

# BEATLES,



SEE PAGE 3

October 21, 1967 9d weekly

# STONES TO LINK UP?



## BEE GEES GET OVER THE HUMP TO NO. 1

THE BEE GEES — who finally dethroned Engelbert Humperdinck from number one in the MM's Pop 30 this week with "Massachusetts" — have been set for a three week tour of Britain in the New Year, if the ban on two of their members working in Britain after November 30 is lifted. It will be a tour of major venues and supporting artists will be announced shortly. The Bee Gees will be backed by a full 30-piece orchestra on the tour, as well as on their date at London's Saville theatre on November 19.

## Paul, Mick plan talent school project for future



● PAUL

THE proposed Beatles-Stones merger — revealed at the weekend by Jonathan King on his ITV programme Good Evening — is almost certain to take place in the future.

But it will be a business merger between the two groups and will not lead to any form of "Rolling-Beatles" records. Beatles press officer Tony Barrow told the MM: "It's highly possible that the two groups will get together for fresh business ventures but there is no chance of any sort of co-operation on a record, as the two groups are contracted to rival record companies."

"One idea that they are discussing is obtaining a recording studio where they can each make their own records and possibly record other artists." "And there is a possibility of future intriguing schemes." These could include a "talent school."

### STUDIO

But any discussions are in the very early stages. Paul McCartney and Mick Jagger have discussed ideas for business ventures and the rest of the two groups agree on preliminary ideas.

A Rolling Stones spokesman said this week: "The conversations between Mick and Paul were of a purely exploratory nature. They discussed the possibility, or advisability, of opening a recording studio."

"But these conversations have not been resolved."

A new Beatles single — from the Magical Mystery Tour — is expected at the end of November. No decision has been made about an EP release from the TV show.

## POP IN CHAINS



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FISHER: compositions

## Solo album for Procol organist

**MATTHEW** Fisher, organist with Procol Harum, starts work on a solo album for independent record producer Denny Cordell in the next week or two.

No other members of Procol Harum will be used on the sessions and Denny is lining up the backing group for Matthew.

All the material will be Matthew's compositions.

### DUBLINERS RECORD

**THE** Dubliners spend next week recording their follow-up single to "Black Velvet Band," currently at 16 in the Pop 30.

Today (Thursday) the group guests in Border-TV's "Late Night Thursday" and also Tyne-Tees TV's "Today."

On October 30 they start a six-day tour of Germany, doing concerts and TV.

### BURTON AT SCOTT'S

**THE** Gary Burton Quartet—Larry Coryell (gtr), Steve Swallow (bass) and Bob Moses (drs) — opens on Monday (23) at London's Ronnie Scott Club for a one week engagement. Opposite the quartet are singer Druid Chase and the Pat Smythe Trio.

# MAMA'S AND PAPA'S CONCERT CANCELLED—GROUP SPLIT UP

**THE** Mamas and Papas' concerts at London's Royal Albert Hall on November 1 have been cancelled. And in London on Saturday, Mama Cass Elliott announced that

the group had broken up.

She was in London at the Royal Garden Hotel, while the rest of the group, and singer Scott McKenzie were at their Mediterranean retreat on the Island of Majorca.

She said the group would never work together again in Europe although they may do another album together in the States in about six months.

"We thought that this trip would give the group some stimulation, but this has not been so."

Cass said that the group felt that they had done all they could and were just repeating themselves. The others may do things in the future separately.

Their London press representative Leslie Perrin said on Monday: "I don't know anything about it at all."



WILD BILL

## Wild Bill Davison taken ill

**AMERICAN** trumpet star Wild Bill Davison was rushed to hospital early this month but will still make his British tour with the Alex Welsh Band, due to start on November 3.

Leonard Feather reports from Los Angeles, that Davison was rushed to hospital suffering from severe internal bleeding. He was on the critical list for a week and seemed "doubtful" to make the tour.

But in London, Jack Higgins of the Harold Davison office who are bringing Davison in, told the MM: "I have just had a cable saying he will definitely make the tour."

Meanwhile Pee Wee Russell is reported to be "resting comfortably" in Katelia Hospital, Stanton, California, after his collapse two weeks ago. Tenorist Bud Freeman has left hospital in New York and Louis Armstrong was due to return to work this week for a one-nighter in San Jose, California, after recovering from his second bout of pneumonia this year.

### FEATHER BROADCAST

**LEONARD** FEATHER, MM's Hollywood correspondent,

is to make a series of weekly worldwide broadcasts for the Voice of America.

It marks his return to the service's jazz critic from 1950-52. The programme will deal with pop, jazz, gospel and other fields.

Feather has also completed another 13 programmes on jazz for German television.

He arrives in Europe on October 26 as part of the George Wein jazz package and will be in London until October 31.

### BRENDA LEE DUE

**ADDITIONAL** dates have been set for Brenda Lee who arrives in London on October 29.

On November 7 she airs in Pop Inn. Her other new dates are at the Castaways Club, Birmingham (November 6) and a double date at the Kingsway Casino Club and Grand Casino Club, Southport (7).

Her new single, "Where's The Melody" is released tomorrow (Friday).



MAMA CASS: album?

### FLOYD TOUR U.S.

**THE** Pink Floyd fly to the States next Monday to fit in an American tour before they start their British tour with the Move and the Jimi Hendrix Experience in London on November 14.

The Floyd return to Britain on November 13. They were recording a new single last week in London, which will be released on November 13.

### LULU FOR STATES

**LULU** makes a flying trip to America this weekend to appear on the Ed Sullivan show.

She flies out on Sunday morning, does the show in the evening and returns on Monday to carry on work on her BBC-2 series "Three Of A Kind."

Her new British single "Love Loves To Love Love" is released on October 27.

## Dave Brubeck Quartet tour opens at Royal Festival Hall

**DAVE BRUBECK'S** QUARTET, with Paul Desmond (alto), Gene Wright (bass) and Joe Morello (drs), begins its 1967 British tour this Saturday with two concerts at the Royal Festival Hall (6.15 and 9 pm) which opens Jazz Expo '67, the Newport Festival in London.

The rest of Brubeck's dates are Town Hall, Birmingham (23), Fairfield Hall, Croydon (26), Liverpool University (27), Manchester Free Trade Hall (28), De Montfort Hall, Leicester (29), Colston Hall, Bristol (November 2) and Central Hall, Chatham (4).

Jazz Expo moves on Monday to the Odeon, Hammersmith, for the week. Programmes are: Max Roach Quintet, Johnny Dankworth Orchestra and Joe Harriott-John Mayer Indo-Jazz Fusions (23), Newport All-Stars (Ruby Braff, Buddy Tate, George Wein, etc), Alex Welsh Band, Ben Webster, Teddy Wilson, Bill Coleman, Budd Johnson, Albert Nicholas, Danny Moss Quartet, Jeannie Lambe, Dave Shepherd Quintet (24).

Roland Kirk Quartet and Charles Lloyd Quartet (25), American Folk-Blues Festival (Sonny Terry, Brownie McGhee, Son House, Skip James, Bukka White, Little Walter, etc), (26), Thelonious Monk Orchestra (Clark Terry, Phil Woods, Johnny Griffin, Charlie Rouse, etc) and Herbie Mann Quintet (27).

Sarah Vaughan and Trio, Gary Burton Quartet (Barney Kessel, Jim Hall, Buddy Guy, George Benson, Elmer Snowden, Larry Coryell, (28)), Miles Davis Quintet and Archie Shepp Quintet (29).

### MELODY DIARY OUT

**THE** 1968 Letts Melody Maker Diary is now on sale, price 7s.

It is packed with information for musicians and jazz and pop fans. Biographies of current pollwinners, a comprehensive list of fan clubs, suggestions for basic jazz record libraries, tips for songwriters and addresses of record and TV companies are just a few of the items.

The diary is available at most newsagents and book-sellers now.

## Melody Maker

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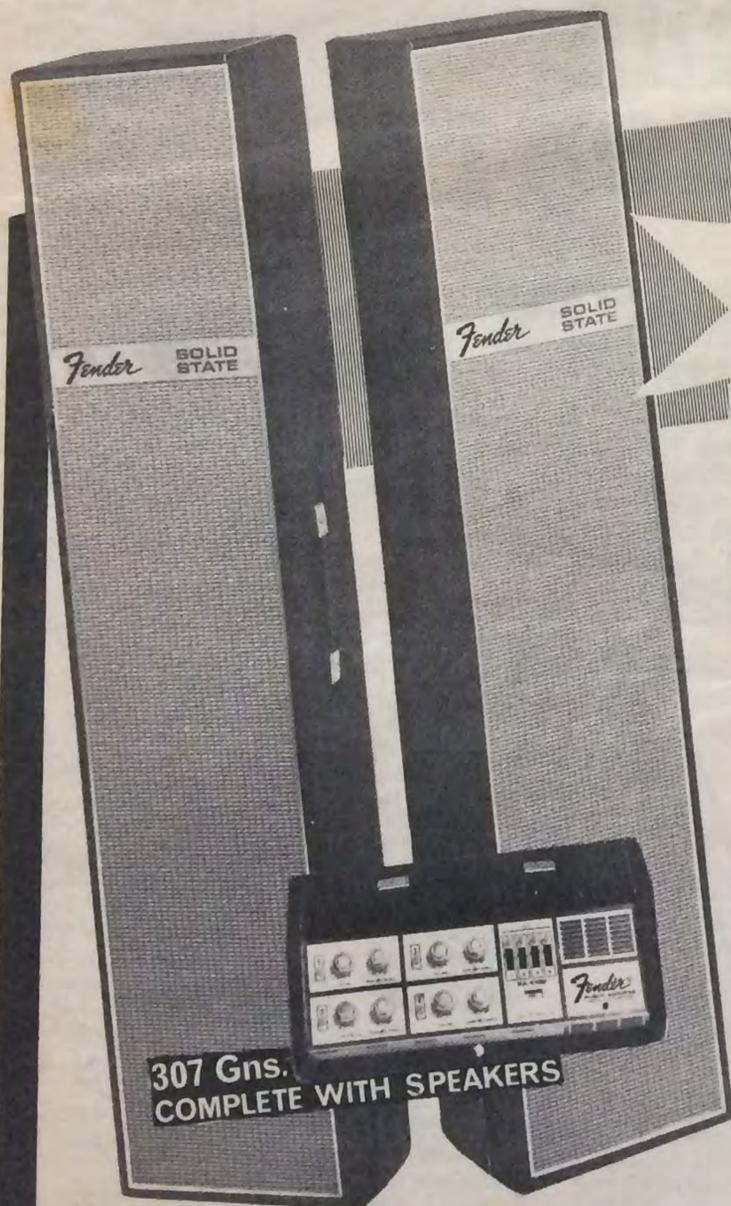
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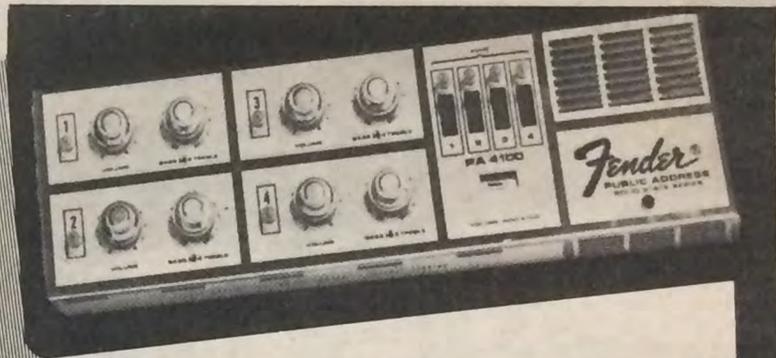
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# Sniffing out that smelly disc



The RAVER'S weekly tonic

OUR review of "Go-Go Girl" by John's Children last week complained that the record actually emitted a noxious smell. Reply Track records: "After exhaustive tests and research we have come to the conclusion that someone's nose must be rather peculiar as none of the employees of this company have been able to detect any signs of bubonic or any other plague. We can only suggest your particular copy contracted the disease in transit from our offices to your noses!"

## gravity

The Raver believes the smell was caused by fish-glue used to attach a Tony Hall sticker on the label. But NICE smelling records would be a gas idea! Arthur Brown broke his foot trying to disprove the law of gravity... it works.

Spencer Davis LP tracks to include "Mr Second Class," "The Sanity Inspector," and Jim Capaldi's "Shanghai Noodle Factory." Will Tony Secunda record Barbra Streisand's "People"?

## tears

Scott Walker and James Coburn great on Seamus Android's Show. We dug Scott's line: "Okay, tell your joke. We'll carry the conversation on later."

Which lady disc reviewer in tears after TV's showing of "The Misfits?"

Alex Welsh pianist Fred Hunt, after working at London's new Purcell Room: "That piano scares me. All of it works."

Nice sounds from Annie Ross, Wally Fawkes and the Carr-Rendell Quintet at Chalk Farm Hellhouse on Sunday... Wally Fawkes doesn't drink and drive his Moulton bike these days.

Yah Boo to the breathalyser... Free beer for all the workers!

## album

Murray Wilson, father of Beach Boys Brian, Carl and Dennis in London this week. He's made his own album of Beach Boys numbers called "The Many Moods of Murray Wilson."

Mind blowing album from Hapshash And The Coloured Coat, featuring the Human Host and Heavy Metal Kids on a bright red record on Liberty's Minit. Thank you Guy Stevens.

Country Joe And The Fish very beautiful... Aage Cutler to American bassist Eddie Jones: "I'd offer you a job, but I don't think you have the Wurzel image."

## lumpers

First artist Dusty Springfield saw on Australian TV was Dusty Springfield... Ex-EMI Chris Webb has joined Marmalade label as promotion manager.

Mike Casimir getting Paragon Brass Band together to greet Harold Dejan's Olympia Band when they arrive at London's Hilton Hotel today (Thursday).

Freddy King a gas at Saville... Which Midlands publicist reverses charges and lumpers at the same time. An amazing feat.

Chiropodist's nightmare—four thousand square feet—yes?... Geoffrey Ellis appointed joint man-

aging director of NEMS... Eric Clapton's mum says he was born on March 30, 1945 and not October 1944.

NEMS Tony Barrow now handles publicity for Matt Monro and Rog Whittaker... Melvyn Wright drummer in Shakey Vick's blues band studying African drumming with Ginger Johnson... More than 40 bids made from as many countries for Beatles' Magical Mystery Tour TV show. No decision will be made until next month as to which stations get the film, but any US station would pay one million dollars.

## cool

Please contribute generously to the Buy-The-Bautiful-Bob Dawbarn-A-New - Pair - Of - Trousers - Fund.

Also there's the Buy-A-New-Prime Minister-For-Britain - Fund. Candidates proposed include Captain Clegg, The Masked Raider, David Frost, Tony Secunda, Desperate Dan, Arthur Mullard or Frank Mitchell.

Monkees getting cool with a gent called Hubble Benson making frequent appearances in the new series... James Coburn knows... Herd's Andy Brown helps write captions for the Daily Mirror's Franklin cartoons.

## nasty

Peter Frampton going to be a big star... Remember when groups all used to be big time and nasty? How times have changed, thank God.

Thought For The Week: Will Paul And Barry Ryan hit or miss the Monument, Tower Of London and Royal Albert Hall next week?



HERD: number eight

## Seven-day U.S. tour for Herd

THE Herd this week jumped to number eight in the Pop 30 with their first big hit, "From The Underworld."

Their American trip, due to start in New York on January 6, will now kick off in Los Angeles where they will do promotional visits to radio stations.

They then do a seven-day cross-country tour before returning to Los Angeles to start work on six 30-minute colour TV shows which will be networked throughout the States.

The group has signed to appear at a Gala in Bremen, Germany, on December 28 and further German dates are being set up for the end of this month.

## SPENCER CRASHES

SPENCER DAVIS crashed his Mini-Cooper on Tuesday last week, while driving from Croydon to Potters Bar. His two passengers, Miss Lee Packham, his secretary, and Miss Stephanie Wood, a clothes designer, were unhurt.

Spencer's group are due to go to Cornwall today (Thursday) for a ten-day period to re-think the group's music and write more songs for their album.

# FLOWER POTS NEW SINGLE NEXT MONTH

THE Flower Pot Men's next single will be called "A Walk In The Sky," a Carter-Lewis composition and production due for release on Deram on November 10.

The group flew to Copenhagen this week for a 25 minute TV show called "With The Flower Pot Men," followed by ballroom dates.

They go to Germany on November 6 for Bremen TV's "Beat Club," followed by

dates in Ireland from November 10 to 12.

Flower Pot Robin Shaw was robbed of £85 from his dressing room on the group's current tour with Traffic.

## MARIAN FOR STATES

JAZZ singer Marian Montgomery flies to America this weekend. She opens in cabaret at the Penthouse, Seattle on October 29.

She will be joined by husband/MD Laurie Holloway while in the States and opens for a three-week season at the Central Plaza, Beverly Hills on November 26.

beck Quartet at London's Royal Festival Hall. They then play the Sackville Inn, Brighton (24) and Liverpool University, again with Brubeck (27).

## WALKER SINGLE

JOHN WALKER promotes his new single "If I Promise" on a number of radio and TV shows over the next month.

They include: Top Of The Pops today (Thursday), Happening Sunday (22), Pop Inn (24), Eamonn Andrews Show (29), Crackerjack (November 2); Dee Time (4) and live appearances on the David Symonds Show for every day for a week from November 13.

## CHRIS ON CONTINENT

THE CHRIS BARBER band leaves London this weekend for its annual tour of the Continent. The band will be away for six weeks and during the trip will record a "live" concert album, probably in Hamburg, for release on the Marmalade label.

Chris' new single, a Paul McCartney composition, "Catcall," is released tomorrow (Friday).

## J. J. REJOINS KAI

NEW YORK, Tuesday. — Trombonists J. J. Johnson and Kai Winding, who had one of the most successful partnerships in jazz during the mid-1950s, are to team up again.

They are re-uniting for recording purposes as both are now free agents, following the end of J. J.'s RCA-Victor contract and Kai's MGM-Verve contract.

## CREAM DUE BACK

THE Cream returned to Britain on Tuesday from their American tour. They have been set for a tour of Scandinavia from November 9-19, visiting Sweden, Denmark, Finland and Norway.

The Bonzo Dog Doo Dah band have been added to the bill of the Cream's Saville show on October 29.

## ERROLL DUE HERE

ERROLL GARNER arrives in London for a short promotional visit on Thursday (26). He will leave two days later for a Continental concert tour with dates in Berlin, Munich and Stuttgart.

## NEWS IN BRIEF

TWO members of Studio Six, Clive McClure and Jim Breakey, were arrested in Hampstead, London, on Saturday and charged with stealing a bottle of milk, value 10d. They pleaded not guilty at Hampstead Magistrates Court and were remanded on bail until October 27.

Beryl Bryden leaves Britain today (Thursday) to begin a tour of Germany with the Dutch Swing College Band. The tour continues until December 10... David McWilliams guests in Radio One's Country Meets Folk on October 28 and Border-TV's Late Night Thursday (November 9).

Family Dog's single "After The Storm" by the Bee Gees is released on November 3.

Guitarist Lenny Davidson is the featured vocalist on the new Dave Clark Five single "Everybody Knows" released tomorrow (Friday). Tenorist Dick Morrissey appears with the Colin Peters Quintet at the Gatehouse, Highgate tomorrow (Friday).

Brian Auger's new single "Red Beans And Rice" is released on the Marmalade label on October 22... the Artwoods, who scored a hit at British Week in Strasbourg have been rebooked for 10 days in December... Cuff Billlett and Teddy Layton with the Tijuana Jazz Band play the Fox and Hounds, Haywards Heath on Sunday (22).

Radio One DJ Stuart Henry makes his debut on the Juke Box Jury panel on October 25... the Ivy League's new single "Thank You For Loving Me" is released tomorrow (Friday). They are on Swinging throughout this week.

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## RAVER'S POSTCARD



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THE Bee Gees have built a big reputation inside the music business and with the fans with their unique, highly personal sound and the ingenuity of their songs. Having laid down their music to the delight of all in earshot, the Bee Gees are working hard to bring back some glamour to the pop world.

Bee Gee Barry Gibb relaxed at manager Robert Stigwood's four-storey house in a quiet mews off Grosvenor Square, with the other assorted Bee Gees in various parts of the huge L-shaped lounge. "We'd like to bring back some of the glamour that's gone out of pop," he said.

"I think that the visual impression given by a group on stage is perhaps more important in some ways than the sound they are laying down. The glamour started to go out of pop when groups started wearing jeans and any old clothes on stage.

"We believe that a pop group is essentially an entertainment. I dig the blues groups, but I think they are more classable as musicians. Pop groups are there to entertain. We have to go on stage and project something that's entertaining visually and musically to earn our wages.

"It's not enough to go on stage and just play the music. A lot of groups talk to each other, have private jokes on stage—that sort of thing. But once you start cutting the audience out, they'll cut you out too.

"We spend a long time before a gig deciding what to wear on stage because we are concerned to give a good show for an audience who've paid and so that we can go back there again."

"Massachusetts" is the Bee Gees second big hit in Britain. Their first single, released shortly after their arrival in February from Australia, was "New York Mining Disaster" which caused a stir and comment by its originality. Their second, "To Love Somebody" flopped miserably, barely making any impression. They came back with "Massachusetts" which now has made the number one spot.

"It was funny about 'To Love

# TIME TO BRING GLAMOUR BACK TO POP



Somebody," said Maurice Gibb. "It was a bigger hit than 'New York Mining Disaster' in the States, but here it was a huge flop. It didn't bring us down, though we were disappointed, but it made us determined to do better with the next one.

"We were undecided amongst ourselves about 'Massachusetts.' We thought it might be a bit too country and western for the pop market. But it was picked as the best single from eight tracks by the staff at Nems, so we released it." They are now glad they did be-

cause the record has fulfilled a dream the group have had since they were in Australia—a British number one.

"That's been our dream for years. Now it has made it, we'll have the biggest party you've ever seen. And everyone's invited."

Barry and Maurice have also fulfilled another ambition: to own a Rolls Royce. They've bought a 1954 model with black windows, built-in cassette tape recorder—and a chauffeur. "We've wanted one for as long as we can remember," said Maurice. "Now

we've got it. I don't care if it never moves out of the garage. We've got one . . . that's all that matters."

They won't use the Rolls for gigs—"We all travel in a big American job"—but it'll come in useful on their days off: for shopping!

The group are obviously upset about the Home Office ruling that Vince Melouney and Colin Petersen, the Australian members of the group, have to quit Britain on November 30. They are fighting the order, with lawyers in Britain and Australia working on the case.

But they are not letting the impending order bring them down. "It's no use getting dragged about it," said Collin. "We never discuss it among ourselves. There's no point. We'd sooner wait and see what happens. I feel it's very unfair though. We are making money for Britain and as a child I made three films here on which I paid tax. But now I can't live here. If we weren't in the public eye, no one would have noticed how long we stayed."

If the order is not rescinded, the Gibb brothers will stay in Eng-

land to keep the Bee Gees' name alive, using a dep drummer and a dep guitarist. "The problem," said Collin, "will not be finding good musicians, but finding two guys who will harmonise personally within the group."

Collin and Vince will return to Australia. From there, they'll re-apply for a British work permit. What will they do there while waiting?

"I'll probably spend the time surfing," said Collin. To which Maurice grimaced and said: "Six months' holiday—lucky swine!"—ALAN WALSH

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# JAZZ SCENE

## Benny's come back—with a little taste, a little polish

**TROMBONIST** Henry (Benny) Morton is a musician with a long and honourable history in the jazz world. When he came out to partner Doc Cheatham on the Top Brass show, the first time I saw it, a voice behind me said: "I've got him playing on Fletcher Henderson records made in 1931."

I have, too, and this wasn't Morton's first stint with the band. He played alongside Jimmy Harrison in the Henderson brass section of '27, and Benny's solo style—with its characteristic shake at the end of phrases—was influenced in the early days by Harrison.

Prior to his stay with Henderson, Morton worked with Billy Fowler (from 1924). Later, he spent substantial periods with the Don Redman and Count Basie bands. And from Basie he moved into a lengthy residency at New York's two Cafes Society. From then on, it has been mostly studio and theatre work, with occasional reversion to live and recorded jazz.

In view of the amount of jazz importing that's been going on in Britain these last few years, particularly in the mainstream field, it is surprising that Morton didn't reach here before. I asked what took him so long.

"Well," he said, "it has been about 40 years. I was waiting for them to construct a bridge but I couldn't wait any longer so I finally caught a plane. As I don't swim, I don't think too much of the water."

"What really kept me from coming here all these years, I suppose, is the fact that I've been busy ever since I left Basie in December, '39."

"When I was with Basie, bands weren't coming to England. Then I was in Cafe Society from '40 to '46, playing with Teddy Wilson, Joe Sullivan, Edmond Hall and fin-



MORTON: I 'appreciate being brought back to jazz'

ally my own group. Three leaders before I became a leader.

"After that I began the theatre work, playing in the pit for St Louis Woman, Regina, Guys And Dolls, Silk Stockings, Jamaica and many more shows. All these were in New York; I'm just giving you Broadway productions.

"Sometimes I did jazz in between, but in the main this theatre work separated me from the jazz field. And throughout this period, 13 years in a stretch, I wasn't really appearing in public. You know, you're down below in the orchestra pit—out of sight, out of mind."

"What is important is that you're out of the mind of the orchestra leader and jazz musicians. When they're looking for a trombone player for a date, they don't think of you. It's funny . . . they'll meet you in the street and say: 'What show are you in?' when you've been finished quite a while."

at the bar. But Red would arouse them, those six, with chatter and so on before we started playing even.

"Yes, Red made it possible for all who came after: Krupa, Hampton, Herman, Cannonball Adderley, all the rest. They've had all sorts of groups since, some of them making three times the money he got, but if his music hadn't been successful there wouldn't have been a job. He made that big money possible, you understand. If he hadn't done what he did, Hamp would never have looked inside the place.

"I don't know how he did it, though. Imagine a man standing up there for seven years. If you're working in the bar, well, musically it isn't right. The construction's all wrong for the set-up of a band, and you don't have any room. It's just a job; there's no pleasure in it."

"That I can understand, but how much pleasure can there be in pit work, I wondered.

"It's a good job because you get a steady cheque and good credit—that's important—but of course you can't express yourself. You play the same music every night, and I was three years in Guys And Dolls and about one and a half years in Silk Stockings and Jamaica.

"And you don't change one note. You follow the stick. This is the discipline a jazz musician must acquire if he's to do his work. Some musicians can't stand the monotony, the repetition of the same thing day after day.

"In fact: you have to develop an attitude of mind of 'I'm going to play the score better than I did last month.' You mustn't let your playing get sloppy."

Benny Morton is a man prepared to tackle almost any type of music. As he puts it: "I'm open to all calls. I play it all the way across the board. But this tour has been a ball, because what we've been playing over here is what I call happy music."

"And I appreciate being brought back to jazz. If I can't do it at home, at least I can do it over in Europe. And all I'm trying to sell is a little taste, a little polish."

MAX JONES

## The time honoured art of swinging



OSCAR

THE romantic notion that jazz is becoming emotionally involved with rock 'n' roll, that the feeling is mutual and that they may even be headed for the aesthetic altar, has been the subject of endless publicity in recent months. The belief in this theory, however, is far from unanimous.

"It's crazy to say that jazzmen can learn anything from rock 'n' roll," says Oscar Peterson, a man of prodigious pianistic talent and firm musical convictions. "They call it the Big Beat, but as often as not it's harder to discern the beat in rock than in jazz, because they have so many confusing things going on. Talking about a big beat in that kind of music is just a shuck, an excuse."

"I'm not trying to be a stoic by pretending you can't acquiesce to any popular trend. For instance, I dig the feeling of bossa nova as it has entered our music. I even dig rhythm and blues—I did tunes with this feeling years ago, but without completely selling out and losing my identity."

"You have to try to grow. You can't take your own creative talent and put it into some new mode, washing away your own image to become a part of whatever movement is prevalent at the moment. Too many artists have visions of big dollar signs and contracts from the big rooms. Sure, you can play some of the pop things that are adaptable to your style, but you don't have to go all out and prostitute yourself."

Montreal-born, Toronto-based, the 42-year-old Peterson first came to the US in 1949. For the past 18 years he has toured as leader of a trio that exemplifies the real beat—big in quality and subtlety rather than quantity.

Peterson does not believe in defiling the piano's natural sound by hitting its belly with hammers and tongs, or clawing at the strings. The so-called "prepared piano," he says, is a gimmick; not the instrument but the artist should be pre-

pared, to play it according to the designer's original intentions.

"I despair about the lack of proper respect shown for the piano. If you want it to sound like a traffic jam, go out in the street and create a traffic jam and forget the piano. That's not a piano sound."

"I still like Hank Jones, Bill Evans, Phineas Newborn, people who play the piano as a piano. Nobody has done anything concrete enough in any other manner to convince me that this is not where it's at any more."

"I've been criticised for over-use of technique, but I've heard many of the important new soloists doing things that no so-called 'soul pianist' or rhythm-and-blues novice could play."

"Technique is something that can be acquired in any field. If I wanted to build houses, I could learn the technique of architecture. When I had my music school in Toronto, I used to tell my students that I could teach anyone off the streets to play the 'Revolutionary Etude.' But after that, the interpretation becomes the important thing."

Analysing his own contribution to modern music, which has won him dozens of merited awards as the No 1 jazz pianist, Peterson says: "My group has always retained that fire, that feeling of pressure, playing with honesty."

"I could never think of giving up what I'm doing, to play in some other idiom. I could never even settle down and become a studio musician—that kind of job was offered to me years ago, but it's not the way I want to live. When I stop playing the way I'm playing, I'll just close the piano lid one night and stop for good."

One can only hope that day is still far off. Peterson is a paragon of the virtuoso musician. He and his sidemen (currently Bobby Durham on drums and Sam Jones on bass) demonstrate as viably as any group on the scene today, a faculty that must remain central to jazz as long as jazz survives: the time honoured art of swinging.

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## Jazz Club tries to live up to its name

BBC's Jazz Club, now swinging out on Radio One on Wednesday evenings, has gone live.

New producer Roger Eames, himself a bass player in a Kent band, plans to use groups broadcasting live from London and provincial jazz clubs in future editions. Believing that jazz should be heard live and that musicians play better in a club atmosphere, Roger will be featuring bands in venues like Ronnie Scott's Old Place, the Manchester Sports Guild and London's Playhouse Theatre, now a BBC studio.

Roger plans to split each of his programmes into two or three segments. Each segment will be a different band, but the policy will be flexible, he stresses, and on some oc-



TUBBY HAYES

casions, one band will do two spots out of three.

He also intends to have an "interval" from the bands and feature jazz recorded live all over the world. For example, in the first few programmes, he is slotting in about 15 minutes per programme of jazz recorded at the Antibes Jazz Festival in July.

This includes Claude Luter's band, the Roger Guerin Sextet, Louis Armstrong's All Stars, the Ted Curson Quartet, the Dave Brubeck Quartet and Britain's own Alex Welsh band.

In recent months, the Jazz Scene gained a repu-

tation for presenting experimental jazz and Roger Eames confirmed that this would continue.

"I'll certainly be willing to feature bands like the Chris McGregor and Alan Cohen bands, as well as the Tubby Hayes big band," said Roger during a break in editing at BBC's Broadcasting House. "I've been spending a lot of time going to clubs and hearing bands and there are a number I'd like to present in subsequent programmes. But the accent must remain on live performances. For example, if Chris McGregor wanted to present his 'Freedom Day' suite, I'd be willing, as long as the band played it live."

"There are really no facilities for recording or re-recording. It would have to be done live."

Roger is also on the look-out for as yet unheard jazz talent. "There are a lot of bands who deserve a hearing and I'm always willing to hear from groups who think they might be good enough for a broadcast."

ALAN WALSH

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## OUT OF JAZZ, TAMLA, R & B COME THE FOUNDATIONS



**T**HE FOUNDATIONS, creating a new chart noise with "Baby, Now That I've Found You," are an eight-piece band from Bayswater with roots firmly in the jazz bag. They have been operating for about eight months, describe their music as somewhere near R&B and Tamla with a strong jazz influence and have spent about six of their eight month life with few gigs and less money. "How did we eat?" said organist Tony Gimesz, a diminutive, wiry character from Colombo, Ceylon. "We didn't for a lot of the time." The rest of the group — whose ages range from 18 to 39 — are Clem Curtis, the lead vocalist, from Trinidad; Londoner Allan Warner on lead guitar; bass guitarist Peter MacBeth from London; tenor saxists Pat Burke and Mike Elliott from Kingston, Jamaica; Eric Allandale, from Dominica, West Indies, on trombone; and drummer Tim Harris from London. The group spent months with infrequent gigs, but they rehearsed hard every day. They existed by running a coffee bar-cum-club in Bayswater, charging to come in and listen to the band and kipping in the club after the gigs. "We weren't getting a lot of jobs, but we were developing a good tight sound, with plenty of harmonies from the brass and a solid beat from the rhythm section." Their break came when they met up with their current managers Ron Fairway and Barry Cass, who took them to Pye. The record company listened to them and signed them. Pye's Tony Macauley wrote their song and their first single, plugged initially on Caroline, made the chart. "Now we are getting a lot more bookings, which is great because we can get around and really start working to audiences a lot more than we have. The hit record is the breakthrough we needed," said Tony. "But we would have carried on anyway because we know the sort of music we want to play and the sort of sound we want to create. If we can get a bit of recognition and some good work from the record, I think I can promise some interesting music from the band."

# BOBBIE ON THE TALLAHATCHEE BRIDGE TO FAME



**B**OBBIE GENTRY, a tall, dark-haired beauty from Chickasaw County, Mississippi currently in the chart with "Ode To Billie Joe" drifted into town last week and knocked us all sideways.

Bobbie brought a gasp and ripple of applause from a blasé journalistic audience at an EMI reception last week. She was dressed in a dark minidress with neckline way down low; and that rolling Southern drawl warmed the MM's heart as she explained the origin of the song that made number one in the States and has topped two million in world sales.

"The story is based on true places from my childhood in Mississippi, like the Tallahatchee Bridge, but it's a fictitious story. There's no parallel in my own life. It's a song about the indifference of

people to the plight of another human being." Bobbie wrote the song in four hours flat — and those few hours will bring in a fortune from royalties. How much?

"I've no idea of the figures, but people have been mentioning astronomical amounts to me. I haven't had a penny yet because royalties take a long time to come in, but there have been eight cover versions and I get royalties from performing and writing the song," she smiled.

The idea for the song had been in my head for a fortnight or so and I wrote the idea down on a little pad." She came home one night, started work on the song and finished it completely before going to bed.

This was a few months ago when she was leading a trio called the Gentry Three, doing mainly night-club work. "We weren't terribly successful," she admitted. "The other

girl singer is now my secretary and the boy singer has gone out on his own as a solo singer."

Bobbie hit London for a few days' promotion. She was due to return last weekend to Los Angeles for more recording on a new album and a new single. "I don't know what the single will be. It hasn't been decided yet. I've been working on material before I left for England and while I've been here."

In fact, she had stayed up till four that morning writing material — from which will probably come a new single. "Whatever it is, it'll have to be recorded within the next couple of weeks," she said.

Big things are happening for Bobbie. There is talk of a film version of "Ode To Billie Joe" if she can find time to develop the ideas in the song into a film scenario.

She is in demand all over the States and is amazed that despite never having a record out before and some pretty dreadful publicity shots, people have been recognising her.

Taking a look at the frame, I wasn't. But she told the story of when she was having some photographs done for Life magazine.

"The session was at the bridge in the song. The Life photographers were way down in the canyon below the bridge and I was on the bridge silhouetted against the sky. I'd been there a few minutes when at least two people recognised me and tried to persuade me not to jump!"

**ALAN WALSH**  
meets the  
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# JULIE TRIES TO FORGET THOSE LABELS



"BECAUSE I choose music from more than one category, people in the folk clubs might not consider me a folk singer," said Julie Felix.

"To the general public I probably am a folk singer—I do most of my live performances with a guitar and my style and manner has a folk feel about it. The way I feel myself is that if they like to call me a folk singer I certainly don't object."

Julie is obviously unconcerned what labels are attached to her and continues to draw upon ever widening material.

"More and more pop songs have lyrics that are digging into the well of words," she says. "There are more poetic lyrics than there have ever been before. It's becoming easier and easier to find material because more and more people are writing songs out of their own experience instead of dealing in generalities."

"I was in America a couple of weeks ago and I was amazed at the quantity and quality of new material."

"Over here, too, things are happening. Donovan for one, gets better and better. The Bee Gees are writing good songs. And so are the Incredible String Band and a group called the Kaleidoscope. Not so long ago there were not many good writers. Now I get accolades from people I've never heard of, and they are really good."

Julie has started work on her own 13-week BBC-TV series in colour which is due to start screening in December. She is obviously pleased with the way things are going.

"I have a pretty strong say in who is on the show," she told me. "They can do experimental things if they like—it's not a plug show. The incredible did the pilot show with me and they did a song five minutes long. Josh White is in the first show we taped and did some lovely material. I also have the Bee Gees, Spike Milligan and Manfred

Mann among the guests."

How does Julie enjoy TV as compared with working for a live audience in the concert hall?

"In a concert there is this fantastic electricity between you and the audience—if it doesn't happen then you have had a bad concert. Success depends on how you get along together."

"Of course you miss that on TV but I'm beginning to find more freedom in it and I try to establish the same feeling of ease that I get with a concert audience."

"TV is like recording—there are restrictions like having to cut a song which is too long. But these restrictions can be turned to advantages in other ways. You can't sell the song in the same way so you can use more instruments and interesting arrangements. On the TV series I'm using 12 musicians including people like Harold McNair, Tony Carr, Ronnie Ross and John Cameron who does all the arrangements." BOB DAWBARN.

# Evans, the master pianist, finds some competition

A MASTER of lyric jazz piano is holding court at Ronnie Scott's Club for an all-too-brief stay this week—Bill Evans, with his own trio of Eddie Gomez (bass), and Arnie Wise (drums) which means that for once you can sit back and count on some of the finest standards in popular music—"Stella By Starlight," "Polka Dots and Moonbeams," "Yesterdays," and "How Deep Is The Ocean," as well as more specifically jazz-oriented tunes as "Nardis," "Round Midnight," and "Israel."

Altogether some two dozen songs in three sets, all but two of which are familiar enough from Evans' many albums. Which is perhaps just as well because nary a word escapes his inscrutable features all night.

It is inevitable therefore that the jazz thrill seeker should turn to Eddie Gomez, Evans' latest acquisition in a line of outstanding bassists which goes back to the great Scott LaFaro, for new delights.

And what a fantastic musician he is: in ensemble passages building contra-rhythmic patterns against Evans' theme statements, constantly enlivening the leader's familiar lines and phrases with comment of his own, nudging and needling with an endless flurry of cleanly articulated notes which frequently threaten to upstage the leader.

This helps to build a certain amount of tension, not always present in Evans' work, which is only released when the tempo moves into a higher gear, as in "How Deep." When Gomez lays down lines of solidarity and resonance. Here is one "flamenco" bassist at least who can also propel a trio in the Ray Brown manner when he has a mind to. Definitely a man to be watched.

Drummer Wise, using brushes on almost every tune, has a difficult job in acting as anchor man to such virtuoso performers, particularly when both of them often appear to be as hell-bent as they are in avoiding the rhythmically obvious.

If there is one carp it is that although there is such a variety of themes on display there is not an equivalent variety of mood and I for one, wouldn't mind if Evans went for the gut just a little more than he does. In the late Fifties he was a welcome antidote to the sweat and pseudo-soul merchants, but now, if anything, his harmonic scheme of things tends to be rather too full and "impressionistic" all the time so that the



BILL EVANS: avoiding the rhythmically obvious

total effect after an evening of his music is rather like walloping one of those chocolate display boxes which nobody seems to buy.

A minor reservation which shouldn't deter anyone from seeing a jazz master in action.—CHRISTOPHER BIRD.

## LENNON FILM

BEATLE John Lennon reveals a talent for acting and a sense of bitter irony in the part of Private Gripped in Dick Lester's *How I Won The War*, a highly comical but bitterly satirical anti-war film. Lester uses the antics of a comic platoon during the desert campaign and the war in Germany to hammer home with sledgehammer blows his theme that conflict is more than evil—it is idiotic, degrading and

## ARTHUR BROWN

THE Crazy World of Arthur Brown had a suburban audience raving last week at The Cook's Ferry Inn, Edmonston. And while they shouted and cheered for Arthur's bizarre stage act they saved the straight applause for Vincent Crane's outstanding work on organ and bass pedals.

Crane and drummer Drachen Theaker played several numbers to warm up the crowded club for Arthur Brown's stage entry. Outstanding number was "Mercy Mercy Mercy," with Crane's vocals blending well with his organ-playing. Then controversial Arthur entered with flaming iron bars and mask fitted to his head and launched into "I've Put A Spell On You."

Dancing and twisting into sweat-dripping contortions he tackled "Witchdoctor" and "Give Him A Flower." The Crazy World's act was completely new and fresh to most of the audience and the "too much" comments defeated the "Join the Army mate" type comments by 15 to 1.

Arthur re-entered the stage for his last number, "Devil's Grip" clad in his multi-colored cape and painted face, and the three disappeared in a cloud of smoke, sending the audience scurrying into the fresh night air.—ROGER SIMPSON.

## INCREDIBLES

THEIR truths may shriek, whisper, caress or stab at the throat from which we hang, and scorch our fallen bodies in hot sun, dry them with cool wind—they sing with clear thought, smiling.

The Incredible String Band in concert at the Queen Elizabeth Hall, with Shirley Collins, sweet and Sussex with her sister Dolly on pipe organ singing soaring love songs of princes, blacksmiths, ladies and wenches and gracefully paving a path for Incredible Robin and Mike to weave their lightning patterns with strings and voice. Mingling beyond hearing, blending and winging far into the sky, beyond sight, not sense.

Rejoicing in song, a right for a wrong, beautiful, "Chinese White," "Painting Box," "The Minotaur Song," "Swift As The Wind," "October Song," "Waltz Of The New Moon," and "Nightfall" some incredible gems from the good earth.—NICK JONES.

## JOSH WHITE

IF I WERE a rugby forward, which thank the Lord I'm not, it would come as quite a surprise to find Josh White singing at my annual club dance. But there was Josh, complete with daughter Judy and bassist Brian Brocklehurst, spending the last night of his British tour Friday as cabaret guest for Haywards Heath Rugby Club. He was billed for two 30-minute spots at Gatwick Manor, Crawley. But a scrum of lusty Sussex

sex throats, previously silenced from their own bawdy ballads in respect for a real singer, found vocal outlet in yelling for encores. Josh finally escaped after running his second spot after 20 minutes overtime, but it was that sort of evening.

A false start with a wobbly chair and mike troubles failed to disrupt his own relaxed style or the bubbling exuberance of 19-year-old Judy. Josh threw everything at his audience from his protest song, "Colour Me Blind," through "Waltzing Matilda" to the "Foggy, Foggy Dew." This last audience, but suited to a rugby song, never heard it sung like this before. "Is that a rugby song?" asked Josh. "I don't know, but I'd sure like to learn their words."

Not that rugby choristers denied their share of earthy material. They had plenty in numbers like "Jelly, Jelly," a numbers like "your-big-song-of-the-rock-me-in-your-brass-bed-till-my-face-is-cherry-red variety." This included a magnificent solo from Brocklehurst, unfortunately marred by a clatter of pans from the barbeque bar.

When the din was finally silenced, another song was interrupted by a barman chancing barrels. With tickets at four guineas a double there were disturbances that should have been avoided.

But the entrance of Judy made up for everything. On things like "House Of The Rising Sun" and "Nobody Knows You," her voice powered through the ancient beams of the Shipley Barn. And we had an almost-gospel sound in her duet with Josh on "I've Been Down So Long." Josh called in the audience to clap out the beat. It made the tempo waver, but delighted the crowd.

On ballads like "Danny Boy" and "Scarlet Ribbons," Judy effectively switched the mood. The abrupt change from hard-hitting blues shouts to the soft, lilting style of a Victorian musical evening demonstrated a range that marked Judy as a potentially great singer.

But if Judy stole some of Josh's thunder he swept straight back with the uncompromising tale of Sam Hall. It quite entranced the rugby women.—JOHN ROBERT.

## 10 YEARS AFTER

TEN YEARS AFTER are currently drawing huge applause and crowds at London's Marquee Club on Friday nights, and it is not difficult to see why.

Here is a group that eschew flower power and thus appeal to those among us who refer to themselves as "dedicated blues fans."

And here is his hard blues in any language, played with skill and feeling. Lead guitarist Alvin Lee, with Clapton hairstyle and vast speed, can gain applause in mid-solo, and his brother on drums, Ric, has great skill at constructing logical solos. The group are completed by Chick, no apparent surname, on organ, and Leo Lyons on bass.

With explosions like a twelve and a half minute version of "Help Me Baby," here is a group being taken to heart by serious group fans, and bringing about one of those "events" on the scene that the Marquee so frequently produces.—CHRIS WELCH.

## JUNIOR WALKER

GREAT thundering jackanapes! An all-round good show at the Saville? No goofs, no curtains falling down, great music, a nice audience and even, wonder of wonders, a good comper!

Last Sunday saw Jr Walker and the All-Stars blowing up a proverbial storm, bringing the audience to their feet for an orgy of cheering and clapping. A frantic climax with "Shot Gun," proved there is power in old Tamia's bones yet to thrill and excite the most jaded palates.

As Junior pretended to stop his hand from playing while the fans chanted for more, the house was in happy uproar.

Peter Stringfellow proved good comper do exist, and built up genuine appreciation for Jimmy Cliff, the Amby Dukes, and a surprise appearance by blues giant Freddy King, who worked beautifully with the Chicken Shack and broke applause records.

The Amby Dukes had fans out in force from High Wycombe and Reading and played the only convincing white Skat and High Life I have heard.

But it was the All-Stars night, with surprising low volume that allowed one to absorb the genuine excitement and distinguish how each instrument slotted with machine-like precision into one stage-shaking rhythm section. "How Sweet It Is," "Cleo's Back," "Road Runner" etc. never sounded sweeter.—CHRIS WELCH.

## SWEET CHARITY

THE best thing by far about Sweet Charity at London's Prince of Wales, is the star Juliet Prowse. She leaps gracefully about the stage from beginning to end, legs and teeth flashing, and creating a glowing ambience of glamour and glitter.

Juliet is no singer although she can put a song across with personality. But she's the ideal musical star, she commands attention every moment she's on stage and she carries the weight of the entire show largely on her pretty shoulders without a shrug. The dancing is sharp and humorous and one number, "Rich Man's Frug," deservedly stops the show. The songs are fairly lightweight except for "Big Spender" put over by the Fan-Dango Girls with beautiful professionalism. But, talking of professionalism, see Juliet Prowse.—JACK HUTTON.



JOHN LENNON

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MMC 9

# Don't judge a book by its cover\*

BY ALEXIS KORNER

"BUT the whole blues scene in Britain is still swaddled in the old enemy of creativity-prejudice. On both sides." Thus concluded Alan Walsh in the MM two weeks ago.

Come now, Mr Walsh. What's all this? Swaddled in clothes. That's all right. But when were you last swaddled in an enemy? And such an enemy: Creativity-Prejudice!

Fortunately, the blues, with which your article purported to concern itself, are more direct.

Let us consider the basic premise: "True blues" is all they want to play. This musical movement is based on a deliberately bastardised form of the country blues.

My complaint is not aimed at this bastardisation — McKinley Morganfield knew exactly what he was doing when he changed his name, and his sound, to Muddy Waters—but at the musicians and writers who do not appear to have understood it.

... we are aware that we have to guard against the sort of situation that

happened with trad... A little late, maybe, Mr Vernon. This first happened at least 25 years ago and again more recently. It was not quite so gruesome as trad, that's all.

With the recordings by Robert Johnson — 1936-37 — the country blues reached their zenith. The form which had been crystallised by Blind Lemon Jefferson could be used no further. The blues shifted; the musical values changed.

Any one who has really sensed the rhythmic and melodic flexibility of Robert Johnson, Skip James, Blind Lemon Jefferson, Big Joe Williams or King Solomon Hill must agree that their kinship lies with Charlie Parker, Roland Kirk, Charles Mingus, Eric Dolphy and Ornette Coleman.

For 30 years now, the blues has been most important as an ingredient, even a driving force, no longer as a form within which the artist must work.

Muddy Waters took the most obvious parts from the

blues, dramatised them and developed a "country rhythm & Blues." (T. Bone Walker was already doing the same with the Urban Jump Blues.)

In other words, he amplified the Lowest Common Denominator. The range of the music was thus restricted to a purely sensual level.

Now let's discuss what happened to the post-Muddy Waters blues in Britain, the music with the Big Blues ingredient.

"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." Indeed? The Rolling Stones had a pretty rough start. They met with the same indifference, sneers and rejection which the current British Bluesmen are said to complain of.

But Alan Walsh's article was basically concerned with one man — no kin of mine in flesh or in spirit — who "... put in his thumb and pulled out a plum and said what a good boy am I."

We blues players cannot expect plaudits just for following our chosen profession. Nobody lionises bus conductors or even scientists unless they do something exceptional.

A bluesman, let me remind you, is also judged by his performances, not by his pretensions.

\* WITH ACKNOWLEDGEMENT TO WILLIE DIXON



DAVE DEE: 'around a long time'

HERD: 'total contrast to Dave'

## No hitches in the world of Howard and Blaikley

ON the face of it, Dave Dee, Dozy, Beaky Mick and Tich have very little in common with the Herd — beyond having current hits in the Pop 30.

Musically they seem a long way apart. Yet both owe a lot to Ken Howard and Alan Blaikley who manage both groups and write all their songs, including "From The Underworld" and "Zabadak."

How do Ken and Alan see the main differences between their two valuable properties? "A good parallel is the way Graham Greene divides his work into entertainments and novels, which are perhaps more serious," says Ken. The Herd are the novels and Dave Dee and Co are the entertainments — and that is not meant to be derogatory in any way.

"Actually, we took on the Herd as a total contrast to Dave. We even thought of changing our names as song-writers for the Herd because we didn't want them put in the same bag as Dave."

"The Herd used to do demos for Dave Dee numbers for us — it was rather alien music for them but they did it so well we got more and more interested in them."

Both groups are perfectionists when it comes to recording. All the Herd, and some of the Dave Dee outfit, are good sight readers.

"A lot of people seem to be under the impression that the Dave Dee group is not particularly good musically," say Ken and Alan. "Certainly they aren't flashy but they are extremely competent and we often get BBC producers saying that the group are one of the few who can get a sound which is very near the records. Both groups are, in fact, highly professional."

"Their approach does differ in many ways. You must remember that Dave and the boys were around a long time as a group before they got the big break — although the Herd are no newcomers. Dave was in Germany for a year at the same time as the Beatles and the Searchers and that was a very testing time, it did a lot to mould them together as a group."

"There is also the fact that they are Salisbury boys. There is something different about

groups from outside London. They have something of the countryman's acceptance of things and people — less of a neurotic quality. The Herd, on the other hand, understand the London scene much more."

"It's difficult to predict things for the Herd. Success always changes people — though it doesn't always corrupt."

"Some people it relaxes — Dave and the boys, for example, have developed their own philosophical approach to the enormous amount of work and travelling they do. It's too early to say how the Herd will adapt to success."

How did Ken and Alan come to write their current hits? "From The Underworld" has been with us even longer than the Herd," they say. "We wanted very much to do a 'classical' theme and chose Orpheus not only because of the beat but because of its

parallels with what is going on now."

"We always consciously try not to go in a fashionable direction and with 'Zabadak' the idea was to create an imaginary language. Love has almost turned into a dirty word and we wanted to get the idea across without using the words. People come back from holidays abroad with songs in foreign languages running through their heads so we thought 'Why not an imaginary language.'"

"We've always been rather obsessed with rhythms and can understand the Beatles going mad on Indian records because they are so fantastically complicated rhythmically."

"There are so many directions in which songs can go. 'Teenage Opera,' 'Underworld' and the follow-up we are doing with the Herd show there is no reason why you can't get away from the old verse-chorus formula and compose pop songs symphonically — start with a theme, elaborate it, change it and come back to a mixture of the two."

"The most important thing, working in the pop business, is to realise you are in the commercial field. We have every admiration for anyone starving in a garret and working to please himself or a small circle of friends. But the basic premise of the pop field is commercialism. And, fortunately, this covers an increasingly wide area."



HOWARD/BLAIKLEY

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NICK  
JONES

# Magic minstrel Donovan's back once again

**DONOVAN:** "There Is A Mountain" (Pye): Magic minstrel skips out of the mist and into the pool of warm sunlight to look beautiful again. Donovan is Donovan and he's back with another graceful, enterprising song breathing with life and pulsating with natural, vital energy like an internal combustion engine tunelessly chugging in his head. A relaxed "live" studio recording, timing, lyrics — "caterpillar sheds his skin to find a butterfly within"—plus the cool, sighing sounds of flute, clapping bongoes and congas, coupled with Don's vocal expression gives this record the disturbing gentleness of both "Sunshine Superman" and "Mellow Yellow" and the power of a thousand exploding suns.

**THE KINKS:** "Autumn Almanac" (Pye): Ray Davies closely following the seasons again with an autumn song which maybe a little underpowered to give the Kinks the kind of success they've been used to. Full of boosting brass sounds, big, full and nicely floating harmonies but not enough energetic atoms to grab the attention. Should make the twenty but not the ten. Is it time Ray stopped writing about grey, suburbanites going about their fairly unemotional daily business? Expansion—in the direction of Dave's "Death Of A Clown"—showed great promise. It's

time for the Kinks to stop being "commercial" (horrible word), musically unimaginative, and get out of their bag. One feels Ray works to a formula, not a feeling, and it's becoming boring.

**JOHN WALKER:** "If I Promise" (Phillips): John is no slouch and his records always take a nice, attractive twist. This is a bouncy, slithering but gay song which just might bubble John back up the chart in

a big way. Nice Latin-like brass riffs through the cascading acoustic guitar sound as John sings this apologetic love song which gradually builds into more than an apology. The chick obviously accepts his promise to be a good boy by the gentle climax at the end of the record. Yeah, a nice, inoffensive sound and it might really take off. Better than Cliff Richard any day.

**STEVIE WONDER:** "I'm Wondering" (Tamla Motown):

"I Was Made To Love Her" must be Stevie's greatest achievement for this half of the year and it's really too much to ask for a follow-up nearly equal to such a block busting hit. This new one is a screeching, lively shout-up with the Tamla team belting at full blast and it's a beautiful discotheque frugger. It fills the gap while Stevie has his throat operated on for a minor blockage, and it'll satisfy the top thirty for a while

until the time has come for Stevie to give his everything on another classic chart buster.

**MARVIN GAYE AND TAMMI TERRELL:** "Your Precious Love" (Tamla Motown): Since Kim Weston cut out from Tamla poor Marvin has had to find a new partner and now he's got another groovy, very soulful chick from the Motown stable. Here they team, blend, soul it generally, for a great heartfelt of music just right for the time. A really nice, strolling Motown clear sound which must do well in the clubs and might heavily breathe its way into the chart. Be nice to see Terrell in action.

**JIMI HENDRIX AND CURTIS KNIGHT:** "Hush Now" (London): Another old Hendrix track from the States this time being pushed out by the London label. It's better than Track's "How Would You Feel" and it features Jimi on wow-wow foot pedal guitar and nice strolling, inquiring vocal. (Sounds like Jimi singing anyway.) This is almost up to date sounding Hendrix on his cloud revolving around the universe and just knocking himself out: "Good morning moon, good evening sun." Hello loon, you're the one. Although I disagree with this releasing of old material, for once it's worth hearing. Thank you.

**JULIE FELIX:** "The Magic Of The Playground" (Fontana): Undoubtedly Julie Felix has come a long way and she's going far and she'd be the first to admit there is still distance to travel. This is a nice earthy single which straightens a lot out and tells an important story — however, funnily, it's the very magic that isn't quite coming across. The production is nice, deep pools of reflective sound, but the song just doesn't have that edge of beauty and as a whole it takes on rather an echoey, serious and sinister air. Sorry Julie, but the refuge of the playground sounds still a little dramatic. Softer sand in the pit please.

**LEE DORSEY:** "Go-Go Girl" (Stateside): A nice building ballad from good old Lee Dorsey. Admittedly his sound is beginning to be a bit dated but you'll still dig this soulful crooner and his high standard of records. As usual it's an Alan Toussaint song with an insistent, bassy root beat grooving through the record. Doesn't have the instant appeal of Lee's "Coalmine" but there's a pleasant and personal edge to the disc which could put Dorsey back into the race.

# FRESHNESS AND SPARKLE FROM ARETHA

LPs REVIEWED BY THE MM POP PANEL

**ARETHA FRANKLIN:** "Aretha Arrives" (Atlantic): Surely one of the best singers on the world scene today. Aretha tackles a song like "Satisfaction" in her own way and it's all exciting and happening. She sings the trite "That's Life" and brings freshness and sparkle to it. She's a jazzier through and through and that makes her pop singing so much more meaningful. Included: "You Are My Sunshine," "Never Let Me Go," "Going Down Slow" and "Baby, I Love You."

**MARIAN MONTGOMERY SWINGS FOR SWINGERS** (World Record Club). Marian was at London's Talk Of The Town recently, but she didn't sound anything like this. Could it be that she's accompanied here by top jazzmen like Joe Newman, Sam "The Man" Taylor, Osie Johnson, Milt Hinton, and Dick Hyman? The backing is a joy and Marian responds with hip, jazzy, swingy singing. A commendable effort. Must be several years old, but it certainly doesn't sound like it. Included: "Breezin' Along With The Breeze," "Confessin' The Blues," "Roll 'Em Pete," and "Good Mornin' Heartache."

**PEGGY LEE:** "If You Go" (World Record Club). Peggy can do no wrong, so all you can discuss is the accompaniment and the songs. She's bound to be superb. Well, she is superb here, the accompaniment is fine and the songs are from the top drawer like "As Time Goes By," "Say It Isn't So," "I'm Gonna Laugh You Out Of My Life," "Here's That Rainy Day." A great album.

**DAVID McWILLIAMS:** (Major Minor) The trouble with heralding a new artist with a fierce blast of publicity is (a) he has to be great to live up to it and (b) people are so bored by the name, they can't be bothered to listen to the album. It would be a pity if this happened to David McWilliams. He's not as good as the publicity, but he's still an original talent, if influenced by a variety of people including Dylan and Donovan. His lyrics haven't the bitter maturity of Dylan and the melodies haven't the poignancy of Donovan. But it's a very nice debut album by a new and welcome talent. The arrangements are nice, a little overpowering at times. Titles (all by Mc-

Williams) include "How Can I Be Free," "Days Of Pearly Spencer," "Time Will Not Wait" and "There's No Lock Upon My Door."

**JOHNNY RIVERS:** "Re-wind" (Liberty). Johnny Rivers doesn't fit into any particular bag. He's never made much of an impression on this side of the Atlantic, perhaps for this very reason. But he's turned in a pleasant, unpretentious album here. Nothing to make you jump about in joy, but nice ear-tickling. Tracks include "Tunesmith," "For Emily, Whenever I May Find Her" and "Sweet Smiling Children."

**FOUR SEASONS:** "Christmas Album" (Phillips). One of the first indications of Yuletide's approach is the Christmas LP. The Four Seasons have the honour of the first this year. It's a good album too of Christmas carols and songs, in the original Four Seasons style, including "White Christmas," "Jingle Bells" and various Christmas medleys.

**GEORGE MORGAN:** "Candy Kisses" (London). George could be a natural successor to the late Jim Reeves. A warm, deep voice, an individual approach to a country song — these were Reeves' attributes. And George also claims them in good measure, but with his own individual style. Nice. Tracks include: "Room Full Of Roses," "Sad Bird," his hit "Candy Kisses" and "I Couldn't See."

**VINCE HILL:** (Marble Arch). Early Vince and no sing-a-long. But none the worse for that. He's still one of our better balladeers and bad records are something that doesn't touch his sphere. A nice album at a bargain price. But don't buy it if you're expecting a string of "Edelweiss"-type numbers.

Disneyland Records have solved the problem of gifts for children by issuing six 12 in. LPs and six 7 in. LPs with storybooks attached. At 25s and 9s 6d respectively you can't go wrong with such subjects as "Bambi," "Dumbo," "Pinocchio," "Alice In Wonderland," "Peter Pan," "The Jungle Book," "The Three Little Pigs," "Mother Goose Rhymes" and "Winnie The Pooh." Children can read the story while they listen to it. Very well produced.

**CLIFF RICHARD:**  
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# The trouble with most deejays

THE chief trouble with Radio One is Radio Two.

They must have been rolling on the floor at Radio Luxembourg when they first realised that One and Two were to combine from 7.45 pm to 10 pm on week-nights.

Take last Monday. The teenybopper who switched on to 247 for a touch of the Procol Harums would have got La Boutique — the fifth part of a Francis Durbridge serial — followed by the Clitheroe Kid.

And if that wasn't punishment enough they could carry on through World Quiz and the Golden Sound Of Frank Chacksfield. Hardly the answer to the Pirates that we were led to expect.

Even during the rest of the day and night, a high percentage of the shows still carry the old Light Programme stamp. In fact the sudden switches from the younger, ex-Pirate deejays to the older housewives favourite can be disconcerting to say the least. The changes of pace are so sudden they can send you reeling across to the record player.

It's a question of timing really. I fear the BBC has the same Establishment thinking that believes we all commute from Sidcup on the 8.15 so a sporadic train, tube and bus service will do for those weirdies who travel earlier or later.

Family Choice — any difference from the old Housewives Choice is too subtle for me to grasp — could surely be shifted to later in the morning so that the 8.45 shavers could catch some of the new swinging image.



**DAWBARN'S EYE-VIEW**

But before the new deejays start sending me auto-graphed pictures I must say that they are responsible for my biggest disappointment on Radio One.

I had hoped that Radio One would go further than the Pirates and treat the pop audience as reasonably intelligent people who really are interested in the music. In other words tell us something about records and the artists — even what they were trying to do. They do it on Jazz Scene. Mike Raven does it on his R&B show. But, with a few notable exceptions, none of the pop deejays do it.

Could it be that most of them really don't know much about pop music and that some of them really don't like it? Is it possible that they are more interested in projecting themselves than the music they are playing? Am I being unfair to think that they'd be just as happy playing Brass Band albums or Gracie Sing's Old Mother Riley as long as they get a chance to gab?

Couldn't we have short taped interviews with new records, with the artist telling us how it came to be made or what he is trying to do?

But then most deejays probably aren't prepared to spend the time an Alan Freeman or a Mike Raven spends in keeping up with his subject. After all why should they? They'd be just as happy selling MUK (the Wonder Food that Makes Your Doggie Bounce With Energy) as pop music.

Or am I just getting crabby in my old age? After all it's pretty remarkable that we have Radio One at all — and that it's as good as it is.

## SPOTLIGHT ON RADIO ONE—AND EMPEROR ROSKO

# Watch out, Britain—when I lose my double chin!

"I'd like," said Emperor Rosko, "to see the guy who can make love during my show. My whole aim is to present a programme with professional polish which people are forced to listen to, instead of being able to use it as a background for doing something else."

Twenty-four year-old Rosko, son of Hollywood producer Joe Pasternak, comes to Radio One with a big reputation as the top Radio Luxembourg disc jockey in France and as a former staff man with Radio Caroline.

"I worked for Caroline for nine months until January 1965, then I quit because they wanted me to play certain records which they were being paid to put on the air."

He says he may not be the best disc jockey in the world, but he reckons he's the slickest, "because I get away with the most for doing the least."

Internationally he considers himself to be among the top 150 disc jockeys. "Which may not sound much of a claim, but you have to remember that there are thousands of disc jockeys in the States."

Rosko is a fervent protagonist of rhythm and blues and is constantly playing the records of Atlantic artists like Joe Tex, Sam and Dave, Otis Redding, Arthur Conley and Wilson Pickett. "Atlantic should pay me a retainer," he cracked.

He feels many disc jockeys are over-rated, particularly in Britain, but rejects criticisms that even the best disc jockeys are glib-tongued parasites who live by other people's talents. "Luxembourg pay me £3,000 a month—and I really work for it. I do a 90-minute show every day and I'm in the studios as much as 18



1961 in San Francisco by cleaning out the studios for other disc jockeys, then I did practically every spot on Radio Caroline." And as for the more mature jockeys like Messrs Murray, Freeman and Jacobs he feels that their performances are "polished to a point of perfection which makes them monotonous and predictable."

## MIKE HENNESSEY REPORTS ON 'LE PLUS BEAU' DISC JOCKEY

fan letters a week in France where he is known as the President—though the title is not original because there is another moderately famous President in residence at the Elysee Palace, not a mile from the Radio Luxembourg offices.

Rosko is also known in France as "le plus beau"—the prettiest — and makes a kind of religion out of eccentricity. "But I wouldn't try this in Britain—not, at least, until I lose my double chin. Britain needs a different approach."

Rosko's deejays technique consists of presenting records in "rhythm and rhyme" — e.g. Stay tuned to Rosko/the top record show/that will certainly blow/your minds, so let's go" etc., etc. — and feels that if he got the chance to present his show on Radio Moscow he would turn on the whole Russian population and there would be peace in the world.

Well established in radio, Rosko is moving into other branches of entertainment and commerce. "I'm getting set for TV shows and movies, and I'm also going into the clothing industry. There'll be Rosko T-shirts, jeans, sweaters, jockstraps — and so on."

In addition he has a half share in a Paris night club and is writing a weekly column for a British daily.

He got the name Rosko from a Negro disc jockey—now no longer operational—who he regards as the greatest deejay who ever lived.

Emperor Rosko plans to abdicate into retirement after three years when he estimates he will have made a million dollars.

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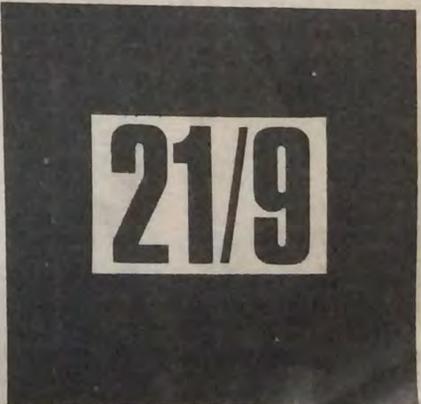
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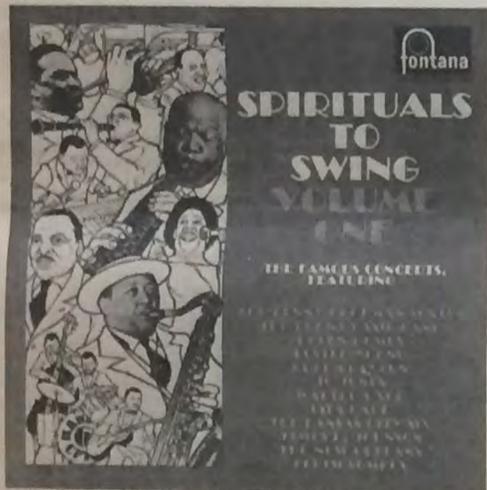
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STEVIE WONDER



singles out the new singles

DONOVAN: "There Is A Mountain" (Pye). Yeah! Cut it off. I know it. No, leave it on — I'd dig to hear it again, I like that very much. I've heard most of his things. Out of sight, he's just out of sight. This one wasn't a big hit in the States but it made it. When I first heard it I thought it was going to be number one, but then "Light My Fire" came along, I dig that very much, too. And then "Billie Joe" and those tunes just couldn't be held down. I guess it'll be a big hit in England.

PERCY SLEDGE: "Pledging My Love" (Atlantic).

I like him, I like the way he sings but not singing that. I heard this in the States. I don't really like the arrangement. Mind you, slow records are selling over here at the moment. What do you mean, who is it? You know just who I mean, man. Quit fooling. You know I know, too. It's that guy... ooooo! You know—who did "When A Man Loves A Woman." This isn't as good. I'm not at all crazy about it but it's not bad.

KIM WESTON: "That's Groovy" (MGM).

Yes, Kim Weston. Like the song but not mad about the production. I think it'll do pretty good. Kim Weston is a fantastic singer but this isn't really her song. It's all right. But I tell you, Kim Weston is a fantastic singer. The story of this song is really based on "Groovin'." I like it but I don't think it'll happen in the States.

PETER, PAUL AND MARY: "The House Song" (Warner Brothers).

It's long, isn't it. I like it — I really do! I think it could grow on me. I like the song and the mood—it's really weird. Very difficult to judge a record like this on one hearing but it sounds as though it has great potential. Could possibly speak right up there. When I first heard "Billie Joe" I didn't like it, but when I heard it again I just had to hear it again! That might happen with this. It's very strange.

JOHN MAYALL: "Suspicious (Part One)" (Decca).

From England, isn't it? It's a good record but not good for this time. I mean, there's always a time for everything but blues isn't exactly right for this time now. Especially blues with kind of straight shuffle thing. If they'd said to themselves, "Right we've got a good tune, let's make a smash hit" they might have done it because the time is always right for a smash hit. But I don't think they've got enough power on this record to have a smash.

JIMI HENDRIX & CURTIS KNIGHT: "Hush Now" (London).

Oh yeah. That's nice. I like it, I like it. Who is this? Can we hear it again? Who? Oh, Hendrix. That's the cat I met the other day. I sounded familiar. That's going to be very big but not in the R&B chart in the States because of the psychedelic effect and the flutter pedal. I mean, it'll make the R&B chart after a while when people have got past that sound. I think it'll do pretty good here. That's nice.

ERIC BURDON & THE ANIMALS: "San Franciscan Night" (MGM).

Oh, cut it off. San Francisco isn't all it's built up to be. This is selling well in the States, so I'd better say it's good. The Animals are good, I like them. I like Los Angeles better than Frisco — it's an hour away by air.

LEFT BANKE: "Desiree" (Philips).

Bee Gees? The Monkees? No man, I didn't mean that. I was only kidding. Beatles! No, I don't think so. I really don't know. It's a nice record—I like the atmosphere. Who is it? Oh the Left Banke. No I hadn't realised they were French, but it figures. I liked "Walk Away Renee," and the one after that. Was it "Pretty Ballerina" or something like that?

JERRY LEE LEWIS: "Turn On Your Lovelight" (Philips).

Bobby "Blue" Bland! Who's that? Hey, man, take this off and play me something by Aretha. Have you got "Natural Woman"? Man, Aretha Franklin is just out of sight. This record... who is it—sounds like a friend of mine called Gary who works on a radio station. But it's not. Who? Jerry Lee Lewis—hey, he's got a new record out! Great balls of fire. Oh, come on now. Well Jerry, I guess it's pretty cool. Hey what's the matter with me today, I'm not giving nobody nothing!

THE WHO: "I Can See For Miles" (Track).

Who did it? I know who did it? Paul Revere and the Raiders? I don't know who this is. The Kinks? Who? Oh, the Who—man, that's right. I guess it's all right but I can't really dig it.

NEXT WEEK

CLEM CURTIS of the Foundations reviews the singles in BLIND DATE



ACKER: tastes are a lot wider

A DECADE OF BILK

BREWERS shares are likely to jump skywards this week. Mr Acker Bilk's Paramount Jazz Band is celebrating its tenth birthday with celebrations in London, and anywhere else they happen to be.

After ten years, which included his fabulous successes during the trad boom, Acker remains one of the most universally liked characters in the jazz world — a jungle not noted for its universal love.

How does Acker see the main changes over his ten years as a top jazz bandleader?

"I think the main change is that our tastes have got a lot wider," he says. "We still wrap the old George Lewis bit, but now we take in Paul Gon-salves too. And our playing has improved a lot. I'm a great believer in learning and you can never stop learning on your instrument."

IDEAS

"My best record? It's always the one we are going to make. Really, I cringe at some of the stuff we did on record. It was really terrible, although it's hard to put your finger on exactly what was wrong."

"Mind you, we never had much time to record. Denis Preston and I would kick ideas around for a couple of days and then we'd go into the studio and do them. We have done whole LPs in one day. You do a tune on an LP, then after playing it for six months you are doing it so much better than it was on the record. Still some of it came out all right."

"There's quite a difference in audiences today. When we first started we had six in the band, no piano. Piano was a dirty word to traditional jazz fans. And as for a sax — no chance! They just about tolerated bass clarinet."

"Actually the reason we didn't use a pianist was because we couldn't afford one. When I got Stan Greig in, our agent, Lyn Dutton, wasn't at all sure about it. He felt we should not spoil a good formula."

"But because tastes get wider it doesn't mean you drop the things you enjoyed ten years ago. I heard George Lewis about 18 months ago and he was still a knockout."

The chat naturally turned to "Stranger On The Shore," Acker's 1961 recording that reached number one both here and in the States and spent a record 39 weeks in the MM chart.

KICKS

"I'd guess it must have sold around four million by now," said Acker. "And it's still selling. Everybody else went bonkers when it reached number one in the States but we were filming at the time and didn't take much notice. We were so wrapped up doing the film, Band Of Thieves. Remember that? Terrible!"

Acker has appeared on the Royal Variety Show, toured in just about every country of the world that can pronounce the word jazz. But one of his biggest kicks came recently when he played on the BBC with the London Philharmonic Orchestra.

"Ten years ago who would have thought I'd be playing with them," he enthused. "It was a bit of a gas. I was surprised by the friendliness of all the other musicians and I had long chats with a couple of the clarinet players."

"It wasn't easy though. We did it at Grosvenor House with Stanley Black conducting and the PA system wasn't working. It was coming over the BBC mikes, but I couldn't hear a thing and I couldn't see Stanley as I had my back to him." After ten years and what must

be a very comfortable income, what keeps Acker on the road? "Primarily the music," he says. "It's just something I must do. I'm a fully qualified blacksmith but I couldn't wait to get to play clarinet professionally. I thought that if I could earn £10 a week playing clarinet that would be it. You get a sort of feeling. I've always had a thing about being a musician—I'm even thinking of taking lessons so I can become one."

Has he ever thought of doubling on sax? "I've blown Bruce Turner's alto a few times but sax doesn't really appeal to me," replies Acker. "Anyway its hard enough fighting the clarinet. I'm still arguing with it after all this time. Incidentally, Bruce has got a tenor now and will be using it for a bit of a change."

Acker and the band are still kept busy. Acker does a good deal of recording and there are lots of overseas tours in addition to their British dates.

"We have a couple of LPs in the can, waiting," reports Acker. "We did one in New Zealand which was recorded at a couple of concerts. We intend to use the best tracks for half an LP here and record the other half in a British club."

MARKET

"Then a thing we did called 'Tarzan's March' is doing pretty well in Germany. We got Ronnie Ross in on baritone for that session and we all liked it so much we are getting him back for the LP. And that's another thing we couldn't have done ten years ago."

"We sell a lot of records overseas. Germany is a big one for us. I've recorded 14 LPs with strings since 'Stranger' — it amazes me how big a market there is for it overseas."

"Pack up? I've got the best band I ever had, we still enjoy playing and the work is still there."

"I reckon that when I left Bristol just over ten years ago the jazz scene was playing out. They've been saying it ever since I've been in the business. It doesn't look so bad from where I'm standing." — BOB DAWBARN



ENGLAND PHIPPIE USA/NEW GROUPS/35

STOP PICKING ON

IS Society picking on pop simple prejudice against rubbish," has been the made by non-pop fans since took his first hesitating phone and uttered "yeah."

Back in rock days there was teenage music that surfaced musical Expresso Bongo, or warning of the wrath that would stop living in the crypt.

But things are taking a more is taking more tangible shape, and feelings are resolving into

And the action is becoming in many cases dramatic. We have seen Mick Jagger in handcuffs. We have heard of Keith Moon being thrown through a plate glass window. We all know of Mama Cass's night in jail.

On official and unofficial levels pop artists and their associates are apparently becoming victims of persecution and even violence.

From the city council that closes down beat clubs to the hooligans who pick on hippies, everybody seems to be getting into the act.

Like — the London hotel that brought charges against Cass Elliott of the Mama's And Papa's of stealing blankets and keys from them earlier this year.

She was arrested on arrival at Southampton and kept in a police cell all night. Bail was not available as the police were acting on a civil warrant.

When she appeared in court no evidence was offered by the prosecution and the charge against her was dismissed. Asked Melody Maker last week: "Is it one law for everyone, but another for pop people?"

Another interesting example of anti-pop prejudice was the recent decision of Windsor Borough Council to recommend that the annual Jazz & Blues Festival be banned from its area.

For years, the Festival, organised by the National Jazz Federation, had been held at Richmond until forced to move.

After two years, the Festival, which was far more pop than jazz anyway, may be forced out of its second venue by the same prejudices.

The Festival had become

IN THE MUSIC

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# STOP KICKING POP

...king on pop? For years there has been prejudice against the music. "It's a load as been the sort of penetrating analysis of pop fans since the first electric guitarist hesitating steps towards the micro-erated "yeah."

...ays there was a seething resentment against that surfaced in the form of satire like the o Bongo, or fulminations from the pulpit wrath that was to come if rockers didn't e crypt.

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PAUL JONES IN A SCENE FROM "PRIVILEGE"

## Why does society

### want to put pop in chains? CHRIS WELCH investigates



a Mecca for fans all over the country, an event most groups enjoyed playing for, and one which often acted as a pointer to new trends and was a shop window for up and coming talent.

There had never been any trouble at the Festival, except this year when a couple of slob set fire to waste paper. But then, this was no worse than the average bottle-strewn football match.

But Windsor Borough Council, reflecting the pervading spirit of Non-Swinging Britain, decided this evil gathering must be stamped out.

Reports had filtered in to Windsor HQ that people were observed enjoying themselves en masse in a public place, and obviously this could not be tolerated for long.

Windsor Borough Council General Purposes Committee recommended that licence for the festival should not be renewed following complaints from neighbours about the noise, the fact that the festival over-ran its time, and that "hippies" were seen sleeping rough in Windsor town.

In 1967 you can't officially burn hippies as you

could once burn witches and heretics, but you can refuse licences.

Beat clubs are being threatened with closure all over the country by local authorities armed with new powers under a recent Act Of Parliament.

The Majo Club, Sheffield, has already been closed, and its 4,000 teenage members have nowhere to go.

Owner Peter Stringfellow told the MM: "Under the new Act to control the licensing of private clubs, we have been refused a licence due to police opposition."

"Other clubs have also been closed in Sheffield, which is I believe one of the few cities so far to adopt the bill.

"Police say people who go to the club have been found possessing pep pills. Not in the club, but in the city, going to the all-night sessions we used to have. We dropped the all-night session, but that wasn't enough apparently. This is a national problem anyway and it seems unfair to single us out. They're not giving us a chance.

"We have appealed against the refusal to give

us a licence and this will cost us £1,000."

Stringfellow says club members have started an appeal fund and among groups to contribute have been the Alan Bown Set and Amen Corner.

Peter warns that clubs all over the country could be closed down at the whim of any local councillor, and this could cause serious contraction of the group business.

Another affront to those who run Britain was the existence of Pirate Radio.

It must have seemed as if the pop people had taken over in the days when the country was surrounded by vessels moored off-shore beaming bright, popular music around tre clock.

Because of violent anti-pop prejudice the official TV and radio stations had either ignored pop entirely or produced shows so embarrassingly bad it was obviously hoped they would kill the subject dead by their own ineptitude.

And the glee with which relatively good shows like Ready, Steady, Go! and Whole Scene Going, were knifed was impossible to miss.

Pirate Radio held on for three years, until the forces of reaction finally won with sweeping Government measures. There was of course absolutely no logical reason why pop commercial radio shouldn't continue.

A lot of teeth were given to society's anti-pop campaign when it was discovered some of the exponents were smoking pot, popular pastime of the British intelligensia since the 19th century.

Here was a heaven-sent chance for the nation's dullards to get even with their pretty, rich, successful and popular brethren.

Pathological hatred for beauty, wealth, success and popularity could be expelled in an orgy of arrests and persecution of one section of society.

Donovan, Mick Jagger, and many lesser-known names were either arrested, fined or jailed, while the national press gloated, stirred and wailed in self-righteous indignation.

The Beatles, of course, short-circuited the whole tawdry system, first by owning up they had sampled LSD, then renouncing it.

Of course, possessing drugs is an offence, and therefore anybody could be and was arrested and punished during last summer's drug holiday.

But it just seemed more fun hounding musicians and singers than doctors or plumbers' mates.

Today the hounding goes on apace. Artists are "tailed," houses watched and searches are so commonplace they are hardly mentioned.

Mitch Mitchell, drummer with the Jimi Hendrix Experience said this week: "We've had our fair share of trouble. The Stones and ourselves must be among the most searched groups in the country.

"It's mostly at airports. I know they've got to do it, but even when I came back on my own from holidays recently, when I intentionally caught a plane that would land at 6.30 a.m. so I wouldn't be bothered. They held me up for three quarters of an hour filling in forms. Everybody else on the plane had gone by the time they let me go.

"They keep on picking on us all the time. At one airport a customs officer actually said: 'All right, where do you keep your pot and LSD?' Then he tried to turn it into a joke.

"The police are pretty reasonable, but a year ago after a gig in Manchester we were just going into the Twisted Wheel club to see who was on, when four middle-aged men jumped on us, knocked me around and broke Noel Redding's glasses. They were plain-clothes men.

"Don't think I am against authority. The police and

customs have their job to do, but you have no idea of the feeling of persecution."

Persecution is not confined to the pop section of the music business.

Wally Whyton, musician and compere of Radio One's Country Meets Folk show, told the MM: "I wasn't in the least surprised by Mama Cass's arrest. It is the sort

of thing that goes on all the time.

"I'm always being stopped by police, who recognise me and don't realise until they've questioned me they know me from TV and not from a wanted poster.

"I can remember musicians being picked up just because they hadn't shaved! And when it comes to car insurance, house purchase

and dealings with the law, singers and musicians are just second class citizens."

In breathalyser Britain where every new problem is answered by a new law, it is not really surprising pop should be caught up in the swing towards 1984.

WHAT IS SURPRISING IS THAT SO MUCH SUPPRESSION SHOULD BE TAKEN LYING DOWN.

## 4

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# So you want to be a musician...

YOU think you've got talent — you are prepared to practise, practise and practise some more. No matter how many cynics may say "don't do it," you still want to have a go.

"Look at the session men — £5,000 a year plus. Look at the top pop groups — wealth and birds untold. Look at the finest orchestral and chamber musicians — musical and financial rewards are theirs beyond the dreams of the poor dope in the street."

### PIT

Compared with clocking in at 7.30 in the morning, even the honest mechanics of palaces and pits (you won't find many top-class players outside of the orchestral field who haven't done considerable spells in both) live a life of glamour and excitement. Yes, a musician is certainly to be envied — a man apart. One of nature's golden boys.

And, of course, there is the music — if you've got the bug, and you feel you couldn't possibly be happy doing anything else, then no one will succeed in stopping you from trying.

### BASIC

But there are problems to be faced — and not just the obvious ones either, like suppose I am not good enough, or what happens when my teeth start to go, or the reflexes begin to slow up.

No, I'm talking about the basic point that there is just not room in the profession for more than a relative handful of all the talented people that there are around. In the one measurable area, for example, the products of the Music Colleges, only a minority of students can, in fact, hope to find employment in orchestral work — and that will to a large extent depend on what instrument they play.

### FRESH

No, the curious fact is — and this is something the Musicians' Union has been aware of for many years, and is the reason for its Campaign For Live Music — that music is everywhere nowadays, that people are more aware of the great masters in all spheres, that more albums and records are sold than ever before, when the whole "image" of the music business is booming, instant success — there are fewer people able to make a living from playing music, a living which they can reasonably hope to provide a reasonable standard of life.

Does this mean that all is gloom? Of course not. Nobody is saying that music is dying. Fresh areas in popular music are opening up. But it's as well to know what they are.

### FIELD

In the Midlands and the North, for example, there is a great deal of club work that never existed before, some of it lucrative enough to be a full-time occupation. Good, versatile musicians, particularly organists, drummers and bass players would appear to be always in demand, as they are, of course, in some of the larger music pubs in many of the big cities.

And although the field has



## BRIAN BLAIN

Secretary of the Musicians' Union's Campaign For Live Music outlines what a career in making music can mean

declined somewhat, many a part-time professional in the winter can find a summer season or holiday camp job which will pay reasonable, though by no means extravagant, wages particularly for the single person who doesn't have a basic home to maintain.

### TALENT

What's that? That isn't what you had in mind? You want to be revered? A Kenny Baker, a Don Lusher, or Roy Wilcox? Visions of Elstree or Teddington fill your mind?

Well, yes, of course, I can quite see how they would — but that's the whole point, you see.

The music business is all these things I have been hinting at. All the unglamorous, much maligned, and sometimes, let's face it, seedy scenes where you will gain valuable experience to add to your talent and practice.

Because in the end that experience is going to count. And it is to try to preserve these areas of experience, where it can, that the Musicians' Union resists the use of records and tapes that displace musicians, at the bottom of the ladder, where nobody seems to notice or care whether it happens or not.

### EXIST

That is why the Campaign For Live Music uses the relatively modest means at its disposal (we aren't publicists with thousands to burn), and will try to help anyone else, where it can, to persuade local authorities to sponsor musical events, to provide attractive modern facilities where music can be heard, or evening classes where none exist for people to learn, to get together and play.

That is why we view the rehearsal band movement with such great interest. At the moment we are trying to find out as much about it as possible: where bands exist, what facilities they enjoy, and what their primary needs are, with a view to arriving at some conclusion as to how best assistance could be given to this developing area of music making.

## MAKE MUSIC YOUR CAREER



## MELODY MAKER SUPPLEMENT

Even if you don't reach the pinnacle of the profession there are many ex-professionals employed in part-time work, teaching individual pupils, or evening classes, playing professionally with Choral and Amateur Operatic Societies — an expanding field of employment in many areas — which can demand the highest standards from those musicians who are involved in it — quite apart from the obvious sphere of the gig band and pub trio.

There is no one key to the door, or sole answer to the question — should I or should I not, become a professional musician? The world of music underneath the obvious surface of whatever appears to be the current, fashionable

thing (and I'm not saying that that's always automatically bad) is immensely complex and overlapping in its variety. There are very, very few who can say — I'm going to make a living playing blues, or jazz, I'll never "compromise."

### GOOD

You'll be surprised how much satisfaction there can be in "compromise," in giving people pleasure and enjoyment; in becoming a good craftsman — a real pro.

And whether you make all, or only part of your livelihood from music, that's not such a bad thing to be.

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# MAKE MUSIC YOUR CAREER



## MELODY MAKER SUPPLEMENT

**FOUR** years ago Jim Butchart left Haberdasher Aske's School.

Ex-school captain, with four A levels, he was a natural for university — but Jim had a burning desire to be a jazz drummer.

### HALF

Starting at the Edinburgh Festival with Richard Rodney Bennett he tried to make a career in jazz, but economic pressures forced him into the world of pop.

Within two years he seemed to have made it, backing the Walker Brothers sometimes earning £50-£60 per week.

But that, as they say, is only half the story.

# Helping young musicians on to the jazz path

"With lay-offs my average income was £16 per week," he relates, "and during tours I averaged four to six hours' sleep per night."

"Musically my playing was

getting worse through playing the same numbers night after night."

Today Jim works backstage at the Golders Green Hippodrome. He has not touched his drums for over a year.

start young musicians on the right path, and the London Youth Jazz Orchestra provides a setting in which young musicians can rehearse and perform without any commercial involvement.

### BY BILL ASHTON

Organiser of the London Youth Jazz Association

Sultzman helped to pipe the Queen Mary into port.

Many present members such as pianist Geoff Castle, trombonists Ken Gray and Edward Reay-Smith, bassist Sam Fendrich, flautists Michael Townend and Stephen Pheasant, altos Tony Rowlands and Andrew Mackintosh, drummer Vincent Neale, baritone Michael Page and lead trumpet David Rose have made amazing progress as musicians.

### MARK

It is early yet to see a positive effect on the British jazz scene, but already three founder members have made their mark.

Bassist Chris Lawrence studies at the Guildhall, plays regularly at the Old Place. Alto/vibist Frank Ricotti is featured with the Graham Collier groups, and tenorist Stan

### PAID

Famous names like Don Rendell, Tubby Hayes and Stan Robinson are paid to

### WHOLE

Tenorist Bob Sydor and Peter Duncan on flugelhorn are soloists worthy

BILL ASHTON CONDUCTS THE YOUTH JAZZ ORCHESTRA

of national recognition. So much for London, but what about England as a whole?

when young musicians will receive instruction from leading jazz and session musicians. The LYJA starts a second orchestra this week to be rehearsed by Barry Jazz Summer School organiser Pat Evans.

Last summer the first orchestra visited France, next year comes a visit to Eastern Europe and possibly the States.

Things are looking up for the embryonic jazz musician in Britain today — there can't be too many jobs going backstage at the Golders Green Hippodrome after all!

### COURSE

Last month the orchestra helped with auditions in Birmingham for a Midlands Youth Jazz Orchestra, and when organisers can be found, it is hoped that every major city will have its own Youth Jazz Orchestra, all forming part of the National Youth Jazz Association.

Next Easter sees the second week-long jazz course,

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# Army bands can mean invaluable experience— SAYS RONNIE ROSS



JOINING the Army may seem an odd way to becoming a star instrumentalist, bandleader or jazzman.

But it has happened often enough. Ronnie Ross, Ray McVay, John Barry and Pat Halcox are three examples of top musicians who gained invaluable experience in Army bands.

Whether you go to the Army equivalent of the Royal Academy of Music, Kneller Hall, or join one of the regimental bands, you are certain of a thorough musical grounding.

Listen to Ronnie Ross: "I think the military bands give invaluable experience to young musicians. They did for me. You sight read every day, playing perhaps five or six new pieces a day. The experience I gained was fantastic."

### SPARE TIME

"I also got my first broadcasting experience in the Army on programmes like Music While You Work. We always had plenty of spare time for practice, too, which is a major point."

An added incentive is that the Army is paying you, feeding you and clothing you while you are learning to be the complete,

all-round musician.

At Kneller Hall, the recruit spends his entire day studying musical theory and practice. And he is encouraged to join a dance band or beat group to entertain troops during the evening.

### OPPORTUNITIES

Many an Army musician has a nice little gig connection going in the evenings and an Army training certainly does you no harm if you decide to exchange khaki for civvies and start looking for big band work.

Not everyone fancies Army life and it is well worth looking at, among other alternatives, the opportunities offered by Police or Fire Brigade bands.

Their training is similar to that of the brass bands, considered invaluable by such top brassmen as Kenny Baker and Eddie Calvert.

Kenny was playing with a brass band in Hull by the time he was 11 years old.

"I found it immensely valuable starting this way," he says, "because the brass and silver bands make the musician more technically minded. Whether you want to play jazz or straight music, being a good technician sets you off on the right foot."

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# 'It's not like any other job'

**JOHNNY PATRICK**, the Birmingham pianist-arranger-bandleader, once told the MM: "I turned pro when I was 19 because I couldn't get up in the mornings."

It's a good line and one that probably fits in with the general public's idea of a musician's life. What Johnny forgot to add was the fantastic amount of hard work he gets through once he has actually levered himself out of his pit.

The mere fact of his success proves it for, despite the occasional stories of instant fame, no musician — pop, jazz, danceband or symphonic — can stay in business without a capacity for hard work.

If you feel you would like to become a musician because it's the quickest way to a fortune — the best advice is don't!

If you think it's the best way to attract the birds — don't.

If you think it's better than working for a living — don't.

If you feel you can only be happy playing music and are willing to put in a lot of hard work, prepared to learn and have the constitution of an ox — then you should give it a go.

## BRIEF

One of the recurring jokes in a musician's life is when the fan comes up in the interval and wants to know: "But what do you do in the day time?"

This is usually after three hours in the bandwagon and the prospect of another three hours on the way home with maybe a brief stop for egg and chips on the way.

The musician's life is a tough one — a four-hour session can leave a trumpet

says

**BOB DAWBARN**

player as limp as any factory worker finishing a long spell of overtime.

Between gigs there are rehearsals and the ever-present necessity to keep up with the latest trends in his particular sphere.

Yet I never met a musician who really wanted to quit the business. The reason is that, whatever your standard, music has rewards beyond almost any other job.

There is something utterly fulfilling in complete communication with an audience — whether it's 1,000 screamers on a beat show, a ballroom full of contented dancers or dedicated jazz fans in the local pub.

More important is the feeling that you have some-



## MAKE MUSIC YOUR CAREER



## MELODY MAKER SUPPLEMENT

importance. OK, I know you can cite a few jazz musicians who can't read a note. I agree there are pop stars who don't know A from a bull's foot. But the successful ones are very much the exceptions and it is much harder for them to stay successful when their particular scene goes out of fashion.

For the normal, non-genius there is only one way to learn music — and that's the hard way. I know from my own meagre experience that the self-taught musician can get so far and then faces a blank wall. At that point he has two choices — pack it in or forget everything he has taught himself and start again from scratch with a qualified teacher.

## TRIAL

It can often be boring, it needs application and hard work. But the end is always worth it.

Whatever type of music you want to play it is obviously an advantage if you know what you are doing and what musical choices lie before you. Why rely on trial and error when you

can be certain of the right and wrong ways?

And for the absolute beginner a teacher can be invaluable in helping him to choose an instrument. Learning on a bad, unsuitable, instrument can produce bad habits that will take years to lose.

## PRICE

Your teacher will help you get the best instrument for you, for the price you can pay.

Music teaching at school has a long way to go yet, but this field has improved enormously over the past few years. And there are more and more enlightened schoolteachers who are willing to relieve the tedium of five-finger exercises with something out of the Pop 30.

One thing is certain. With the right attitude you can get immense pleasure and enrich your life by learning an instrument.

Even if you know you can never be another Dizzy Gillespie, you will be surpassed at the feeling of enormous satisfaction you will get when you get that chorus right.

thing creative to say, some great music inside you crying to get out — it is this feeling which will send a tenor saxist from a day of highly remunerative work in the recording

studios to play a four-hour set for a fiver in some dingy jazz cellar.

And you don't have to be a professional to get complete enjoyment from playing an instrument.

The newest learner, the humblest semi-pro can become just as dedicated, get just as much pleasure from playing, as the polished pro who can play any phrase that comes into his head.

## GLOW

One of the great charms about music — any music — is that you never know it all. Every instrumentalist learns something new about his job every day. And each new technical advance brings a glow of pleasure that is impossible to convey to the layman.

And this is one of the basic truths about music — good tuition is of the utmost

In next week's MM

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# Cecil Taylor—New Wave's ambitions fulfilled

**Cecil Taylor: "UNIT STRUCTURES." Steps; Enter, Evening (Soft Line Structure), Unit Structure / As Of A Now / Section, Tales (8 Whisps). (Blue Note BLP 4237).**  
Taylor (pno), Eddie Gale Stevens Jr. (tp), Jimmy Lyons (alto), Ken McIntyre (alto, abse, boss clt), Henry Grimes, Alan Silva (bass), Andrew Cyrille (drs)

It is disgraceful that a musician of Cecil Taylor's calibre has been virtually ignored by record companies, and Francis Wolff and Alfred Lion of Blue Note are to be congratulated for finally giving Taylor an opportunity to make a record which is representative of the music which has been such a strong underground force on anything pertaining to be "New

Wave." This album, in my opinion, is one of the great jazz records, or if you don't consider what Taylor does to be jazz, just a great record. I do consider it to be jazz and feel that the influence these four performances will have on the course of group jazz, both in America and in Britain, will be immense.

This is group jazz, the kind

of music that people like Chris Macgregor and John Stevens have been striving after here, where "solos" and "star performers" are outdated terms and everything is subjugated to the group performance. All the "solos" here, including those of Taylor himself, are parts of a whole. There are no "stars."

It is fantastically complex music, with tempos, rhythms and melodic lines churning about in a great maelstrom of sound — as on "free" — but the overall impression is one of subtlety and control. If you will, this is "free" music, but it is freedom to work within a preselected and agreed framework, that chosen by Taylor as his personal means of expression.

Like Duke Ellington, the orchestra is really Taylor's instrument. Despite his skill as a pianist, it is as an organiser of a group of instrumentalists that Taylor reaches gigantic stature.

This record will probably cause a furor because there are many who feel that what Taylor does is not valid as jazz. For people, like me, who feel that the "new" music has been its own worst enemy on many occasions, Taylor here confirms all the hopes and ambitions that are inherent in it.

The Brazilian organist-pianist Walter Wanderley is largely known here for his accompaniment of Astrud Gilberto on a recent album. On "Che-gamca" (Verve) he has things all to himself and a percussionist on a selection of mainly latin tunes. Maybe I've missed the enormous subtlety of it all, but I find the whole thing extremely boring. Neither his organ nor his piano — nor those moments when through the miracles of modern science, we hear both together — rouse me to any higher thoughts than whether I can summon the energy to take the record off or let it burble its Muzak Way through to the end. — B.D.



TAYLOR: ignored by record companies

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

# Stan Getz strikes out in a new direction

If you can disentangle the word "beautiful" from all those flowers and bells then it's a good word to apply to this album.

"Unexpected" is another that seems pretty appropriate for, on the evidence of these tracks, Stan Getz is changing his musical direction, however slightly.

I've always admired the highly individual things that Getz does with a tenor, but it seems that on this album he has started to probe a little deeper, dig a bit further

**STAN GETZ: "Sweet Rain." Litha; O Grande Amor; Sweet Rain; Con Alma; Windows. (Verve VLP9178).**

Getz (tnr), Chick Corea (pno), Ron Carter (bass), Grady Tate (drs).

below the web of melody he weaves around the themes. There were signs of it in his "Focus" LP, but this seems to take him a small step further.

And it's not just the occasional hint that he has been listening to some of the post-Coltrane players, he seems to

have become even more introverted, turning his phrases in upon themselves. Listen, for example, to what he does with the first solo on "Sweet Rain." I find everything he plays here extremely satisfying and it adds up to one of his very best LPs.

You can't ignore his cohorts either. In fact it's worth playing the set through four times concentrating on each player in turn. Corea, Carter and Tate all add to the record's stature.

This one comes into the Very Highly Recommended class. — B.D.

one, and in between it tends to get hung up by inferior or unsuitable material or undistinguished arrangements. "Basie's Beat" is one of the albums that does the band justice.

The material, as you can see, is hopeful — in addition to the standards it includes "St. Thomas," arranged by Eric Dixon, Bobby Plater's "Happy House" and a Frank Foster treatment of a Babs Gonzales theme, "Hey Jim" — and the scoring is tight, varied and often imaginative.

## Control

To say the band plays well is to state the obvious. In fact, it does more — punching away with its own special dynamic control, phrasing with unique assurance and giving every sign of enjoying the programme. Good solos, too.

The LP is subtitled "Introducing Richard Boone," and readers who saw him on the last Basie tour may recall his trombone playing and eccentric singing. If they liked the vocal improvisations, they'll enjoy "I Got Rhythm" and "Boone's Blues," on which he sings and scats his peculiar message with humour and undoubted jazz feeling.

Among the steamers here is "Jim," an excellent up-tempo blues with solos from Basie, Lockjaw Davis and Al Grey and much skilful section and ensemble work.

Plater, who arranged "House," a medium blues, solos on alto on this and also "Frankie and Johnny," the latter another Dixon arrangement. Al Aarons, too, is heard on both. Other choice things are the Thad Jones - scored "Whoopie," a vehicle for Grey's plungered trombone and the throaty reeds; Nat Pierce's resurrection of "Squeeze Me" (heard on the last trip), sparked by piano and Sweets Eddison's sterling trumpet and showing off the vital band sound; and the swinging head arrangement of "St. Louis," more piano and a long, intelligent Lockjaw solo.

All in all, a fine set which finds the band getting back into its best groove. — M.J.



COUNT BASIE

**COUNT BASIE: "Basie's Beat." It's Only A Paper Moon; Squeeze Me; St Louis Blues; I Got Rhythm; Frankie And Johnny; Boone's Blues; St Thomas; Hey Jim; Happy House; Makin' Whoopee. (Verve VLP173.)**  
Basie (pno) with Al Aarons, Sonny Cohn, Wallace Davenport, Phil Gullbeau (tp), Grover Mitchell, Al Grey, Henderson Chambers, Bill Hughes (trb), Marshall Royal, Bobby Plater, Eric Dixon, Eddie Davis, Charlie Fowlkes (reeds), Freddie Green (gtr), Norman Keenan (bass), Rufus Jones (drs). New York, October 7, 8, 9, 1965.  
On "Squeeze Me," "Rhythm," "Frankie" and "Boone's Blues," with Aarons, Cohn, Gene Goo, Harry Edison (tps), Mitchell, Hughes, Richard Boone, Harlan Floyd (trb), Royal, Plater, Dixon, Fowlkes, Billy Mitchell (reeds), Greene (gtr), Keenan (bass), Ed Shaughnessy (drs). New York, 15/2/67.

EVERY so often the Basie band makes a really good

## RADIO JAZZ

Times: BST/CET

**FRIDAY (20)**  
5.15 pm H2: Jazz. 7.0 H1: Jazz. 9.10 U: Nat King Cole. 10.0 E: Jazz Workshop. 11.5 O: Down Town Street Parade. 11.5 T: Pop and Jazz. 11.45 T: Wes Montgomery (A Day In The Life Of). 12.5 am B1 and 2: Jazz At Night (Farmer, Ed Hall Webster, Sitt, Django). 12.20 E: (1) Clarke-Boland BB. (2) Frank Sinatra (3) Lionel Hampton.

**SATURDAY (21)**  
12 noon B3: Jazz Record Requests (Sieve Rpt). 2.40 pm H1: Radio Jazz Magazine. 3.30 H1: History of Jazz. 9.30 M: Big Band Parade. 10.10 E: (1) Quincy Jones (2) Mamas and Papa s(3) Dutch SCB (4) Joao Gilberto and Stan Getz (5) Count Basie Ork. 10.35 O: Pop and Jazz. 11.15 T: Nancy Wilson (Lush Life). 11.15 A2: Get To Know Jazz. 11.45 T: Jazz Records.

**SUNDAY (22)**  
7.0 pm B1: Mike Raven's R and B Show. 7.20 N2: Radio Jazz. 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Benny Morton, Charles Fox). 10.30 A1: Free Jazz. 11.3 A1: Tin Pan Stompers, Mowgli Jospin and High Society Ork. 11.45 A1: Sidney Bechet (Hugues Panassie).

**MONDAY (23)**  
12.15 pm E: Palatable Jazz. 7.35 U: Pop and Jazz. 8.30 J: Bobby Troup's Jazztime. 9.30 J: Big Bands. 10.0 E: Kurt Edelhagen Ork. 10.30 U: Fats Waller. 11.10 M1: John Coltrane, 1927-67. 11.10 M: Jazz. 11.15 T: Erroll Garner (That's My Kick). 11.45 T: Jazz Records of Dave Brubeck Quartet.

**TUESDAY (24)**  
5.15 pm H1: Dutch Swing College Band. 7.30 M2: Radio Big Band. 9.20 H1: Jazz. 11.0 U: Albert Mangelsdorff Quintet, Klaus Doldinger Quartet. 11.5 O: Wes Montgomery. 11.10 N1: Rock 'n Roll. 11.15 T: Frank Sinatra. 11.45 T: Ellington Ork (Far East Suite) or Monterey (JF 1967 (Don Ellis, Illinois Jacquet).

**WEDNESDAY (25)**  
8.15 pm B1: Jazz Club (George Melley, Eric Silk's Southern JB, 2nd City Jazzmen, Saints JB, Claud Luter). 9.20 O: Jazz For Everyone. 9.30 J: Jazz. 9.30 O: Swing and Sweet. 10.35 O: Spirituals To Swing, 1938-9. 11.15 T: Antonio Carlos Jobin. 11.20 H1: Radio Jazz Magazine. 11.45 T: Stan Getz (Voices) or Monterey (JF 1967 (Jacquet, Asmusen, Nance, etc).

**THURSDAY (26)**  
4.35 pm U: Jazz Magazine. 7.45 E: Prague JF. 8.1 V: Jazz, Five To The Bar. 8.30 J: Jazz. 10.15 M1: Jazz. 11.15 T: Astrud Gilberto (Beach Samba). 11.45 T: International FS Jazz Ork or Monterey JF 1967 (Jean Luc-Ponty, Asmusen, Nance). 12.20 am E: OpPop and Jazz.

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BILL EVANS

**BILL EVANS: "AT TOWN HALL/VOLUME ONE." I Should Care; Spring Is Here; Who Can I Turn To; Make Someone Happy; Solo—In Memory Of His Father (Verve VLP 9172).**  
Evans (pno), Chuck Israels (bass), Arnold Wise (drs). New York Town Hall, Feb. 22, 1966.

THERE are few pianists who have had as much influence on their contemporaries as Evans and after a couple of albums which didn't do full justice to his unique talents it's nice to welcome this set which represents him, for the most part, at the height of his powers. "I Should Care," "Spring," "Who Can I Turn To" and "Make Someone" are typical Evans performances, full of those dancing, singing lines which even his most ardent

disciples cannot emulate. Wise and Israels fulfil the demanding accompanying roles with the taste and skill we have come to expect of Evans' henchmen.

The most impressive track of the album, from both the performing and composing aspects, is "Solo — In Memory Of His Father," a three-part piece for solo piano which Evans wrote when his father died two weeks before this concert was scheduled.

Evans is still a remarkable musician who operates on an exceedingly high level of creativity most of the time, and this set should please most lovers of jazz piano of whatever era. — B.H.

Bo Diddley, Muddy Waters and Little Walter perform together for the first time, it says, on "SUPER BLUES" (Chess CRL4529). And with solid, socking support from bass and drums, plus Otis Spann's piano on several tracks, the blues produced is virile and pretty lowdown in the modern fashion, if not quite super. All three singers get plenty of space for singing and playing, and though the recording or balancing has resulted in an indistinct sound for much of the footage, the overall effect is of an informal gathering of bluesmen having an almost feverishly good time. Muddy's old "Long Distance Call" makes a promising opener, with everyone featured, and there are solid versions of Willie Dixon's "I Just Want To Make Love To You" and Diddley's "I'm A Man." Bo comes to the front for "Bo Diddley," and among the other songs are "My Babe" and "You Can't Judge A Book By The Cover." The album should sit well with those who like blues to be loud, uninhibited, funky and none too subtle. But I wouldn't put it forward as a first-class sample of Muddy, Walter or Diddley. — M.J.

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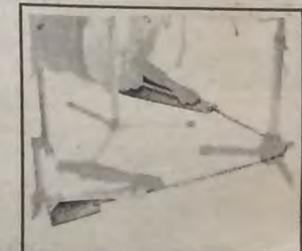
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ERIC: banjo string on his guitar

## Clapton's banjo string now available for guitar

**ERIC CLAPTON** has stated that he uses a Clifford Essex octave banjo string (known as a Silverings 1st) as a 1st string on his guitar, but the snag is that these strings have loop ends for use on the banjo. — **JACK BOWGOOD**, Dundee.

Due to the big demand for banjo octave strings since we ran the piece about Eric Clapton, Clifford Essex are now marketing a special Silverings 1st with a ball end for guitarists. Available at all music shops or direct from Clifford

### EXPERT ADVICE

BY CHRIS HAYES

Essex, 20 Earham Street, London, WC2, price 1s each.

**I WISH** to buy a sitar and would like to know the price of these instruments, where to obtain them, how to get tuition and how long it would take to learn to play.— **W. T. WILLIAMSON**, Bordesley Green, Birmingham.

Sitar can be obtained for £35 or £45 from Oriental Arts, 14 Woburn Walk, London, WC1. Possibly you could get tuition from a guitar teacher in your neighbourhood. If not, there is a useful book, *Introduction To Sitar*, by Hariha Rao, a pupil of Ravi Shanker (Southern Music, 10s 6d). This provides a working knowledge of the sitar for those who wish to acquire the basic skill in tuning, holding, fingering and plucking techniques, plus care of the instrument. How long it takes to learn depends on your personal ability, whether you take verbal or written instruction, how much you study and practise, and many other factors. But it should be possible to play for your own amusement in six to 12 months.

issued on Jazzland, but is now deleted from the catalogue and unobtainable, except second-hand.

**WHAT** trumpet and mouth-piece is favoured by Ruby Braff? I wanted to ask him when he played at the Fox and Hounds at Haywards Heath, but was prevented from attending by illness. **FRANK BAYLING**, Brighton.

That makes two of us, because I went down with a "bug" that night and couldn't go. But I was able to find the answer, thanks to the detective work of Ida Jowett, widow of popular Brighton trumpet-leader Les Jowett, who died in 1960. She asked Ruby and discovered that he plays a 25-year-old French Besson silver cornet, which was given to him by Besson in New York eight years ago. His mouth-piece is a Giardinelli.

**I** DERIVE much pleasure from listening to records by Graham Bond. What are up you sunej amny sty there is no Graham Bond organisation? — **D. HOLLAND**, Hounslow.

Graham will shortly be back on the road with an all-coloured band consisting of vocalist, two saxes, drums, lead and bass guitar, with Graham playing organ and (to create some weird sounds) Mellotron. On certain dates he will add three Indian "talking" drums. He will be recording with the new outfit in due course, but for the moment is making an LP for Polydor with the members of the disbanded Graham Bond Organisation, including John Heisman and Dick Heckstall-Smith. — **Keith Rossiter**, STARLITE ARTISTS LTD.

**WHAT** is the label and index number of "Witness For The Lord," a collection of gospel records, reviewed in the MM on July 29? (A. KERSLAKE, Twickenham). Who first recorded "Swinging On A Star?" (KATHLYN ANN COOPER) and "Aufwiedersehn?" (MRS. V. MELVIN, Walworth). Is "The Night Is So Lonely" on "Cliff Richard No. 2" the song written and recorded by Gene Vincent in 1958? (A. WHEELER, Romford).

"Witness For The Lord" is Decca Ace of Hearts AH 142. Bing Crosby was first to record "Swinging On A Star," which came from his film, "Going My Way," in 1944. Vera Lynn introduced "Aufwiedersehn" in 1952 and it was the first song to top the Hit Parade on both sides of the Atlantic. You're right about "The Night Is So Lonely."

**I** WOULD like to assemble my own amplifier and loudspeakers and would appreciate any "gen" you can give me on the subject. — **BILL HARLING**, Coventry.

Endeavouring to assemble your own equipment seldom provides the results obtained with commercial equipment because you haven't the facilities and the experience of hidden pitfalls. The loudspeaker and amplifier are designed and built to work together and your troubles begin when you try to assemble odd items; an unknown amplifier, a low-cost heavy-duty speaker and home-made cabinets. Problems of matching impedances, power distribution, selective filtering and stability have to be solved in each case. Of course, it can be done, but it is not cheap and you have to pay for your own failures. When you purchase complete gear from a well-known specialist you get the benefit of his know-how and years of experience from making equipment guaranteed to do the job. If you want advice on loudspeakers we can assist you and we know that all manufacturers of other equipment will do the same. But please state your exact application, because amplifying organs, guitars and voice all require different solutions.— **W. J. Purkiss**, Chief Engineer, **GOODMANS LOUDSPEAKERS LTD.**, Axiom Works, Lancelot Road, Wembley, Middlesex.

**L**ISTENING to Music While You Work, I heard the Derek Cox Quartet and would like to know if they have made any records?—**A. HEPBURN**, Armadale.

They record for the first time on October 20, when they do an LP for Saga, which should be issued next February.— **DEREK BOUTON MANAGEMENT LTD**, 37 Sudbrooke Road, London, SW12.

**A**FTER singing for three and a half years, my boy friend had a rest for a few months and now that he has started singing again his voice goes hoarse after every gig. What is the cause and would voice production help?—**SHANE**, Herne Hill, SE24.

This trouble is very common among singers who have had no training whatsoever and it is usually a matter of the singer not using the correct method of voice production, therefore putting undue strain on the throat—by very often forcing a sound from the back of the throat. There is no brief description of the correct method of voice production that can explain all the necessary essentials to suit every individual, but in short, keep the throat and mouth open and relaxed at all times when singing and use the diaphragm to control breathing and to enable you to project the voice without any strain on the throat, which leads to hoarseness. The best way to overcome the problem is a short course of exercises designed to suit the needs of the individual.— **MAURICE BURMAN SCHOOL OF MODERN POP SINGING**, 137 Bickenhall Mansions, Baker Street, London, W1.

**A**T the Windsor Jazz and Blues Festival I noticed that Alan Bown had a blue-lacquered trumpet and his tenorist a black-lacquered sax. I play alto and trumpet and am shortly forming my own band. Where can I get my instruments lacquered and what make of trumpet does Alan play? — **MIKE SMITH**, Ilford, Essex.

My trumpet is a Super Olds and was already lacquered when I obtained it from the States. I got the idea from seeing J. J. Johnson with a black-lacquered trombone. I'm not having all the instruments in my group lacquered in different colours to create a startling effect, but I'm not saying where I get it done, and you can't blame me! I use an American mouthpiece called a Giardinelli (size 10m) but if you can't get one, a Vincent Bach is a good substitute, especially for anyone just starting.— **ALAN BOWN**.

**WHAT** is the signing-off tune of BBC-TV's Top Of The Pops? (B. OWEN, Kirkcaldy). Which group backs singer-actor Paul Jones? (P. BLACK, Salford). When Graham Bond played alto with Don Rendell they did an LP for Riverside. What was it called and where can I get it? (M. WORMALD, Bradford).

Signing-off tune of "Top Of The Pops" was specially written for the programme and has no title. The Richard Kent Style back Paul Jones. Graham Bond's LP with Don Rendell was "Roarin'" and was

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# Josh and his singing family

SOMETIMES it seems as though Josh White brings a different member of his family every time he visits us, and every one is a singer. This year, Josh's tour has included a pleasant surprise packet in 19-year-old Judy White, known to her father as Love Bug and well equipped for voice and the old vitals.

On previous visits he has introduced us to Beverley, now aged 27, and Josh jr (25). And there's more to come. Josh's other daughters are Fern and Blondell, and both can sing although Blondell, the eldest, has not done any recording yet.

"Yes, we have a crazy singing family," Josh said. "I didn't coach them, you know, they just started singing. But I tried to help them understand what they were singing about; to show that what they're selling is not so much the voice as the story they're telling."

"I guess the most coaching I ever did was with Josh jr, and that was showing him something about the guitar. Yes, he uses guitar all the time, plays six- and 12-string now. But he doesn't play amplified guitar so far, and I'm glad I like the natural sound myself. When music's so loud it hurts my ears, well, to me it's not really music."

Not all of Josh's family are singing professionally surely? Josh said they weren't exactly, though Josh jr was



JUDY: a first soprano

working full time, all over the States and in Canada. "And there is Josh the Third now, but he's not yet four and I don't think he's singing yet."

Beverly, known as Miss Thing, does coding work in a New York hospital. Fern ("That's Miss Soul herself") is studying to be a nurse. "So it's part-time singing, but they're making records and I'm going to bring them over to Europe next year if I can."

"I want to come back with the three of them, but I'll have to find something to knock out Fern before the take-off because she hasn't

a new group, with a new sound called Election, the group made its debut at Oxfam's International Folk Concert last Monday at the Festival Hall. Although they have only been together about six weeks, they already have a recording contract.

● Peggy Seeger sings at the Stanford Folk Club, Brighton, on Sunday, October 22, and is followed by Malcolm Price on November 5 and Hedy West on November 12.

● Blues singer Mable Hillery currently over here on tour has a number of dates still to play. They are at the

Couriers Club, Leicester, on October 21, Folk Cellar, Nottingham (23), Cambridge Guildhall, with Bika White (28), Manchester Sports Guild (29), Catford (30), Jug O' Punch, Birmingham, November 2 and Cecil Sharp House, November 3, where she appears in concert.

● Apologies to Adlestone club, their anniversary night is October 26, not October 29.

● Hedy West does two concerts with the Dubliners in Germany where she is at present. She also has a song book, some she has collected and some of her own compositions, being published in Germany. It has been illustrated by Gertrude Degenhardt, sister-in-law of Franz Joseph Degenhardt, well-known German contemporary songwriter and singer.

● Who is Arrabella? That's what Roy Guest wants to know. He is looking for a beautiful girl, with a beautiful body, to dance among the 32-piece Sinfonia of London orchestra at Al Stewart's concert on November 3 at the Queen Elizabeth Hall.

● Tomorrow (Friday), CBS Records release albums by Al Stewart and the Piccadilly Line. Al's is called "Bedsitter Images," the Piccadilly Line's is "The Huge World of Emily Small."

● The Ian Campbell Group have a double date on October 21. In the afternoon they appear at Derby for Christian Aid, then at Finsbury Town Hall, London, for Vietnam meeting in the evening. On October 24 they are at Newcastle and on November 4 you can hear them on Country Meets Folk. On the Newcastle gig the Campbells have a new bass player, Dave Pegg, joining them. The Campbell's single, "Private Harold Harris," on the Big T label. Transatlantic's pop outlet, is being issued on RCA Victor in the States and has been issued on Barclay in France.

● BBC Midlands producer Michael Ford planning a series of shows from the Jug O' Punch club, Birmingham, with possible options for Radio 1 and 2.

● Finals of the Richmond (Surrey), folk competition take place on Saturday, October 22, at Richmond Theatre. Also appearing on the show, presented by the British Union for the Abolition of Vivisection, are Shirley Collins and Trevor Lucas.

● Some good news for the British Traddees—Louis Killen will probably be coming home at the end of this year for a holiday. Also coming home, Norman Kennedy who has been living in Canada. I wonder what the Americans are going to do for folk music when Louis and Norman are gone.—TONY WILSON

# FOLK FORUM

## THURSDAY

A RIGHT FOL-DIDDLE-DOL-DAY. See Monday.

AT LES COUSINS, 49 Greek Street, 7.30-10.30

THE COMPENDIUM  
Anglo-American revue

BLACK BULL, High Road, N.20. STEFAN GROSSMAN, COUNTRY WAKE, DENNIS AND VANESSA.

FOLK CENTRE, HAMMERSMITH DEREK BRIMSTONE with THE TIPPENS DON SHEPPARD, LONDON APPRENTICES, Prince of Wales, Dalling Road (2 minutes Ravenscourt Park Tube).

THE DOGHOUSE Greyhound, Fulham Palace Rd, W.6.

REDD SULLIVAN

Punchbowl Three and guests, 8 p.m.

THE FOX, Islington, ENGLISH COUNTRY MUSIC, David Banks, George Massey, Frank Purslow, Roy and Francis Shergold, Bill Whiting, The Bampton Men.

## FRIDAY

AL STEWART

(see display ad.)

A RIGHT FOL-DIDDLE-DOL-DAY. See Monday.

AT IV Folk Club, Ewell, Mighty Absalom, Roger Hill.

AT LES COUSINS, 49 Greek Street, 7.30-11, starts prompt 8 o'clock.

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JERRY SHORE

OLD TIGERS HEAD

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QUEEN ELIZABETH COLLEGE, Campden Hill Rd, W.8. Mike Hughes and guest. Floor singers very welcome.

## SATURDAY

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AT LES COUSINS, 49 Greek Street GER 5413, 7.30-11

ROY HARPER

ALL-NIGHT SESSION 12-7

STEFAN GROSSMAN

plus guests Enquiries Mike Taylor GER 7061.

AT THE CELLAR, Cecil Sharp House, Camden Town (485-2206) 8 p.m. PACKIE BYRNE with The Laymen.

CITY FOLK: MIKE ABSALOM ("The Mighty"), The Tappers, Tony McCarthy (home again), at White Lion, Upper Thames St (nr Mermaid Theatre), Blackfriars. Dancing, bar.

HAZEL KING, Herga Royal Oak, Wealdstone.

LITTLE HOGGS PRINCESS OF WALES, Abbey Road, N.W.6, 8 pm.

DAVE WARD

MEDICAL AID FOR VIETNAM EVENING at the HOP - POLES, Baker Street, Enfield, 8 pm.

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TROUBADOUR, 10.30, 265 Old Brompton Rd. DAVE & TONI ARTHUR

## SUNDAY

A RIGHT FOL-DIDDLE-DOL-DAY. See Monday.

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HARMONIOUS EUPHONIOUS Joe Stead, Dolphin Hotel, Newbury.

NAGS HEAD, BATTERSEA. CHAPTER THREE. Dave Waite, Marian Segal.

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DORITA Y PEPE

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## MONDAY

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## WEDNESDAY

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**AYNSLEY DUNBAR RETALIATION**  
PETE BROWN'S POETRY BAND  
HERBAL MIXTURE · JEFF DEXTER  
ULTRADELIC ALCHEMISTS · FILMS & POETRY  
Members 10/- Guests £1  
SATURDAY, OCTOBER 21st 10.30-Dawn  
**EIRE APPARENT**  
GINGER JOHNSON'S AFRICAN DRUM BAND  
MABEL GREER'S TOYSHOP  
ULTRADELIC ALCHEMISTS · JOHN PEEL  
FILMS · GUEST MUSICIANS AND POETRY  
Members 10/- Guests £1  
SUNDAY, OCTOBER 22nd 7.30-Midnight  
**PEGASUS**  
CANTERBURY GLASS  
CLIFF CHARLES' BLUES BAND  
ULTRADELIC ALCHEMISTS  
Members 7/6 Guests 10/-

**GO TO BLAISES !!**  
on THURSDAY, OCTOBER 19th  
"HIDEAWAY" with the BLUES GUITARIST  
**FREDDIE KING**  
and on TUESDAY, OCTOBER 24th  
**BRIAN AUGER TRINITY**  
with JULIE DRISCOLL  
121 Queensgate, London, S.W.7  
Reservations: KNI 6228/9971. Restaurant 9 p.m.-2 a.m. Maximum £1 (Dinner with wine)

A NEMS PRESENTATION  
**SUNDAYS at the SAVILLE**  
TWO PERFORMANCES: 6.0 p.m. & 8.30 p.m.  
THIS WEEKEND, SUNDAY, OCTOBER 22nd  
**THE WHO**  
Presenting the act which staggered fans of Herman's Hermits throughout the U.S.A.  
**VANILLA FUDGE**  
Performing their entire act as withdrawn from Nationwide U.K. Concert Tour!  
SUNDAY, OCTOBER 29th  
FIRST APPEARANCE FOLLOWING FABULOUS U.S. TOUR  
**CREAM**  
BONZO DOG DOO DAH BAND  
... and looking ahead — SUNDAY, NOVEMBER 19th  
RESERVE YOUR SEATS IMMEDIATELY TO SEE THE "MASSACHUSETTS" CHART-TOPPERS  
**THE BEE GEES**  
BOOK: TEM 4011

come live and shimmering — fly in on  
**the exploding galaxyz BIRD BALLET**  
at the roundhouse, chalk farm, n.w.1  
on Friday, oct. 20, at eight p.m.  
Sunday, oct. 22, at eight p.m.  
Thursday, oct. 26, at eight p.m.  
Friday, oct. 27, at eight p.m.  
and Sunday, oct. 29, at three p.m.  
with THE CRAZY WORLD OF ARTHUR BROWN  
GRAHAM BOND, THE SOFT MACHINE, THE DREAMLAND EXPRESS, THE SIGN OF SHIVA and shimmering exploders in densityscrudges  
admission: 10/- at door  
ADVANCED BOOKING: RING CLISSOLD 4695

**DEE'S CLUB & DISCOTHEQUE**  
71 COMPAYNE GARDENS, N.W.6  
Presenting Saturday, 21st October, 8.30 p.m.  
**PREGNANT INSOMNIA**  
• SUNDAY AFTERNOON DISCOTHEQUE 1-5  
• SUNDAY — LOCOMOTIVE 8.30 TILL LATE  
Britain's No. 1 Rock/Steady Group  
• THURSDAY — STUDIO SIX 8.30 TILL LATE  
• FRIDAY — LLOYD ALEXANDER REAL ESTATE 8.30 TILL LATE  
Presenting  
**SUNDAY AFTERNOON DISCOTHEQUE**  
FULLY LICENSED (One Minute West Hampstead Tube Station)

**NUTTY CLUB** ABOVE "RED LION"  
LEYTONSTONE HIGH ROAD, E.11  
SUNDAY, OCTOBER 22nd  
**THE MARMALADE**  
LICENSED BAR (on Central Line)

**ONE IN A MILLION**

**CABARET PROMOTIONS** presents on  
FRIDAY, 20th OCTOBER  
at SHERIDON ROOMS, HUDDERSFIELD  
and SATURDAY, 21st OCTOBER  
at LEEDS TOWN HALL  
FROM JAMAICA  
**THE SOUL VENDORS**  
Starring  
ROLAND ALPHONSO (Guns of Navarone)  
KEN BOOTHE (Puppet on a String)  
ALTON ELLIS (Ready, Steady)  
DON'T MISS THIS GREAT ATTRACTION

**BEST GROUPS**  
LATEST RECORDS  
FANTASTIC ATMOSPHERE  
**THE UPPER CUT**  
FULLY LICENSED CLUB BARS  
AMERICAN CAFETERIA  
SATURDAY, OCTOBER 21st 7.30-11.45 p.m.  
**BEN E. KING**  
SUNDAY, OCTOBER 22nd 7.30-11 p.m. Discoveries of Tomorrow Contest  
**SIMON K AND THE MEANTIMERS**  
COMING ATTRACTIONS **ORLONS · TAGES · P.P. ARNOLD**  
Forest Gate Centre, Woodgrange Road, London, E.7. Tel. (01) 534 6578/9

**BURTON'S · UXBRIDGE**  
SAT. OCT. 21st  
**AMBOY DUKES**  
EVERY FRIDAY  
**THE STEVE MAXTED SHOW**  
NEXT SAT., OCT. 28th  
**JIMMY JAMES & THE VAGABONDS**

**John Edward** 01-806 4645  
ENTERTAINMENT AGENCY 01-806 6494  
GROUPS CABARET DJs  
**GERANIUM POND**  
**KATCH 22**  
"MAKING MY MIND UP"  
FONTANA TF874  
GROUPS • DEE-JAYS • GO-GO GIRLS AND CABARET

**MODERN JAZZ**  
at the  
**COUNTRY CLUB HAMPSTEAD**  
(50 yds. from Belsize Park Station)  
SUNDAY, OCTOBER 22nd  
**JOE HARRIOTT QUARTET**  
ADMISSION 5/- LICENSED BAR 8-11 p.m.

**Nite Owl**  
DISCOTHEQUE CLUB  
31 NEWARKE ST. LEICESTER

ALL-NIGHTER, SAT., OCT. 21st  
**ALAN BOWN SET**  
PLUS HAL. C. BLAKE

ALL-NIGHTER, SAT., OCT. 28th  
FROM AMERICA  
**THE ISLEY BROTHERS**  
PLUS THE PEEPS

THURS., OCT. 19th FONTANA RECORDING L.P.  
**LIVE OF O'HARA'S PLAYBOYS**

QUEEN ELIZABETH HALL  
SUNDAY, OCTOBER 29th, at 7.15 p.m.  
BASIL DOUGLAS LTD., present only London recital this season  
**PEDRO SOLER**  
Flamenco Guitarist  
25/-, 20/-, 15/-, 10/-, 7/6, from Royal Festival Hall Box Office (01-928 3191) & Agents

**BARRY COLLINGS AGENCY LTD.**  
are pleased to announce that among others we are booking the following groups:  
RIOT SQUAD (in conjunction with Wardona Prods.)  
ORIGINAL DYAKS • SIMON K & The MEANTIMERS  
NAT FRANCIS FASHION • JON • HEINZ  
WARREN DAVIS MONDAY BAND • KINSMEN  
LLOYD ALEXANDER'S BLUES BAND • GATES OF EDEN  
STUART JAMES INSPIRATION  
15 CLAREMONT ROAD, WESTCLIFF-ON-SEA, ESSEX  
TEL. SOUTHEND 47343/43464  
Still more groups required — immediate work

**THE NEW ALL-STAR CLUB**  
9a Artillery Passage, E1  
Off Middlesex St., nr. Liverpool St. Stn.  
BIS 3697 or 8415  
Friday, October 20th  
**RUBY JAMES & THE STAX**  
featuring GLENROY OAKLEY  
**DANCING & MINI SKIRT COMPETITION, WINNER £10**  
Also two Mini-skirts and various other prizes to be won  
Saturday, October 21st  
**BEN E. KING**  
FROM THE U.S.A.  
FORTHCOMING ATTRACTIONS  
Saturday, October 28th  
**JACKIE EDWARDS**  
Every night Dancing to the band of  
**ADMIRAL KEN SOUND SYSTEM**  
also resident band  
**JOEY YOUNG**  
and THE TONICKS

**WANDSWORTH TOWN HIGH STREET HALL**  
THURS., 2nd NOV., at 8  
Wandsworth Corporation presents  
**JAZZ AT THE CIVIC**  
WITH  
**'WILD' BILL DAVISON AND HIS BAND**  
ALEX WELSH AND HIS BAND  
TICKETS 7/6, 6/-  
Tickets can be obtained from Entertainment Officer, Battersea Town Hall, S.W.11. Tel: BAT 8899, Ext. 214, or call at Box Office. Open daily, 9.15-5.15.

**007 SUN VALLEY CLUB**  
12 DALSTON LANE, E.8  
Enfr. in Roseberry Place  
Tel. 01-249 2208  
Friday, October 20th, 8 p.m.-4 a.m.  
**FRABERGEN BLEND SOUL BAND**  
Plus SIR DEES SOUND  
Saturday, October 21st, 8 p.m.-4 a.m.  
**BOBBY JOHNSON & THE ATOMS**  
Plus WILLY THE ARIC  
and SIR DEES SOUND SYSTEM  
Sunday, Oct. 22nd, 7 p.m.-Midnight  
SIR DEES SOUND  
Plus TONY LEE, D.J.  
Sat., Oct. 28th: SHELL SHOCK SHOW

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

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62904  
Friday, Oct. 20th, 8 p.m.-Midnight  
**THE DRIFTERS**  
Saturday, Oct. 21st, 8 p.m.-Midnight  
**JR. WALKER & THE ALL STARS**  
Car park Supporting Groups Bar extn

**TOFT'S**  
35-38 Grace Hill  
FOLKESTONE 38173  
Saturday, October 21st  
**SAVOY BROWN BLUES BAND**  
Sunday, October 22nd  
**JR. WALKER & THE ALL STARS**  
AMBOY DUKES  
WAGES OF SIN  
TWO SHOWS: 5 p.m. & 8.30 p.m.

**SWEET, PRETTY, HARD & BITING \* DEUCE COUP**  
MAURICE RIDGWAY, 'KLOCK', 8 MARKET STREET, LEICESTER. PHONE (0LE3) 20102

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

Thursday, October 19th  
**THE KEITH SKUES SHOW**  
Discs, Live Groups, Star Guests, etc.

Friday, October 20th  
**BLUES SINGER GEORGE MELLY**  
with  
**BRIAN GREEN'S JAZZ BAND**

Saturday, October 21st  
**ALEX WELSH AND HIS BAND**

Sunday, October 22nd  
**CHRIS BARBER'S JAZZ BAND**

Monday, October 23rd  
**SAVOY BROWN**  
BLUES BAND  
Plus RAY "THE BARON" PETERSON

Tuesday, October 24th  
**ERIC SILK'S SOUTHERN JAZZ BAND**

Wednesday, October 25th  
**SPENCER'S WASHBOARD KINGS**

Full details of the Club from the Secretary, 100 Club, 8 Great Chapel Street, W.1 (GER 0337).  
Club Telephone Number: MUSEUM 0933

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

Saturday, October 21st, 7.30 p.m.  
PARTY NIGHT  
8th ANNIVERSARY OF  
**KID MARTYN'S BAND**

Many Special Guests in the New Orleans field  
Sunday, October 22nd, 7.30 p.m.  
**THE GOTHIC JAZZ BAND**

**THAMES HOTEL**  
Hampton Court, Middlesex

Friday, October 20th  
**BOB WALLIS'S STOREVILLE J/BAND**

Saturday, October 21st  
**THE NEW SEDALIA JAZZ BAND**

Sunday, October 22nd  
**ERIC SILK AND HIS SOUTHERN JAZZ BAND**

**SIX BELLS**  
KING'S ROAD, CHELSEA

Saturday, October 21st, 8 p.m.  
**WALLY FAWKES**

**WOOD GREEN (Fishmonger Arms)**  
SUNDAY  
**ALEX WELSH AND HIS BAND**

TUESDAY  
**JOHN MAYALL'S BLUESBREAKERS**

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

Thurs., Oct. 19  
**SUNDERLAND**  
Alexandra Hotel

Fri., Oct. 20  
**BRADFORD UNIVERSITY**

Sat., Oct. 21  
**NORWICH UNIVERSITY**

Sun., Oct. 22  
**EDGWARE, White Lion**

Mon., Oct. 23  
**COVENTRY, Market's Arms**

Tue., Oct. 24  
**LIVERPOOL, St. Andrew's College**

Thurs., Oct. 26  
**NEWPORT, Garter Inn Cell**

C.A.F.A. VARIETY AGENCY  
11, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 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851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 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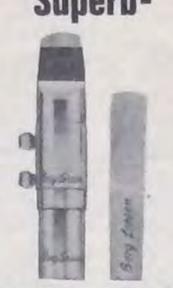
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# IT ALL BEGAN WITH WOODY AND DYLAN

**WOODY GUTHRIE** was the most brilliant song writer of the contemporary era. If any one person was responsible for starting the modern folk scene it must surely be Woody.

I know traditional singers have always been in the background in America and Britain, but it was Woody's songs which really reached the masses.

All modern singers owe something to Guthrie.—P. J. BANNISTER, Southsea, Hants.



GUTHRIE: Modern singers owe him something



DYLAN: 'groups wouldn't know what to play'

**WITHOUT** Woody Guthrie there would have been no Bob Dylan, and without Bob Dylan half of today's pop groups wouldn't know what to play. Woody has given a lot, and not just to folk music. His influence lives on and for the sake of music and people I hope it continues.—MICHAEL HEMMINGS, West Harrow, Middlesex.

**I ENJOYED** Radio Caroline and agree with the principles it defends, but is it really necessary for DJ Robbie Dale to destroy the good image created by his colleagues?

On October 8 he made innuendos about various show business and pop stars, then proceeded to laugh at them. I don't mind if Mr Dale has a

childish mind, but I wish he would keep his remarks to himself.—MICHAEL WADE, Rayleigh, Essex.

**PETE TOWNSHEND** asks "Why does Arthur Brown have to dress up like a twat? Why can't he just sing? He shouldn't have to do all that because his music is good enough" (MM October 7).

This puzzles me. Why does Pete Townshend have to smash up his guitar? Doesn't he think his music is good enough? — K. J. PITHER, Brixton Hill, London.

**I HAVE** been an MM reader for 25 years but I have never been so disgusted as I

was on reading the article on Arthur Brown (The Zombie Cometh — October 7).

Why does MM lower its standard by printing what Pete Townshend is supposed to have said — "Why does he have to dress up like a BLOODY TWAT."

This is the end as far as I am concerned. I have cancelled my MM order as from now, and I am sending a complaint to the people concerned. I think you ought to print an apology immediately in next week's edition for other readers who may have also been rather taken aback.—ERIC PEPPERELL, Warrington, Lancs.

**I AGREE** with everything Ruby Braff says (MM Oct-

ober 7). Today's pop music is just a load of rubbish and the blame must lie with disc jockeys who brainwash the public.

The MM must also take some of the blame. I suggest you change your name to Teenage Weekly.—TOM NAUNTON, Seaham, Co Durham.

● **And WHERE** did you read about Ruby Braff?—Editor.

**I WAS** disgusted to see Keith Moon included in the magnificent Seven Drummers. As a big bag of wind he is okay, but as a drummer just does not rate. May I suggest two unknowns who are streets ahead of Keith Moon, Dick Lee of Ten Years After and

Jon Hayes of the Ubb.—PATRICK ALLWELL, Mansfield Woodhouse, Notts.

**UP** the ratepayers and all down with hippies! All the hippies do is look ridiculous sitting under Eros in the pouring rain.

Love means nothing. Only violence is effective, especially if you want to get somewhere in this lousy world. So up with suits, down with kaffans. Bonnie and Clyde will gun you all down.—PAUL DIXON, Northolt, Middlesex.

**A RECENT** query in the Raver posed the wistful question: Whatever happened to Blue Note Records?

A huge amount of Blue Note stock sat at London Docks throughout the recent summer while we searched for a West End warehouse, and critics and dealers were both intoning your doleful question.

We found a warehouse, then we had hassles to get tax registration before we could move stock in, and I won't comment on the dock strike which prevented us moving in once we had the number.

Moments after moving in, we found ourselves wallowing in a flood. Very Biblical!

Not the end of the story, but I won't hang up readers on how we slew the copy-right stamps dragon, beat the shortage of shipping cartons plague, and scaled the jagged invoices peak.

Note merely, that headed by an exciting release including Cecil Taylor's "Unit Structures" and Ornette Coleman's "The Empty Foxhole," we are on our way into the shops with Blue Note.—DANNY HALPERIN, Liberty Records Ltd, London, W1.

**AFTER** a favourable first impression of Radio One I am now bitterly disappointed. With so many released each week, how does Robin Scott justify the extraordinary repetition of a few records and the complete ignoring of others?

I have heard repeated plays of Sandie Shaw and the Small Faces. Where are the American hits Radio London would have been playing us?—MISS C. HARRISON, Chichester, Sussex.

**SO** the conception of a white, English musician playing blues is decadent and invalid! Does this mean that no musician is allowed to play and interpret the works of J. S. Bach, Mozart and even the newer classical innovators, unless he or she is at least 250 years old?

Of course not. In fact, it is quite evident that leaders of the current new-wave in pop—e.g. Jimi Hendrix, Arthur Brown and Eric Clapton, are only the logical extensions of such bluesmen as Buddy Guy, Screamin' Jay Hawkins and B. B. King respectively.

There are certain people (young and old), in all corners of the pop scene, who, being so concerned with appearing to be as obsessively hip as possible, lose all sense of judgement and direction. It's high time that these people owned up to the undisputed fact that any and all music is as valid as the musicians playing it.

Let's remember that an appreciation of any worthwhile music form is an acquired taste, and not a fleeting, inarticulate, pseudo-aware relish.—PETER ROSS, Dukes Avenue, Muswell Hill, London, W10.

## mailbag

### Let's hope blues will make their mark soon



● MAYALL

**CONGRATULATIONS** to the MM and Alan Walsh for an article of the size and value of the one concerning blues and the great John Mayall (MM October 7). I have followed his music before even Clapton was in the band, and John's music improves continually.

Arguments that white blues is really watered down or imitation is, as Mike Vernon says, absolute nonsense. I hope, with many others, that blues in Britain will make its mark and make a breakthrough in the world of light music.—T. C. TRUELOVE, Chard School, Somerset.

**THANKS** for an article on John Mayall and the blues. John's greatest virtue as a musician is he is not prepared to sell out just to get a hit record, unlike so many others.—JOHN A. PEASE, St Peter's School, York.

**IN** Karl Dallas' column "Focus on Folk" on October 7th, he wrote about "the so-called Country Meets Folk" show on Radio 1, which in his opinion "has certainly gone down since it was A Cellarful of Folk."

Quoting Cyril Tawney, he also states that artists outside of London are being ignored, and that the show is top-heavy with latter-day American pop songs.

I wish either of them would listen to the show and get their facts straight.

Country Meets Folk is the name of the show and it is a continuation of Cellarful of Folk. Apparently listening figures on that show did not reach B.B.C. requirements and it was taken off for that reason.

Coming to the point about artists outside London being ignored, may I say that from memory, in the past 12 weeks the Spinners from Liverpool have appeared twice, Alex Campbell came down from Glasgow, Friday Brown from Manchester, and the Country 5 and Hillsiders from Liverpool. Tom Paxton, Josh White, Jim Ed Brown, Hank Locklin and Charlie Pride from the States, and also the Clanceys. Ian Campbell couldn't make the date offered. The obvious

name missed from the list is Cyril Tawney! But the show is booked until Xmas...

I know some of the names listed are "Country" artists but the show is Country Meets Folk.

I presume that Tom Paxton and Bob Dylan are included in the remark about latter-day American pop songs. Sure their songs are popular; they're sung in Folk Clubs all over the country, along with latter-day English pop songs like Ewan McColl's "Dirty Old Town" and Cyril's own song "Sally Free And Easy." There's nothing wrong in singing popular songs and this is the choice of the artist appearing on the show.

That CMF is popular with listeners is in no doubt as the audience has doubled in 12 weeks.

I agree with MM writer Tony Wilson that Country and Folk fans should have their own programmes, but as the "pop" music spectrum today stretches from Frankie Vaughan to the Mothers of Invention, so Folk does from the Incredible String Band to Morris dancing. So who is to decide policy? What we really need is 6 programmes a week to satisfy everybody. Perhaps if producer Ian Grant keeps up the good work on Country Meets Folk this will come about in 1968. We can then hand over our time slot to Jazz Meets Old-time Dancin' or even A Bellful of Karl Dallas.—WALLY WHYTT, Pinner Hill, Middlesex.

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<b>SUN., 29 OCTOBER</b> HAMMERSMITH ODEON 6.0 & 8.30 p.m.	<b>SARAH VAUGHAN &amp; HER TRIO</b> · THE GARY BURTON QUARTET plus "GUITAR WORKSHOP" featuring BARNEY KESSEL · JIM HALL · GEORGE BENSON · BUDDY GUY · ELMER SNOWDEN · LARRY CORYELL	
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