

# Melody Maker

November 11, 1967

9d weekly



## Foundations hit top spot

IT'S the very top spot in Pop 30 for the Foundations with their very first record, "Baby, Now That I've Found You."

The eight-piece, multi-racial group pushed the Bee Gees off the number one slot this week.

Co-manager Ron Fairway told the MM on Monday: "All the boys are delighted with the news — they never really believed they could get to number one."

"It's only a short time since they were miserable and depressed, just hanging on trying to play their music. Now everything is happening so quickly with offers pouring in from everywhere."

"Most managements would now no doubt pull them out of the bargain-priced dates that have been booked for some time — we have one date booked for £45 in December, for example. But we would like everybody to know how grateful we are for their support and we will definitely fulfil every engagement for which we have signed."

"At the moment we are still sorting out our plans for the future. There will probably be a package tour early in the New Year, possibly February or March."

"Then there is the next single and the LP to complete and the films we are to make in America. But first of all we will keep faith with the promoters and fans who are expecting to see us."

(SEE PAGE 5)

## JOAN BAEZ— TWO SHOWS



● BAEZ: December

FOLK singer Joan Baez returns to Britain next month to give two concerts. The first is at Leeds Odeon on Tuesday, December 12, the second at London's Royal Albert Hall on Thursday (14).

Joan Baez was last here in May this year, when she gave a triumphant concert at the Albert Hall.

The 27-year-old singer, who has taken part in Civil Rights and Vietnam anti-war demonstrations, has again been in the news in the USA for refusing to pay that part of her income tax which goes on defence spending.

She is a pacifist and ardent civil rights worker.

Jazz in Berlin—centre pages

# BEATLES-NEW SINGLE

## 'Hello, Goodbye'

A NEW Beatles single titled "Hello, Goodbye" will be released on November 24. The A-side was specially written by Lennon and McCartney as their next single and the B-side is "I Am The Walrus," from their Magical Mystery Tour TV film.

Paul takes lead vocal on "Hello, Goodbye" and John on "I Am The Walrus," though George and Ringo are both heavily featured on both tracks.

The group only finished work on the single last weekend. Both are Lennon and McCartney compositions.

The Beatles are to make a film clip of "Hello, Goodbye" to be seen on TV programmes to co-incide with the release.

The Beatles are still at work on the final editing and recording for the Magical Mystery Tour which is expected to be seen on British TV at Christmas.



● PAUL: TV film

WHO'S  
THE MAN  
WHO ALWAYS  
SHOUTS . . .

R  
UBB  
ISH

HE'S NAMED—PAGE 7

# MELODY POP 30 MAKER

- 1 (2) BABY, NOW THAT I'VE FOUND YOU ..... Foundations, Pye  
 2 (1) MASSACHUSETTS ..... Bee Gees, Polydor  
 3 (4) ZABADAK ..... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana  
 4 (3) THE LAST WALTZ ..... Engelbert Humperdinck, Decca  
 5 (10) AUTUMN ALMANAC ..... Kinks, Pye  
 6 (16) LOVE IS ALL AROUND ..... Kinks, Pye  
 7 (8) THERE MUST BE A WAY ..... Troggs, Page One  
 8 (6) HOMBURG ..... Frankie Vaughan, Columbia  
 9 (5) HOLE IN MY SHOE ..... Procol Harum, Regal Zonophone  
 10 (24) THERE IS A MOUNTAIN ..... Traffic, Island  
 11 (7) FROM THE UNDERWORLD ..... Donovan, Pye  
 12 (17) SAN FRANCISCAN NIGHTS ..... Eric Burdon and the Animals, MGM  
 13 (18) I CAN SEE FOR MILES ..... The Who, Track  
 14 (11) FLOWERS IN THE RAIN ..... Move, Regal Zonophone  
 15 (13) YOU'VE NOT CHANGED ..... Sandie Shaw, Pye  
 16 (12) WHEN WILL THE GOOD APPLES FALL ..... Seekers, Columbia  
 17 (20) IF THE WHOLE WORLD STOPPED LOVING ..... Val Doonican, Pye  
 18 (9) THE LETTER ..... Box Tops, Stateside  
 19 (15) ODE TO BILLY JOE ..... Bobbie Gentry, Capitol  
 20 (19) JUST LOVING YOU ..... Anita Harris, CBS  
 21 (—) LET THE HEARTACHES BEGIN ..... Long John Baldry, Pye  
 22 (14) REFLECTIONS ..... Diana Ross and the Supremes, Tamla Motown  
 23 (26) BIG SPENDER ..... Shirley Bassey, United Artists  
 24 (—) EVERYBODY KNOWS ..... Dave Clark Five, Columbia  
 25 (29) I'M WONDERING ..... Stevie Wonder, Tamla Motown  
 26 (—) CARELESS HANDS ..... Des O'Connor, Columbia  
 27 (23) BLACK VELVET BAND ..... Dubliners, Major Minor  
 28 (27) YOU KEEP RUNNING AWAY ..... Four Tops, Tamla Motown  
 29 (—) I FEEL LOVE COMING ON ..... Felice Taylor, President  
 30 (22) EXCERPT FROM A TEENAGE OPERA ..... Keith West, Parlophone

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## POP 30 PUBLISHERS

1 Welbeck/Shroeder; 2 Abigail; 3 Lynn; 4 Donna;  
 5 Davray/Carlin; 6 Dick James; 7 Chappell; 8  
 Essex; 9 Island; 10 Donovan; 11 Lynn; 12  
 Schroeder/Slamino; 13 Fabulous; 14 Essex; 15

Carnaby; 16 United Artists; 17 Immediate; 18  
 Barton; 19 Ascot; 20 Chappell; 21 Schroeder;  
 22 Jobete; 23 Campbell Connolly; 24 Donna  
 25 Jobete/Carlin; 26 Morris; 27 Scott-Solomon;  
 28 Carlin; 29 Kassner; 30 Robbins.

## US TOP TEN

- 1 (1) TO SIR, WITH LOVE ..... Lulu, Epic  
 2 (2) SOUL MAN ..... Sam and Dave, Stax  
 3 (3) IT MUST BE HIM ..... Vikki Carr, Liberty  
 4 (7) INCENSE AND PEPPERMINTS ..... Strawberry Alarm Clock, Uni  
 5 (5) YOUR PRECIOUS LOVE ..... Marvin Gaye and Tammy Terrell, Tamla  
 6 (9) THE RAIN, THE PARK AND OTHER THINGS ..... Cowsills, MGM  
 7 (10) PLEASE LOVE ME FOREVER ..... Bobby Vinton, Epic  
 8 (8) A NATURAL WOMAN ..... Aretha Franklin, Atlantic  
 9 (4) EXPRESSWAY TO YOUR HEART ..... Soul Survivors, Crimson  
 10 (6) NEVER MY LOVE ..... Association, Warner Bros.

## TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA  
 2 (2) SGT. PEPPER'S LONELY HEARTS CLUB BAND ..... Beatles, Parlophone  
 3 (3) BREAKTHROUGH ..... Various Artists, Studio Two  
 4 (7) BEST OF THE BEACH BOYS Vol 2 ..... Beach Boys, Capitol  
 5 (4) UNIVERSAL SOLDIER ..... Donovan, Marble Arch  
 6 (9) BRITISH CHARTBUSTERS ..... Various Artists, Tamla Motown  
 7 (5) SCOTT ..... Scott Walker, Philips  
 8 (6) DR. ZHIVAGO ..... Soundtrack, MGM  
 9 (—) BEE GEES 1st ..... Bee Gees, Polydor  
 10 (8) RAYMOND LEFÈVRE ..... Raymond Lefèvre, Major Minor

## NEXT WEEK

TROGGS  
BLIND DATE

VOTE IN  
JAZZ  
POLL

DAVE  
BRUBECK  
SPECIAL

WEEK 4  
play-an-  
instrument

NEXT WEEK



WINWOOD: title song

## WEEKEND TRIP ENDS IN DISASTER

# BEE GEE ROBIN IN TRAIN CRASH

BEE GEE Robin Gibb was put under sedation by his doctor on Monday after being severely shocked in the train crash at Hither Green, Surrey, on Monday.

Robin was returning to London after spending the weekend at the home of his girl friend Molly Hullis, Molly, aged 19, from Hastings, was also in the train and was pulled clear by Robin.

A Nems spokesman said on Monday: "Robin, after getting himself and Molly clear from the train, spent a lot of time and helping with the rescue of other people and sustained cuts and bruises. Molly had to have her shoulder X-rayed and both were put under sedation on Monday suffering from shock."

The Bee Gees — whose "Massachusetts" is number two in the MM Pop 30 this week — have their new single "World" released on November 17. On November 19 they star at London's Saville theatre with the Bonzo Dog Doo Dah Band, the Flowerpot Men and Tony Rivers and the Castaways.

This Sunday (12), Jimmy James and the Vagabonds and David McWilliams star at the theatre.



ROBIN: under sedation

## SPRING TOUR BOOKED FOR DONOVAN

DONOVAN has been fixed for a major tour of Austria, Belgium and Italy in the Spring by agent Vic Lewis.

Donovan returns to this country in mid-December from his current American tour. Lewis flies to New York today (Thursday) to see the artist in concert at New York's Philharmonic Hall on Sunday (12).

Lewis will also finalise the forthcoming British tour by the Electric Prunes which opens on November 24 and hold talks with US management about British representations of artists by Nems.

He will also finalise British trips for Brook Benton and Rosemary Clooney.

## GIANT GUARANTEE

A COMPARATIVELY unknown British group, the Warren Davis Monday Band, has signed a contract with 20th Century Fox said to guarantee them £520,000 over the next five years.

The contract is chiefly for Monkees-type TV series. 20th Century Fox release the group's singles in the States and have been searching for an English group to star in the TV series which will be titled 54 Putney Bus.

They fly to Hollywood to complete plans for the series and shooting will start in London around January 20.

## WEST CHANGE

THE B side for the next Keith West single, "Sam," has been changed for the second time.

Instead of recorded interviews with children, the B side will now be a track from the Mark Wirtz "Mood Music" album.

A spokesman for Keith West told the MM: "We were told by EMI that the idea of using interviews with children did not fit in with company policy."

## NASH JOINS ELSDON

LIVERPOOL trombonist Mike Nash has joined the Alan Elsdon Band in place of Phil Rhodes.

The Band starts a week on Radio One's Pete Brady Show from November 11.

## Jazz singer Billy Banks dies in Japan

VETERAN jazz singer Billy Banks and saxophonist Louis James have both died. Banks, who made the famous records under his own name with the Rhythm Makers in 1932, died in Japan on October 9. Banks, who worked with Noble Sissle's orchestra in the Thirties and also recorded with contingents from Mills' Blue Rhythm Band, came to this country for the first time in 1952.

During the early Sixties Banks worked in Japan and in recent years he settled in Tokyo.

The death of Louis (or Lewis) James in New Orleans at the age of 77 is reported by bandleader Mike Casimir. James died on October 26. He played saxophone, clarinet, violin and string bass.

Jones was born on April 9, 1890 in Thibodeaux, Louisiana. Five brothers and an uncle and cousin were musicians, and Jones took up mandolin and fiddle as a boy. He moved to New Orleans around 1915 and worked with such bands as Manuel Manetta, Jack Carey, Amos Riley and Frankie Dusen, Jody Edwards—Butterbeans of Butterbeans and Susie fame—has died from a heart attack in Chicago, aged 70.



● BANKS

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# NEW TOM JONES SINGLE RELEASED NEXT WEEK

A NEW Tom Jones single, "I'm Coming Home," written by Les Reed and Barry Mason, is released on November 17.

Reed and Mason wrote the recent number one hit "The Last Waltz." The B side of Jones' record is "I'm The Lonely One," by manager Gordon Mills.



TROGGS

## Troggs set for first trip to U.S. next year

THE Troggs, who this week jumped ten places to number six in the Pop 30 with their first big hit of the year, "Love Is All Around," are in line for their first visit to America in mid-February.

They will do mainly college dates, TV and radio. "Love Is All Around" will be released in America next week.

The group's new album, "Cellophane," will be released on December 8. They will not have another single released until the New Year.

Before going to the States they will make a full scale Continental tour and they are also setting up their first cabaret dates in the North-East for early in 1968.

### FREEDOM SIGN

**FREEDOM** — the group formed by drummer Bobby Harrison and guitarist Ray Royer when they left Procol Harum — has signed with

the Harold Davison office who are now setting up a full continental tour for the group.

The group is currently working on a colour, feature film, Attraction, which will be premiered at the Cannes Film Festival.

They hope to have a single out by the end of November — probably one of the songs from the film. An album of the film music is also planned.

### WALKER ESCAPES

JOHN WALKER had a narrow escape when his Marcos sports car lost a wheel on Chiswick flyover last weekend. John was on his way to compete in speed trials at Aldershot Stadium.

Walker's manager, Barry Clayman threatened this week to sue promoters who billed John as "the Walker Brothers." He commented: "Everyone knows the Walker Brothers broke up six months ago and fans are angry at seeing John billed this way."

### PETER HAS FLU

PETER FRAMPTON of the Herd is continuing the group's package tour with the Who and Traffic against doctor's orders.

Peter was taken ill on Friday with a severe attack of flu and was advised by his doctor to pull out of the tour. He decided to carry on, resting as far as possible between appearances.

Because of the continuing chart success of "From The Underworld" which is currently at number 11 in the Pop 30, the release of their next single, "Paradise Lost," has now been put back until December 1.

### MAMMOTH LOVE-IN

A MAMMOTH love-in featuring top British groups is to be held in Paris this month.

It will feature the Spencer Davis group, Keith West and Tomorrow, the Soft Machine, Dantilians Chariot and other groups and will take place at Paris's Palais de Sports on November 17 and 18 from 9 pm to 9 am. There will also be a fashion show and performances by the Exploding Galaxy Ballet and the Plastic Circus.

A special trip to the love-in is being arranged and people interested in a special all-in trip by air should contact: 20 Gerrard Street, London, W1. 01-437 0209.

## Melody Maker

161 Fleet St., London, E.C.4.

Telephone: 01-353 5011

JACK HUTTON, Editor

BOB HOUSTON, Ass. Editor

BOB DAWBARN, Features Editor

ALAN WALSH News Editor

MAX JONES

CHRIS HAYES

CHRIS WELCH

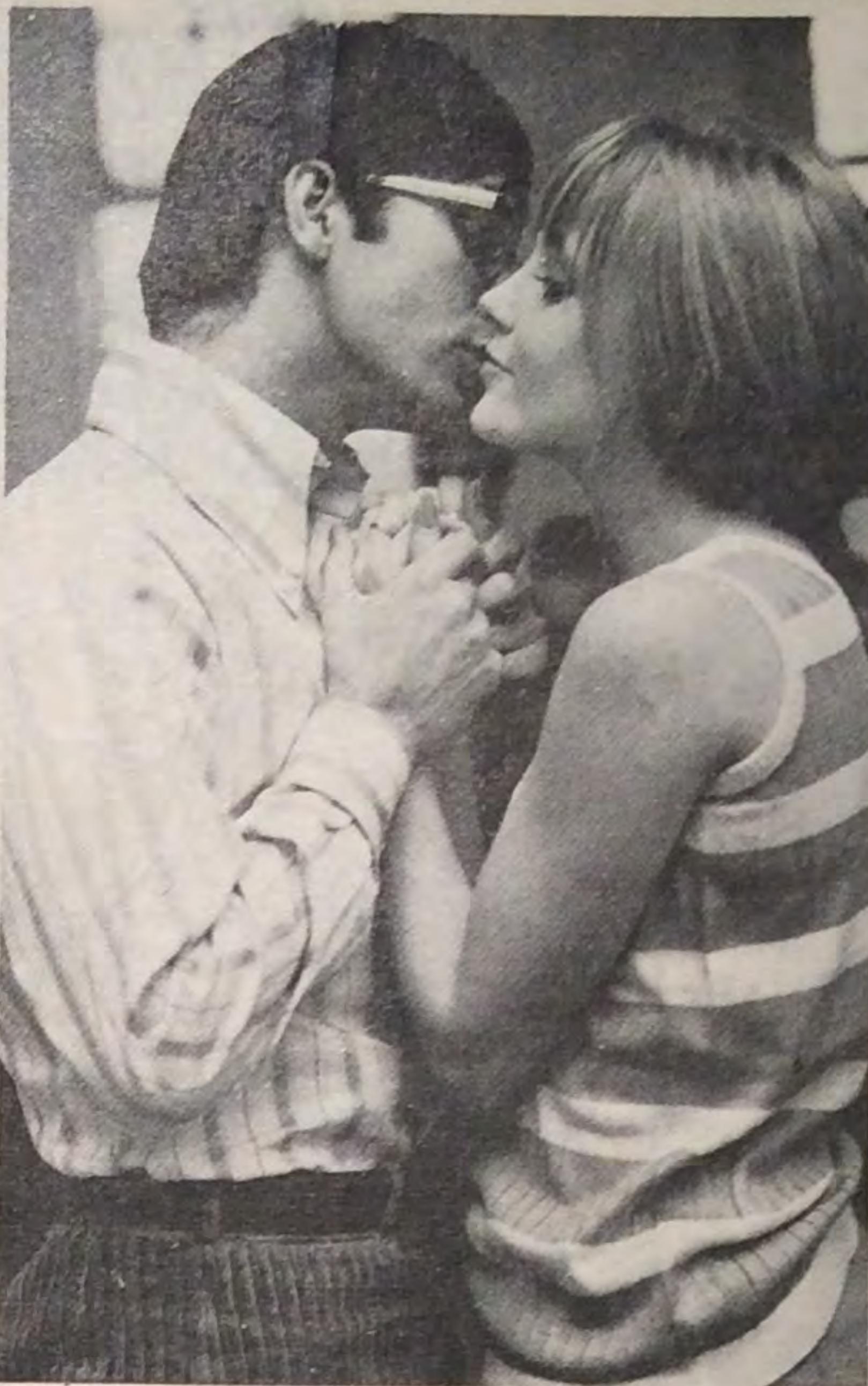
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Provincial News Editor: JERRY DAWSON, 2-4 Oxford Road, Manchester 1. Central 3232



## RELAX FANS CLIFF'S ONLY WORKING

RELAX, Cliff fans, he's working! Cliff Richard and actress Vanessa Howard rehearse a song for the Christmas TV pantomime Aladdin. Cliff plays Aladdin and Vanessa is Princess Balrubadur. The production, which is going out on Rediffusion, was a big hit at the Palladium two years ago and among the cast with Cliff and Vanessa will be comedian Arthur Askey.

## NEWS IN BRIEF

A BROADCASTING ban on the Mindbenders' new disc "Schoolgirl" was denied by the BBC this week. The group claimed that the song, which deals with a schoolgirl becoming pregnant, had been banned, but a spokesman for the BBC said: "We never ban records. The question of plays is at the discretion of individual producers."

American singer Arlene Corwin makes guest appearances at Ronnie Scott's Old Place on November 21 and 22. She shares the bill with the Johnny Marsh trio (21) and

the Mike Westbrook band (22).

Steve Rowland flies to Australia on January 1 to record the music for a new Ty Hardin TV series Spinacore which will be screened in Britain from July 1. Steve will have an acting role in the series . . . police stopped the recording of the BBC Pop Wales show at the Sophia Gardens, Cardiff, when 150 girls invaded the stage and mobbed Amen Corner.

Cilla Black's new single "I Only Live To Love You" is released on November 17 and

a new album "Sher-oo!" will be out in January . . . Vicki Carr arrived in Britain on Tuesday for the Royal Variety Show on Monday (13). She is on the Val Doonican show on Saturday (11).

Dave Berry will appear at the Montevideo Song and Film Festival in Uruguay from February 6-14. Dave starts work on a new LP next week for release early next year . . . Dave Mason of Traffic is to combine with his producer Jimmy Miller to record the Family, whose "Scene Through The Eye Of A Lens" was re-

leased recently . . . Count Basie and his Band were due to record an album of tunes from the British musical Half A Sixpence in New York today (Thursday).

The Roundhouse Annex, Chalk Farm, presents a programme of new songs and chansons called Modern City, with Leon Rosselson, Alasdair Clayre and Hedy West tonight (Thursday) . . . The Crazy World of Arthur Brown appear at Southport Floral Hall on November 18, before appearing in Sweden.

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# 'Who do these popsters think they are?'

**ROCKERS** are on the rampage! Following my disclosures that the latest London trend is to leather gear, stern letters have arrived from Swaffham, Norfolk, a rocker stronghold. As Peter Frampton of the Herd and the entire Who have switched from flower power to leather power, one rocker writes indignantly: "Just who do these besotted popsters think they are? Now they are roaming around wearing LEATHER JACKETS! Eric Burdon and Gene Vincent can be excused, but not this lot. This is degrading the uniform of the true rocker and it's sickening to see hippies galavanting around in good leather."—Yours disgustedly, "650 Greaser," Swaffham.

Louis Armstrong and manager Joe Glaser have just marked their 40th year together—without a contract . . . Saxist-singer Vi Redd dug Wild Bill and the Alex Welsh band at Purcell Room on Sunday. Hamilton's Movement has disbanded, and singer Gary Hamilton formed a new backing group, including ex-Mark Leeman organist Terry Goldberg . . . After Berlin trip, this week's MM printed in alcohol . . . Now turn to page seven for a load of old rubbish!

Ex-Byrd David Crosby says: "I just want to sail around the world in my boat." Sir Francis Chichester believed to be joining the Byrds . . . True Stories Department: Ray Tollday heard saying in Red Lion, "I don't fancy a lot to drink."

Two new members for Unit Four Plus Two, Russell Bolland (lead guitar) and Bob Henrit (drums). The group, after some hard times, are now with Spencer Davis Management, and all set for a return bout.

Which top group only got £800 royalties for a three million world wide hit? . . . Ravi Shankar very groovy on Sunday TV . . . Herd threw bananas at the audience. The audience threw the bananas back—at the Tremeloes!

Barrie Wentzell's long hair unpopular in East Berlin . . . How to detect a fascist test: Does he hate (a) Long hair, (b) pop, (c) the English, (d) sex, (e) fashion, (f) youth, (g) freedom of expression and thought? If yes to all questions duck into your nearest Atomic Bomb proof pub and pray.

Miles Davis takes a PT trainer with him on European tour and works out every day.

MM's Barrie Wentzell who lives in a tower in Soho reports two local hippies aged about sixty covered in flowers and



The RAVER'S  
weekly tonic

bells fight each other in the street and shout: "You're not an authentic hippy!"

Beatles had a reunion dinner with old friends on Monday and talked about Gene Vincent and Hamburg days . . . Alan Price's Sunday at the Saville cancelled due to booking confusion.

America's Group Therapy flying to the North Pole Angakok Eskimo tribe to study their musical folklore and incorporate it into pop music. Ice one!

Six Radio One DJs, Jimmy Young, Tony Blackburn, Keith Skues, Kenny Everett, Mike Lennox and Chris Denning will be "walked-on" by Burma, Billy Smart's elephant, at BBC 1 Christmas Circus. Clever elephant.

Ronnie Carroll throwing champagne party for his new single "Time," in November. Throw some this way! Gratters Who—"I Can See For Miles" is at 11 Stateside . . . Writer Derek Taylor has joined Herb Alpert's A&M label.

At the Mahareshi Yogi's Indian holiday camp, do they have Red Kaftan patrols? . . . Incredible, Juke Box Jury actually voted "The Thoughts Of Emelist Dayjack" a miss!

Beatles single is called "Hello, Goodbye." Tim Buckley album's called "Goodbye and Hello." Cor—Marquee have got

Trafalgar Square opens on same night Hendrix-Move tour opens at the Albert Hall. What a drag . . . John Peel asked by pop magazine for a short, clean joke for their Christmas number replied: "How about Tony Blackburn?"

Leonard Feather sitting in on piano with Wild Bill Davison at the Berlin Jazz Festival all-nighter.

Gary Burton drummer Bob Moses nearly started World War III with his mimed drum solo.

Clarinetist Tony Scott did a moody and quit when some German Jobsworth shifted his microphone at the all-nighter.

Why did everybody fall about when Tony Scott intoned: "Bring Out Your Herbie Manns"?

Don Ellis sitting out front digging Ruby Braff.

Motive power for the first 100 yards by Bob Houston's hired car was provided by MM staff and readers.

Good advice for the next MM trip—don't mix brandy, whisky, gin and beer.

Tony Williams is too loud.

German-based British trumpeter Ronnie Simmons seen at all the Festival concerts.

Can the Foundations handle the knockers? THOUGHT FOR THE WEEK: "Who do you think you are!"



BALDRY/LEE

## Long John Baldry in the chart

LONG JOHN BALDRY has jumped into the MM Pop 30 with his first hit "Let The Heartaches Begin" at 21 this week, the highest placed new entry.

John has been active on the British blues, pop and folk scene for ten years, and recently said that he intended to give up his group work, and concentrate more on cabaret.

He already has several radio and TV appearances lined up including Juke Box Jury and Dee Time, although dates for those shows have not yet been set.

He is, however, due for Radio One's Saturday Club (Saturday), Joe Loss Pop Show (November 17), Pop North (23) and BBC TV's Crackerjack (24).

## CHUCK TOURS

CHUCK BERRY is in line for another British tour. He is expected to return to the U.K. in February for 10 days and dates are being finalised through the American Universal Attractions agency.

## PROCOL HARUM REFUSE TWO GIGS IN STATES

PROCOL HARUM refused to play two American gigs—at the Action House and Cheetah Clubs in New York. Said manager Tony Secunda: "We just didn't feel they were the right sort of venues."

Apart from this incident Procol Harum have been well received in America.

They finish the tour with appearances at the Fillmore Auditorium, San Francisco, the Hollywood Palace, and guesting on the Smothers Brothers TV show in Hollywood.

Arrangements are being made for producer Denny Cordell to fly out to Los Angeles to finish off the group's second album—all Brooker-Reid compositions.

## BUCKLEY MAY VISIT

NEW wave American singing star Tim Buckley, managed by Herb Cohen who handles the Mothers Of Invention, may visit Britain in November if negotiations go through.

Cohen who accompanied the Mothers on their successful British concert here in September was back in Britain last week talking of setting up a tour for Buckley in late November.

Buckley's new single "Morning Glory" is released on the Elektra label this week and his forthcoming album "Goodbye, and Hello" is released on Elektra in December.

## NEW LABEL OUT

A NEW record label—St. George Records Ltd—is to be launched by Rik Gunnell, manager of Georgie Fame. The label will be distributed by Polydor and the directors will be Rik Gunnell, John Gunnell and Stephen Komlosy.

The first release on November 24 is "In My Love Mind," by Ronnie Jones followed by the Happy Magazine's "Satisfied Street," written and produced by Alan Price.

## HOLLIES FOR U.S.

THE Hollies fly to America tomorrow (Friday) for a new four week tour.

They fly direct to the West Coast for the start of their tour and return to Britain shortly before Christmas.

## Archie Shepp Quintet set for two week stay at Ronnie Scott's

ARCHIE SHEPP'S quintet ends its British tour at the Club 43, Manchester this weekend (10, 11 and 12). The Shepp group then goes into London's Ronnie Scott Club on Monday (13) for two weeks.

Vi Redd, singing saxophonist, works at the club opposite Shepp. She will be accompanied by Harry South (pno), Tony Oxley (drs), Dave Holland (bass). The Tubby Hayes Big Band plays at Ronnie's on Sunday (12).

## NEW TRULY SINGLE

TRULY SMITH has a new single, "Goffin and King composition, "The Girl From Chelsea," released on November 24.

On Monday, Truly flew to Holland to star in an hour-long TV spectacular. She returns there on December 18 for three weeks of cabaret and six half-hour TV shows.

## BOWN FOR RADIO

THE Alan Bown will be heard on Radio One throughout the whole of December.

They start a week on the Pete Brady Show on November 25. They follow with weeks on Top Gear, the David Symonds Show and a return to the Pete Brady Show.

A new Continental booking for the group is a week's tour of Denmark from February 10.

## DUSTY TO RETURN

DUSTY SPRINGFIELD, currently doing TV shows in Palm Springs, will not be returning to Britain from America until after Christmas.

This is partly due to a heavy schedule of American TV work—including the Red Skelton, Dean Martin, Joey Bishop and Smothers Brothers Shows—and partly to the success of her current American single release, "The Look Of Love," which was originally the B side of "Give Me Time" in Britain.

## MAYNARD RECORDS

MAYNARD FERGUSON recorded a special BBC Jazz Club programme with the Club 43 band at Manchester's Club 43 last week. The programme will be broadcast on December 27.

Next Wednesday (November 22), Jazz Club presents the Cedric West Sextet, the Dave Goldberg Trio, the Ray Russell Quartet and the Stan Jones Quartet. The following week (29) features the Keith Smith Climax Jazz band, Acker Bilk's Jazzmen, and an outside broadcast from Glasgow featuring George Penman's Jazzmen with Carol Delaney.

## MOVE SINGLE

THE Move's new single will be the new Roy Wood composition "Cherry Blossom Clinic," the story of a lunatic asylum, claims producer Denny Cordell, despite reports to the contrary.

Last week, the Move's Carl Wayne suggested that the single had been withdrawn and that the flip side "Vote For Me" was being considered as the new Move release. However, Cordell said on Monday: "It will be the next single." You should hear "Cherry Blossom Clinic" now with trumpets and strings on it."

A spokesman for manager Tony Secunda said on Monday however: "No decision has yet been made."



PROCOL HARUM



## Brenda Lee taken ill

BRENDA LEE was stricken with flu before appearing on the Eamonn Andrews Show last Sunday but decided to go through with it.

Although feeling ill, she has refused to cancel any of her British TV or cabaret engagements.

## CLARKE DUE

TAMLA Motown singing star Chris Clarke, files into Britain for a few days toward the end of November for a short promotional visit. Chris, a very beautiful girl, will be appearing at Blaises Club, South Kensington (November 28); and London's Speakeasy Club (December 2).



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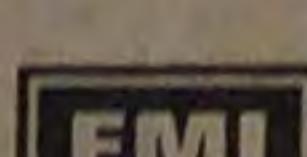
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# MONEY

If somebody sat down and tried to invent a group that had none of the supposed attributes for pop stardom they would probably come up with something like the Foundations. To start with there are eight of them — and there will soon be nine when they find the trumpet player they want. They are an extraordinary mixture of races and ages — hardly the usual teenage pretty-boy image. They are more interested in music than money.

For the record, the line-up is: Clem Curtis (singer), 27-year-old ex-boxer from Trinidad; Eric Allendale (trombone), 31, from Dominica; Pat Burke, 30, and Mike Elliott, 38, both tenor saxists from Jamaica; Tony Gomesz (organ), 18, from Ceylon; Allan Warner (lead guitar), 20, from London; Peter Macbeth (bass guitar), 24, from London; and Tim Harris (drums), 19, from London.

Eric Allendale may be remembered from the band he led during the trad boom.

"I had a couple of bands in night clubs after that and then I went along to hear this band," says Eric. "They weren't doing any work at all, just rehearsing four, five, six hours a day. I was working at night so I decided to join them."

## Music

"They had no real intention of going professional — except in the sense that none of them were working anyway. The whole thing was just to keep on playing — even if nobody heard them. Then somebody arranged a recording audition with Pye and the record producer, Tony Macaulay, came up with this tune. He played it on the piano and left it to us to see what we could do with it. The tune was 'Baby, Now That I've Found You' and it all happened from there."

"It never occurred to us that the size of the group might be considered uncommercial. We would certainly never cut it down — the music is much more important than the money side."

"As for the age thing — a normal group would probably have a leader



## -DOESN'T MATTER, SAY FOUNDATIONS

who would pick the guys and consider their looks and the rest. This group just happened — people who were around at the time just blew and they were part of the Foundations. What's it matter if a guy is 18 or 38 — he knows what to play and we all feel the same thing. It's the same with coming from different parts of the world."

The group is to make a number of TV films in the States. Did Eric think a mixed group would be universally accepted there?

## Reaction

"That was the scriptwriter's idea," he says. "He wants to show the films and see what the reaction is. He wants people to see the different ages and races working together."

How difficult will it be for the Fortunes to find a follow-up to such a successful first record?

"It's such an easy-going group we haven't even looked for material," says Eric. "The second record has happened

in the same way as the first. Tony Macaulay brought us another of his numbers, asked us to play it and record it. The only difference is that this time it will be more of a production. On the first there was absolutely nothing done to it except a few oo-ahs being added.

"Now, obviously, we can spend more time and put more things into it. We know what we want the record to sound like and, as far as we are concerned, it's got to be better than 'Baby.' We think this new is melodically better anyway."

"We write material for our stage act ourselves. But they are sort of ravaging things with people banging and crashing and jumping and shouting — not really suitable for a single."

The Foundations are a completely cooperative group.

"There is no leader whatsoever," says Eric. "Everybody has his say and everybody has a go at speaking to the Press — though obviously some of the guys aren't as suitable for interviewing as some of the others."

"As far as the musical arrangements

are concerned, I've never actually been given the job of arranger but I sort of do most of them. It just worked out that way because I've probably had more experience than the others."

What difference has a massive hit record made to the Foundations?

"Offers of work are coming in very nicely," Eric agreed. "Having a hit gets the people into the clubs to hear you and our basic problem is simply that we have to entertain them once they are there. We want them to enjoy themselves."

## Bigger

"Financially it hasn't made any difference yet. Because we are playing in bigger ballrooms and places we have had to re-equip the band with bigger amplifiers, bigger transport, more stage gear, road managers and the rest."

"The money is going out as fast as it comes in. But that's the thing about the Foundations — the money doesn't really matter. That's not why we are doing it." — BOB DAWBARN

## Brenda Lee digs jazz



BRENDA LEE is a changed girl. The 22-year-old bundle of vocal dynamite is back in Europe for cabaret and TV appearances — and to reclaim some of the ground she has lost over here over the past couple of years.

Three years ago — in August 1964 — she told the MM: "Not a lot of jazz interests me, really."

But now she has recorded an album with the Pete Fountain band in the States and expressed a wish to work more "with a jazz feel" in the future.

"I don't know exactly how," she said on the telephone from Frankfurt, Germany, last week. "I expect I may include more jazzy things on stage and probably on records, too."

How has she suddenly "discovered" jazz? "I don't really know. I just started to like it . . . it just sort of happened," she said.

Brenda feels more mature in her singing. Her act includes ballads, jazz and blues as well as the rockers she is famous for. "I guess that over the past three years my voice has sort of matured and possibly my tastes have widened. But I still love doing all the old rock and roll things I used to do."

## MOTHER

And she still loves to be called Little Miss Dynamite. "No, I wouldn't be upset if people still called me that. I'd love it," she said.

Coinciding with her three-week trip to Europe, she has a new single out titled "Where's The Melody." She recorded the song about three weeks ago in America.

"It's been out back home for about a week now," she said. "It was written by David Wilkins who wrote 'Coming on Strong' which was a big hit for me in the States a few months ago but which never happened here."

"He brought me the song, I liked it and recorded it." She is hoping the record will happen here because she feels that the time she has spent as a wife and mother in the States has caused her to be eclipsed as a star name on the British scene.

"I feel I have lost a lot of ground and would like to put that right. I'd like to come back and big concert tour and maybe some London clubs or cabaret."

"How often? Just as often as you'll have me. I love the country and the people . . . all types, all ages." — A.W.

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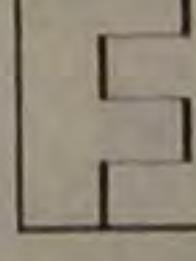
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## RADIO ONE DEEJAYS

**Jimmy Young—  
grand old man  
of Radio One**

A THEATRE manager was once asked what he wanted his seats covered in during redecorations," said singer-deejay-pianist Jimmy Young. "He replied: 'backsides.'"

I had asked Jimmy how he felt being the grand old man of Radio One. He told the story to illustrate his point that what counts in the music business is results. "It's no good having a racy, hippy show if nobody listens. I may be older than most of the Radio One deejays, but I think the figures for the show prove that we are providing what listeners want."

What Jimmy and producer Doreen Davies are providing is music, interspersed with recipes, anecdotes and friendly chummy chats to housewives at home on a telephone link.

His mid-morning show started off with three and a half million listeners. He raised this to five and a half million and one day recently topped six million.

Jimmy is unmarried, lives in a three-roomed flat in Chiswick ("it's too small — full of records and has hot and cold running chambermaids") and has the distinction of being the only deejay on 247 who has actually had a number one record. Jimmy has been in the music business for 17 years, initially as a singer, latterly as a singer and deejay.

Jimmy started in the business in 1950 and the following year he had a hit record with a song that is still associated with him — "Too Young." A little later he hit the top with "Unchained Melody" and followed with another number one: "The Man From Laramie." His successful singing career still continues. A couple of years ago he had a hit with "Miss You" and is currently searching for a song for another single.

Singing or deejaying — which does Jimmy prefer? "I like whatever I am doing at a particular time. I enjoy singing when I'm singing and being a deejay when I'm doing radio shows."

"I think I gave up big ambitions a long time ago. Now I just take things as they come and I'm lucky that I've managed to keep going both singing and as a deejay."

He does, however, still sing a couple of songs a day on the show.

Jimmy doesn't feel that the exposure he gets on his Radio One show will have any effect on disc sales. "I think the public knows what it wants to buy. For example, I recorded a song called 'Half A World Away' which was played everywhere, got a lot of exposure, but just never sold at all."

"I also remember a few years ago, just after I had had a number one with 'Unchained Melody.' Because of a row, I was forced to sing the B side of the follow-up on the Jack Jackson show. That was the big TV show of the day and it broke my heart. But three weeks later, "Man From Laramie" was number one. It all proves that whatever the exposure, if the public don't like a thing they won't buy it."

His years in pop music have given Jimmy a calmness about events. At one time, a record success would have sent him roaring round the provinces doing concerts. Now success is taken more philosophically. A hit record is nice, but as an extra to the work that gives Jimmy his bread and butter.

"I like to feel, however, that when I make a record it will sell. That may sound like a cliché, but a record which doesn't sell at all wastes everyone's time."

Jimmy had also perfected the art of make-it-up-as-you-go along instant radio.

He seems to work better under pressure. "We played a record recently that ended a minute earlier than we expected because of a mistake. We were all dancing about and were really caught on the hop."

"Ten years ago I'd have had kittens. When things like that happen now, I just laugh." — ALAN WALSH



JIMMY YOUNG: a calmness about events

## RADIO ONE COMMENT

**... and in search of  
the Radio One secret**

**Mike Hennessey, in  
Paris, seeks the recipe  
for success**

"Do you find these phone calls interesting?"

"Oh, yes. It's such a lovely, bright, happy programme. It's so interesting to hear about housewives at home and their children at school and their husbands at work."

"Good. Your first name's Ada, isn't it?"

May I call you Ada?"

"Oh yes."

"Well that's wonderful. Do you have any children, Ada?"

"Yes, I have five."

"And where are they now?"

"At school."

"And your husband?"

"No, He's at work."

"Well that's simply wonderful."

"Yes."

"And what are your five children, Ada?"

"Children."

"No, I mean boys or girls?"

"Oh yes. Well, ha ha, they couldn't be anything else really, could they?"

"Ha ha, no, Ada. Do you find the recipes useful?"

"Well I do think the recipes are useful."

Yes, you see, the BBC has at last woken up to the fact that kids just want to hear the records, not a lot of banal chat from deejays.

Still, while the kids are at school or at work during the day, there's no point in putting on the really raving deejays. The audience for weekday programmes during the day is largely composed of housewives — so that's why they have telephone chats and recipes.

Then, of course, they have The Dales and Woman's Hour and . . . hang on, though. They're both on Radio Two. Ah, but there's Family Choice — fine for housewives. And Jimmy Young. Great!

And Dave Cash, Pete Brady, Chris Denning, David Symonds, Kenny Everett, David Rider, Stuart Henry . . . Eh?

They don't seem to be exactly the housewives' choice.

Still, when the kids come home in the evening, they can slip up to their room with their transistors and while their stuffy, square parents listen to A Square Deal, Any Questions, Any Answers, The Clitheroe Kid, Top of the Form and The Navy Lark, the kids can really get into such programmes as A Square Deal, Any Questions, Any Answers, The Clitheroe Kid, Top of the Form and The Navy Lark.

Hang on . . . that doesn't seem quite right.

Oh, perhaps the kids are supposed to listen during the day and its the housewives who should be going to work? Let me tune in again . . .

" . . . Mornings are fun on Radio One. Now you just pile the meatballs on top and that is your actual super spaghetti with meat balls and tomato sauce!"

No, that must be for housewives. Somehow I just can't see pirate-conditioned teenagers doing their skulls over meatballs.

Oh well, perhaps I haven't discovered the secret of Radio One after all. But one thing I do know: I used to find the Jimmy Young show quite appealing when it was a weekly half-hour with two million fewer listeners.

## CAUGHT IN THE ACT

**Tom Jones  
swings back  
with a bang**

THE "million dollar" voice of Pontypridd's crown prince of pop, backed by the cool, controlled power of the full Ted Heath Orchestra, is an unforgettable combination. For Thomas Jones Woodward — Tom Jones to us all — has arrived as a major international star, and the Heath band is back with a bang.

They opened their tour at London's Finsbury Park Astoria to a rave reception, and deserved every scream of it.

It must be said that Tom makes his great impact as much by his technique as by his voice. And when he wraps not only his tonsils but his whole body around a song you know all about it. He's a smash!

He kicked off with a swinging "Good News" and there followed a string of hits like "I Can't Stop Loving You," "What's New Pussycat?" "I'm Not Responsible" and "Thunderball."

It was all down to Kathy Kirby to close the first half — ad for Kathy it was a night of mixed fortunes. She scored with the classic "Buddy, Can You Spare A Dime?" and with Les Reed's beautiful new one "Turn Around." — KEN-ELM JENOUR.

TOM JONES: Sexy dance routine



# JAZZ SOCIETY

ROSWELL RUDD BY VALERIE WILMER

WITH its surging two-trombone-tenor frontline and the pulsating drums of Beaver Harris, the Archie Shepp quintet is one of the most powerful units of intensity in contemporary jazz.

Of the two trombonists, Grachan Moncur III still carries the cross of J. J. Johnson's penetrating influence although his is a recognisable modern voice; Roswell Rudd is the most original trombonist in the music of "now."

Like Jimmy Knepper whose work with Mingus made him the outstanding post-Johnson trombonist until the New Wave swept the shores of jazzdom, Rudd employs a substantial amount of Dixieland phraseology in his argot. His lines descend directly from the tailgate style of New Orleans, perpetuating the jazz trombone tradition that was for so long interrupted when J.J. led the instrument off at a tangent.

"It's nice to hear you say I'm original because I'm trying to be myself," smiled Rudd, a handsome, bearded man with an affable and interested manner. "As far as the trombone goes, I've had the greatest teachers there are. I've never worked that extensively with any of the older trombonists, but I know their work. For instance, Vic Dickenson, Dicky Wells, Henderson Chambers, Benny Morton, Tyree Glenn and Bennie Green — these are all the men I admire."

Rudd claimed that it is hardly surprising that so many trombonists sound like J.J. since his contribution is so "monolithic," as he put it. "I mean it's very unified and very personal so that you just can't think of aspects of what he does without thinking of the whole thing. J.J. is like the consummation of many years of trombone playing and perhaps I am, too, because we're both very aware of the older players. Jazz is to me, the classical music of the world today. You can call it improvisation on the blues or folk music, but jazz means



RUDD: worked with many dixieland groups

## Trad trombone in outer space

freedom of expression to me, the chance to really be yourself."

The trombonist, who was born in Newhaven, Connecticut, is 32 this month. He heard his first jazz from a pianist mother and drummer father and the records they played continually. At the age of 11 he was given his first music lessons on the French horn, and five years later played his first professional gig on trombone. He moved to New York in 1957, and, not surprisingly, worked mainly with Dixieland groups for the first three years.

"I think the past is essential," he repeated, "I don't think you can walk until you've crawled."

"The past is the people of the past and I know many of the older musicians and have worked with them a lot. I worked with Herman Autrey and Clark Terry, and Edmond Hall really stands out. He was a

very good musician who always knew exactly what he was going to do. He rarely made a mistake and always played with good taste and imagination. He never hurried, never let the audience take over, he always kept them in tow. I also played with the late Henry 'Red' Allen several times and he was, by contrast, a great audience man. But he also had great control over the audience besides being a fantastic trumpet player."

One of the major accusations levelled at those musicians who adhere to the so-called avant garde is that they haven't paid their bebop dues. Rudd, who with Steve Lacy spent three years playing Thelonious Monk's music nearly every day, smiled wanly at the suggestion that his grounding was lacking in that sphere. "I studied Monk's music very diligently so there must have been some bebop in

there. Monk is one of the High Priests of bop and although I don't doubt that there's a lot of traditional jazz in what I'm doing, I've also heard a lot of it in Monk."

Aside from Rudd's unique style, the roars and raps and heavy lip trills that would scar the lips of a lesser man, he plays a horn so decrepit in appearance that Noah might conceivably have used it for calling the animals to the ark.

Made in 1940, Rudd has had it since 1955 and some time ago he bent the bell away from his neck because it was affecting his embouchure.

"I just couldn't control the angle of the horn against my mouth without bending the pipe away from my neck," he explained.

Although he works infrequently, Rudd devotes all his time to music. When he is not practising, he is putting down ideas on paper, and these

days is writing more and more. "I'm more involved in composing but it's only because I'm playing more than ever before," he said.

"I've become inspired by things that have happened, things that I've played, and these are the things I write down. It all comes out of playing in a sense, it's stuff that deserves to be written down. I write down things that have to be played again and again, things that are profound enough in their musical implications so that they can be extended many times.

"It's not that easy to write a piece of music. Even if it's just a few notes that you're going to have to derive many hours of playing from, not just one performance. Even if it's just a blues composition, you might, if you're a working musician, play it every night for years.

"You have to be sure of what you're writing."

WILD BILL DAVISON, now touring Britain with Alex Welsh's band, is something of a living jazz legend. And from all accounts, it's a wonder he is living.

As the MM reported a month ago, Davison was rushed to hospital early last month suffering from internal bleeding. He was on the critical list for a week, and Leonard Feather reported from Los Angeles that Bill's tour looked doubtful.

But Eddie Condon didn't nickname Davison "Bull" for nothing. The next time Feather telephoned the Davison home, Bill told him he'd been sitting up in his chair playing cornet.

Davison looked up from his dish of ice cream and smiled somewhat wryly at this. "I've still got a lot of playing to do and a lot of bills to pay. That's what kept me going. I'll have to play another 60 years to pay him all.

"Everyone in the hospital called Bill the Miracle Man because he survived," Anne Davison told me when they arrived in London. "And really it is a miracle he pulled through. He'd lost every drop of blood in his body.

"The whole thing was like a nightmare. On Monday, October 2 (I shall never forget it as long as I live), I heard a crash and ran into the next room to find Bill on the floor. He was turning blue about the face and his life was obviously ebbing.

"Thanks to our quick-thinking doctor, the ambulance came within 20 minutes and was soon on its way with Bill to the Midway Hospital, on West San Vicente Boulevard.

"From then on a team of doctors and nurses worked on him for four days, when the situation was critical. They gave him nine units of blood which in turn gave him a fever of 105 for 48 hours, and he was unconscious. I was at the hospital 18 hours a day until he came out of it.

"What in fact happened was that Bill had a perforated ulcer, with no pain, which was the evil thing as he didn't know he was bleeding internally although he was getting weaker all the



WILD BILL DAVISON

time. Finally I made an appointment with the doctor for the afternoon of the Monday he collapsed, and of course it was too late. However, Bill showed extraordinary recuperative power. Really it's incredible that he's sitting here eating."

Davison looked up from his dish of ice cream and smiled somewhat wryly at this. "I've still got a lot of playing to do and a lot of bills to pay. That's what kept me going. I'll have to play another 60 years to pay him all.

"I received a great many encouraging letters and telegrams and phone calls while I was in there. My home town of Defiance, Ohio, sent me piles of mail, the most touching notes, you know, and we heard from the Mayor of Defiance that he wants to present me with a plaque next February, as Defiance's favourite son or something."

And a telegram read:

"Dear Bill, hurry and get well. Looking forward to a groovy record session soon. Best, Frank Sinatra."

In the days when Bill used to play "When Your Lover" with the Condon crew Eddie would announce the Bull as doing a tune "dedicated to his constitution, entitled 'When Your Liver Has Gone.'

Well, Bill's liver hasn't gone. But he can never drink again and is rationed to 10 cigarettes a day.

"I've drunk enough for a lifetime," he told me. And his wife added that he got more excited about ice cream than whisky these days. "You could say he has a passion for three things just now," said Anne. "Ice cream, custards and mini-skirts."

THIS record means a lot to me for exactly the same reason as John Coltrane's "Ascension" does — and with both of them the sound of the music doesn't matter so much as the spiritual communication of a large number of musicians playing freely together.

Each LP has one of the major soloists in jazz using the chance of a record date not to feature himself, but a group — in other words lots of other people. This is a pointer towards today's idea of group music — the idea of a musician being part of a larger whole rather than a separate attraction. The members of the Ornette Coleman Double Quartet did take solos, but the important thing was that they were given the freedom to play whenever they liked, and that they did this and therefore produced group music as well.

"Free Jazz" was only the beginning of group music, not an outstanding example. But at the time it was my favourite, and still is one of my favourite records. The same applies to Trane and "Ascension" later on. What counts is that

### MY FAVOURITE THINGS



JOHN STEVENS chooses Ornette Coleman's FREE JAZZ

they heard the possibilities, went out and collected a team of musicians, and got the results issued — which is fantastic.

Once you arrive at completely free music, with no restrictions, the only thing that matters is the relationship between those taking part. What comes across in "Free Jazz," as well as the sound of what individuals play, is how much everyone is giving to the whole.

In group music the ultimate is hearing, which allows you to relate completely to the rest of the group.

Music is a chance for self-development. It's another little life, in which it's easier to develop the art which makes you more joyous the more you practise it. Another thing about music is that its beauty is only a tiny part of the beauties of life and nature which are there anyway. The real point of music is surely the beauty in the rest of existence, or awaken us to it. Eventually, if musicians ever succeed in this, we can stop playing altogether.

Until then let's be thankful to all the selfless people past and present, for the examples they set.

\* Available on Atlantic 1364.

BUKKA WHITE BY LES PAGE

## No change in Bukka's blues



BUKKA WHITE

THE first thing I noticed about Bukka White was that he had what seemed to me to be a "Ken Colyer" type guitar: the body was of metal construction. It turned out to be a National Duolian, but, like other things which are good, "They don't make 'em any more."

The distinctive tone of this instrument, plus the tube of metal on the little finger of the fretting hand combined to produce a richness of tone and variety of sound which was refreshing in its novelty yet breathtaking in its primitive style. "I started out on guitar in 1909, when I was just nine years old and a fortnight after getting my first instrument I was playing in public; the blues, just like today." Records confirm the lack of change in Bukka's style over the years.

As with other great blues artists, Booker T. Washington White (to give him his full name) has the essential simplicity of the good folk artist.

On this, his first trip

to Europe, Bukka has been genuinely overwhelmed with the very hearty receptions accorded the Blues Festival people on the Continent. "Flying?" he said — "I'd travel any way today, on a freight train, behind a mule."

I still think life is a bit hectic when 60-year-old artists fly from Amsterdam to Berlin and perform with only 4 hours sleep behind them. Manager Bruce Berg confirmed, however, that the stars of this package are showing the same resilience as their predecessors. With Bukka, we say "Baby, Don't Go" but by now they'll have been here and gone so I'll merely finish with, "Please Come Back Some Day," Bukka.

Transatlantic



WHERE THE JAZZ IS

# drums

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# STAR GAZING

**Kink Pete peeps  
through a private  
pop telescope**

By CHRIS WELCH

**PETE QUAIFE** of the Kinks can see for miles. In fact, he can see for one million light years, with the aid of his two and a half hundredweight Japanese telescope. Quaife the astronomer can also see further than LSD, Love, Flower Power and UFOs.

Quaife the bass guitarist sees the spirit of pop groups being crushed by apathetic audiences, and holds out no hope for an improvement in pop's all-time low image.

Pete wandered through dozens of subjects as we kept two cups of coffee going for an hour and a half in a Fleet Street egg palace this week.

Dressed in a denim jacket and white polo neck, fortified with frequent cigarettes and secure in the knowledge his new sports car was safely, if illegally, parked in a nearby office garage, Pete became engrossed in conversation laced with anarchy, guffaws of laughter and flashes of knowledge.

## Looning kids

"Pop has definitely got a bad image at the moment, and there is one group to blame in particular.

"For example, we played at a northern university recently. The students asked if we would like a drink. They had to smuggle it in to us under their coats, and we thanked them for doing us a favour.

"Then suddenly this bloke walked in and all the students stiffened. He shouted: 'What the hell are you doing with those drinks?' He turned out to be the principal. He called us a load of yobs and complained we had ordered his students to get us the drinks.

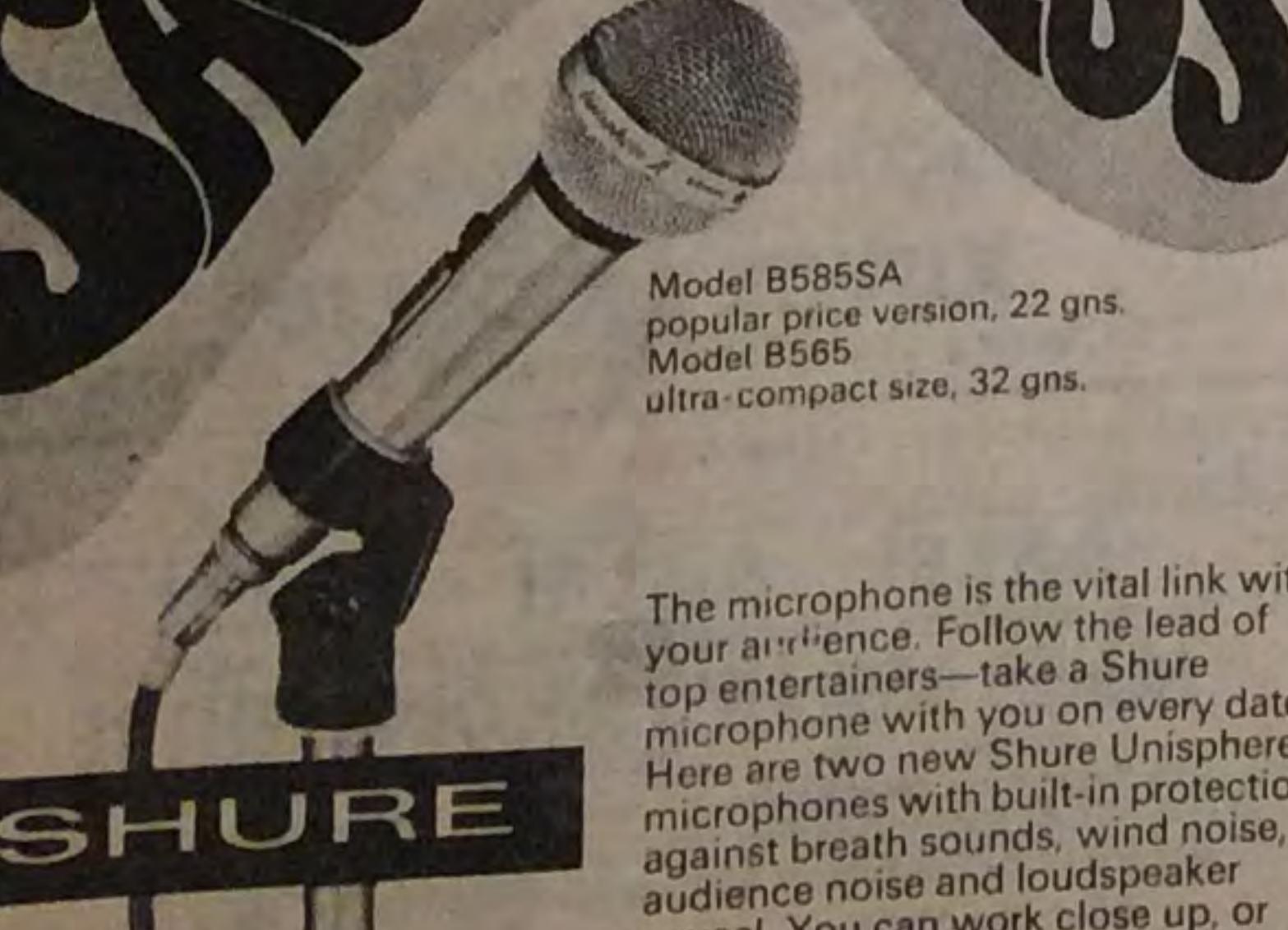
"We did a good show, then he sent a message to say that unless we got out in ten minutes, he'd have us thrown out. We're up against this sort of thing everywhere. It's a form of jealousy, although I don't know what they have got to be jealous about.

"These people are narrow-minded, but we are in a little world of our own as well I suppose. We think we are terribly broad-minded, but in actual fact we aren't.

"I don't suppose pop groups' images will improve. Not until we all grow up.

"The fact is the pop business is made up of young, looning kids. They're not irresponsible — yeah, there are few — but they've got money and position, and when they meet somebody like that principal they just think he's a —."

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So ended Pete's Autumn Almanac. See you in the Spring!

Are the Kinks among those successful groups who don't like to make too many appearances?

"Oh, eventually we'll get around to everybody. We are working consistently, and do two jobs a week. We need the other five days off to recover. There isn't much left to do in this country anyway. If only the audiences would participate more everybody would be much happier. Most of them are too embarrassed to have a good time because they are afraid of what the bloke standing next to them would think if they started jumping about."

"Another thing that spoils the pop scene is the horrible nymphomaniacs who come back stage and like to boast who they slept with the night before. Usually he hasn't slept with them. But that's the way it is and that's the way it will be. That sounded Biblical.

"Talking of religion . . . I just let the whole flower people, LSD, love thing flow over my head. I just laughed at it. The trouble is it changed a lot of good blokes who everybody rated, into creeps.

"Instead of expanding minds, LSD seemed to close minds into little boxes and made a lot of people very unhappy. You still can't beat going to the pictures, a couple of pints and a fag. The Kinks all agree that Sunday dinner is the greatest realisation of heaven."

Even if Pete doesn't really see the innermost mysteries of LSD, he can see stars.

"I've just ordered a Japanese telescope. It weighs two and a half hundredweight and I'm going to keep it in my garage. I think I can see about a million light years away with it. The only trouble is I can't focus down to the bird who lives on the other side of the road."

Getting back to earth, what does Pete think of Ray Davies' latest hit for the group, "Autumn Almanac"?

"I think it's a giggle and we're very pleased with the way it has gone up. There is no hidden message in the song. The whole record is an almanac of what happens in Autumn when people eat a lot of roast beef, start playing football and creatures crawl into hedges to go to sleep."

While we were talking a man in the next seat suddenly got into a terrible rage, screwed up his newspaper and stormed out. The headline was all about George Brown.

"Queen Victoria—where art thou," muttered Pete, contemplating Britain's decline in all spheres.

"The Great Train Robbers should be let out of prison and put in the Government. The whole country needs re-organising. I only wish I was in Parliament."

So ended Pete's Autumn Almanac. See you in the Spring!



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# Ella and Duke proving they are still the tops



FITZGERALD: Comes in singing and laughing

ELLA FITZGERALD-DUKE ELLINGTON: "Ella And Duke At The Cote d'Azur," "Mack The Knife, Goin' Out Of My Head, The More I See You, Just Squeeze Me, Lullaby Of Birdland, It Don't Mean A Thing, Misty, How Long Has This Been Going On, Jazz Samba." (Verve VLP9169.) Recorded at Antibes Joss Festival, July 27, 28 and 29.

**A**N ALBUM, by Duke and Ella is bound to be welcomed by a lot of people who understandably consider them to be at the top of their respective leagues. I welcomed it with reservations, because their earlier collaborations haven't quite lived up to expectations.

Does this? Well, it reaches the lowered expectations I received it with. A combination such as Ella and the Duke's band has such possibilities that anything short of a superlative performance is likely to disappoint.

To begin with, I must explain that the title means Ella and Duke; not Ella with Duke. She sings just three with the band: "Mack The Knife," "Squeeze Me" and "It Don't Mean." And only two of these are with Ellington's rhythm section. It seems a pity, as with Ella-Duke concerts.

"Don't Mean," certainly one of the swingiest tracks, opens with Duke's piano, John Lamb's fine bass and Sam Woodyard's solid drums. This should help to convince doubters that Sam is the man for the band, though Grady Tate drums with real lift elsewhere.

Ella comes in singing and laughing (at Ray Nance, I imagine, clowning on stage); then she scats away most of the number, but there are interventions by Ben Webster (tr), Ray Nance (vocal) and Paul Gonsalves (who takes part in a chase with the two

## NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

singers). I don't like scattering but this comes across as an entertaining blow.

"Mack" is another rocker, made with Ella's trio (Jimmy Jones, Tate and Jimmy Hugart, bass) and the orchestra. Though for my taste this song could be retired indefinitely, it gets exceedingly rousing treatment, aided by the band's driving riffs.

This of the collaborations, Ellington's "Squeeze," has Webster accompanying the vocal and soloing fatly. These three Ellington-Ella jam-ups, which give the album its chief merit, composed one side of the record on some foreign releases. It is certainly a better disposition of the material.

The remaining six tracks are very fair Ella, with "Lullaby" and the slow "How Long" well up to standard. — M.J.

### JIMMY WITHERSPOON

**JIMMY WITHERSPOON:** "Spoon Calls Hootie," Skidrow Blues; In The Evening; Frog - I - More; McShann Bounce; How Long Blues; Money's Getting Cheaper; Spoon Calls Hootie; Ain't Nobody's Business; Takes 4 and 2; Jumpin' With Louis; Backwater Blues; Destruction Blues. (International Polydor 423241). Witherpoon (voc) with

Jay McShann's Band, November, 1947 and June, 1948. "McShann Bounce" and "Jumpin' With Louis" are non-vocal tracks.

**WITHERSPOON'S** powerful singing has always been to my liking, and this album of his early recordings is welcomed by me not only on that account but because it makes available more tracks by the rarely heard McShann band.

Here we have Spoon singing in a more straightforward way than what we are accustomed to from his in-person performances. The style owes much to Joe Turner, but the influences of other blues men can be detected, especially in the older and slower blues.

For those who want the traditional vocal-jazz virtues, this music can be ranked with the best Spoon has done on record. But Witherspoon fans interested in matters of timing and expressive depth will probably prefer later LPs as demonstrations of vocal flexibility and potency.

One interesting thing is the number of these songs — "Money's Getting Cheaper" (an old Spoon associate credited to Boyd), "Backwater Blues," "Nobody's Business" and Leroy Carr's "How Long" and "In The Evening" — still in the singer's repertoire.

Most of these are first recordings of the items, so far as Witherspoon is concerned, and they are sufficiently unlike later versions to be worth adding to the collection. Another early recording of "No-

body's Business," it should be noted, was recently released on Jimmy's "Spoonful Of Blues" on Ember.

"How Long" is a nice example of relaxed singing, quite a lot like present-day Spoon at times, and McShann's solo and background piano is what the blues doctor ordered. "Skidrow" and the title blues are other beefy ones.

"Frog-I-More" (not the Jelly Roll composition as stated on sleeve) is a swinging 12-bar with healthy shouting backed up by fairly urgent trumpet (Forest Powell), Frank Sleet (alto) and tenor (Charles Thomas, it says). More boating tenor in the Buddy Tate vein is to be heard on "Money's Getting," which is less satisfactory than some of the tracks. A useful LP for collectors. — M.J.

### GEORGE BENSON

**GEORGE BENSON:** "George Benson Cookbook." The Cooker (b); Benny's Rock (c); Bossa Rocka (a); All Of Me (b); Farm Boy (b); Benson's Rider (a); Bayou (b); The Borda Stick (b); Return Of The Prodigal Son (b); Jumpin' With Symphony Sid (c). (CBS 62971.) (a) — Benson (gtr), Lonnie Smith (organ), Jimmy Lovelace (drs).

**DUKE PEARSON:** "Sweet Honey Bee," Sweet Honey Bee; Sadel; After The Rain; Gaslight; Big Bertha; Empathy; Ready Rudy? (Blue

(b) — Benson (gtr), Smith (organ), Ronnie Cuber (bari), Lovelace or Marion Booker (drs). (c) — os (b) plus Benny Green (tmb).

**O**F all the guitarists who have been hailed as challengers to Wes Montgomery over the past few years, George Benson seems to me the most convincing.

He has nice, clean technique, a reasonable tone and a good flow of ideas. This set, with an organ-based group, may not provide the most convincing evidence with its overall flavour of R&B, but I personally find it a superior example of the organ-guitar-sax genre.

And on two tracks it's nice to remake the acquaintance of Benny Green's educated trombone. Cuber, who plays baritone on all but the two trio tracks, has rather a thin, buzzy tone, but fits the general group conception and his solos are by no means unpleasant.

Smith's organ is not obtrusive and he helps the ensemble towards the necessary swing.

In addition to his nice guitar work, Benson contributes a rock-'n-roll vocal to "All Of Me" professionally enough to confirm that he started out as a rock singer before taking up guitar. — B.D.

Note BLP4252.  
Pearson (pno), Freddie Hubbard (tp), James Spaulding (td), flute, Joe Henderson (tr), Ron Carter (bass), Mickey Roker (dr).

**F**OR once I agree with a sleeve note blurb — this is Duke Pearson's best Blue Note album to date and its success is due equally to the pleasant themes he was writing and the talented bunch of musicians who perform them.

Pearson the songwriter is very much a melodist, even when doing a soul item like "Bertha." "After The Rain" on this set is a really delightful ballad. As pianist, too, Pearson is a melodist with a light clean touch allied to an ability to ram things home when need be. A thoroughgoing professional who breaks no sound barriers but can be relied on to construct nice flowing lines.

Spaulding shines on flute — he is rapidly becoming one of my favourite two or three exponents of this treacherous instrument. Hubbard, generally restrained, plays with that enormous assurance which he has added to his virtuoso technique and, at times, Clifford Brown lyricism.

There is a fair ration of fine tenor from Joe Henderson too. Like Hubbard he cuts down the more excessive stylistic effects and manages to sound both easy to listen to and as modern as tomorrow. With Ron Carter present it couldn't help but be a fine rhythm section.

If you like your jazz melodic and inventive then I can thoroughly recommend this one. — B.D.

### GORDON BECK

**GORDON BECK PLUS TWO:** "Dr Dolittle Loves Jazz," "My Friend The Doctor; I've Never Seen Anything Like It; At The Crossroads; Talk To The Animals; Doctor Dolittle; When You Look In Your Eyes; After Today, I Think Like You; Beautiful Things. (Major Minor MM1-P8). Beck (pno), Kenny Ballock (bass), Jackie Dougan (drs).

**M**AJOR MINOR's first jazz release scoops the other jazz versions of Leslie Bricusse's Dr Dolittle score which will flow out relentlessly within the next few months.

Beck is one of the shining lights of the British scene and his trio (which normally includes Jeff Clyne on bass but not for this album) packs in enough talent to make it a popular combo.

### RADIO JAZZ

**TIMES: GMT**  
**FRIDAY (10)**  
4.15 p.m. H2: Jazz. 6.0 H1: Jazz Rondo. 7.0 H1: Jazz. 8.45 U: Caterina Valente. 10.15 T: Ray Coniff Ork and Choir (Hawaiian Album). 10.45 T: Woody Herman and Ork (Woody Live, East and West). 12.5 B1 and 2: Jazz At Night (Kenton, Shaw, Hubbard, Ammons, Getz).

### SATURDAY (11)

12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 p.m. H1: Radio Jazz Magazine. 2.30 E: Benny Carter in Europe, 1937. 2.30 H1: History of Jazz. 9.35 Q: Pop and Jazz, Inc. (3) Nat King Cole (6) Dave Brubeck Quartet. 10.15 A2: Get To Know Jazz. 10.15 T: Woody Herman and Ork. 10.45 T: John Coltrane LP Expression (Impulse A-9120).

### SUNDAY (12)

7.0 p.m. B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Dizzy Gillespie, Charles Fox). 9.30 A1: Free Jazz. 10.3 A1: Jazz Guitar. 10.45 A1: Jimmy Smith Hugues Panassié. 11.15 E: Jazz and Near Jazz.

### MONDAY (13)

7.30 p.m. J: Bobby Troup's Jazztime. 8.30 J: Big Bands. 10.10 M: Jazz. 10.15 T: Pop and Jazz (Nightly). 10.45 T: Jazz (Nightly);

### TUESDAY (14)

10.0 p.m. U: Jazz Festival (Trad Jazz Studio, Bratislava and Harlem Ramblers, Zurich). 10.5 O: Jazz Journal.

### WEDNESDAY (15)

8.10 p.m. E: Antibes JF (Dave Brubeck Quartet). 8.15 B1: Jazz Club (Don Rendell - Ian Carr Quartet, Terry Smith Quartet, Les Condon-Pete King Quintet). 8.20 O: Jazz For Everyone. 8.30 J: Jazz. 9.35 Q: Down Beat Poll, 1967.

### THURSDAY (16)

3.35 p.m. U: Are Big Bands Coming Back? 7.30 J: Jazz. 8.1 V: Empress of the Blues (Bessie Smith).

Programmes subject to change

**KEY TO STATIONS AND WAVELENGTHS IN METRES**

A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500 / VHF, 3-464/

Gordon handles nine British melodies with verve and skill, and has been astute enough to vary the treatments — "Beautiful Things" is given a Coltrane vamp, "After Today" is Latinised for example. The tunes are good with enough meat on them to provide jazz sustenance and on "My Friend The Doctor" the piano lines fly confidently through a fast tempo in a most impressive manner. Baldwin and especially that most underrated of British drummers, Jackie Dougan, support Beck in fine fashion and though the market may be swamped later with other Doltite jazz-ups they'll have to go quite a bit to top this home-grown version — B.H.

Benny Golson arranged some of the eight tracks on Brother Jack McDuff's "SILK AND SOUL" (Transatlantic PR 7404) for organ and big band, complete with strings here and there and even high and heavenly voices on "If I Would Leave You," one of the silky ones without any doubt. I'm not knocked out by the mixture, but it works pretty well on "Hey Lawdy Mama" which brings out richly rhythmic organ. Pleasant trombone and guitar, good Red Holloway tenor and brass riffing which doesn't seem quite to get together with the bluesy organ work. The title tune, by a smaller combo, has loads of soul organ, an infectious beat and spots of Joe Dukes' drumming; "What's Shakin'" returns to the roots, and this and the flutey "Morning Song" add Montego Joe's conga drum to the line-up. Others included are "Lexington Line" and a Golson blues, "From The Bottom Up," both by large instruments, and the latter allows McDuff to hit his real stride. This is a workman-like, often attractive, organ-plus album which should have popular appeal, though hardline Brother Jack fans may find it wanting. — M.J.

**A** LOT of tough traditional-style blues is found on Storyville's "MISSISSIPPI BLUES," (670180), Vol 4 of that company's valuable Blues Scene USA series. The musicians involved in the album, recorded in recent years, now live in the big cities where they made these tracks. But, as sleeve writer Peter Welding puts it, most of them "have been remarkably successful in maintaining the older musical values of their native state." Few of the artists are well-known here and few are fully professional (in this and other respects the LP resembles Vol 3 in the series, "Blues All Around My Bed," and Big Joe Williams, Avery Brady, George Robertson, Arthur Weston and Johnny Young are common to both sets). But the music is for the most part convincing to experienced blues ears — valid, as they now say. Artists in charge of the tracks are Bert Logan, Roosevelt Charles, Big Joe, Coot Venison, Avery Brady, Jimmy Brown, Johnny Young, Ruby McCoy, Big Boy Spires, Willie Lee Harris, and John Henry Miller. The outstanding music is Brewer's stunning "Big Road Blues," and runners-up include Ruby McCoy's "Rising Sun," Spires' "21 Below Zero," Charles' "Bye Bye Baby" and Brady's "Don't Want You No More." This disc is a regular little country blues festival on its own — better still on conjunction with Vol 3. — M.J.

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BY  
CHRIS  
WELCH

**FLOWER POT MEN:** "A Walk In The Sky" (Deram). If you invited the Righteous Brothers and Beach Boys to take a walk in the sky, they might come sailing down to earth sounding like the Flower Pot Men. It's a long, clever production by composers John Carter and Ken Lewis, complete with tempo changes, and some attractive harmonies and interesting backings. Rather like a multi-layered sandwich of pop ideas, past and present, it's a good example of modern epic production and retains enough simplicity of theme to take a walk high in the chart.

**ST VALENTINE'S DAY MASSACRE:** "Brother, Can You Spare A Dime" (Fontana). There is a current rage for gangsters, black leather, machine guns, death, and triumph "Bonnie And Clyde." A bit of quick thinking by record producers and publicists have resulted in this new group, complete with genuine Thompson sub-machine guns and enormous fur coats. And they've made a groovy, bluesy version of the oldie that might well be a smash. And after all, it's our old friends the Artwoods in heavy disguise folks, so it's got to be a hit!

**STRAWBERRY ALARM CLOCK:** "Incense And Peppermints" (Pye). A big hit Stateside and not difficult to see why. What a great record. Actually I am now going to take unprecedent steps and resort to honesty. In fact I find it extremely difficult to understand why this should be a hit. A more boring record I have yet to hear. The beat is somewhat similar to "The Letter" there is an organ, a guitar, handclapping, and the usual chanting of pseudo-poetry. It drones on at considerable length and the label is an attractive shade of yellow, and does not smell. Come on all you Strawberry Alarm Clock fans, let's make this groovy waxing a hit, and put it in the chart—where it belongs, as Fan Club Member 23106 would say.

**BRIAN BENNETT:** "Canvas" (Columbia). One of the better tracks from Brian's recent album, featuring drums versus flutes and guitar. Unfortunately the band plays in a peculiar nether world style, neither jazz nor rock and roll. A clashing of grooves that leads nowhere, musically or commercially speaking. Great musicians—on the wrong track.

**PEDDLERS:** "You're The Reason I'm Living" (CBS). I had a strange dream the other night after eating cheese on toast, a bowl of stew, washed down with Sauterne, cider and vodka at 3 am. I dreamt I heard Ray Charles singing "Blueberry Hill." Suddenly I awoke and realised I was sleep walking and playing "You're The Reason I'm Living" by the Peddlers on my record-machine. I went back to bed and pondered on talented groups that make un-

## Flower Pots set to walk high in the chart

worthy records.

**MINDBENDERS:** "Schoolgirl" (Fontana). It's about time the Mindbenders

made a comeback, and with a Graham Gouldman composition that combines unusual melody with odd backing sounds, back they

might come. The lyrics are decidedly robust, all about a school girl made pregnant by a fellow student. "He'd studied nature —

she's been a guinea-pig," goes one line. It's a song with a moral and its bound to gym slip up the chart.

**PAUL JONES:** "Sons And Lovers" (Columbia). I have been very worried about Paul Jones. For a man who I know likes jazz and rock and roll, I have been baffled by his choice of material since his solo career began. "High Time" was passable. Things like "Bad, Bad Boy," were — like things. Now comes a powerful ballad, with plenty of R's being rolled, drums beating sonorously and strings hollering. It's the best Paul has done in yonks, as a certain lady disc reviewer might say, and we can doubtless look upon once again as a pop force to be reckoned with.

**KEN DODD:** "The Same Mistakes" (Columbia). Ken's shoulder is wet with tears and as he rightly says "we've been through all this before." It's going to be another batch of Dodd-mania chaps, standby for a good nine months run in the top spot. Hippies are fleeing London at the rate of several thousand an hour, while Dodd fans are organising a giant Diddy People's Rally in Hyde Park. It's a pleasant, jog along tune, easy on the ear, toe-tapping family listening.

**JULIE ANDREWS:** "Thoroughly Modern Millie" (soundtrack) (Brunswick). The film has just opened in London; it's a hit and the hit songs are all on the album: "Poor Butterly," "Rose Of Washington Square," "Jazz Baby, etc. Nicely sung by Julie, with the orchestra arranged and conducted by Andre Previn.

**RAYMONDE LEFEVRE ORCHESTRA:** (Major Minor) Lefevre scores beautiful orchestral versions of some big British hits including "Whiter Shade Of Pale" (plugged heavily on Radio One) "Puppet On A String," and "Release Me." Delightful interpretations of these and other melodies.

**GEORGE MELACHRINO ORCHESTRA:** "My Lady" (MFP). George Melachrino's rich, after hours approach to orchestral melody is well illustrated in this cheap label re-issue. The strings caress, "Laura," and "Sweet Sue" and other meodies include "Mona Lisa," "Dinah" and "Sally."

**FERLIN HUSKY:** "What Am I Gonna Do Now?" (Capitol). Lend an ear to some fine singing from C&W star Ferlin Husky, he of the mournful, warm voice. Ferlin's comedy country cousin Simon Crum doesn't appear in this album, but Ferlin is featured in a variety of moods and tempos, all impeccably entertaining. Titles include: "I Almost Lost My Mind," "Walkin' On New Grass" and "General G."

**HARRY SECOMBE:** "The Songs of Ivor Novello" (Philips). A huge batch of nostalgia from Harry Secombe



JACK BRUCE

and soprano Myrna Rose. Beautifully sung by both artists, but for sentimental devotees of the Thirties only. Titles include, "My Dearest Dear," "We'll Gather Lilacs," "Rose Of England," and "Some Day My Heart Will Awake."

**THE SEARCHERS:** "Sugar And Spice" (Marble Arch). Pity the Searchers are no longer regular chart entrants. They were always instantly recognisable and easy on the ears. This set revives songs like "Sugar And Spice," "Ain't That Just Like Me," "Hungry For Love" and "Listen To Me."

**FERLIN HUSKY:** "What Am I Gonna Do Now?" (Capitol). Lend an ear to some fine singing from C&W star Ferlin Husky, he of the mournful, warm voice. Ferlin's comedy country cousin Simon Crum doesn't appear in this album, but Ferlin is featured in a variety of moods and tempos, all impeccably entertaining. Titles include: "I Almost Lost My Mind," "Walkin' On New Grass" and "General G."

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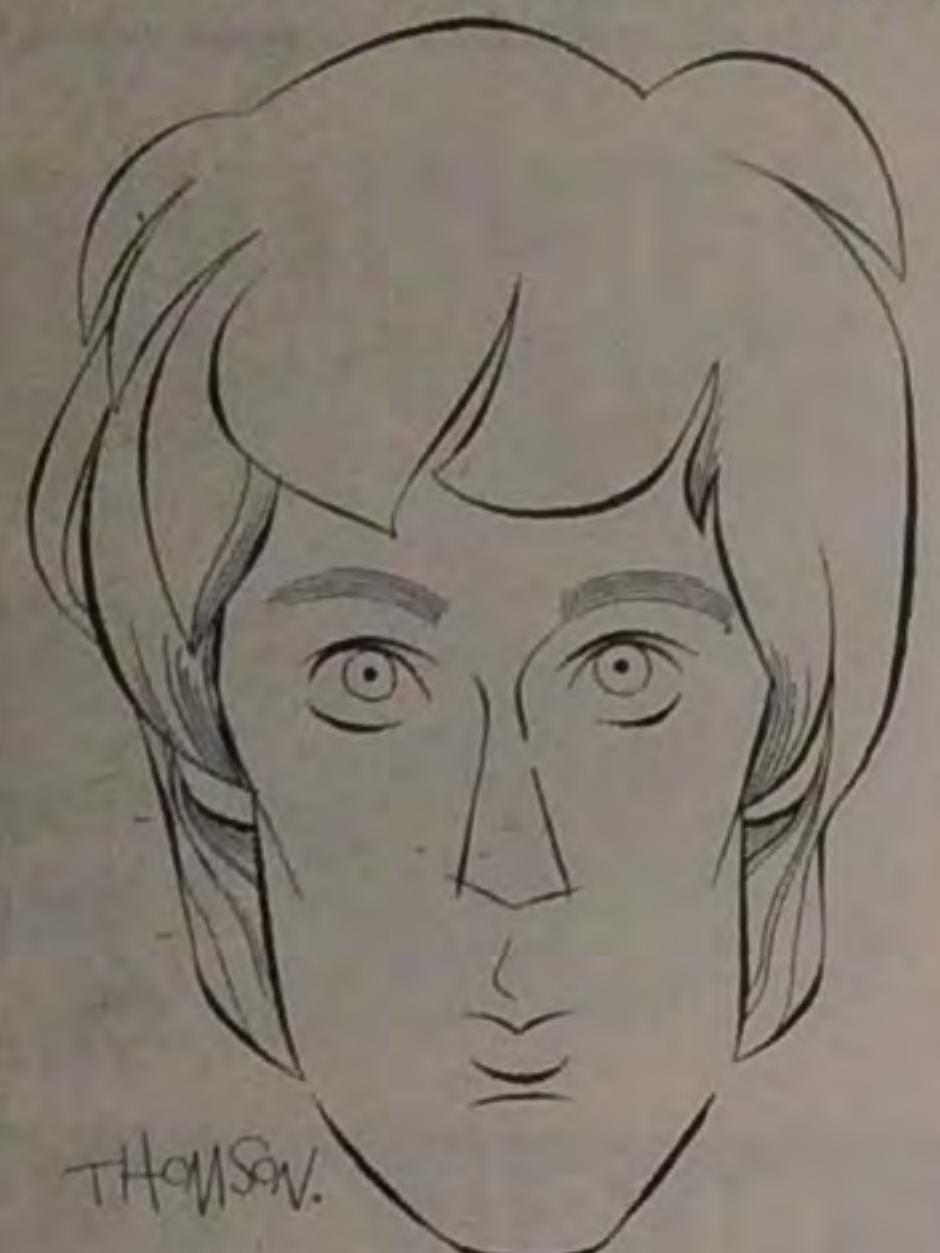
## BLIND DATE

# GARY TAYLOR

OF THE HERD

**FLOWER POT MEN:** "A Walk In The Sky" (Deram).

The Flower Pot Men. They're trying too hard to do something, and it comes out a bit of a mess. I can hear the Beach Boys, the Righteous Brothers and the Mama's and the Papa's all swallowed up in echo. "San Francisco" was a hit because it was the "in" thing to sing about at the time—but I think they'll have a small hit with



THOMSON.

**G L A D Y S KNIGHT AND THE PIPS:** "I Heard It Through The Grapevine" (Tamla Motown).

Aretha Franklin! No. A wild uneducated guess then—Timi Yuro? I don't know who it is then. Not Kim Weston? Oh, Gladys Knight, I wouldn't have known. I love it but I don't think it'll be a hit. Has not got the appeal or quality of tune of "Take Me In Your Arms."

**JIM REEVES:** "I Heard A Heart Break Last Night" (RCA Victor).

It's Jim! It'll be a hit. Jim Reeves appeals to a very wide audience. As for this record, it's not very good—doesn't nearly come up to "He'll Have To Go" standard, which I liked. I loathe the lyrics—very slushy, but that's the kind of

lyric that appeals to middle-aged spinsters.

**TIM BUCKLEY:** "Morning Glory" (Elektra).

I don't know why, but I immediately thought of Bobbie Gentry because it's got the same haunting atmosphere as "Ode To Billie Joe". It's not my scene at all actually. Very lush, lilting sound, beautiful lush sound. No, I don't like it. Don't see it as a hit.

**NANCY SINATRA AND LEE HAZLEWOOD:** "Lady Bird" (Reprise).

Nancy Sinatra and Lee Hazlewood! First of all I thought it was Johnny Cash but then I couldn't work out who the bird was. An ideal example of two people who haven't really got good voices but are using what they have got to the best advantage. I think it might be a small hit. Always sounds as though they made these records on horseback.

**MOODY BLUES:** "Night In White Satin" (Deram).

Is it Tim Hardin? It swings, actually. Is it English? Who is it? Have they had a hit before? I don't know who it is. That's a very big sound—a lot of effort has been put into this. I don't think it'll be a hit though. Who is it then? Oh the Moody Blues, nice group.

**THE NICE:** "The Thoughts Of Emerlist Davjack" (Immediate).

Is that from the West Coast? Oh, it's English. No, I give up, I don't know who it is. Oh, the Nice. Yes, I've heard quite a lot of good things about them. It's very good, although not sure if it's a hit.

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THIS is Val Doonican's 20th year in show business. And like last year, and the year before, it's a good year.

Val is that rare being: a happy and contented man. Happy with his career and contented with his home and family. He has a hit Saturday night TV show (with 16 million viewers, almost one-third of the total population of Great Britain) and another hit record if "The Whole World Stopped Loving," currently rising in the MM's Pop 30.

Home is a lovely Tudor House in a tree-lined avenue in Rickmansworth, Hertfordshire, and his family consists of wife Lynne, and two daughters, Fiona Catherine and Sarah Louise.

Val relaxed at his home during a break in the rehearsals for his show and said: "It's funny, this is the first place in this business, this is the first place I've really looked upon as home. I've been in digs and hotels and even houses before. But this is really the first place I can truly call home."

It's because Val can get home every night that he doesn't do anything else when he's doing his BBC-TV show. No cabaret, no concerts. Just rehearsals, pre-recording and then home to work on his script and his songs.

He doesn't believe in overdoing things with his recordings either. "If The Whole World Stopped Loving" is only his second single this year.

"With the variety of songs I sing, it seems that every time you turn the radio on, I'm singing 'Paddy McGinty's Girl' or something. But really, I only make a single when I find something really worth recording. It's just that my records and albums seem to get played a lot on the radio programmes like 'Housewife's Choice'."

In fact, Val releases his singles where possible to coincide with his TV show. "I've never been the sort of artist who makes a record that

shoots straight into the chart. I think that having a show on TV helps the record a lot. If this new one had come out in June it would probably have died the death."

"I'm sort of topically popular when the series is on and I'm sure this helps the record sales tremen-

dously."

"Val probably doesn't need a hit record. But that doesn't mean he doesn't want one. "I wouldn't say it was necessary, but it's very nice if you've got a show and a hit, it's nice and it sort of gives you an edge."

Val recorded the song towards the end of the summer. "I heard it on an American record and recorded it on a Sunday session towards the end of my summer season on Great Yarmouth."

"In the show, one of the most popular spots was the song I do at the end in the rocking chair. We felt that the sort of song I do then is perhaps a bit too sophisticated or gentle, or orchestral for a single. We were looking for a ballad that had more of a country and western feel about it, and this was one of those I recorded."

"I have just moved record com-

pares to Pye and they thought it was a good record to release. It's doing rather well, but I still think that the TV show has a lot to do with its success."

He one could say that Val has had a whirlwind rise to fame. He's spent 20 years climbing to the top of the show business tree. Now he's made it to the top, did he feel like branching out into a world market?

"Well, my shows are to be seen

abroad. The BBC are to sell the

show overseas — places like Aus-

tralia, which should widen my scope a lot. But some places like America

I don't know. I don't mean a

thing over there I know that. So

I'm not so eager to jump into a

world that doesn't know me from Adam."

On the whole, he's content as he

is a star of Britain. A success on

his home ground.

I'm pretty happy the way things

are as far as success. I believe that

you've got to work hard at what

you're trying to do, you'll be suc-

cessful eventually."

"But if you go out and work at

trying to be a success, it's rather

trying to put the cart before the horse.

Trying too hard makes you lose the

ingredient of success."

He doesn't believe either that you

should try and change a winning

formula."

"When the last series was a suc-

cess, people said 'why don't you

do more of this, or more of that?'

"But why change a winning thing?

Why kill the goose by trying to be

fancy or smart?" — ALAH WALSH.

## BOB DAWBARN REPORTS ON THE MM BERLIN FESTIVAL TRIP



LARRY CORYELL ON STAGE IN BERLIN

## Swinging all the way—there and back

asked reader I. Dove but he didn't exactly seem certain whether he was there at the time.

Saturday evening gave a chance for a second hearing of the Miles Davis, Archie Shepp and Thelonius Monk groups after their London Jazz Expo concerts.

None were quite up to their London standards although Miles played some beautiful jazz and received the biggest ovation of the entire festival—Shepp's set was delayed for several minutes.

We made the usual British mistake of getting so stoned by the time we got to Berlin that memories of the first concert, on Friday night, are somewhat hazy.

Don Ellis was playing a trumpet with four valves or that his set with the Berlin Dream Band—including such stalwarts as Carmell Jones and Leo Wright—was patchy.

Sarah Vaughan and Errol Garner's new Trio must have been good. I

bar was obviously built to accommodate giants — you needed to be an Olympic pole vaulter to get up on the stools.

Alcoholically and musically it was a great six-hour bash. Among a long list of sitters-in we heard Wild Bill Davison looking and sounding in good form despite his recent illness; a mumbling, scat singing marathon involving, among others, Clark Terry, Tony Scott and Pon Pon Poindexter; Jean Luc Ponty's very 1967 jazz fiddle playing; Carmell Jones, Don Ellis, Ray Copeland and Clark Terry forming a fantastic trumpet section surrounding

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From this three-hour concert,

straight to the all-night Jazz Party in the massive Kongresshalle. The

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From this three-hour concert,

straight to the all-night Jazz Party in the massive Kongresshalle. The



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# Where have all the flowers gone?

CHRIS WELCH INVESTIGATES THE CHANGING GROUP SCENE

**IT seemed the most violent change in beat trends for years when flower power and psychedelia came to prominence a year ago.**

On the crest of the beads, bells and stroboscopic wave came startling new concepts in presentation and music. Established groups looked on in horror as newcomers like the Pink Floyd not only made others sound and look singularly old-fashioned, but grabbed big hit records as well.

It was almost like the bebop revolution in jazz in the early Forties. And the effects on musicians were much the same.

Some groups broke up, unable to compete. Others stuck to their guns, and battled grimly on. More partially absorbed the new trends and stayed abreast, while a few seized the kaftan firmly by the bells and completely changed their name, music and identity.

But in the final analysis, as they used to say on late-night TV, has this proved worth while for the late starters?

## DRAG

In London hippy circles, light shows are now regarded as an official drag, and kaftans are a bad joke. An understandable attitude, resulting from the hideous commercialisation of the hippy ideal.

How do the groups who staked their future on a trend feel in autumn '67 as the flower power bandwagon grinds to a halt?

Peering out from huge posters on sale in London's Oxford Street during the summer, and selling as well as 'orrible 'airy spiders and cardboard Carnaby Street signs, were three boys in the nude.

They were members of a group known as John's Child-

ren and few people have seen them perform, and fewer have bought their records. Somehow, they represented to many people, the archetypal flower group.

Their picture appeared in national newspapers, a picture made decent only by the judicial placing of blossoms and strategic de-focusing.

Yet while their stage act includes undressing each other and cavorting with carefree abandon, their music borders on rock 'n' roll and their latest single "Go Go Girl" on Track, sounds like the work of fully paid up rockers, direct from the Ace Caff.

## RAT RACE

What are the Children playing at?

Says leader John Hewlett: "The flower power scene came around us and has now left us. When the idea caught on we were more or less pushed into it. The flower bit is such a commercialised rat race now."

"That picture of us was very clever. We're just a nice looking group that the chicks like and the fellows don't. We've got a pretty wild act and we undress each other on stage... but we're not bent."

"We don't regret being involved in flower power, because it helped us along, because really we are a very unknown group and few people have actually seen us. Half of flower power was a nice scene, and half was horrible. For our part, I think we were reasonably genuine."

Shock switch-round during the year was by the much loved, long established Zoot Money's Big Roll Band.

Although Zoot had never had a big success recordwise, he ranked alongside Georgie Fame, Spencer Davis and John Mayall in the good old days when swingy groups were kings of the clubs.

Suddenly the Big Rollers vanished from their lucrative club scene and reappeared in

August as Dantalian's Chariot complete with all white clothes, one of the best light shows in the country and a new "reformed" Zoot, with his looning reputation carefully set aside.

Guitarist Andy Somers defended the group's change of policy against those who have accused them of bandwagon jumping, and answered the "Was it worth it?" question mark.

"It was very hard going for us at first, but we have just come back from Scandinavia where we went down a storm. When we first started doing gigs at home, it was such a new thing people didn't know what to expect or how to accept us."

"It was definitely worth the change and since we started our playing has got much better, and we all get a lot more kicks out of playing."

"Some people have been really nasty to us. But at least they are being positive if they say we are terrible, and I prefer that to them just saying: 'Oh, they're all right.' and we feel very strongly about it. Since we started we haven't earned any money at all and we've hardly eaten since July. All the money goes straight into paying for equipment, and there is no bandwagon to jump on to. We're scraping by, but the music makes it all worth while."

## DYING

Said drummer Colin Allen: "Everybody has labelled us a flower power group, but we're not. It's completely untrue. We are just trying to do music with lights."

"We knew as soon as we changed a lot of people would

be putting us down. We just stuck our necks out. And I can't see things dying because so many groups want to play their own thing and get away from the soul scene. And the Nice are doing well, aren't they?"

The winds of change that blew through beat this year have also resulted in groups making basic changes in their approach, if not actually becoming involved in psychedelic delirium.

The Artwoods, well known as a hard-hitting R&B group from the early days, were re-launched last week as St Valentine's Day Massacre, on a strong Bonnie and Clyde kick, complete with 1920 gangster

gear, machine guns and a new version of the perennial "Buddy, Can You Spare A Dime?"

The Alan Bown Set have become the Alan Bown! with exclamation mark, and have changed their music from the old romping days of "Headline News," to more introspective sounds as typified by their latest single "Toyland."

Says their trumpet playing leader Alan: "We have changed a lot musically, but I never thought we were a flower power group. We have changed for the sake of ourselves, not drastically, but gradually."

"We're happier doing our own material instead of all

the soul stuff. How long can you go on playing to audiences the same old stuff?"

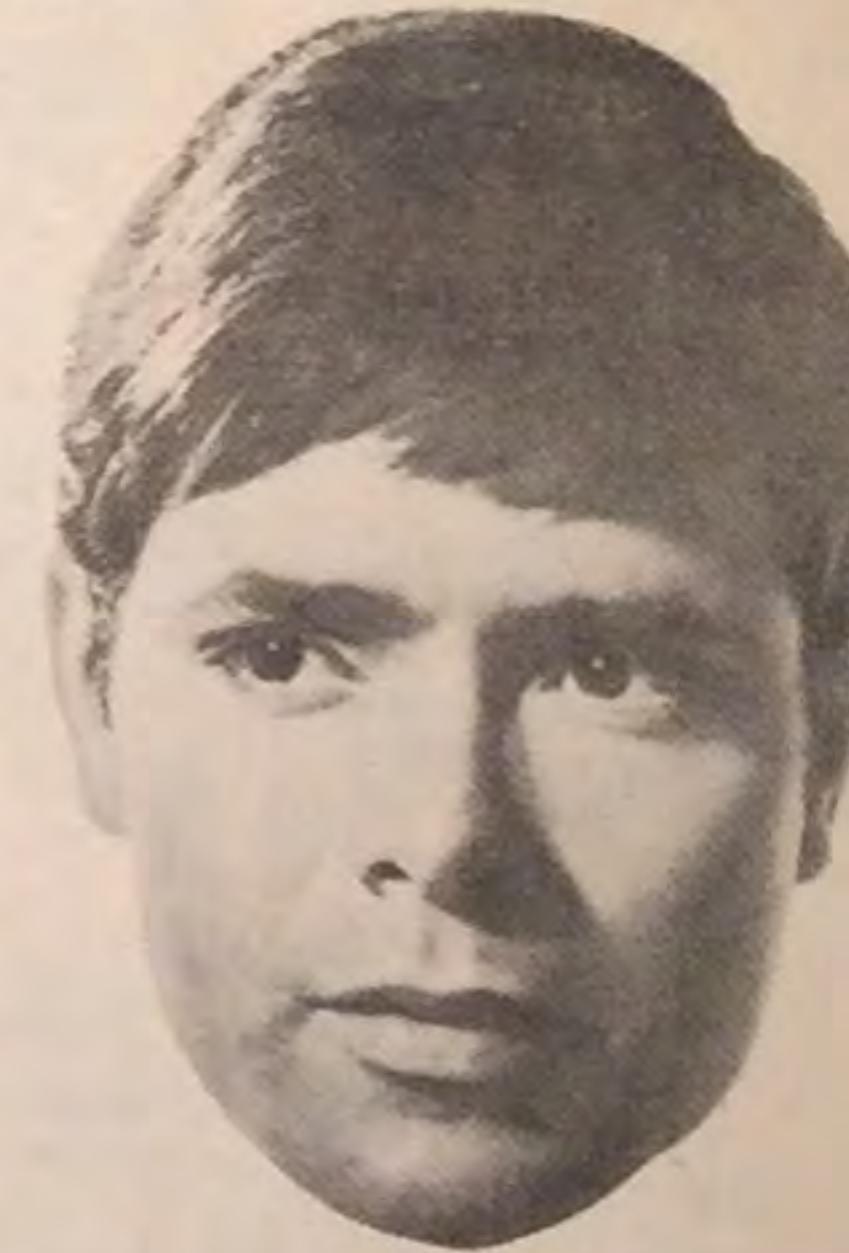
"I think the big change to flower power was terrible for some groups. Zoot was doing very well as Zoot Money and the Big Roll Band and I believed his time was just about to come."

These are worrying days for groups everywhere—new and old.

Let's wish good luck to Dantalian's Chariot, the St Valentine's Day Massacre, John's Children, the Alan Bown! and all.

In the hard — flowerless — winter ahead, they are going to need it.

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**PLAY-AN-INSTRUMENT-MONTH**

COMPILED BY JERRY DAWSON

**WEEK THREE****TUTORS**

A BROWSE through the features by expert pianists and organists, will quickly convince the beginner that the first step to success on these instruments (including electronic keyboard instruments) is via basic piano lessons.

And the number of tutors, guides, companions, etc for piano is far too numerous to mention in the space available. Which makes it all the more difficult to select any for individual mention.

But for the raw beginner who desires to learn from a tutor book, Roland's Piano-forte Tutor, published by B. Feldman and Co., has been recommended for years.

Keith Prowse Music Publishing have a number of tutors, starting with a Child's Primer by Walter Rolfe, plus innumerable piano works for all grades of students. Mills Music offer a source of piano lessons in five progressing books — and they also publish the Palmer-Hughes organ course, and courses on reading.

Also from Keith Prowse come the Modern Trombonist by Tommy Dorsey, and Roy



MAYNARD

**HOW HIGH CAN I PLAY—I JUST DON'T KNOW**

"IT'S just got to be fun," is the simple enough philosophy of one of the greats of today's jazz scene, Maynard Ferguson.

"No one can exactly repeat what they have done before. If they try they must lose the spontaneity which is the very essence of our music. No one can know exactly what is going to happen. Even the immediate future must remain a mystery until it happens. All musicians are mystics — why destroy it?"

He has been criticised as an exhibitionist rather than a jazzman. But his technical ability has never been in doubt.

"The trouble with carrying a high note reputation is that one is forever being asked 'Just how high can you play?' I always give the same reply — I don't know — I haven't tried today."

"And I'm not being rude when I make that reply — it is the only honest answer I can give, for who is to say

what the limit is? I learned a lot from tutor books which said that the 'top note on a trumpet is C or possibly F — but extreme caution should be used as these notes could injure the lip.'

"But I learned a lot, too, from a completely untrained, self-taught trumpet player who had a front tooth missing. Yet he played some wonderful jazz!"

Ferguson himself is anything but untrained. For the sake of the record he would particularly like it to be known once and for all that he was born, not in Verdun, Quebec, but in Montreal, the son of schoolteacher parents.

His musical education started when, at the age of four, he started piano and violin lessons which continued when a year later he went to school. He was nine years old before he transferred his allegiance to the trumpet.

"My parents encouraged me not only to play the instrument

I desired, but to further my ambition to be a professional musician — a decision arrived at very early in life.

"At the age of 10 I joined Kiwanis Boys Band and afterwards the Montreal Jazz and Dance Orchestra (Oscar Peterson was the pianist) of which my brother was the leader—a position which I eventually assumed.

"By the time I was 13 I was stamped a child prodigy. I was copying Louis, Harry James, Roy Eldridge, Bunny Berigan — I idolised them all. I looked no more than nine years old and my youth enabled me to get away with note for note copies of such as Berigan's 'I Can't Get Started' without any trouble at all.

"If I dropped a note — all I received was sympathy. It would have been different had I been 21."

By the time he was 15 and out of school, the young Ferguson was leading one of the few big bands in Montreal,

often enough playing "house band to the visiting big-timers — Kenton, the Dorsey's, Duke, Basie, Woody Herman, Randy Brooks, Cab Calloway — and that same year he formed his own eight-piece band of professional musicians in Verdun.

"It wasn't easy for me at so tender an age — but it was fun. If I didn't make it — well I was the boss. It gave me the facility to play freely — an invaluable schooling.

"From Verdun, I took a band into the Palais Royal in Toronto with my brother on lead alto and Bob Burns on tenor. At 18 I decided that my future was in the States, and off I went to New York, where I first worked with Boyd Raeburn, with Jimmy Dorsey then with Charlie Barnet.

"The Barnet band broke up just as Stan Kenton was forming his Innovations orchestra, 40-strong with strings and extra percussion, and June Christy. It was a most exciting time to be asked to join the

band, but Kenton probably had as many critics as admirers — and I came in for my share of the former.

"After the first blast this didn't worry me at all — I decided that my best critics, and those of whom I should take the most notice, were located on the sides of my head.

"How do you get those high notes?" I can only reply that it is co-ordination of mind and muscle — the final essence of freedom of mind — a focusing of mental powers!

"To anyone who asks me how it is done, I can only give one answer — if you are scared of it, don't attempt it!" he says.

"So far as leading a band is concerned — I still insist that the first essential is to create an atmosphere which is always my first task. I want it to be fun — and if anyone makes a mistake (which we all do sometimes) will be the first to laugh with them."

ly learn the rudiments and be prepared to sweat.

**TRUMPET****Start off with the correct tuition**

KENNY BAKER



DOC CHEETHAM

Eldridge's Short Cut To Good Ad-Libbing for trumpet players.

Eby's Scientific Methods (published by Francis, Day and Hunter) cater for both trumpet and trombone, and they have tutors by Jack Teagarden and J. J. Johnson (tmb), and Harry James, Bunny Berigan and Sonny Dunham, for trumpet.

But again — most of the leading music publishing houses will be only too happy to help you select a tutor for your chosen instrument — and invariably, the dealer from whom you purchase your instrument will be ready and willing to assist you in obtaining the right tutor for your particular requirements.

KENNY BAKER: My father was a sax/clarinet player, and my mother a pianist-violinist — soprano singer and it was only natural that I should be given piano lessons from the age of ten. But I couldn't settle to it, and tried violin and saxophone with exactly the same result.

Then an uncle who played in a local brass band gave me a tenor horn to play. I

blew it right away — and realised that I was made for a brass instrument. It made sense to me, and I practised like mad.

Then we moved house and I joined the West Hull Silver Prize Band when I was 14.

At the same time I began to listen to Louis Armstrong, Duke Ellington, Bunny Berigan on records and was soon playing with local gig bands.

By the time I was 16 I was touring with comedian Sandy Powell's road show, and came to London where I joined Lew Stone's orchestra at the Palace Theatre.

I played with Ambrose, Maurice Winnick, Geraldo, with Sonny Gross's Sunday Swing Shop at the Adelphi Theatre occasionally with the Quadroneaires, and I recorded with George Shearing, Buddy

Featherstonhaugh, and Harry Hayes.

Demobbed from the RAF I joined Ted Heath for the Sid Field-Pet Clark film London Town and stayed with Ted for three years before forming my own small group with Tubby Hayes, Stan Tracey, Vic Ash and Harry Klein.

From 1951-58 Kenny Baker's Dozen was a regular broadcasting unit, which I combined with Variety dates as a soloist until seven years ago, I bought a house in London and settled down to session work.

• **TIP FOR BEGINNERS:** Start off with correct tuition — either privately or in a brass band. This will teach you to practice correctly, too.

time, and did gigs around Liverpool.

When I came out of the RAF at 20, I played with a succession of "name" bands of the day — Carl Bariteau, Oscar Rabin, Vic Lewis, Tubby Hayes, Jack Parnell and Eric Delaney. My last regular band job was with David Ede, who took over the Rabin band when Oscar died.

Since then I have worked as a freelance sessioneer on records, radio, television, and films — often with American Benny Golson. I toured with the Newport Festival package and was recently on tour with the Top Brass' package.

• **TIP FOR BEGINNERS:** Get a good teacher — thorough.

**"DOC" CHEATHAM:** I was about nine when I went along to a local church in Nashville to join the BFS Club — short for Bright Future Stars! It cost 50 cents per week to join the band — and I badly wanted to play drums. But the bandmaster gave me a cornet.

At 21 I found myself in Chicago as a member of Alvin Wayne's Creole Band after gaining experience in circus bands all over the States. I next moved to Philadelphia with Bobby Lee's Cotton Pickers (Juan Tizol was in this band with me) then to New York with Sam Wooding. I spent two years in Europe with this band, returning to New York to join McKinney's Cotton Pickers, and in 1934 returned to Europe, including England, with Cab Calloway.

I next joined Teddy Wilson's big band for a spell, and was with the Eddie Heywood Band when I first recorded with Billie Holiday. Then came my first taste of Latin music with Perez Prado, but I returned to jazz to join Wilbur de Paris.

In recent years, my time has been divided between jazz and Latin music, working in New York.

• **TIP FOR BEGINNERS:** Listen to good music on every instrument — in every field.

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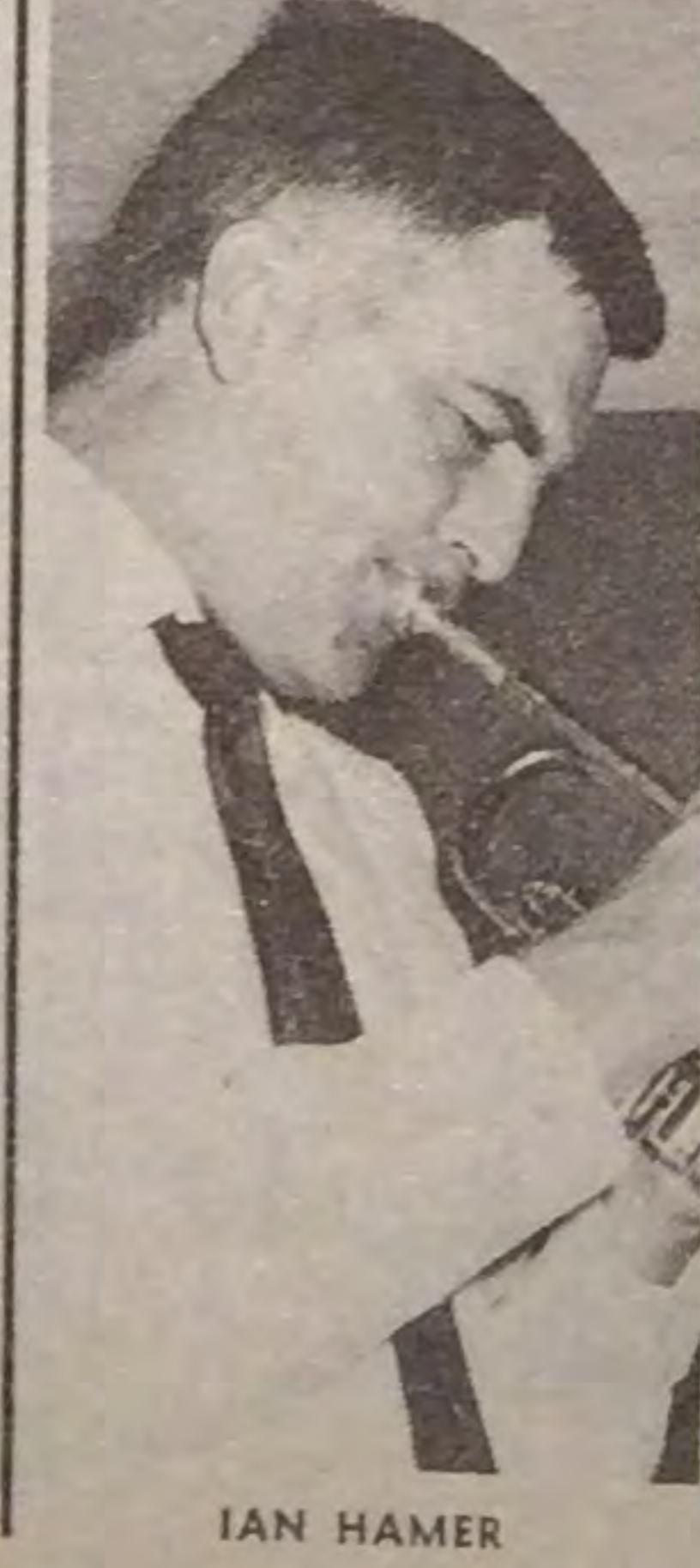
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# PLAY-AN-INSTRUMENT-MONTH

## TROMBONE

MELODY MAKER, November 11, 1967—Page 15

## WEEK THREE

**CHRIS BARBER:** If ever anyone was destined to be a violinist, there were always records lying about the house, and even when very young, I was a fan — but of Beethoven!

I started violin lessons before I was in my teens. I was twelve when my father gave me my first violin, but after three years I gave it up.

I had become interested in jazz records and by the time I was 16 I was completely sold on it after hearing George Webb's Dixielanders.

At eighteen, Humphrey Lyttelton, who had taken over the George Webb Band, played at a club where I was a member, and his trombonist Harry Brown spotted that I was keenly watching him and sold me an instrument.

It was a battered old trombone, but with my previous musical training, I was able to teach myself to play. It was a long time before I could make a reasonable sound — but I stuck it out.

At 19 I joined Cy Laurie's Band — and was quickly sacked because I wasn't loud enough! At this time I was working in an insurance office and decided to start my own semi-pro band. Then at 21 I decided that music was for me, gave up my job and enrolled for a three-year course at the Guildhall School of Music, studying trombone and bass.

It was during these three years that Monty Sunshine and I formed another band and we made Ken Colyer leader. Just before I left college, the Chris Barber Band as it is known today, was born.

We now have a more or less regular routine of spending eight months of the year in England, and the remainder touring abroad.

• **TIPS FOR BEGINNERS:** Whatever instrument you choose to play, it is most important that you listen to what you are playing. In other words — make sure that you are actually playing what you think you are playing!

**EDDIE HARVEY:** My musical career started with piano lessons at the age of seven. By the time I was 12 I had lost any interest I might have had, but at 16 it was revived when a pal of mine, Wally Fawkes, played me some records of his new-found love — jazz.

We became so keen that we hired the local Liberal Club in order to play (piano and clarinet) for kicks. At this time I was an apprentice engineer in London. Also employed there was George Webb.

I had by now become interested in the trombone and joined George when he founded the first Dixielanders. Army service then took me to India and after demob at 21, I was back in London where I joined Freddy Randall.

Next came the Johnny Dankworth Seven, Kenny Baker's Dozen, the Don Rendell Sextet, Woody Herman's Anglo-American Herd, and — more recently — Maynard Ferguson and his Anglo-American Orchestra on the recent



CHRIS BARBER



BENNY MORTON



KEITH CHRISTIE

## It's important to listen to what you're playing

Top Brass tour.

• **TIP FOR BEGINNERS:** Anything at all that you can find out about music, must be good!

**BENNY MORTON:** My mother taught me on piano long before I learned the alphabet at school. And hearing her singing and playing hymns — the harmonies must have soaked into my young brain.

She made sure that I practised the piano — but I never thought I would make it. It was when I saw a load of instruments at a ballroom that I decided I wanted to play trombone.

And my mother made a deal with me — if I would continue to practise piano, she would buy me a trombone. And luckily my piano teacher could also play trombone, and he taught me.

It was Billie Holiday's father who got me my first pro job at the age of 18, with Billy Fowles in New York. After nearly two years with him I joined Fletcher Henderson — with whose band I first saw manuscript parts. This developed my reading, but we didn't improvise very much.

This came later when I played with Buster Bailey and Don Redman, with several small jazz groups, then with

the famed Chick Webb. I spent six years with Don Redman's own band, then with Count Basie from 1937 to 1940.

Then I worked at the Cafe Society for Joe Sullivan, Teddy Wilson, Edmond Hall, until finally leading my own band there. Then I was offered a job with a Broadway show, played for 20 shows between 1944 and 1959, since when I have been freelancing

in New York.

• **TIP FOR BEGINNERS:** If you feel you have the talent and the aptitude for trombone — stick at it.

**KEITH CHRISTIE:** My dad was a piano-tuner and music was no strange topic in our household in Blackpool. When I was 14 my older brother Ian took up clarinet, and not to be left out I started to take trombone lessons from a local theatre musician Ernie Houghton.

I stayed with him for a couple of years, left school at 16, and six months later took my first professional job — a summer season with Joe Kirkham's Band at the Palace Ballroom, Douglas, Isle of Man.

For the following winter I joined Les Sherry at the Marine Hall, Fleetwood, occasionally popping up to London to

see brother Ian who was in the RAF — and we would both often drop in for a blow at the Hot Club of London.

As a result of these sessions I joined Humphrey Lyttelton for a time, and then Ian and I formed the Christie Brothers Stompers which lasted for a couple of years.

I then joined Johnny Dankworth's first big band, but returned to small group playing with Tommy Whittle until his band folded.

Next I gigged around town, in 1958 joined Ted Heath and stayed for three years.

• **TIP FOR BEGINNERS:** Develop your ear as much as possible for trombone is very much a do-it-yourself instrument so far as the positions are concerned. Listen carefully to all your intervals — it will help you to play in tune.

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# PLAY-AN-INSTRUMENT-MONTH

## ORGANS

MELODY MAKER, November 11, 1967—Page 17

## WEEK THREE



## Listen to good bass and learn to play pedals

**A LAN HAVEN.** I suppose that I am one of the lucky ones — for even at the age of six, I could knock out a tune on the piano, strictly by ear, of course! I was very keen to play even for my own amusement, and by the time I was 16 I was playing with local groups around Prestwich, Manchester.

At 17, I joined the Hector Gedall Trio and in no time at all we landed a professional job at the Plaza Ballroom, Manchester. After 18 months we moved to Birmingham Casina, then left the Mecca organisation to freelance at American camps and all the usual gigs.

I left Hector to form my own trio and landed a job at Bolton Palais which lasted for six years — and it was towards the end of this period, that I became interested in the organ. I had always seen the possibilities in this electronic instrument, but owing to import restrictions there were very few in this country — and even on records, one only occasionally heard Fats Waller and Count Basie using the instrument jazz-wise.

Immediately organs became available here I bought one, hired a room in a Bolton ware house — and practised for six months before introducing it into the palais as a double for piano.

When the palais job finished I decided to try my luck in London, and knowing Ronnie Scott, I asked him to give me a night at his club. He did and I stayed for six months playing two or three nights every week.

**• TIP FOR BEGINNERS:** Persevere — especially if you are a pianist. The technique is very different, and overcoming the snags can be very disheartening. Listen to good bass players, and learn to play the pedals correctly. There are even some world-class organists who don't do just this.

**MATTHEW FISHER** (Procol Harum), I first took piano lessons at the age of six, but as is usual with many youngsters, I just wouldn't practise, and the next five years were spent in giving up and returning to it every few months or so.

At the age of 11, I developed an intense interest in church organs. At that age the pop world meant nothing to me — my love was the classics — but at the age of 15, I became smitten with pop.

I bought a bass guitar, taught myself to play it (my musical background was a

great help in this) and for four years played with a number of local beat groups.

At 19, I left Selhurst Grammar School, Croydon. I badly wanted to be a professional musician, but there was not a lot of work for bass guitarists. There was, however, a big demand just beginning for organists. Georgie Fame was just rising to fame, and the Animals were also high in the charts.

I played a season at Butlin's Camp, Minehead, spent a month with Peter Jay's Jaywalkers, backing Paul Jones on a tour, then had a spell with Screaming Lord Sutch. By now I decided that I wanted a much better instrument, and successfully talked my mother and grandmother into loaning me £1,000, to buy a really good instrument — settling for a Hammond M. 102.

Early this year an adver-

tisement in the Melody Maker caught my eye. I replied to it — and as a result joined the Procol Harum.

**• TIP FOR BEGINNERS:** You know yourself whether or not you have what it takes. If you have — go all out.

**GEOEGIE FAME.** If there was any one moment when I decided that the organ was for me — it was the first time I heard Booker T's "Green Onions."

I was of course, originally a pianist, taking lessons from the age of 10 in my home town of Leigh, Lancs. I wasn't very keen and dropped it after a while, but by the time I was 13, skiffle was all the rage — and I found myself playing in local skiffle and rock groups.

I was only 18 at the time, and it took three years of hard graft before I received the nicest possible twenty-first birthday present — a number-one hit with "Yeah, Yeah."

**• TIP FOR BEGINNERS:**

Learn the piano first — or at least the rudiments. Then switch and adapt to the organ.

Butlin's Pwllheli camp where I met Rory Blackwell. Rory offered me a job, and I decided to take the plunge and become a fully-fledged professional.

Three months later I joined Larry Parnes organisation as backing pianist for his several recording artists — Billy Fury, Dickie Pride, Duffy Power and Gene Vincent among them.

Next came the logical step of forming my own group and I moved into the Flamingo. It was during this spell that I came across Booker T, and after nine months at the club, I made the switch to organ.

I was only 18 at the time, and it took three years of hard graft before I received the nicest possible twenty-first birthday present — a number-one hit with "Yeah, Yeah."

**• TIP FOR BEGINNERS:**

Learn the piano first — or at least the rudiments. Then switch and adapt to the organ.

**ZOOT MONEY.** I often mess about with a guitar but my first real musical education came when at school in Bournemouth. I started to play the French Horn.

But even while learning this instrument, I did the odd job on guitar with local groups, then had a spell on bass (and sometimes even piano) with a palais band.

Then I decided to concentrate on piano and singing

with a rock 'n' roll outfit and when I was 21 I made the big move to London to join Alexis Korner. It was whilst with Alexis that I bought my first organ which by now really interested me.

**• TIP FOR BEGINNERS:** Concentrate on the particular sound you want for any given number. Don't just stick to one sound even though it may become easily identifiable. The organ is an extremely versatile instrument.

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**RIC WRIGHT** (Pink Floyd): Although the instrument I play is undoubtedly an organ (as distinct from an amplified keyboard) I treat it purely as an electronic instrument — not as a piano.

At 17 I went to the Regent Street School of Architecture and here I met bassist Roger Waters, and drummer Nick Mason. We set up a group at the college and were joined six months later by lead guitarist Sid Barrett — playing piano myself.

So the Pink Floyd was first formed, although we changed the name, and returned to it again as we went along. It was when we were playing for a private affair at the Marquee that we met managers Peter Jenner and Andrew King and we started at a church hall in Palace Gardens, Notting Hill Gate, which was named the Experimental Workshop.

It was run by John Hopkins — and when business improved we moved to Tottenham Court Road, where it became the UFO.

**• TIP FOR BEGINNERS:** If your sole object is to play organ take lessons from an organist, but make sure you get a good teacher. If he is good, he will develop your ear — which is most essential.

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## PLAY-AN-INSTRUMENT-MONTH

WEEK THREE

## PIANO

**RALPH DOLLIMORE** (Leader of the Ted Heath Orchestra): From the time that I started to take piano lessons at the age of five with a local teacher in Cranford, I only wanted to be a musician. I actually stayed with the same teacher until I was 14 — and at 13 my broadcasting career started when I appeared in the then popular radio programme Monday Night At Eight.

I played Chopin's "Minute Waltz" and an irate parent wrote to the BBC saying that I took longer than a minute, and that her daughter could play it in 60 seconds dead!

At 16 I was working as a music salesman at Boosey & Hawkes, taking piano lessons from Ralph Sharon — and studying piano at the Royal Academy of Music, in London.

National Service came along and while serving in the Royal Tank Regiment at Caterick Camp, I first started writing music, and when on leave I used to plague Kenny Graham by insisting on sitting-in with his band (in army uniform) at a Kingston jazz club.

I was married at 19, at 20 left the army and joined Kenny regularly. We starved together — and when his group broke up I formed my first trio along with Don Lawson (drums) and Arthur Watts (bass), the trio that I still use today for broadcasts and recordings. And our first work was for Ted Heath in his London Palladium Swing Sessions.

I later had a spell with the Jimmy Walker Quintet, was with Ted Heath for about eight months, and then joined Geraldo with whom I stayed for something over five years since which time I have been freelancing until I recently agreed to front the Ted Heath Orchestra.

This I was delighted to do, for I have always considered myself an honorary member of this fine organisation, having contributed many, many arrangements and compositions to the band's library.

**• TIP TO BEGINNERS:** Listen to as many pianists as you possibly can — study

Listen  
to as

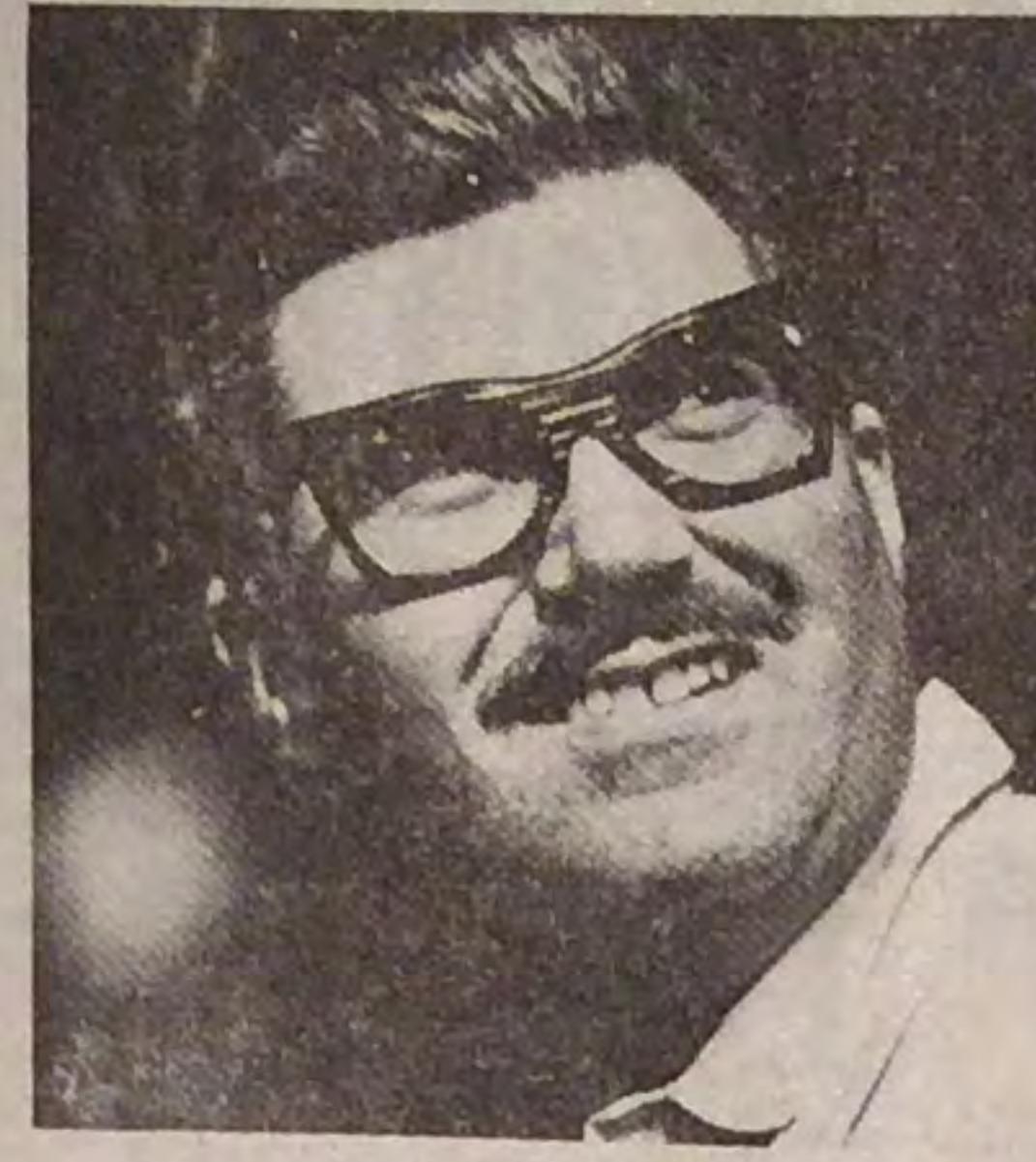
many pianists as you  
can—but don't copy

their styles, but don't copy. Try to evolve a style of your own.

**STAN GREIG** (Acker Bilk and his Band): I took piano lessons with a local teacher in Edinburgh at the age of nine — but again like so many, I gave it up after a couple of years.

By the time I was 15 I found that records of boogie pianists interested me, and I started to collect them and tried to copy them.

I left school, became an apprentice engineer in a



NAT PIERCE

## There's no short cuts

SAYS NAT PIERCE

MY mother said "You will play piano." That's why I took up that particular instrument. I was eight or nine years old and couldn't have cared less, but she'd taken three years of piano as a child and was determined her kids would do the same.

So I did basic piano for a few years, then gave it up. I was interested in the popular music of the time and they weren't; they wanted me to do the classical thing. I'm sorry now I didn't pay it any mind. Anyway, I got the books of Fats Waller solos and fooled around with those.

Then it came about at high school they needed someone to play piano in the school dance band. I was playing a little boogie woogie then, so I

got drafted into that and found out I was completely inadequate. All I could do was read; I couldn't improvise.

But it happened there was a radio programme, 15 minutes a day, by a fellow called Sid Reinherz, and he impressed me. He just played piano and plugged that he was giving lessons, so I made an appointment. He was an old buddy of Gershwin's, and he gave me tuition, wrote down solos and showed me the chords and where to put in this run or that.

It went on like this, like growing pains, and when I graduated from high school it was war time. A piano player I knew got drafted and gave me his job at the Silver Dollar Bar in Boston.

After that experience I just kept

going straight ahead. My grandfather left me some money and with that I went to the New England Conservatory of Music for a year. There was a night club in town where I used to watch all the big bands like Fletcher Henderson, Earl Hines, Andy Kirk and Bunny Berigan's last band.

Now what advice can I give to young pianists? The first thing you need is a thorough working knowledge of the instrument, and you have to be kind of serious about this. I'm sorry I wasn't more serious about learning when I was young. So my tip to anyone who's taking up piano is this: realise you have to reach a certain technical proficiency, otherwise you'll never be able to play the things you want to play.

times on piano, playing with Bruce Turner, Sandy Brown, Wally Fawkes etc., until seven years ago I was asked to join Acker on piano.

**• TIP FOR BEGINNERS:** Listen to the best pianists, try to understand what they are doing — and develop a style of your own.

**BASIL TAIT** (MD and arranger with Frankie Vaughan's V-Men): My mother played a little piano, and I showed an interest in her playing from a very early age, which resulted in my being taken to a teacher in Golders Green from the age of four. When I was six, we moved to Watford. My teacher continued to

visit us, but when I began to lose interest, the expense was not worthwhile and lessons were discontinued.

But I continued to play piano at prep school and even at that tender age, wrote a school song.

At 13 I moved to a nearby Public School (the Merchant Taylors') where there was an excellent music master, and I restarted lessons not only on piano but also on violin and organ. At 14 I was playing piano with local gig bands.

At 17, I left school and studied for a year at Trinity College of Music, taking composition and orchestration before being called into the RAF at 18.

Demobbed, I went back to Trinity College on a government grant, on condition that I took a degree-diploma. I was about due to take the exam, when Steve Race, who took an interest in me after hearing me in a semi-pro band, got me a summer season at Torquay with saxophonist Reggie Goff.

Then Geraldo offered me a job on the Queen Mary and I signed a six-month contract.

Back ashore, I played with Paul Adam at the Milroy. Then Steve Race had to give up his job as audition pianist for BBC-TV, and gave me the job. It was invaluable experience as an accompanist, and producer Kenneth Carter asked me to work with him on productions at the BBC, and when he later moved to Rediffusion he took me with him, and gave me the unheard-of title of Musical Associate — a phrase used to this day.

Seven years ago I joined Frankie Vaughan as pianist, went with him to Las Vegas and Hollywood, and four years ago formed the V-Men to back Frank in cabaret, stage, radio and TV work.

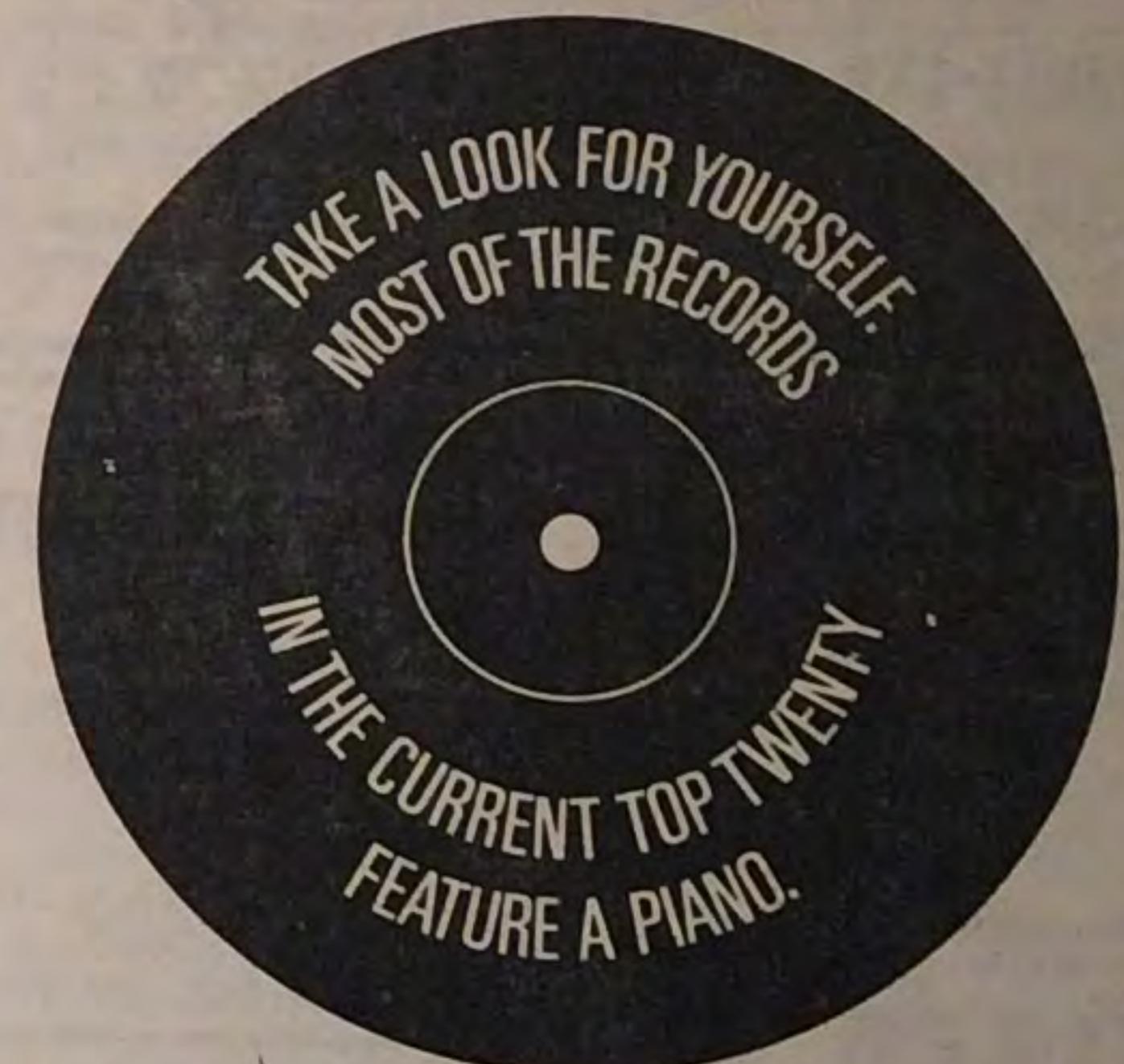
**• TIP FOR BEGINNERS:** My advice to any aspiring musician is — to be tolerant, learn the business and learn to play any type of music.

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## IN THE CHARTS



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## The future's beginning again for Beverley

WITH the British contingent at the Monterey pop music festival this year was girl singer Beverley who, in the middle of last year quit the folk scene to make a career for herself in the pop world. As a folk singer Beverley did well and was highly rated, but fortune did not smile on her as a pop singer and "Happy New Year," her first single, one of the two first releases on the then new Deram label, didn't make the charts.

But perhaps the most unfortunate blow fell more recently when she couldn't go with Donovan on his million-dollar Stateside tour. "It was all arranged," says Beverley, "then something happened about the permits and it never happened."

Beverley, a quiet, somewhat inscrutable girl if you don't know her, is at present writing songs and, since her return from the States, has done one gig — back on her old scene at Les Cousins Folk Club, London. As yet she is not really keen to get back to singing until she has thought out what she really wants to do.

The Monterey festival probably has something to do with her re-think. "It was the greatest get together and friendliest scene that I ever experienced," she says of the festival. "It was amazing all those people could get together and talk for three days, together and talk for three days."

Before Beverley returned from her U.S. visit, Deram issued another single, "Museum," in April. She wasn't very happy about it. "Nobody consulted me. I was annoyed. Now I am no longer work out."

"There are so many things I want to do, like cutting out all the commercial stuff. The future is just beginning again, particularly with the writing. I don't want to be a star. I think other people wanted me to be a star rather than me. All I really want to do is just sing and play and make music, perhaps work with others and form a group. I play on my own, with just the guitar mostly, but I'd want to do more than that. You can't do much on your own." —TONY WILSON.

## NO RESTRICTIONS ON TOUR FOR DAVE AND MARTIN

FOLK fiddle virtuoso Dave Swarbrick will accompany guitarist-singer Martin Carthy when he returns to Britain in January. But at the end of a three-week tour he will return to Scandinavia.

He told me last week when he and Martin paid a flying visit home to record a TV show,

"I'm not a well man," he explained, "and I can't really face the grind of one-night stands round the folk clubs. Besides, I've married a Scandinavian girl and she doesn't want to live in England."

"So I'm opening a poster shop in Copenhagen. I don't know if I shall do a great deal of playing in Denmark, because there's no real folk scene there, but I shall be managing

"They're called the Beef-eaters—corny name, I know—and though they haven't a lot of experience they have a great deal of talent and imagination. Mark my words, they are going to be very big."

"Mind you, I shall be coming back to Britain to play several times a year. I couldn't turn my back on the scene here. It's really lovely. It's just that I can't stand the pace."

Martin and Dave's six-months gig in Denmark hasn't really been a folk engagement. They've been mainly providing all kinds of music for a revue.

"It's rather like the sort of thing pierrots used to do on seaside piers in England," said Dave. "In one spot a girl was supposed to be dancing with some balloons and Martin was supposed to pull out a pin and burst a balloon and then carry on playing. We persuaded them that this wasn't practical."

There are a few folklike things in the Danish scene, said Martin. "Paul Dissing is a man with a voice rather like Louis Armstrong, and when he does Danish folksongs the effect is really weird. Then there's Freddy Fraek who runs a skiffle group—but it's more like the real, original rent-party skiffle than the English folk-with-a-beat variety we had a few years ago, more like a jug band really."

"There is some folk music at a Danish club called the Las Vegas, but since it always clashes with our own show we've not been able to get along. We did do a great radio concert, with Dissing and

By Karl Dallas

Freddy Fraek, which I believe was re-broadcast here.

"From what we've heard and seen in Denmark, you've got to start off without any preconceived ideas about folk music. You can't assume anything about the audience. Obviously, you can't do unaccompanied ballads—at least I haven't tried any yet."

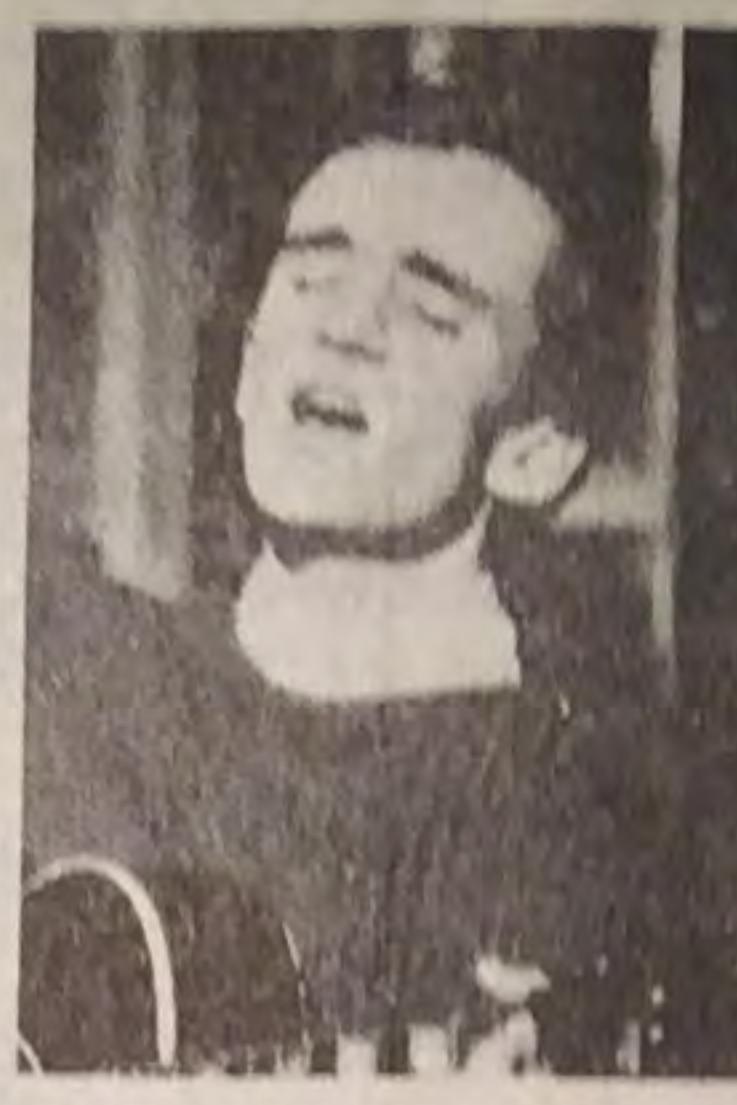
"What is fantastic is the way the Danes prefer songs in English to their own language. A guy got to number one in the charts with 'She Was Poor But She Was Honest.' It was described as an English folksong."

"Something similar happened in Holland recently with a solo version of the sea shantey, 'Drunken Sailor.'

"Another problem is the way Danish folklorists look at folk music. They were fascinated by the way I accompanied my songs with guitar, but they thought it was an English traditional instrument. They refused to consider any idea of trying to fit guitar accompaniments to Danish folksongs."

"They really contradict themselves because one man told me that the Danish folk tradition was completely dead and then in the next breath he told me of stuff he had collected recently in the centre of Copenhagen. Just fragments of ballads, mainly, but it shows there is something there."

"Mind you," chimed in Dave, "it is amazing that



MARTIN CARTHY

there's no instrumental music worth hearing in Denmark. The fiddle music in Sweden is fantastic. You can split from Denmark to Sweden, but there's absolutely sweet Fanny Adams going on in Denmark."

Although one of the most creative partnerships in British folk music is to break up when Dave goes back to live and work in Denmark, Dave was insistent that he would be coming back frequently. In fact, he has lots of ideas on the presentation of folk music.

"What about light shows with folk music?" he demanded. "Everyone associates them with psychedelic beat groups but the right sort of use of lighting could really make a ballad like 'Lucy Wan.'

"Someone ought to book Bert Lloyd to the Royal Albert Hall with a really good light show. They could have the BBC Symphony Orchestra in one half playing Beethoven's 'Fifth' and Bert in the other half. The place would be packed."

"Or with a group of our best singers, a good light showman, Charles Parker as producer, you could put together a touring folk opera that could perform almost anywhere. No scenery to lug about—marvelous."

In view of his remarks on the one-night stands grind I asked Dave if this meant he and Martin would follow other artists and restrict themselves to concerts during their tours. "No," he said. "You get something in a club that you can't get anywhere else. When you're working in a folk club and the audience is close to you, in every way, it's marvellous. Beats any concert."

"But don't forget about light shows and folk. It's worth thinking about."

## FOLK NEWS

COUNTRY music, American-style, isn't all stetsons and amplified guitars, I discovered when I went along to the Folk Voice get-together at Cecil Sharp House recently. In fact, as co-organiser Jim Marshall pointed out, standards are rising fast in the country scene.

Among some of the performers who caught my eye and ear during the eight-hour show were Anita and the Bluegrass Boys, who went down so well at the Cambridge Folk Festival, the Southern Ramblers—the only

two groups who were given encores—Brian Golbey from Brighton, Alf Day of St. Albans, Nick Strutt and Roger Knowles of Leeds, and Martin Perdine and the Down County Boys of Coventry.

Jim tells me they are looking for a bigger place to hold next year's get-together which

is fine, as long as this doesn't rule out the impromptu sessions—I almost said ceilidhs—which took place downstairs in the bar most of the time, providing the liveliest music of the show.

ROBIN DRANSFIELD, resident at the College Folk Club at the Ewe and Lamb, Worcester is reunited with his brother Barry this Saturday. Barry is in the midst of a West Midlands tour at the moment, appearing at Gloucester tomorrow (Friday), Malvern again on November 15, Wolverhampton November 16 and Worcester yet again on November 17, this time the Bush Hotel.

Meanwhile Bob Davenport and the Rakes, Dave and Toni Arthur, Felicity Doran and his family and Jackie Bryne are to appear in Worcester College of Education's Folk Day on Saturday November 18 with Robin Dransfield as compere.

During the day there's a Folk Fair with pie-eating contests, demonstrations of rural crafts including corn dolly making, and a mummers play.

SHIRLEY COLLINS is at the Hammersmith Folk Centre at the Prince of Wales tonight (Thursday). The club had Steve Benbow last week and future guests include Noel (Trousers) Murphy, the Young Tradition, Pat Nelson, Johnny Silvo, the Tinkers.

Residents are Don Shepherd, the Tippens, the London Apprentices.

"THE friendliest folk club in the south" is the claim made by Les Fuzzard who runs the Greenfield Tryst club at the Greenfield Hotel, East Grinstead on Sunday nights. Past guests have been Cliff Auger, Terry Gould and Alex Campbell. On November 19 they have the Flint Hill Three and future attractions include John Pearse on December 3, Dave Kelly on December 24 and Joe Stead (whom they describe as "the best advertisement for folk music today") on December 31. —KARL DALLAS

## FOLK FORUM

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ISABEL SUTHERLAND, Garret Singers, Liz Miller, Selkirk Hotel, Selkirk Rd., Tooting Broadway. Free membership tonight.

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

#### THE LEESIDERS

Punchbowl Three and guests, 8 p.m.

THE FOX, MARGARET BARRY and MICHAEL GORMAN and residents.

#### FRIDAY

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KARL DALLAS, MM Folk Man, seeks good Uptight for Sunday work.—Tel. 01-536 9327.

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SINGERS' CLUB: PEGGY SINGER, EWAN MCCOLL, TERRY VARNELL, UIGHOR TAVERN, LLOYD BAKER STREET, WC1, 7.45 pm.

TROUBADOUR, 10.30, 265 Old Brompton Road.

THE LEESIDERS

### SUNDAY

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**THE MOPEDS SHOW**

Saturday, Nov. 11th, 8 p.m.-4 a.m.

**THE SKATALITE SHOW**

Saturday, November 25th

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CALIFORNIA BALLOON  
Whipsnade Road, Dunstable 62804

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**JIMMY JAMES AND THE VAGABONDS**

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The Leas Cliff Hall, Folkestone, November 2nd, 1967.

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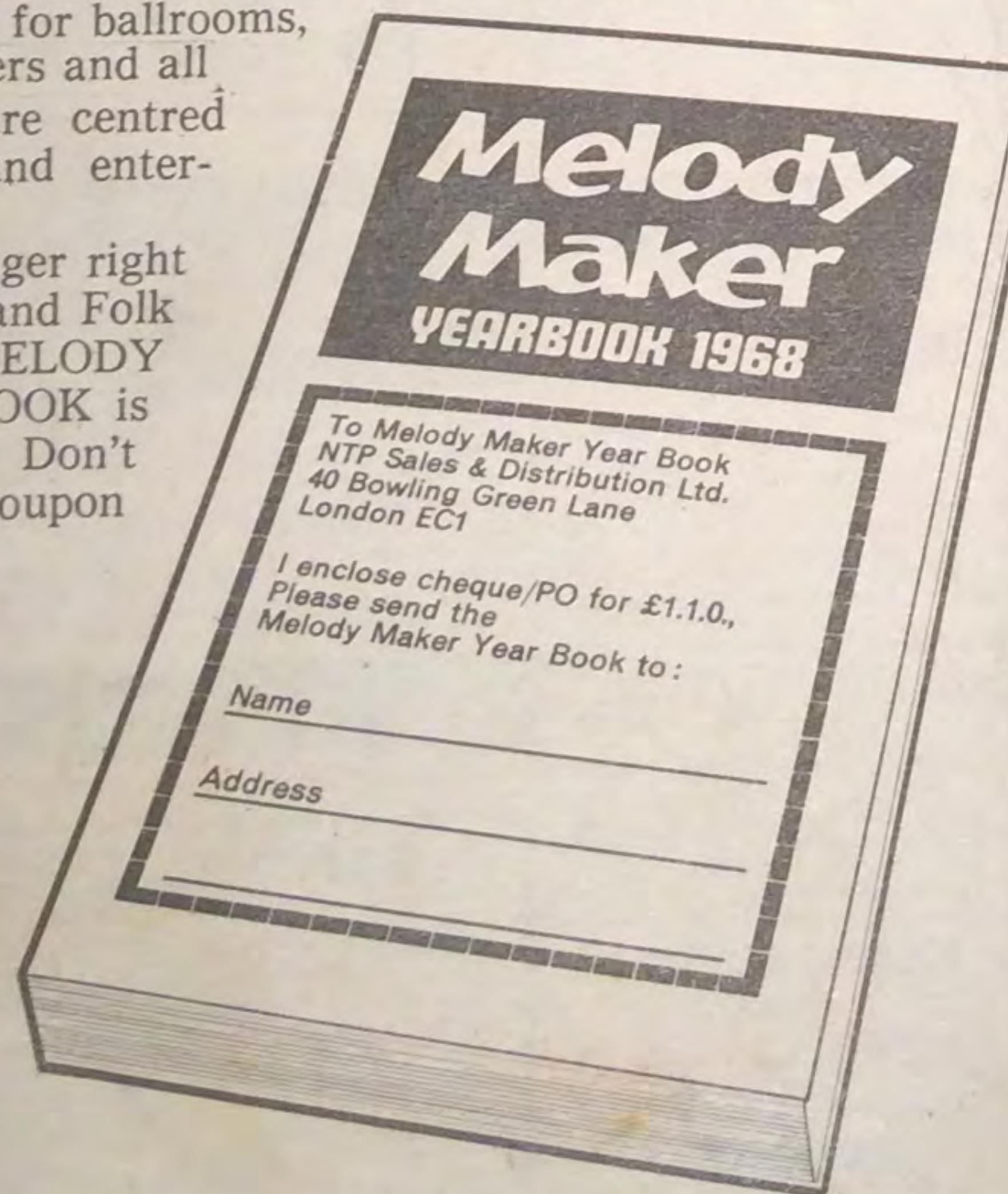
# WHY WALK OUT ON LLOYD?



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I HAVE seldom been more nauseated than I was by the large numbers of people walking out on Charles Lloyd at the Expo '67 concert.

Irrespective of the musical validity and garb of the musicians, I hope it will always be considered sheer bad manners to walk out of a concert, especially during the middle of a number.

I cannot understand why these people with closed minds could not have left during the interval. — DES WATSON, Ilford, Essex.

● LP WINNER

I WISH to thank all concerned for presenting the Jazz Expo concerts at Hammersmith, London.

I attended the last three evenings and enjoyed each concert very much. For me the artistic high spot was Sarah Vaughan's impeccable singing, beautifully accompanied by the Bob James trio.

The most exciting moment was Johnny Griffin's first solo with the Thelonious Monk band and the most bizarre was the all-out blowing of Archie Shepp, and the beauty of his version of "The Shadow Of Your Smile." Wow! — J. D. WIMPRESS, London N2.

I MUST complain about Christopher Bird's criticism of the Dave Brubeck Quartet at the Royal Festival Hall (MM October 28).

I find no evidence from the review that Mr Bird attended that section of the concert. We are treated to an expression of the critic's general disapproval, and little reference is made to actual performance. He made no concrete remarks about any member of the group's playing, and the phrase "Brubeck belongs to popular music" is typical.

Come off it Mr Bird! Brubeck's music will be enjoyed long after your reviews have been forgotten. — P. S. GRAINGER, Low Fell, Gateshead.

DISMAL. It's the only way to describe this year's Blues Festival Package. Of the country blues artists, only Son House shone.

Terry and McGhee were, as always, predictable. As for the so-called city sound of Messrs Payne, Crume, Hound Dog Taylor and Jacobs — words almost fail me. Little Walter was plainly bored with the whole affair, and totally ill at ease with the inadequate rhythm section.

Miss Koko Taylor's appearance was unfortunate. Even more unfortunate and quite bewildering was the ovation afforded these artists by a packed house. I had never realised there were so many undiscerning blues enthusiasts around. The criterion that it's best to accept and be grateful for what you are given in the way of visiting blues artists is outdated and dangerous. We ought to demand a much higher standard than this. — MIKE VERNON, Getaway Songs Ltd, London, W1.

THE glut of visiting American jazz musicians could produce a real threat to the livelihood of our own musicians.

It is hoped the presence of the Americans will result in a revival in jazz appreciation generally which will produce more opportunities for our musicians to play.

However at present there are few signs of new jazz clubs opening which means there is less work for the British in favour of American musicians. — D. GREGORY, Hornchurch, Essex.

## Does anybody know what 'soul' really is?

WE are under the impression no one who refers to "soul" in your columns knows what "soul" is. We would define it as music mainly improvised and conveyed in such a way to express the feelings of the artist.

Thus real soul would be Bob Dylan, J. S. Bach, Procol Harum,

John Lennon, Vanilla Fudge and all jazz and blues. In fact anything except a five-piece organ and sax group with the singer yelling "up-tight, outa-sight, hipsters, flipsters, funky butting posters, here we go, I'm gonna wait 'till the midnight hour—for the fourth time tonight."

Another word for this sort of music might be "drag-rock" or "psycho-pathetic music." — MR. and MRS. J. R. GOSLING (aged 19), Finsbury Park, London.

WE'VE sat back and watched everybody rave over Eric Clapton, Jeff Beck and Jimi Hendrix, who are we must own up, great in their own bag.

But we feel the daddy of them all has been sadly forgotten—Bert Weedon. When are Weedon fans going to rectify this grave situation? We appeal to you, put Bert back in the chart where he belongs. Remember "Ginchy?" Let's put things in perspective and have a Weed-In! — LARRY, PAUL and TIM, Walworth, London.

IN the MM, which I have been reading avidly for some years, I see repeated references to "knockers."

Living in Cornwall, not in swinging London, I have never seen a "knocker." Is it a woman of loose morals? Did one of them steal Bob Dabarn's trousers? — MERVYN LOVE, Launceston, Cornwall.

I REALLY must protest about folk writer Jean Aitchison's unethical comments (MM October 28).

"Gossip column trivialities" — indeed! And who wrote the article on Mable Hillyer in the same issue? Jean Aitchison. Just who are you criticising for writing "trivialities," Jean? Your colleagues? I do not consider Focus On Folk trivial, but rather an important contribution of knowledge and information to folk people. Keep up the good work, MM. — ROBERT ELIS, Malvern, Worcestershire.

CAN anyone explain why, when top Scottish groups hit the trail for London, they are never seen or heard of again? — P. NOLAN, The Sunset Touch, East Kilbride, Glasgow.

## mailbag

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SCOTT WALKER: praise for a jazzman

HAVING read of Scott Walker's admiration for Roland Kirk, I borrowed a Kirk LP from the library out of curiosity.

I was a bit put off at first, but suddenly I got the message. There's a world of good humour in Kirk's music as well as inventiveness, and how fascinating to hear such odd instruments. Keep it up, Kirk, and a thousand thanks, Scott. — GAYNOR E. JOHNSON, Orpington, Kent.

● LP WINNER

WHY don't Scott Walker fans forget Scott Walker?

True, he's good looking. True, he's got a good voice. But there are many other singers who have good looks, a good voice and don't have a mean, moody, withdrawn and selfish attitude to life.

Why don't Scott Walker fans forget Scott Walker. He seems to have forgotten them. — COLIN TAYLOR, Ilford, Essex.

SO British drummers all sound as though they play dustbins! (MM, October 14).

Has Fred Thomas ever listened to the sounds of Brian Bennett, Kenny Clare, and Ronnie Stephenson? Everyone is a master in his own style. Why even good old Ringo Starr obtains a good sound on disc. Could it be Mr Thomas

is a tone deaf guitarist? — E. NEWTON, Peterlee, Co Durham.

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## THANKS, SCOTT, FOR TURNING ME ON TO KIRK



WEEDON: forgotten

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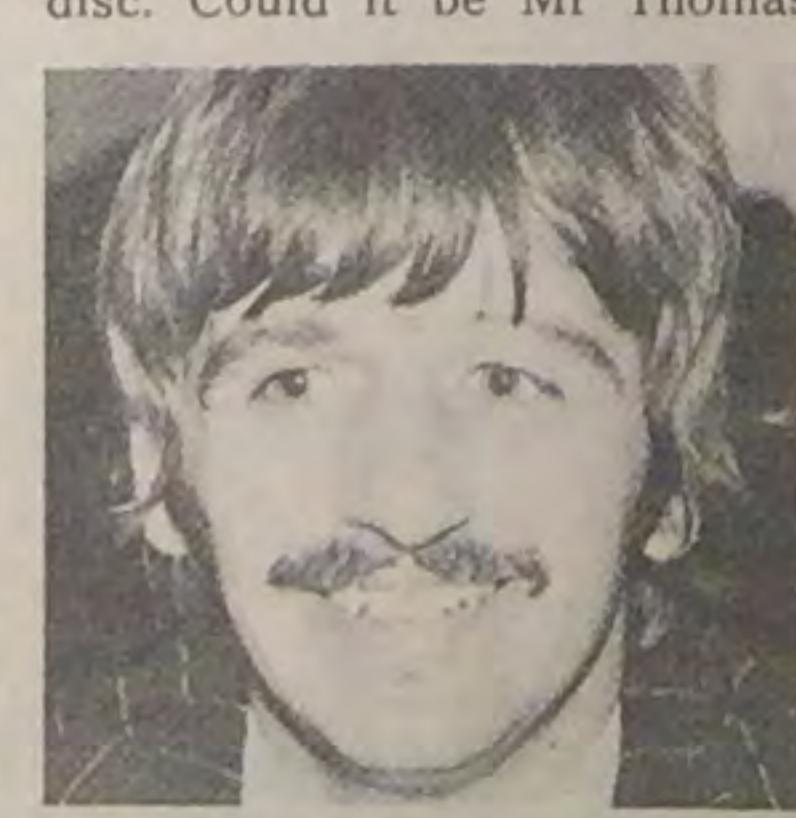
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