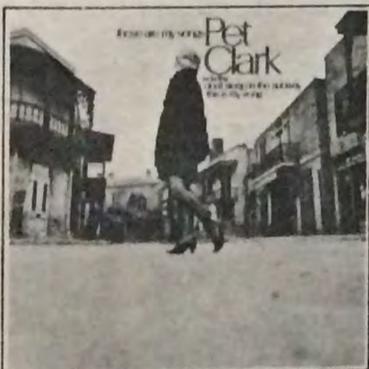
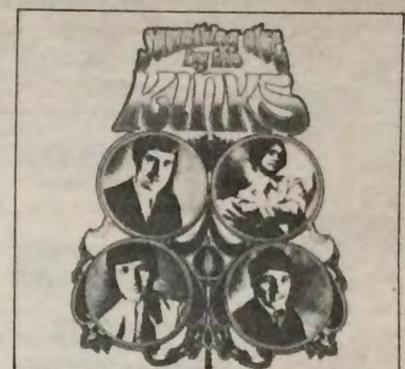
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# advice ★ dealers ★ bargains



DYLAN: 'Blonde On Blonde' music available

I'VE just heard a terrific piano record on the radio which contained a long blues piece and was, I think, called Hines 1965. I've asked at my local record shop but they don't seem to know anything about it or where I can get it.—MISS G. SHARPE, Bristol.

The record is titled Hines '65 and features jazz pianist Earl Hines. It is World Sound No. T 539 and you may be able to get it at a specialist jazz record shop, but if not, write to World Record Club Ltd, Parkbridge House, Little Green, Richmond, Surrey. It costs 27s 11d (postage 2s 6d).—Discographer BRIAN KNIGHT

IS it possible to get the music for "Rainy Day Women," "I Want You," "Just Like A Woman" and other songs recorded by Bob Dylan on his LP, *Blonde On Blonde*?—A. MAGGS, Margate.

Yes, these have been noted by Jerry Silverman and are featured in an album published by Feldman at 15s. Silverman provides melody lines with symbols for harmonica, chord names and shapes, and complete words.

CAN you tell which violin Don Harper uses on his Columbia recording of the *Champion House* BBC-TV theme with the *El-ec-tricians*?—JACK MILLER, Grimsby.

My violin was made in Rome in 1703 by David Tecchler, a German who lived in Italy, so it is 264 years old! I use a De Armond violin microphone and a Burns Transistor Orbit II amplifier. As an experiment for the recording I used an entire violin section amplified.—DON HARPER

IS there a jazz lecturer available in the Midlands and North who would visit our club for an occasional talk, illustrated by records?—HAROLD COURLANDER, Sheffield. Jazz journalist, critic and

## Terrific blues piano from master Earl Hines

EXPERT ADVICE

BY CHRIS HAYES

His son, Tommy, is also a musician and does a xylophone act with his wife, under the stage name of Tommy Wallis and Beryl.

CAN you tell me if it is still possible to get a tenor banjo solo by Pete Mandell called "Take Your Pick"?—JACK BLAKE, Glasgow.

Yes, it is still obtainable from Lawrence Wright Music Co Ltd, 54 Greek Street, London, W1, price 3s (postage 6d). Writing about Pete Mandell reminds me that fretted-instrument authority A. P. Sharpe requires a photo of this famous old Savoyard of the 1930s for a book he is writing called "The Banjo Story." If anyone can oblige, please contact A. P. Sharpe at Clifford Essex Music Co Ltd, 20 Earlham Street, London WC2.

FOR a newcomer to alto sax, please explain the meaning of the term *embouchure*?—HAROLD BILTON, Skegness.

Embouchure is the attitude of the lips to the mouthpiece, states Instant Saxophone, one of a series of easy tutors for musical instruments published by Feldman at 4s each. Rest the top teeth lightly about 1/2 inch from the tip of the mouthpiece, fold the lower lip slightly over the lower front teeth and close the lips gently

but firmly round the mouthpiece. Don't "bite" or squeeze on the reed. The emphasis should lie on the sides of the mouth contracting inwards (as when saying "who").

I WAS tremendously impressed with the amplification used at the National Jazz and Blues Festival at Richmond. Can you please explain the set-up?—G. W. KEANEY, Clapham, London SW4.

Installed by us, the basic P.A. was driven by ten 100-watt WEM amplifiers in banks of columns fitted with 12 inch speakers chosen for a smooth response to give clarity with a minimum of feedback. This provided 1,000 watts without instability or a single loud-speaker failure. The bass guitar had 400 watts with 18 inch and 12 inch speakers as matched pairs in cabinets large enough to handle the power and generate the low frequencies involved. The lead guitar had a special speaker that accentuated the harmonics and gave a well-controlled attack. All the speakers used in the WEM cabinets were made by Goodmans and were specially designed for the job. They were working well within their rated capacities and so were the WEM amplifiers, showing that technically correct tran-

sistorised power sources leave nothing to be desired.—WATKINS ELECTRIC MUSIC LTD, 66 Offley Road, SW9.

I AM thinking of buying a Bird Astron Duplex electronic organ. Do they maintain perfect pitch, if tuning is required is it expensive, and can I clean and maintain the keyboard myself?—L. GOUTE, Ilfracombe.

To say that any valve, pipe or transistor organ remains in perfect pitch at all times would be an exaggeration, but we can honestly claim that in normal use and transit the Bird Duplex with respect to tuning more than once in 12 months. But of course, the time involved does depend to some extent on personal taste. Some people are fussy and others most tolerant about tuning. Effects of temperature are negligible and mains fluctuations are of no consequence. As there are only 12 controls to be adjusted to retune the Bird Duplex a competent piano tuner could complete the job in about one-tenth the time it takes to tune a piano and a lot cheaper. You can clean the organ yourself with ease, as the contacts are readily accessible by hinging back the manuals. The contacts are 625 gold alloy or rhodium bus-bars, the most universally chosen contact materials.—KEN TUCK designer of Bird Organs.

DID the pirate radio stations have to fulfill the obligations of the Copyright Act of 1956 or were they outside its scope by being based at sea?—PAUL DOLMAN, Acton, W6.

They were certainly supposed to comply with the Copyright Act, but writing in *Guidelines*, official journal of the Songwriters Guild of Great Britain, dated September 1967, Guild chairman Paddy Roberts complains: "Only three of the pirates ever paid any copyright fees and only one of these has yet paid anything at all in respect of 1967."

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

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# A PORTRAIT OF PAXTON



THERE are just seven clear free days in the crowded schedule of Tom Paxton, who arrived in Britain this week for a three-week stay which includes a Royal Albert Hall concert this Saturday and a BBC-2 colour TV show with Julie Felix. And during that time he wants to record his next album for Elektra.

"I finished the last song for the album today," he told me excitedly on the transatlantic telephone last Wednesday, "and while I'm in Britain I want to get together with Sandy Faris who did the wonderful arrangements for the new Al Stewart

album and see if he can work on mine.

"It's true, my fall schedule is just madness, I'm not going to have a chance to breathe, but if the album's going to be out on time somehow I've got to fit it in.

## Sessions

"If the worst comes to the worst, I may in fact have to come back for the sessions."

Tom's programme is certainly crowded. He opens tonight (Thursday) at the Birmingham Town Hall and after the Country Meets Folk Radio One show and his Royal Albert Hall concert on Saturday, he goes to Manchester Free Trade Hall on Monday, Leeds University on Tuesday, and the University of East Anglia next Thursday.

Other dates are Liverpool Philharmonic Hall, October 13, Newcastle, October 15, Edinburgh, October 19, Aberdeen, October 21, Glasgow, October 22, Hamilton, October 23, Belfast, October 25 and Belfast October 28.

He is on BBC-1 Dee Time on Saturday, October 14 and records his contribution to Once More With Felix on October 17.

## Riots

He describes the new album as "my own portrait gallery."

"I'm writing entirely about people now," he said. "Today, for instance, I finished the most difficult lyric on the album. It's actually about a woman, through whom it becomes a song about the race riots.

"But the woman comes first—I think people are more important than riots."

Other songs on the album will include "Victoria Dines Alone," "Cindy's Crying," "The Hooker," "Mr Blue," "So Much For Winning" and "Angelina's Always Friday," the song he wrote with Bruce Woodley of the Seekers.

## Solo

"I've definitely come round to having augmented sound on my record," he said. "Not a Top 40 sound, as I've said before. But it was Judy Collins' last album that really showed me what could be done in that field.

"Then when I was last here Roy Guest played some of the tapes from the Al Stewart sessions. What Sandy Faris has done is so imaginative. I thought: I can very easily use that sort of thing.

"What it really means is that personal appearances are one thing, but albums are something else. I'll be working solo throughout my British tour, and as far as I can tell everywhere else, too."

Donovan, the Ofarims, Cuban singer Jose Feliciano, and the Dubliners.

With the possible exception of the Incredibles, there's not much off the beaten track here, though Dorfman tells me he wants to fill in the remainder of the series with less-known folk.

MEANWHILE, Cyril Tawney has sent me a copy of a very good letter he has written to Radio Times about the so-called Country Meets Folk show on BBC Radio-1 which has certainly gone down a lot since the days it was A Cellar-ful of Folk. As Cyril says, the programme is often "top heavy with latter-day American pop compositions which often do not even merit the title country much less folk."

He also criticises the way out-of-London artists are virtually ignored by the show. "Until the most recent programme (September 16) which contained the Liverpool Spinnera," he writes, "I was wondering when the producer was going to travel beyond the realms of London Transport for his live performers. Unlike the show-business scene, the outstanding artists are to be found in the four corners of the country."

In fairness to producer Ian Grant, he does the best he can within the context of BBC policy in lumping folk music in with beat groups and Engelbert Humperdinck as light music.—KARL DALLAS

# Britain invaded by the Irish!

SUDDENLY, Britain is full of Irishmen! Following the Clancys into the Royal Albert Hall, London, on Friday night are the Dubliners, who top a bill which also includes the Keries.

The Dubliners also visit the De Montfort Hall, Leicester on Sunday, the Copleston Hall, Bristol on Tuesday next week, Sheffield Oval next Thursday and Birmingham next Friday.

Other dates on the tour are the Liverpool Empire, October 15, Bellevue, Manchester October 18, Newcastle City Hall, October 20 and Glasgow Concert Hall, October 21.

APPARENTLY I erred in saying that Noel Murphy is the only folk artist with his own fan club. Mary Bell, secretary of the Rod Hanson Fan Club writes to tell me of her idol.

Rod had a recent release on Deram and is also a keen golfer.

PRODUCER Stanley Dorfman tells me that Julie Felix colour spectacular show on BBC-2 starts transmission on Wednesdays on December 6.

Among the musical guests will be Josh White, Tom Paxton, the Incredible String Band (two appearances), Miriam Makeba, Manfred Mann, Pedro Soler, a flamenco guitarist who has a concert at the Queen Elizabeth Hall, London on October 29, the Corries, the Stars of Faith gospel group, Los Paraguayos,

## NEW FOLK RECORDS

At last a Julie Felix record one can praise almost without reserve. "FLOWERS" (Fontana FL 547) is the work of a mature artist, who seems at last to have found out really what she is trying to do.

Her voice is more certain, confident, and there is less of the sobbing, plaintive note in her voice which sometimes jarred on her previous, more sentimental numbers.

If sometimes she still tends to rather oversell a song—a fault which is most notable in Dylan's "Chimes of Freedom" because one can't help remembering the master's own understated version—it's not so strong that it interferes with the lyric's basic communication.

On Jackson Frank's lovely "Dialogue," she hits exactly the right note. Her handling of Phil Ochs' "Flower Lady" is good, too, and a reminder that Phil is still one of the most talented of the post-Dylan writers.

There are two of Julie's own songs on the record. "The Great Brain Robbery" is a return to the subject of "Brain Bleed Volume" from her last album, though I don't imagine most of her fans will dig the rather far-out lyrics. "Berlin" is a Kurtstendamm's eye view of the divided city, and though I look at it from the opposite direction, I recognise the place from her description.

A word about John Cameron's orchestration. Here it is superb.—K.D.

Jimmy McBeath (pronounce



FELIX: confident

it McBEETH, not like Shakespeare) is one of the most entertaining singers in Scotland today. There is more enjoyment in one track of his new Topic, "WILD ROVER NO MORE" (121173) than in dozens of albums by your actual Andy Stewart and your Kenneth McKellar.

Because he's a travelling man and a traditional singer, those who believe they're not on a trad kick may avoid this record, which could be a mistake. Certainly many of the more well-known Scottish revivalists are proud to acknowledge that they got their best material from Jimmy.

"His Come All Ye Tramps and

# FOLK FORUM

## THURSDAY

AT LES COUSINS, 7.30-11.00  
THE COMPENDIUM

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## FRIDAY

AT IV Folk Club, Ewell, Simon and Steve, Blues-in-Band.

AT LES COUSINS, 49, Greek Street, 7.30-11.00

SANDY DENNY

Allnight Session, 11.30-6.00 with CLIVE PALMER TONY WILSON

AT THE Roebuck, Ted Franklin, Larry McColl, Sue & Michele.

BEDFOLK, BEDFORD House, Westbury Road, Buckhurst Hill, Central Tube.

MIKE ABSALOM

ERIC SILK SOUTHERN JAZZ-BAND, Southern Jazz Club, Ex-Servicemen's Club Hall, Harvey Road, Leytonstone, next door to Red Lion.

OLD TIGERS HEAD

Lee Green, S.E.12 8 p.m. Jack, Marguerite King, Tony Shaw, Dave Andrews.

## FRIDAY cont.

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TOM PAXTON!

TOM PAXTON!

TOM PAXTON!

SINGERS' CLUB, SANDRA KERR, JOHN FAULKNER and CATHAL MCCONNELL, UNION TAVERN, Lloyd Baker St., W.C.1. 7.45 p.m.

## SATURDAY cont.

TROUBADOUR, 10.30, 263 Old Brompton Road.

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TROUBADOUR, 9.30, JOANNA WHEATLEY.

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HARMONIOUS EUPHONIOUS JOE STEAD, Tunbridge Wells.

LITTLE HOGGS, Princess of Wales, Corner of Abbey Road / Belsize Road, N.W.6.

DIZ DISLEY

REDD SULLIVAN, GEOFF KING at the HOP-POLES, Baker Street, Enfield, 8 p.m. 3s.

## MONDAY cont.

WINSTANLEY ARMS, Clapham Junction.

MIKE ABSALOM

## TUESDAY

A COME ALL YE at DULWICH Half Moon, Herne Hill.

THREE HORSESHOES Folk Club, 100 yards Hampstead Tube, 8 p.m. Tuesdays. This week Jack Smith.

TROUBADOUR, 9.30, TERRY GOULD.

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ROYAL FESTIVAL HALL MONDAY, OCTOBER 16th, at 8 p.m. OXFAM 25th ANNIVERSARY INTERNATIONAL FOLK The World in Song and Dance with \* BALALAIKA DANCE GROUP \* SYLVIA MOORE \* CHANDRABHAGA DEVI \* KRISHNA RAO \* DORRIS HENDERSON \* RONIT ISRAELI GROUP \* TREVOR LUCAS \* SIERRA MORENA FLAMENCO GROUP \* KERRILEE MALES \* JEREMY TAYLOR \* THE TINKERS and Surprise Guests!! Concert Management: FOLK DIRECTIONS LTD. 21/-, 15/-, 12/6, 7/6, 5/- (all proceeds to aid OXFAM)

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REHEARSAL ROOM, West London. 6s. hour. Tel. 01-570 0451 evenings

REHEARSAL STUDIOS, 6s. per hour — Ring Mayfair 4726

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THE CHEETAHS AND TONY TERET SATURDAY, OCTOBER 7th 7.30 p.m. - Midnight 2 mins. Victoria Station

WELLINGTON CLUB DEREHAM, NORFOLK SATURDAY, OCTOBER 7th JIMI HENDRIX EXPERIENCE

MECCA DANCING LOCARNO, STREATHAM Thursday, 12th October STEVIE WONDER

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MUSIC COMPOSED. — 40 Isherwood Street, Preston

36 SUDBURY AVE, WEMBLEY. 01-902-3488

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WED., 18 BOURNEMOUTH, Samantha's Fri., 20 COLSTON, S.45.C. Sat., 21 LYMINGTON, Y.C. Sun., 22 HEYTON, Jazz Club Wed., 25 SWANSEA, Jazz Club Thurs., 26 YEovil, Liberal Hall Fri., 27 BARNSTAPLE, Queen's Hall Sat., 28 EXETER, University Sun., 29 GRANTHAM, Cat Bolow Club Mon., 30 STEWARDS, S.45.C. Tues., 31 NEATH, New Yorker Discotheque Wed., Nov. 1 WEYMOUTH, Steering Wheel Sat., Nov. 4 BRIGHTON, College of Tech.

Management: PAUL NEWTON, 29 Croys Close, Andover Telephone: ANDOVER 3439 or 01-240 2907 and BOURNEMOUTH 20941

THE FANTASTIC FREDDY MACK SHOW NOW FULLY BOOKED

OCTOBER 1 Co-op Hall, Warrington 2 Park Hall, Wolverhampton 3 Rehearsal 4 Town Hall, Hamel Hempstead 5 Day off 6 Il Rando, Leicester 7 Enfield College of Technology 8 Metro Club, Birmingham 9 St. Matthew's Baths Hall, Ipswich 10 Rehearsal 11 Day off 12 Brays Grove Y.C., Harlow, Essex 13 Pavilion Ballroom, Weymouth 14 Tafts, Falkstone 15 Corn Exchange, Maidstone 16 100 Club, Oxford St., W.1 17 Concorde, Southampton 18 Travel to Paris 19 to 30 Belgium 31 Shenley Green Y.C., Birmingham

NOVEMBER 13 100 Club, W.1 14 Recording 15 The Catcombes, Eastbourne 16 Day off 17 Toppat Ballroom, Ross-on-Wye 18 Royal Lido, Fratton 19 Beau Brummel Club, Nantwich 20 Bamboo Club, Stockport 21 to 26 Scotland 27 Carlton Club, Warrington 28 Day off 29 Town Hall, Reading

STILL SOME AVAILABLE DATES IN DECEMBER Ring Manager JOHNNY JONES LONDON CITY AGENCY (JCD) LTD. 41-45 Neal Street, London, W.C.2 TEM 3831

ATTENTION CLUBS An opportunity to book a really great Soul Band.

THE DRAMATICS Available from October 5th to October 14th. After a smash hit in Spain.

THE DRAMATICS Will be leaving on October 15th for a tour of Belgium and France, so don't miss this opportunity to book a really great soul band for your club.

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ALSO THE BIRDCAGE GO GO DANCERS AND FEATURING AN UP & COMING GROUP AND OTHER ATTRACTIONS INCLUDING FILMS (while you dance)

8.0-11.15 p.m. Licensed Bar Adm. 5/6, Mem. 4/6

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INDO-JAZZ FUSIONS The Joe Harriott - John Mayer Double Quintet AFRO-CUBISTS Directed by Kenny Graham

Tickets: 7/6 to 21/- . NOW ON SALE at HALL (WAT 3191) and Agents

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NOVEMBER 13 100 Club, W.1 14 Recording 15 The Catcombes, Eastbourne 16 Day off 17 Toppat Ballroom, Ross-on-Wye 18 Royal Lido, Fratton 19 Beau Brummel Club, Nantwich 20 Bamboo Club, Stockport 21 to 26 Scotland 27 Carlton Club, Warrington 28 Day off 29 Town Hall, Reading

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VANILLA FUDGE'S First club appearance Thursday, October 5th BLAISES 121 QUEENSGATE LONDON, S.W.7 Reservations: KEN 6228/9971

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HOPBINE Near North Wembley Station BILL LE SAGE TOMMY WHITTLE QUARTET and BARBARA JAY THIS THURSDAY, OCTOBER 5th, 8 p.m.

THE WARREN DAVIS MONDAY BAND "Soul" Management: COLLINS ORGANISATION 01-348 2282/3 and 01-349 9052

BURTON'S · UXBRIDGE SAT. OCT. 7th THE STEVE MAXTED SHOW EVERY FRIDAY THE STEVE MAXTED SHOW NEXT SAT., OCT. 14th THE GASS

STARLIGHT ROOM BOSTON TEL. 3579

SAT OCT 14th SOUL SISTERS TAGES \* AMBOY DUKES

SAT OCT 21st STEVIE WONDER SHOW SKATALITES \* EBONY KEYS

UFO AT THE ROUNDHOUSE FRIDAY, OCTOBER 6th, 10.30 till the tube starts

DENNY LAINE TIM ROSE FOOD · LIGHTS · FILMS Members 10/6 Guests 20/6

Middle Earth KING STREET, COVENT GARDEN SATURDAY, OCT. 7th, 10.30 - Dawn

THE ACTION \* SAM GOPAL DREAM TYRANNOSAURUS REX \* JOHN PEEL LIGHTS and FILMS MEMBERS 10/6 GUESTS 21

SUNDAY, OCT. 8th, 7.30 - Midnight THE LIMOUSINE \* THE THUMP CHICAGO & NW SYSTEM ENVIRONMENTAL HAPPENINGS MEMBERS 7/6 GUESTS 10/6

GERANIUM POND Sole Representation: JOHN EDWARD ENTERTAINMENT AGENCY Phone 01-806 4645

REVOLUTION at the ROUNDHOUSE Chalk Farm Road, N.W.1 OCTOBER 14th, 8 'til Midnight Admission 6/6

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DANCING & MINI SKIRT COMPETITION, WINNER £10

Also two Mini-skirts and various other prizes to be won

Saturday, October 7th ROOT & JENNY JACKSON

FORTHCOMING ATTRACTIONS Saturday, October 14th JOYCE BOND

Saturday, October 21st BEN E. KING

Saturday, October 28th JACKIE EDWARDS

Saturday, November 4th JIMMY CLIFF

Saturday, November 11th CLIFF BENNETT

Saturday, November 18th YOUTH & RUDY

Every night Dancing to the band of ADMIRAL KEN SOUND SYSTEM also resident band JOEY YOUNG and THE TONICKS

TOFT'S 35-38 Grace Hill FOLKESTONE 38173

Saturday, October 7th Adm. 7/6 THE SQUAREDEALS

Sunday, October 8th Adm. 3/- THE GERANIUM POND

Sunday, October 22nd JR. WALKER and THE ALL STARS Early and Late Show

HAPPENING 44 44 GERRARD ST W.1 THURS & SAT. 10.30 PM - ALL NITE MEMBERS 10/6 GUESTS 15/6

THURS 5 OCT. CANTERBURY GLASS FINEARTS LIGHTS & SOUNDS

SAT 7 OCT. SOCIAL DEVIANTS SAM GOPAL UFO AND MIDDLE EARTH MEMBERS ADMITTED AS MEMBERS

LEWISHAM CONCERT HALL Catford, London, S.E.6

SATURDAY, OCTOBER 7th, 7.30 p.m. THE PRAGUE JAZZ BAND and KEN COLYER'S JAZZMEN

UE CLUB 5A PRAED STREET, W.3 TEL PAD 5274 Monday - Thursday

COUNT SUCKLE & SOUND SYSTEM Latest records from U.S.A. & Jamaica Friday, October 6th

RAY KING SOUL BAND Saturday, October 7th

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THE WHEEZ BAND Ladies' free nights, Mon. & Wed. Open 7 nights a week LICENSED BAR Please apply for membership

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100 OXFORD ST., W.1  
7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

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**THE KEITH SKUES SHOW**  
Discs - Live Groups and Star Guests

Friday, October 6th  
AUSTRALIA'S  
**RED ONION JAZZ BAND**

Saturday, October 7th  
GRAND TWO-BAND SESSION  
**BILL NILE'S DELTA JAZZ BAND AND BRIAN GREEN'S JAZZ BAND**

Sunday, October 8th  
RETURN APPEARANCE OF  
**THE PRAGUE DIXIELAND BAND**

Monday, October 9th  
**WYNDER K. FROG**  
Plus RAY "THE BARON" PETERSON

Tuesday, October 10th  
**BRIAN GREEN'S JAZZ BAND**

Wednesday, October 11th  
**CHRIS BARBER'S JAZZ BAND**

REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary,  
100 Club, 8 Great Chapel Street, W.1  
(GER 0337)  
Club Telephone Number: MUSUM 0933

**STUDIO 51 KEN COLYER CLUB**  
10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE

Saturday, October 7th, 7.30 p.m.  
**GOthic JAZZ BAND**

Sunday, October 8th, 7.30 p.m.  
**GOthic JAZZ BAND**

**THAMES HOTEL**  
Hampton Court, Middlesex

Friday, October 6th  
**MAX COLLIE'S RHYTHM ACES**

Saturday, October 7th  
**THE TURNER-ROLLS JAZZ BAND**

Sunday, October 8th  
**ERIC SILK & HIS SOUTHERN JAZZ BAND**

**SIX BELLS KING'S ROAD, CHELSEA**  
Saturday, October 7th, 8 p.m.

**HUMPH**

WOOD GREEN (Fishmongers Arms)  
SUNDAY  
**BRIAN GREEN'S JAZZ BAND**

TUESDAY - U.S. STAR  
**FREDDY KING**  
with the CHICKEN SHACK

**MIKE COTTON SOUND**  
with U.S. Singing Star  
**LUCAS**

Thurs. Oct. 5 ALSAGER  
Fri. Oct. 6 GOLDSMITHS COLLEGE  
Sat. Oct. 7 QUEEN MARY'S COLLEGE  
Sun. Oct. 8 MAIDSTONE  
Mon. Oct. 9 CANNINGTON  
Tues. Oct. 10 KLOOKS KLEEK  
Wed. Oct. 11 BOURNEMOUTH, Pavilion  
CANA VARIETY AGENCY  
11 1/2 Abchurch Lane, London, E.C.4

**CALIFORNIA BALLROOM**  
Wynns Road, Dunstable 62904  
Friday, Oct. 6th, 8 p.m. - Midnight  
**STEVIE WONDER**

Saturday, Oct. 7th, 8 p.m. - Midnight  
**DEL SHANNON**  
Car park Supporting Groups Bar etc.

**THE PINK FLAMINGO**

33-37 WARDOUR STREET, W.1

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FRIDAY, OCT. 6th (7.30-5 a.m.)  
EVENING and ALL-NIGHT SESSION

\* **THE LOCOMOTIVE**  
THE MOST HIPPIEST  
GO GO DANCER, JAY  
TONI ROCKET'S  
RECORD SHOW

\*\*\*\*\*  
SAT., OCT. 7th (7.30-6 a.m.)  
EVENING and ALL-NIGHT SESSION

\* **THE GASS**  
\* **MR. HIP SOUL BAND**

\* **LLOYD ALEXANDER BLUES BAND** plus  
GO GO DANCER, JAY  
TONI ROCKET'S  
RECORD SHOW

KNOCKOUT ATMOSPHERE  
FROM DUSK 'TIL DAWN!  
ALL NIGHT FOOD AND SNACKS

\*\*\*\*\*  
SUNDAY, OCT. 8th, 7.30-11 p.m.

\* **THE DELROY WILLIAMS SHOW** plus  
TONI ROCKET'S  
RECORD SHOW

\*\*\*\*\*  
WED., OCT. 11th, 7.30-11 p.m.  
BREAK UP THE WEEK AND  
JOIN THE CROWD PLUS

\* **THE PAPER BLITZ TISSUE**  
TONI ROCKET'S  
RECORD SHOW

REDUCED RATE FOR STUDENTS  
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TO JOIN THIS GREAT CLUB SEND  
P.O. AND S.A.E. FOR 10/- TO 41  
HILLBROW, HOVE, SUSSEX, FOR  
ONE YEAR'S MEMBERSHIP

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**THURSDAY**  
BROTHERS GRIMM. Happening  
44

LILLIPUT, Jamaica Road, Ber-  
mondsey Every Thursday  
CLARK, JOHN TAYLOR TRIO.

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. 7/6

**FRIDAY**  
**A CAT'S PAW**  
Kensington Town Hall

**CHISLEHURST CAVES**  
Friday, October 6th  
**ERIC BURDON AND THE ANIMALS**  
plus  
THE NERVOUS SYSTEM

CLUB OCTAVE reopens for Fri-  
day sessions, 13th October.

**CROYDON JAZZ CLUB**, Star  
Hotel, BLACK BOTTOM STOM-  
PERS.

**GOthic JAZZ BAND**, Stock-  
well College, Bromley

HIGHGATE VILLAGE, "The  
Gatehouse," DON RENDELL,  
COLIN PETERS QUINTET, MAR-  
TIN HART TRIO.

**GERANIUM POND BLOSSOM**  
GOTHIC JAZZ BAND, Stock-  
well College, Bromley

**GOthic JAZZ BAND**, Lord  
Ranelagh, Warwick Road, S.W.5.  
Lunchtime.

**JAZZ AT THE IRONBRIDGE TAVERN**  
East India Dock Road, Poplar.  
Every Sunday morning THE  
MARYLANDERS and guests.

KEITH, SAMMY, Mae and band,  
Denmark.

**at the OLD PLACE**  
39 Gerrard St., W.1. GER 0217  
Nightly, 8 till late. Friday, 8 till 2 a.m.  
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Licensed Bar and Food

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**MIKE SCOTT'S SANDY BROWN PLUS 3**

Friday, October 6th  
JIMMY PHILIP'S QUINTET  
RAY RUSSELL QUARTET

Saturday, October 7th  
**MIKE WESTBROOK BAND**  
TERRY SMITH QUINTET

Monday, October 9th  
**JAZZ WORKSHOP**

Tuesday, October 10th  
**CHRIS MCGREGOR'S NIGHT**

Wednesday, October 11th  
**JAZZ AND POETRY NIGHT**  
PETE BROWN & HIS POETRY BAND  
with GRAHAM LAYDEN

**CLUBS**

**SUNDAY cont.**

LILLIPUT, Jamaica Road, Ber-  
mondsey. JUDY WARD, JOHN  
TAYLOR TRIO.

**THE FANTASTIC FREDDY MACK SHOW**  
appearing at  
METRO CLUB, BIRMINGHAM

**TROPICANA CLUB**  
George Street, Croydon  
**TUBBY HAYES QRT.**  
AND BIRD-CURTIS QUINTET  
7-12 pm Admission 7/-

**MONDAY**  
**BEXLEY, KENT, Black Prince**  
Hotel, Alexanders Jazzband.

**COUNTRY CLUB, Hampstead,**  
50 yards Belgrave Park Under-  
ground. **MONTY SUNSHINE.**

**HATFIELD, Red Lion** from  
Australia, The Red Onion Jazz-  
band

**NEW SEDALIA JAZZ BAND.**  
British Council, 11 Portland  
Place, W.1.

The Blue Horizon  
**FREDDY KING**  
with The Chicken Shack  
AND AL SYKES  
"Nag's Head," 205 York Road,  
Battersea, S.W.11. Buses 44 and  
170. Come Early!

**THE FANTASTIC FREDDY MACK SHOW**  
appearing at  
IL RONDO, LEICESTER

**THE ORIGINAL EAST SIDE STOMPERS.** - Essex Arms, Brent-  
wood.

**TRAD TREND 67,** at Romford  
Football Club, Brooklands Road,  
every Friday. Tonight: New  
Iberia Stompers.

**THE FANTASTIC FREDDY MACK SHOW**  
appearing at  
IL RONDO, LEICESTER

**BLUES CHICAGO STYLE.**  
Shakey Vicks, Hole in the Ground.  
- Winchester Road, N.W.3.

**MINOR PORTION ROLL BAND**  
Casino Ballroom, Leicester

**THE FANTASTIC FREDDY MACK SHOW**  
appearing at  
ENFIELD COLLEGE OF TECH-  
NOLOGY.

**BEXLEY, KENT, Black Prince**  
Hotel, Amboy Dukes

**BILL BRUNSKILLS** Jazzmen,  
Fighting Cocks, Kingston.

**BLUES, Hole in the Ground**  
CLUB OCTAVE presents  
**MICHAEL GARRICK SEXTET**  
JAMBROUGH TAVERN SOUTH-  
ALL.

**COOKS, CHINGFORD**  
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**CHRIS BARBER JAZZ BAND**

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**CROWN & ANCHOR, Cross St.,**  
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**DAVE JONES** and the Cooks  
Ferry All Stars, featuring the  
LENNIE FELIX TRIO.

**ERIC SILK,** Thames Hotel,  
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**FROGISLAND JAZZ BAND,** The  
George, Morden.

"GEORGE" MORDEN: FROGIS-  
LAND JAZZ BAND.

**GOthic JAZZ BAND,** Lord  
Ranelagh, Warwick Road, S.W.5.  
Lunchtime.

**JAZZ AT THE IRONBRIDGE TAVERN**  
East India Dock Road, Poplar.  
Every Sunday morning THE  
MARYLANDERS and guests.

KEITH, SAMMY, Mae and band,  
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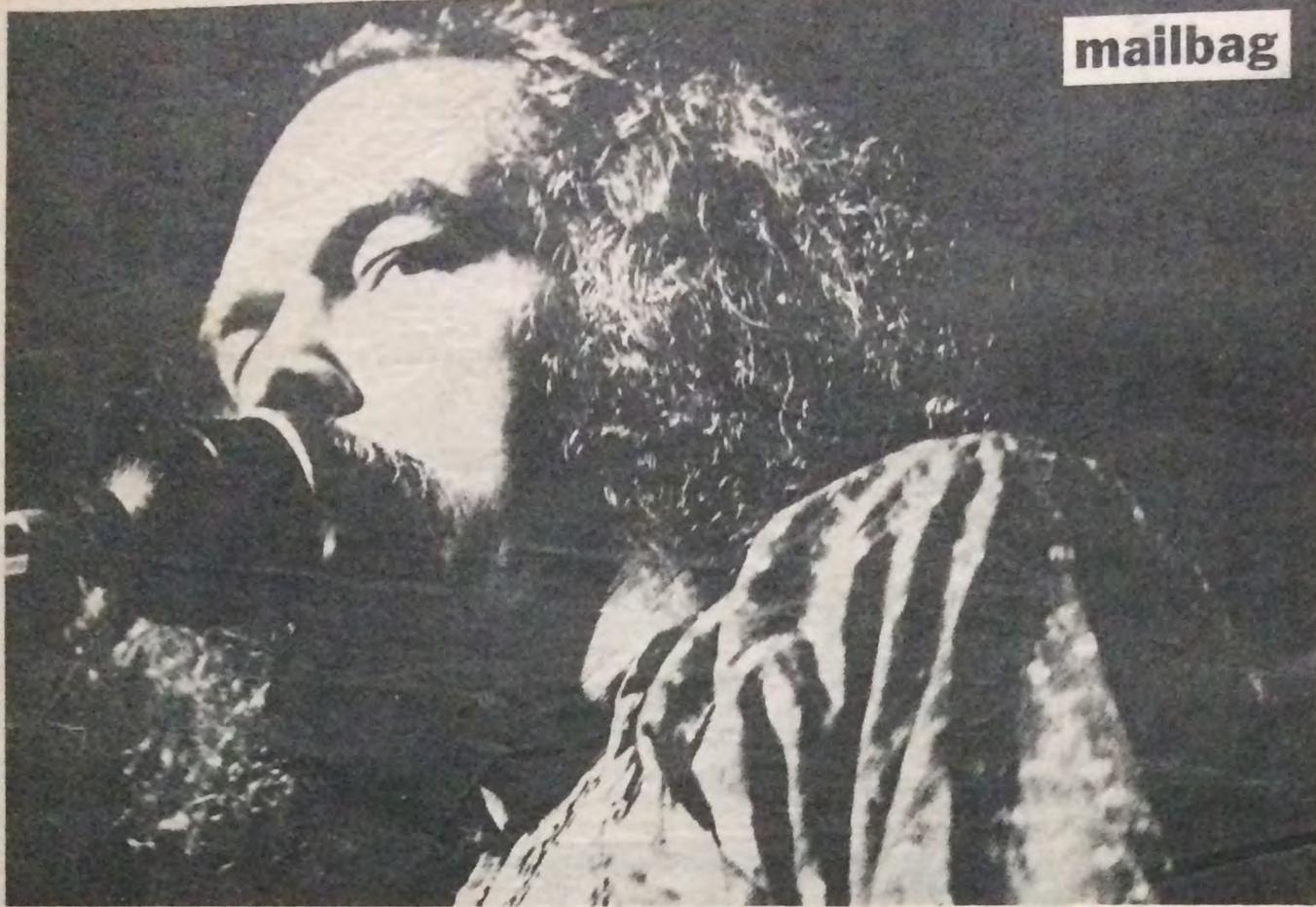
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MOTHERS OF INVENTION: "an achievement which must give them wider recognition."

# MOTHERS LIVE UP TO THEIR NAME

OUT of sheer curiosity I decided to go to the Mothers Of Invention concert at the Albert Hall, fully expecting an evening of meaningless noise.

I could not have been more wrong. The Mothers produced the most original music that I have heard from a pop group. They managed to fuse pop music, modern jazz, fragments of modern classical music and music concrete. Surely this is

an achievement which must give them much wider recognition.

Here, at least, is one American group that really lives up to its name. — TONY KERP, London, W.1.

HAVING just witnessed a most ear-shattering, mind-manifesting, exploding fantasia of beautifully concocted musical vibrations — all I can say is "Look out world!"

Incidentally, I was drowning in the essence of Arthur Brown and the Crazy World thereof. — PAUL G. PRATT, Bangor, Co. Down.

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## Why no mention of Ginger?



● BAKER

CONGRATULATIONS to the readers who voted Eric Clapton number one British musician and the Cream number four British group. It's an encouragement to note that enough people have even heard of Clapton to put him in this position.

However, I find it very strange that no mention is made of Ginger Baker since he is one of the best, if not the best, drummer in Britain in the jazz or blues idioms and certainly the best in the pop idiom. — R. SALMON, Kenton, Middx.

AT last the fantastic Otis Redding has become the World's Top vocalist in the MM Poll — a crown he should have held for the past few years.

Otis has everything: exciting stage presentation, a fantastic personality and of course, a remarkable range of vocal techniques which are unique. — BILL WOODHAM, Newton-Le-Willows, Lancs.

IT'S treason, Otis Redding topping King Elvis in the MM Poll, I mean, who is Otis Redding? It shows that the taste of the pop-buying public has hit an all-time low.

How can they vote for someone who pushes synthetic soul in a voice that would put a senile budge to shame, when El is around. Admittedly the material he has recorded lately has been very poor, but his singing hasn't deteriorated. — G. A. LIVINGSTONE, Bristol.

I NEED no Melody Maker Poll to tell me who the top artists are. Give me the cool, crystal clear voice of Roy Orbison any time. He has more music in his little finger than most other singers have in the whole of their body, and possesses one of those rare qualities seldom found in singers of today. "Sincerity." — MRS DOROTHY WILLIAMSON, Southampton.

## CHRIS WELCH IS FAB!

I HAVE seen all your groovy articles on Chris Welch, and I think he's fab. Only, could you tell me what group he's in so's I can buy his records. If he hasn't got an Official Fan Club, can I start one please? Is his hair really all curly like that, or does he have it done? — MAUREEN SPOTES, 19 Luftman Road, Grove Park, SE12.



● WELCH

SOME thoughts on the MM Pop Poll — ridiculous that the Best Musician slot mentioned Alan Price and Georgie Fame but excluded John Mayall and Peter Green. And the lack of placing in the LP spot of Mayall and Cream LPs, but the inclusion of Hendrix's retrogressive, fuzzbox-feedback, over-tracked fiasco, revealed appalling public ignorance and lack of appreciation of real musicians and real blues. — N. HOLLANDS, Cranford, Middx.

I THINK the Bee Gees have one of the really great sounds in pop today, so it completely baffles me why they had to appear in Dee Time looking like a bunch of comics in Garbo hats and fur coats.

Come on Bee Gees, act like the fine artists you are, not like the buffoons you think the fans want. In case you hadn't noticed in this country the pop-goon is now a dead duck. — MARJORIE MALONEY, Harrogate, Yorks.

MIKE HENNESSEY admirably defined "promiscuous alacrity" (MM, September 23), but he ought to have added something about inarticulate "pseudo-awareness." This is always to the fore in Nick Jones' articles and reviews.

It consists of description in terms of quite moronic banality — "the beautifulness of the rain" — or a proliferation of meaningless images — "the music of the pied pipers and seahorse strings echo back into the sky."

Elsewhere it is evident that he is a bourgeois at heart, so why doesn't he stick to writing about what he knows. — GEOFF WOOLLEN, Crewe.

WITH Engelbert Humperdinck still at number one, the pop scene has taken yet another regrettable step into the well-trodden pastures of ultra-corn.

With Messrs Humperdinck, Hill and Jones regularly churning out doses of sickly sweet, innocuous drivel it is surprising to find that the scene has not stagnated altogether.

Thank God that groups like the Beatles, Procol Harum, and Small Faces have managed to drag their feet clear of the 3/4 Moon-June quagmire of "Edelweiss," "Release Me" and "Roses Of Picardy," and moved to a more articulate, coherent sphere of pop music. — JOHN LYLE, West Calder, Midlothian.

I SHOULD like a British pen pal. I am a girl of 17 years old and my favourite pop stars are the Beatles, the Stones and the Who. In Japan, flower music and Carnaby beat sounds are booming now. — MIDORI OTO, 306 Shimaya, Tsuru City, Yamaguchi, Japan.

NEXT WEEK

# JUST HOW WONDERFUL IS RADIO 1?

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