LONG JOHN'S LONG JUMP

Foundations rocked by management split

Melody Maker

November 18, 1967

Beatles new records pages 8 & 10

Hits Top Ten After Ten Years

Long John Baldry

He's not new but he's been around the block a few times. From his time as a young singer with the band The Steampumps, to working with Cream and finally becoming a solo artist, Baldry has been a fixture in the music scene for decades. His latest album, "Long John's Long Jump," has received critical acclaim and is expected to top the charts.
Foundations rocked by management split

A MANAGEMENT split rocked the Foundations this week. Britain's number one group, who hit the top with "Baby, Now That I've Found You," heard on Monday that manager Barry Class has split with Ron Fairway due to "personal friction." Monday a mystery telephone call to the MM came from a man who claimed the Foundations had broken up. Later Class told the MM, "There is no truth in that and the Foundations remain completely unaltered. They are signed to Class Management. Ron Fairway is no longer a director of Class Management."

"There wasn't a dispute as such, more a friction of personalities which has been going on for about four months. It was just unfortunate that it had to come out when it did."

The group have completed their first LP and following good reviews of their single in America, hope to visit the States for promotion in the New Year. Class added that Fairway's statement to the MM (November 11) that the group would not pull out of any previously booked low-priced engagements because of their strife, still held good. "I'll go further than that. We will fulfill any engagements that were only pencilled in, or agreed verbally."

CLARKE—BOLAND BAND FOR SCOTTS?

THERE is a strong possibility that the Clarke-Boland Big Band will be making its first visit to Britain early in the New Year if negotiations are successful this co-operative European orchestra — co-led by Paris-based American drummer Kenny Clarke and Belgian pianist-arranger Francy Boland — would come to London in January or February to play Ronnie Scott's Club and perhaps radio, TV and other dates.

Pete King, of the Scott Club, said this week that negotiations were under way but by no means complete. "We hope we can bring this band into the club," he told the MM, "and also present it in some of the colleges."
**JUDGE'S REMARKS: ANGER STONES**

A JUDGE'S comments about the Rolling Stones are to be passed to the group's legal representatives.

Judge Leslie Black made the comments in an afternoon meeting with farmers at Rudgwick, Sussex, and Mr. Black commented he would report the remarks to the Local Authority.

The judge, who was discussing the decision to ban the Stones, said: "I think we are in a mess, and I think the government should do something about it."

On Monday, a spokesman for the group said: "We have been informed about these remarks. We have no intention of repeating them, and we will not be making any more."
BEATLES MYSTERY TOUR DISCS OUT DECEMBER

BEATLES recordings from their TV film Magical Mystery Tour are to be released in a special booklet on December 1 — one week after their new single "Hello, Goodbye" is released.

The book will contain 25 pages of music and film clips by all the Beatles written by John Lennon and Paul McCartney.

The record will be issued in stereo (MMMT 1) and mono (MMMT 1). The titles of the recordings are: "Magical Mystery Tour" and "Your Mother Should Know" and "P.S. I Love You." The recording booklet is "One for the Sun and 'Flying."

The book will also contain a sheet music of the songs which are to be issued in an arrange ment for 50 copies. The book will also include a record of the songs which are to be issued in the USA.

TROGG REG PRESLEY MAY WRITE AMERICAN FILM SONG

DURING the Trogg's next tour of Britain which starts in mid-February, they have agreed Danby Weston will go to Hollywood to discuss offers for Reg Presley to write the title song of a major film.

There is also the possibility of the group appearing in a Hollywood film called "The Troggs" Love All Men written and directed in the Pop 30 this week. Trogg Press Officer Tony Barrow said: "They are very excited and will be put on a separate lot in Hollywood."

JAP/POP IN IRELAND

The Dublin Jazz Quartet, Johnny Foy, Brian Jackson, Chris Harty and Donal O'Connor, will be in Dublin on January 12th, 13th and 14th. They will play at the Dublin Jazz Club and the Dublin Jazz Club in Manchester. They will also appear at the Dublin International Band Festival on December 17th.

HAWK AND CARR

The trio of Colm Halsey, Tony Callinan and Paul Carr, who are the group known as Hawk and Carr, have been appearing at the Arts Centre in Manchester. They have a record deal with the Clive Club and will be playing at the Clive Club throughout the year.

YARDBIRD FOR U.S.

The Yardbirds will be playing in New York for one night only.

The group are due to arrive last weekend after ending their American tour at the University of Michigan. They played at the University of Michigan last month and played in New York yesterday.

John Mayall

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HARRY STONEHAM & JOHNNY EYDEN

HARRY STONEHAM & JOHNNY EYDEN

MILLION DOLLAR LINE-UP

Million dollar line-up — working for nothing. Sandie Shaw, Tom Jones in 1920-style "gangster" suit, dark shirt and white spotted tie. French singer Mireille Mathieu tipped as successor to Edith Piaf, Sandie Shaw, face the Royal Box. They were rehearsing on Monday for the Royal Variety Show held at the London Palladium on Monday in front of H.M. The Queen. All the stars, which also included Lulu and the Rolling Stones, gave their services free for charity.
Make what your career?

One entry for the New Year and the old year is almost over... as is the summer season. It's all about making your career... in whatever you do! Whether you're making the charts or making the coffee, making the money or making the waves, it's all about being a success in what you do. So what are you waiting for? Start making your career today!
TOUCH OF THE SOFT INSANITY...

Every so often, a record is released which is so far from the mainstream that the subjective nature of the music makes it difficult to criticise it on the merits of what it is supposed to be. The latest from the German outfit, "The Insanities," is one such record.

The group, which consists of Mike Weir, John Senna and Dave Jones, are three of the most successful names in rock music today. The band has been together for five years now, according to Mike, but before the "last war," he and John were in a band called "The Insanities".

"We're definitely a humour group," said Mike from London last week. "We are always looking for a new angle, always attempting to be different. Our songs are written in our own way, not in the usual pop-song format. We are not trying to please the public, but we want to reach out and get them very quickly."

Their latest single, "The Insanities' Brother," is a song that is not supposed to be played on radio, according to the group. But the group's manager, Tom Green, has been successful in getting the single played on some of the major radio stations.

The group's sound is described as a mix of rock, reggae, and world music. They have been influenced by groups such as the Beatles, the Rolling Stones, and Led Zeppelin.

Although the group is not well-known in the United States, they have achieved success in Europe, particularly in Germany, where they have had several hit singles.

SCAFFOLD: "definitely a humour group."

FILM STAR PAUL BACK ON THE HIT TRAIL

I'M feeling quite lonely," said Paul Jones. "I haven't been around the country for nearly a year and it seems a long time. I miss audiences."

After a period of comparative quiet, Paul is about to spring into action again with a trip to Sweden, toers of Britain, America and Australia being lined up and a new record—"Sons And Lovers," written by Mike Leander, which is released tomorrow (Friday).

"I'm off to Sweden next week," Paul told the M.M. "I'm capitalising on the success of my last two records and I have a number one there—which half compensates for what happened in England. I've never done a tour there—just popped over and chatted everybody and done a bit of TV and radio before going back home."

"Then it looks pretty certain I'll be going to Australia in January," Paul said. "I've been on the Aust-


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1967 JAZZ POLL

IT'S JAZZ POLL TIME AGAIN — time for you to vote in the annual, world-famous Melody Maker Readers' Poll. Make sure your favourite musicians, bands and singers get their full share of votes by filling in the coupon now and sending it to Jazz Poll, Melody Maker, 161 Fleet Street, London, E.C.4. Past winners in the New Star category are not eligible for votes in that category. They are: Britain — Peter King, Brian Dee, Dick Morisson, Alan Hayen, Brian Auger, Ernest Ranglin and Roy Budd. World — Benny Golson, Roy Bryant, Lee Wright, Roland Kirk, Freddie Hubbard, Tony Williams, Albert Ayler and Archie Shepp. Every MM reader is entitled to fill in one coupon to VOTE TODAY.

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On Sale Now!

Simon Dee — what an interview!

Top of the Pops in pictures/Bee Gees special

Shepp opens and no one shouts 'Rubbish'

On Sale Now! — Simon Dee

Music Maker

Hedy West

Saville

Phil Seamen

Shadows

Tubby Hayes

Irish Night

Shepp

On Sale Now!

Simon Dee can't? 7 million viewers be wrong. Top of the Pops can 9 million viewers be wrong?

Top of the Pops in pictures/Bee Gees special

Shepp opens and no one shouts 'Rubbish'

Caught in the Act

Shadows

Tubby Hayes

Irish Night

Shepp
Psst! Got any old Little Richard 78s?

REMEMBER those old Little Richard singles you hung up in the garage in the plasma-the mother-in-law? Well, get those boxes and dust them off, you could be sitting on a gold mine. According to a recent article in Rolling Stone, Little Richard has captured the interest of collectors, and rare singles are selling for thousands of dollars. The demand for these rare singles is so high that the demand for antique singles, like the ones you might have had as a child, is also on the rise.

It started almost six months ago when I was surfing the net and came across a website selling rare Little Richard singles. At first, I was skeptical, but then I discovered that you could get as much as £10,000 for an old single or 78.

You get some people who are very interested in music, like Jerry Lee Lewis, who have been buying up Little Richard singles be ever made. We had one friend who paid £5 for a Georgia Pom single because it had been destroyed. Early Little Richards, Fat Bottoms, people like that, are very prized for their uniqueness.

And it's not just the old customers who buy them. At the moment there are three more interested in these generally forgotten singles. But I don't know what you think of them. They don't seem to fit the usual image of music stars.

Then you get people who say things like, "I'm not sure I understand this music. It's like listening to someone talking in a foreign language." But I think they're missing the point. This music is about more than just notes on a page. It's about a way of life, a way of thinking, a way of feeling. And it's something that everyone can relate to, no matter what their background is.

Some of the most popular songs were written a long time ago, like in 1958—"Beverly Hills" and "Honey, Hairspray." But even these old songs have a modern day feel to them. People today can relate to the messages in these songs, and it's that connection that makes them so valuable.

The demand for these old Little Richard singles is not just for collectors, it's also for those who want to own a piece of music history. It's a way of preserving the past, of remembering the people who made such an impact on our lives.

So, what do you think? Are these old Little Richard singles worth buying? Would you spend £10,000 for a single? Or would you prefer to listen to them on the radio, where they belong? Let me know your thoughts in the comments below.

KILLING THE GOOSE THAT LAID THE PSYCHEDELIC EGG

BY NICK JONES

The philosophical climate in the West Coast rock scene in the late 1960s is captured in the song "Killing the Goose That Laid the Psychedelic Egg." The lyrics reflect the disillusionment and existential angst of the era, as well as the anti-war sentiments that were prevalent at the time.

"Killing the Goose That Laid the Psychedelic Egg" was first performed by the Byrds in 1968 and later recorded by Jimi Hendrix. The song's title is a reference to the idea that the psychedelic movement was a waste of time, as it was ultimately unable to bring about the change that it promised.

The lyrics are a reflection of the uncertainty and confusion that many felt at the time. The singer is questioning whether the movement was worth it, and whether it was all just a dream. The song is a critique of the idealism of the 1960s, and a call to action for those who believed in the power of music to make a difference.

"Killing the Goose That Laid the Psychedelic Egg" is a powerful statement about the complexity of the 1960s, and the challenges that we still face today. It's a reminder that music has the power to inspire and to challenge, and that we must continue to listen and to learn from it.
The Quartet bows out quietly

One of the things that delighted Brubeck on this tour was the warmth of the reception the group got everywhere. Was it due in part to sentiment because these were farewell performances? Dave said he hoped not, we staged this thing like a farewell tour, but we didn't. We've a group of gimmicks, and so we're going out talking. That's the way I wanted it to end. Many musicians have said they were very aware for some time that we were going to disband. At first I was the date, then we decided to go to the end of the year. And at the end of the year, that's it. They've all had plenty of notice.

"We used to average 275 nights a year, most of them one-nighters, then I gradually cut out more and more until we were down to about a hundred concerts a year over the past two or three years. As I say, I was content to let it end with no farewell hit, but the news leaked out." 

Are Brubeck's plans for the immediate future? "Well, December 3 they'll be doing my oratorio, 'The House in Willow Street.' We're updating work on it. Parts of it have been performed before, but this will be the first full performance. It's being done mostly by students from the music department at Bloomington, Indiana, and a lot of it is here's heard yet. I've heard enough of it in rehearsal to know that it's very satisfying to me. But I'm not pushing it just yet. That's why I've decided to outline my future plans. I want to know if I'm going to enjoy it or not, whether it's something I want to do. Anyway, I feel I've learned so much from working with the oratorio. Does the oratorio find room for improvisation?"

"Yes. This thing is 55 minutes long without any improv. With the Cincinnati Symphony I'll present it as an improviser on piano, and this will alter the length of the work."

The Brubeck Quartet has been playing in public for a long time, and I think Dave would miss the style of a live jazz performance."

"One road, do you mean? I don't think I'm going to miss that much. The Quartet, when it's playing at its peak, I'm going to miss very much. I know that because Sawmill's Railroad, and other offers."

"Can Dave say why, at the height of its success, he gave up the quartet?"

"I'd say my wife and six children -- that is the principal reason. There's just the terrible feeling of leaving the house, when you're not going to be back for 40 days."

Dave has held out so long against my nagging, but in my point of view, Europe and loves travel and gets some peace."

When are the oratorio tours? Dave said the quartet will go to London, Paris, Rome, Brussels, and Berlin. Dave's tracks for the future? "I'll wish them all well, I'd really hope I can always call them."
NICE... VERY!

"NICE — very" That was the comment pronounced on the cover of an article of a new LP by a well-known critic of the month's releases.

He said that the 126’s were just standing around doing nothing very special. "No, the title of the piece is "The 126’s". Do you really think that's the title of the piece?"

Yes, said the critic. "They're just standing around doing nothing very special."

The album was described as "a dull and uninteresting LP". The reviewer complained that the songs were not very catchy and the vocals were not very good.

"I don't think I'll be buying this album," he said. "It's just not very special."
STILL THE BEATLES
OLD SOUL AND FEELING

A GREY Monday morning. EMS House. Looking out at the equal square through the window. Here goes and on goes "Hello, Goodbye." by the Beatles. So what's going to be? Well, of course. "You say goodbye, I say hello; you say I stop and I say go," sings Paul through a strong, heavy, thumping beat and the echoing voices of George and John backing him up. Superficially it's a very ordinary Beatles record without captivating sitar, and that droll off-and-on hallucinogenic sound we've come to love so much. However, all the Beatles soul and feeling is shining through and with the strong repetitive lyric punctuated occasionally by a soaring guitar note or a plucking piano riff you've got a nice new, single, which eventually fades and skaa-bop's back into a stronger, louder, and generally more positive ending.

This is A Man A Walrus features John "I am the egg man/Lennon's thing is a magical country garden for the sun. The song comes from the Magical Mystery Tour film and the scene is set with whirling and whimsical strings giving John a soft coating background. Again not such a complex sound as a lot of previous Beatles stuff but it builds nicely to a chattering spinning cacophony of electricity and musical gongs behind a barely audible conversation, it's a Beatles this time, with their new Christmas number one, keeping the realms of pop within the boundaries of inanity, being as mindless and as subtle as ever. No doubt the more times you hear "Hello, Goodbye," and "I Am A Walrus" the more the subtleties come to light.

AND THE REST OF THE WEEK'S RELEASES

AT LAST!

THE BONZOS BREAK THROUGH

LPs REVIEWED BY THE MM POP PANEL

BONZO DOG DOO DAA BAND "Gin Fizz" (Fontana) As protagonists of the Swinging scene, their singular sound and presence has made many a mild film go pink, but this is their first album, a fine album, and it features a good sound to put into the group packed with less typical discs. But after listening to this, in a blind test, a group of students were asked to identify the source of this kinds of blues that has煌 been of a purely electronic, surrealistic, and ultra-suggestive, exotic-sounding, otherworldly stuff, it is put across with even more force now.

BUFFALO SPIRIT OF OXFORD "Rock 'N Roll Woman" (Fontana) A attitude group who have for some while now made a name for themselves. What it's about, we've come to expect Rocket's Red Glare and that kind of thing. A good record, with some exciting sounds but it will go far a few people's heads, and will outclass the Beatles in no time.

KEITH: steam machine

KEITH WEST "Sam" (London) A new pop single that makes quite an effort in trying to bring back the 50's. West provides a very good performance, the music is made up of a guitar and piano line throughout the number. His sound is quite good, fine, and the vocals are well sung. This song will do very well.

BUFFALO SPIRIT OF OXFORD "Here Comes The Sun" (Fontana) A group of basically psychedelic rockers, this is their first album, and it features a good sound. However, the group has been somewhat inconsistent in their work, and it is difficult to say whether they will succeed in this field or not.

THE BEACH BOYS "Wouldn't It Be Nice" (Columbia) A classic pop single from this new group produced by Al Jardine. It features a strong, well-arranged song with some interesting guitar work. The vocals are well sung, and the overall sound is quite good. A good record that will do well.

THE PINK FLOYD "A Saucerful of Secrets" (London) A new pop single that makes quite an effort in trying to bring back the 50's. The vocals are well sung, and the overall sound is quite good. A good record that will do well.

THE GENTLE POWER OF CANADIAN PATIENTS "I'm Not So Young" (Fontana) A new pop single that makes quite an effort in trying to bring back the 50's. The vocals are well sung, and the overall sound is quite good. A good record that will do well.

THE PEEP SHOW "I'm Not So Young" (Fontana) A new pop single that makes quite an effort in trying to bring back the 50's. The vocals are well sung, and the overall sound is quite good. A good record that will do well.

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DAVE PREFERS BRITISH HITS

THE Dave Clark Five — still one of the friendliest and richest groups on the scene—are currently enjoying a new Brit hit with “Everybody Knows.”

This Les Reed-Barry Mason song, given a soft and soulful treatment by the group, makes their first chart success since the brassy “You’ve Got What It Takes” nudged in last April.

WANT

“I’ve known Les Reed for years,” said Dave. “We shared a room together at one time and last April he gave me this song. I thought it was a hit number but we never realized it until October because during the summer we were away touring America and it’s pointless to record a tune in that sort of heat, so we decided to wait.”

EXTRA

What does another British hit mean to the group?

“Prestige mostly,” replied the group, “the money doesn’t mean much. We’ve had hits before that never happened here and they’ve made ten times more for the group than a hit here would.”

“But this is here and a hit here means a lot to us in prestige and a sort of respect amongst our contemporaries. There are lots of angles opening extra special about having a hit in your own country.”

FUN

The policy works well, because the Dave Clark Five have made more money than most people in the pop business. And what’s important, they’ve kept it. We’ve seen groups who have had big international hits finish up with nothing,” said Dave. “That’s wrong and stupid. We’ve all done well. Let’s face it, we’re in the business for the money the same as anyone else. All the boys have houses, cars, investments, businesses. But we are also in it for the music. Once it ceases to please them, then that’s when we’ll give it up.”

“People don’t seem to be able to understand that when we started the group in the first place we put us together and we wanted to play music,” said Mike.

“We were friends before we were successful. And the reason we have been able to stick together is because we get along, we have arguments, sure, but we change the last that we are a team. There’s no one star, I usually do the vocals, but for this record, Lenny’s voice was better. He sings it better than I could.”

UPSET

“People have already started to say ‘Mike Smith is upset because he doesn’t sing on the record’ That’s a load of rubbish. Lenny sings it better than me. That’s all that matters.

“There are a lot of jealous people about — not in age, in sobriety. We’ve always been a team, that’s why the group has stayed together. And it’s because we’ve stayed together that we’ve managed to succeed.”

SENSE

The group work only about five months of the year now. “We don’t see the need for the group to exist outside of death and partying. Hey 64 is in the pound for the privileges,” said Dave.

“What do we do while the rest of the group works, plans — makes films like the ones we’ve produced, directed and ourselves. It’s called Hits in Action, and isn’t a 15 minute arty short film.

“On the strength of this, we are now to produce a series for television featuring the group. American television is taking it and it will also be seen in Britain.

“The rest of the time! I chase the sun and lie on the beaches.” — ALAN WALSH

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17... CITY HALL, SHEFFIELD
18... EMPIRE, LEBANON
19... THEATRE, COVENTRY
22... GUILDFORD, PORTSMOUTH
23... SOPHIA GARDENS, CARDIFF
24... COLSTON HALL, BRISTOL
25... OPERA HOUSE, BLACKPOOL
26... THEATRE, MANCHESTER
DECEMBER 1... TOWN HALL, CHESTER
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CROW DECLARES WAR ON SINGLES

LIKE the arms race, the chart race is a monster nobody can stop. But a few brave spirits are shouting—"Stop the turntable—I want to get off." Scott Walker has said he is not interested in recording pop singles anymore, and prefers to concentrate on albums.

Now Eric Clapton, Jack Bruce and Ginger Baker of the Cream have announced they don't want to record any more singles. They are trying to opt out of the system wherein only a hit can ensure publicity, performances and money.

The pop single losing importance, or are the "We want out!" cries of Scott and the Cream merely straw in the wind?

Eric explained the reasoning behind the Cream’s decision by long-distance telephone from Copenhagen this week.

"It's not definite that we won't ever release a single again. The main reason for not wanting to do them is we are very anti the whole commercial market. The whole nature of the ferocious commercialness has caused us a lot of grief. We need to be extended LP's at 14 or 15 songs. All the singles are anachronisms. To get on radio in a space of two or three minutes requires working to a formula and that part of the pop scene really leaves me cold. I hate all that rushing around trying to get a hit.

"On the other hand, if we went into the studio to do something for an LP that came out short and compact, we could still release it as a single.

"But really, singles are hardly out of date and as long as the pop scene is geared to them a lot of people will be making bread who shouldn't be making bread."

But will the Cream lose a lot in money and the opportunities for promotion on TV and in the press that the issue of a single affords?

"You don't make a lot of money on singles unless you have number one after number one. You can lose a lot of money on production. And the promotion you get on singles is part of the system I would like to break down.

"I can criticise the Melody Maker because they are the foremost of all the newspapers, but even so when a group gets in the chart and the group is a mainstay bass guitarist in Blind Date and Brian Wilson publicity according to the acceptance of your latest single.

"The whole music scene in Britain is ruled by the chart and people are brainwashed into thinking that the number one record represents the best music available. It's wrong and it's got to go."

"I wish the people in the Melody Maker would be those defending the Cream management objecting to such policies, but even so when a group gets in the chart and the group is a mainstay bass guitarist in Blind Date and Brian Wilson publicity according to the acceptance of your latest single.

"The whole music scene in Britain is ruled by the chart and people are brainwashed into thinking that the number one record represents the best music available. It's wrong and it's got to go."

Eric Clapton

"To get any good music in a space of two or three minutes requires working to a formula and that part of the pop scene really leaves me cold."

"Our management have come to realise that unless we are allowed to do what we want to do we can kick up a bigger stink about it than that!"

"How does life feel about their latest album? "The Mael Rocks"—and what on earth does the title mean?"

"It's a good record, a great LP, but it was recorded last May and it isn't really indicative of what we are doing now. When I hear it I feel like I'm listening to another group."

"It's an LP of songs and there is no extended improvisation anywhere. That's why we are rushing to do our next album, which we will record in America, and hope to have out at Christmas."

"The title comes from a part our road manager was saying about racing cycles. Do you know anything about racing bikes? Well, they are geared called Da-racell gear, and our road manager was trying to pretend he knew all about them, but he called them 'Diarcelt's Gears.' I thought it sounded great and we put it on the album."

"If enough groups and artists do things to try and get the pop scene out of gear, the pop scene will fall out of date."

"A FEW years ago, an American machinery manufacturer and importer made a business trip to Mexico City with his wife, leaving his three teenage sons at home. They had left plenty of food in the ice-box and a 50 dollar "emergency fund."

"When they got back they found the harder was hard—and their sons had spent the 50 dollars on a set of drums, a string bass and timing amplification equipment.

"The boys, Brian, Dennis and Carl wanted to form a rock 'n' roll group. Their dad was mad at the time, but he's very pleasantly today. For the three boys, surname was Wilson and the group was the Beach Boys, now a multi-million dollar pop empire.

"Murry Wilson, father of the Beach Boys Wilsons and me this story over lunch at London's Hilton Hotel last week. Murry, a middle-aged practical joker, was in London with his wife Audrey on a pro.

"The March of the Mael Rocks: Murry Wilson, a shy number of songs and melodies written by Murry and other songwriters, including Beach Boy Al Jardine.

"Murry has been a songwriter all his life, with minor success. Now, thanks to his trio of talents, he is a million dollars a week, the group's manager and publishes their music with an ambition to see his own music recorded. "It's not the money, now," he said. "It's the pleasure of seeing my own music on any album and perhaps giving someone, a lesser known songwriters a chance."

"Murry and Audrey are immensely proud of their sons, full of anecdotes about their childhood and still, although all three are grown men with their own homes, concerned about them and about their existence in a business infested with "a lot of suspicious characters."

"They all live within about four minutes of each other and see each other virtually every day, and Murry said, "But I can drive to them pretty quickly along the freeway when we're not needed."

"When the Beach Boys first made a record called 'Surfer Girl,' Murry and Audrey fell in love. "It was a smash hit all over the

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"FROM THE FOUNDATIONS"

NPL 18205

BLIND DATE

CHRISS

SOLMON KING

PLAYS "My Buddy" (Columbia) receipt and we average from here to Texas. This guy has a fair face and someone who has a more than just the dreamy face and the charm. He's got it, getting away on several records.

COUNTRY JOE AND THE FISH

"New York Martha Lorraine." (Specialty) We don't know what it's about, but it's got an tremendous amount of energy and I'm interested in the future of Joe. I'm not in the current folk boom but I'm interested in Joe.

BRIAN MCMINN (Screws)

Play the 20th anniversary of the Morris on his record label. Brian is a real renaissance man who has written with guitarists in print and on the records. They played for the Rock and Roll Hall of Fame recently followed at the same time. He has been with the Meters for over three years and with the others in the band get the best groups."

NAME, NPTU

"I put hands down. It's not a popular type of music. I'm interested in the future of Joe. I'm not in the current folk boom but I'm interested in Joe.
BRIAN

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I, n.s.,

Green

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WILSON
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The secret is—hard, hard work

The very next time you see and hear a musician of outstanding ability, for goodness sake don’t assume that it came easily to him. Maybe he chose a means of expression for which he was mentally and temperamentally suited, but I will willingly take odds that study, application, and dander hard work (all three of which are open to all of us) have contributed more to that individual’s success than any particular attribute with which he was born.

APPLICATION

Let me establish right from the start, that I make no personal claim to genius. But I can claim to have made a moderate success in my chosen niche—and I can tell you that most of it has been achieved by sheer hard work and application.

I was perhaps fortunate to be born into a Negro community in which music of some kind or another, was an integral part. In most Afro-American communities, the child ear is assailed with music almost from the moment of birth. I was very young when my family moved to Brooklyn, New York, into a similar community and it was perfectly natural that at the age of eight, musical education started for me.

My initial instrument was the trumpet, but my mother quickly spotted that I didn’t want to have to make the same part the drums held a vital fascination and when I went along to try to join the local church band it was natural that I should choose—and be accepted—drums. And it was from the bandmaster that I received my first instruction, and who found myself playing for the church’s many and varied activities —serenade, hymn-singing, outdoor marches, all had their place. At the same time, I was taking piano lessons from an aunt, and made to practise regularly at home.

But the point I want to make at this stage is the fact that as far as drums were concerned, I was bad! So bad in fact that I just had to work hard in order to make any progress at all. But it was keen—I was determined to make good.

Then came the time when I was proficient enough to play in the small bands first locally, then further abroad in New York, but I still did not rest on any laurels, I continued to work hard at develop technique, and on my general music studies.

CONTACT

I moved in to high school and got into the band there after which I spent three-and-a-half years at Manhattan Conservatory of Music where I played trumpet in the orchestra. And here I majored in composition.

During these high school and college days, I first made contact with the jazz giants and that particular world. I was 17,

The world was at war, and musicians, were not too plentiful. It was a re

This boy can play! Among them was Count Basie who was one of the first big names for whom I played. Later I was asked to play with Duke Ellington, and this was a trip I couldn’t get for a moment. I felt this world of music and reading and to reading in particular was bound to be satisfy-

The Shadows were our inspiration...

BRUTIS

BEY BEVAN (The Movie)

When I was 16 and still at school, myself and three pals, all great fans of the Shadows, decided to form a group ourselves—and it was decided that I should be the drummer.

I got a very cheap outfit

and we were away, practising five nights per week, and getting maybe one looking every second night.

We improved and began the usual rounds of youth clubs, village dances, etc. When I was 17 I was asked to join the group, how, so I went in and didn’t really have a proper base in a big store and still a session. I joined Denny Laite and the Diplomats.

CHEAP

After a couple of months with him, I gave up my job, two months later, Denny left to form the Moody Blues, so the Diplomats started for a while. I went into the NBC after this. I was signed up, and I thought the Diplomats—by all means, for two what was the best.

In January 1966 Carl and I were together with Guy Katt, Bob Worsham, and Trevor Harrison to form The Move.

Since that first cheeky kit, I have changed at least six times, improving all along the line, my present kit being something like £200.

Listen to good drummers on records and whenever possible, go and see them at work.

BOB TURNER (NBC Northern Dance Orchestra)

At the age of 20 I made my first single—using an old biscuit tin with a piece of chain as a snare, I was always drum crazy, and wasn’t very popular when I broke a piece of mother’s curtain rod to use for sticks.

KIT

I started work on an apprentice electronic engineer, and among my workplaces was a drummer. He had a kit for sale, and I persuaded my dad to buy the kit and the drums, because I took lessons from a well

known Manchester drummer, Robbie Hall, and later from Jack Massey, senior percussion player with the NBC Northern (as also the Symphony Orchestra).

My first job in a semi-pro band in a large public house. I was too young to take the job at Hull’s Hippodrome, Manchester. I started there for five years with the Jack Massey band.

After this I was for 14 months with the Congo Show at the Victoria, Paternoster Square, before joining the new band a year ago.

The Shadows were our inspiration...

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CHARLIE PARKER

The Shadow’s first single...
WEEK FOUR

PLAY-AN-INSTRUMENT-MONTH

VIBES

BILL le SAGE: It was by taking up the humble ukulele at the age of eight that I gained most of my knowledge of chords and harmonies. And I had plenty of time to play the instrument, having been evacuated from London to a small spot in Sussex during the war. I was getting on for 15 when I eventually decided to buy a 5-string ukulele. It was a dud; I would still be using it today, but for a fateful event.

You see, I had the old ukulele guitar that ``next time round we'll be a parcel'' which was just what I felt. Fed up with music, I took myself off to play piano in a local pub. That was my first love and the old ukulele had gone.

And amongst those I played with were various small bands were Johnny Dunn, Johnny Hanbury, and Johnny James. By 1981 I had formed my own band which went on to be a success.

In fact, the band was so successful that I had to learn to play the piano to keep up with the demand. So, I had to learn to play the piano on my own and it was a long and hard process, but it was worth it in the end. I now play the piano with the best of them.

JIM LAWLESS (Sessioner): It was my aim to learn to play the piano when I was young. I had three years of piano lessons from the age of 7. I found it was a rewarding experience. I decided to learn to play the piano so I could have a go at playing music on my own.

We did — my dad took me to the piano shop and they gave me a pianola to play. When the lessons only from Bill le Sage were a bit too much, I decided to learn to play the piano on my own. I found it was a rewarding experience. I decided to learn to play the piano on my own. I found it was a rewarding experience. I decided to learn to play the piano on my own. I found it was a rewarding experience. I decided to learn to play the piano on my own. I found it was a rewarding experience.
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TEACHING IS NECESSARY IN THE VERY BEGINNING

TYMPANI

ERIC DELANY: It was when I first joined Geraldo that I realized that you would be an absolute fool if you didn’t learn to do something about it. The job with Geraldo was my first big break and I was determined to make a go of it. With Geraldo I first entered one competition—there was this State School of Music, which gave me a concert slot, and enabled me to develop the technique which is essential to the work I now use with the other band.

Rory Webster: When I was working for the RA.F., they had this drummer他们 were auditioning for a job, and when I showed up with a bass drum and cymbals, I was accepted on the basis of our audition as a drummer. I filled the audition, but having fairly tall and strong they put me into the RAF Connaught Band, on drums and vibes. I decided to learn the bass drum and cymbals, which I have never used prior to the RA.F. A.f., and have been playing in jazz, and percussion groups ever since.

For five years, I became a part-time student of drumming, and all percussion instruments at the Royal College of Music. We were uniformed when off-duty and when I was discovered to have broken this rule (I was a picture taking for the Regiment), I was posted to the RA.F. Connaught Band, and I’ve never looked back since.

John Hilton: I was in the RA.F. and I joined the Liverpool City Band, and then played with the Liverpool Concert Orchestra. I later joined the Metropolitan Police Band in London. I started playing in jazz bands in London, and then I decided to go into jazz. I went to the Savoy, and I decided to make it into a career.

I was able to get back to the Savoy, and I joined the Savoy, and I joined the Savoy, and I joined the Savoy...

(meep)

...and the bath is increasing...

BARRY MORGAN: Every drummer, from professional to local figger, needs to know the value of the very beginning...

...and the good, the bad, and the ugly...

Get hold of a good pair

DONNA LOPES: I must be one of the captains of the profession — for actually I started my professional career in Latin-American music, my first job, being an immigrant drummer in the famous Latin bands in London and Pigalle clubs.

I was invited to play in Paris which I had learned along with tiner saxophone in my early teens.

I was also invited to play in New York, where I joined the bands there — at the same time taking lessons from one of the world’s top percussion artists, Billy Bobo.

When I returned I played in Peru with almost every major group in the West End — Eddie Rose, Don Carlos and Stanley Black among others.

TIP FOR BEGINNERS: Play to cat with as many groups and listen to what is going on. You must have a good pair.

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Lloyd quartet lays it down...

It seems that it's now impossible to be neutral about the Charles Lloyd group and although their appearance on Jazz Expo '67 was, for me, almost completely non-happening, this set can be taken as antidote.

Apart from "Tribal Dance" and "Temple Bells" which brought out Lloyd's penchant for exoticism which is in danger of smothering his considerable powers as a composer, the qualities of swing and the chameleon-like ability to switch styles from "new" to gussbucket blues made up the more convincing aspect of the Quartet's music on display here.

Vein

Vein

Jazzes plays seem wonders fulfiling hardcore items on "Sconomic" (this new composition) and steals the show with strong in's on "The Same" and "Memphis Blues". Lloyd stamps in some spooky stuff on the last two tracks, switching from that sound, liquid sound to the otherworldly tent.

Goods

Lloyd's position at this pre-swing era of different pastoralism but apart from "The Same" and "Memphis Blues" the rest of Goods is somewhat too much for my taste, and it is highly possible that some of this is enough to counteract the good things in "Tribal Dance" and "Memphis Blues".

JAZZ STYLE FOR TRUMPET TROMBONE SAXOPHONE

These books will help you gain the meaning of jazz style. They clarify the problem of style reading and jazz improvisation.

Buck Clayton


What a time for relevant and fine art of different vintage is being released in all areas, and it is an interesting coincidence that this book brings Buck Clayton's name into the picture, this being the first time a small alto saxophone has served as a source of inspiration for a set of "classics".

Radio Jazz


كني OLIVER

KEN OLIVER: "KING OLIVER'S "BAND" w. Essential group" By Mark Goff, Don Liben, and others. Capitol, 1967

The good old days of King Oliver's "Band" are now being played and, of course, this is a real tribute to the memory of the great "Band".

Classic

Oliver was a talented composer, but his work, as a whole, is an interesting form of jazz that brings Buck Clayton's name into the picture, this being the first time a "classical" saxophone has served as a source of inspiration for a set of "classics".
The struggle for folk on Radio One

A 4-channel studio in the office of "Counties Meet Folk," behind the door made me turn. Inside, the man, Melody Maker, was still talking. He spoke about the folk scene and its relation to the new radio stations. The talk was lively, the atmosphere was electric. And then, suddenly, I heard a voice calling me. It was the voice of the new radio station's DJ, playing some of the latest folk music. I turned around and saw the DJ, his face alight with enthusiasm. He introduced me to the studio and talked about the new folk scene. It was fascinating, and I couldn't help but feel excited about the future of folk music on radio.

FOLK NEWS

CEMS Like London is being opened by the folk recording capital of the Wessex society. The cultural event of the year is on its way! The launch of the new folk scene.

PABLO Real folk are not so easily caught up. They're hard to see. But when you find them, they're always there, waiting to be discovered.

WORLDWIDE footage was broadcast on a local radio station, and the people are loving it. It's a great way to keep up with the latest folk news.

SUPPORT

M A N N I N G, the lively voice of George's Maine, was on radio recently. He talked about his latest album, "The Troubadour," and how he's been working hard to promote his music. It was a great interview, and I think he did a great job.

Concert

AUCKLAND on Saturday night for the opening of the Wellington Folk Festival. The festival is a great way to see some of the best folk musicians in the country.

Sandy Denby was the guest of honour at the opening of the festival. She talked about her career and how she got into folk music. It was a great talk, and I think she did a great job.

Welcome

Angelina detail to the audience. She talked about her life and her music, and how she got into folk music. It was a great talk, and I think she did a great job.

Are you small minded?

The Melody Maker small ads mean business!
Jack Bruce’s ancient bass is a collector’s piece

What is the natural bass guitar now being played by the Cream’s Jack Bruce? Leonard Marks, Waverly Gardens, N.Y.

Yes, it does look as if it came out of the late 60s. But it’s a rare collector’s piece which I picked up at a small & magnificent price. It’s a Fender Precision and it is in mint condition, it was apparently made in the early 70s and it is still nearly unplayed. Fender guitars were originally made to meet the needs of any player who has any clue to its date of origin. I got it from Dan Armstrong, a guitar specialist in New York, who repairs instruments for many collectors and looks after one there I am using Fender basses on my next record — Jack Bruce.

Which bands have Ellis Clapsaddle played for? The Heart LPs, “Bass Britain.” Mike Bagwell, England

Clap’s bands have been King Crimson, The Mothers of Invention, and The Glenn Miller Orchestra. He has also played with the BBC Orchestra, the London Philharmonic, the London Symphony, and the London Carnival’s Parade. He is currently playing with his own band, “The Blue Bells.”

Is it possible to buy a harpsichord in this country and get a reasonable price? What people mean by “reasonable” varies from one person to another. But you can get a harpsichord for around £1000 or £1500. It will depend on the quality and condition of the instrument. If you want a good one, you should be prepared to spend more. If you want a reasonable price, you should be prepared to accept a lower quality instrument. But you can’t have everything. It’s a question of compromise. Ellis Clapsaddle.
**CLUBS**

**THE KEITH SKUES SHOW**

**ERIC'S SOUTHERN JAZZBAND**

**HARRY SOUTH BIG BAND**

**SUDDENLY KNOTT'S**

**WYNDER K. FROGG**

**THAMES HOTEL**

**SIX BELLS**

**WOO D GREEN LÉO**

**TRAFFIC FERRIS WHEEL**

**1001 CLUB**

**BRIAN GREEN'S JAZZBAND**

**KEN COLVER'S JAZZMEN**

**THAMES CITY JAZZ**

**FREDDY MACK SHOW**

**SANDY BROWN**

**WOLF GREEN**

**PETER GREEN'S FLEETWOOD MAC**

**PARIS BALLROOM**

**CALIFORNIA BALLROOM**

**SUSSEX BALLROOM**

**THE SHEPHERD'S BUSH MUSICAL HALL**

**DORCHESTER HALL**

**JOHNNY CASH**

**EDDIE & THE BLUESMEN**

**THE RAM JAM CLUB**

**STUDIO 51**

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**STUDIO 51**
DEAR MICK,

JUST CONSIDER
YOUR REAL FANS.

It's time Mick Jagger and the rest of the Stones started considering their fans. I have bought every record they have made, but I am getting fed up with the trash they have turned out lately.

Don't they realize their fans want to hear great R&B like "Not Fade Away," "Little Red Roosters," "Satisfaction," and every track of their first LP. We don't want rubbish like "We Love You."

If the Stones don't know why they aren't at number one anymore, they must be dim. I believe I am expressing the sentiment of all Stones' fans when I say Please Stones, play your old style music! — R. ANCHORS, Stoke-on-Trent, Staffs.

LP WINNER

CAN anything be done to stop the current trend of clumping every solo at jazz concerts, no matter how good or bad?

In consequence the following solos' opening phrases are completely lost. It must be upsetting to the listeners and sorena — STEPHEN BEAUMONT, London SW3.

I'm getting fed up with the trash they turn out

mailbag

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Colt, etc.

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