

Melody Maker

November 25, 1967

9d weekly

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favourite American stars

POP, JAZZ— AND THE £

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RIDES
TO
TOP



MM SPECIAL REPORT

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LONG JOHN RIDES TO TOP



Today is LJB Day as Long John Baldry celebrates his sensational rise to the top spot in the MM Pop 30. On Monday he recorded Pop North with the NDO in Manchester. Today (Thursday) he will be seen on Crackerjack and Top of the Pops. And to crown a memorable day he has a date tonight at London's Marquee Club where he first attracted attention with the late Cyril Davies. "Naturally, I'm delighted," John told the MM. "But I'm not leaping in the air and screaming. This just isn't my notion. But it is rather a lovely feeling to be able to cock a snook at those people who not so long ago were saying 'Baldry's finished.' The only pity is that I don't see how I'm going to find the time for all the live appearances I would like to make. Before "Let The Heartaches Begin" happened I was planning an assault on the cabaret field and have been building up a library of orchestras. I don't want to rush out with an act that has been thrown together. If the public pay to see me they're entitled to see a good act. But what does please me is that now, when I do get everything organised for live appearances, people will be so much more ready to accept me. This chart 'hit couldn't have come at a better time."

MM SPECIAL REPORT

THE Government decision to devalue the pound will almost certainly mean that it will cost British fans more to see their favourite American stars—jazz or pop.

The major agencies involved in setting up tours by American stars were unanimous in this verdict this week when the Melody Maker investigated what effect the devaluation of the pound will have on the music business.

£ £ £ £ £ £ £ £ £

IN THE POP WORLD

American stars who appear in Britain are paid in dollars, and this means that they will now cost more. Air fares, baggage costs and the other incidental expenses incurred in bringing over Americans will also increase. It is understood that air fares will be increased by 15 per cent on January 1.

Jack Higgins, of the Harold Davison Agency, which imports a large percentage of American pop and jazz artists into Britain, said: "No pop artists are scheduled to come here for us at the moment so it is difficult to say precisely how devaluation will affect us there. But with solo artists, where the profit ratios are extremely low anyway, there may have to be a considerable cutback on the number we bring in."

£ £ £ £ £ £ £ £ £

Vic Lewis, of Nems Enterprises, commented: "What this means in the long run is that people will have to pay more to see promotions and clubs will have to pay more to book artists. For example, an act normally costing £1,000 could cost an extra £150, and this would have to be passed on to the paying customer."

A spokesman for the Arthur Howes Organisation, one of Britain's biggest promoters of American pop artists said: "This will certainly effect us. In fact it already has with the Eddie Floyd show which we are bringing in. We are already re-negotiating about money on this. Devaluation puts a different light on things. It's a blow but we won't be stopping any promotions because of it."

IN THE JAZZ WORLD

Pete King, manager of London's Ronnie Scott Club

Continued on page 20

INSIDE BALDRY ON SINGLES

MELODY MAKER POP 30

- 1 (10) LET THE HEARTACHES BEGIN Long John Baldry, Pye
- 2 (1) BABY, NOW THAT I'VE FOUND YOU ... Foundations, Pye
- 3 (11) EVERYBODY KNOWS Dave Clark Five, Columbia
- 4 (5) LOVE IS ALL AROUND Troggs, Page One
- 5 (2) ZABADAK ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 6 (7) THERE IS A MOUNTAIN Donovan, Pye
- 7 (4) THE LAST WALTZ Engelbert Humperdinck, Decca
- 8 (6) AUTUMN ALMANAC Kinks, Pye
- 9 (3) MASSACHUSETTS Bee Gees, Polydor
- 10 (9) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 11 (11) SAN FRANCISCAN NIGHTS Eric Burdon and the Animals, MGM
- 12 (13) I CAN SEE FOR MILES The Who, Track
- 13 (8) THERE MUST BE A WAY Frankie Vaughan, Columbia
- 14 (26) ALL MY LOVE Cliff Richard, Columbia
- 15 (21) CARELESS HANDS Des O'Connor, Columbia
- 16 (24) I FEEL LOVE COMING ON Felice Taylor, President
- 17 (14) FROM THE UNDERWORLD Herd, Fontana
- 18 (19) BIG SPENDER Shirley Bassey, United Artists
- 19 (15) HOMBURG Procol Harum, Regal Zonophone
- 20 (—) SOMETHING'S GOTTEN HOLD OF MY HEART
Gene Pitney, Stateside
- 21 (—) DAYDREAM BELIEVER Monkees, RCA
- 22 (16) HOLE IN MY SHOE Traffic, Island
- 23 (17) YOU'VE NOT CHANGED Sandie Shaw, Pye
- 24 (18) WHEN WILL THE GOOD APPLES FALL Seekers, Columbia
- 25 (—) SO TIRED Frankie Vaughan, Columbia
- 26 (23) JUST LOVING YOU Anita Harris, CBS
- 27 (—) WORLD Bee Gees, Polydor
- 28 (27) I'M WONDERING Stevie Wonder, Tamla Motown
- 29 (—) I'M COMING HOME Tom Jones, Decca
- 30 (20) FLOWERS IN THE RAIN Move, Regal Zonophone

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POP 30 PUBLISHERS

1 Schroeder; 2 Welbeck/Schroeder; 3 Schroeder/Slamina; 4 Dick James; 5 Lynn; 6 Donovan; 7 Donna; 8 Davray/Carlin; 9 Abigail; 10 Immediate; 11 Schroeder/Slamina; 12 Fabulous; 13 Chappell; 14 Shapiro Bernstein; 15 Morris; 16 Kassner; 17 Lynn; 18 Campbell Connelly; 19 Essex; 20 Maribus; 21 Screen Gems; 22 Island; 23 Carnaby; 24 United Artists; 25 Campbell Connelly; 26 Chappell; 27 Abigail; 28 Jobete/Carlin; 29 Donna; 30 Essex.

US TOP TEN

- As listed by "Billboard"
- 1 (3) INCENSE AND PEPPERMINTS
Strawberry Alarm Clock, Uni
 - 2 (1) TO SIR, WITH LOVE Lulu, Epic
 - 3 (4) THE RAIN, THE PARK AND OTHER THINGS Cowsills, MGM
 - 4 (2) SOUL MAN Sam and Dave, Stax
 - 5 (—) DAYDREAM BELIEVER Monkees, Colgems
 - 6 (6) PLEASE LOVE ME FOREVER
Bobby Vinton, Epic
 - 7 (8) I SAY A LITTLE PRAYER
Dionne Warwick, Scepter
 - 8 (5) IT MUST BE HIM Vikki Carr, Liberty
 - 9 (10) I CAN SEE FOR MILES Who, Decca
 - 10 (9) EXPRESSWAY TO YOUR HEART
Soul Survivors, Crimson

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 3 (4) BEST OF THE BEACH BOYS Vol 2
Beach Boys, Capitol
- 4 (5) BRITISH CHARTBUSTERS
Various Artists, Tamla Motown
- 5 (3) BREAKTHROUGH
Various Artists, Studio Two
- 6 (6) UNIVERSAL SOLDIER
Donovan, Marble Arch
- 7 (—) SMILEY SMILE Beach Boys, Capitol
- 8 (8) BEE GEES 1st Bee Gees, Polydor
- 9 (7) DR. ZHIVAGO Soundtrack, MGM
- 10 (—) DISRAELI GEARS Cream, Reaction



FAME: police sirens

CBS RUSH SINGLE FOR FAME

A NEW single by Georgie Fame is to be rush-released by CBS on December 1. It is titled "The Ballad Of Bonnie And Clyde," written by Mitch Murray and Peter Callender.

The record was produced by Mike Smith and not Fame's usual producer Denny Cordell and is an original song about the currently successful film. It includes sound effects of machine guns, police sirens and screeching cars. The B side is "Beware Of The Dog."

NEW PROCOL TOUR

NEW YORK, Monday.—Procol Harum, still on their first tour of America, are already being booked for a new tour in February and March.

At the same time, Eric Burdon and the Animals, and the Jimi Hendrix Experience also arrive in the States for tours and the Tremeloes start a new 18-day tour in late January.

The Tremeloes also make its debut in South America in February with a series of dates in Argentina, Uruguay and Brazil.

Lulu was due to arrive in New York today (Thursday) for a hectic schedule of dates. She tapes a Red Skelton show for viewing on December 12 and also appears on the Tonight Show next Tuesday (28) and the Joey Bishop Show from Hollywood (December 1).

MYSTERY OVER WHICH CHANNEL FOR BEATLES

MILLIONS of British viewers will see the Beatles' TV film, Magical Mystery Tour, on Christmas Day. But the mystery is—which channel will they see it on?

John, Paul, Ringo and George were busy this week in a Soho studio editing the film which will be finished in a week.

Both BBC and ITV are said to be ready to show the film on Christmas Day but, at presstime, none of the companies would commit themselves except the BBC whose spokesman said: "We'd be interested to see it and then take things from there."

The Beatles film clip, which they made on stage at London's Saville Theatre to promote their current single will be seen on Top Of The Pops today (Thursday) and in many countries throughout the world including Sweden, Italy, France, America, Denmark, Belgium and Hong Kong.

The recordings from the Beatles TV Magical Mystery Tour film, which are to be released in a special booklet on December 1, will be heard this Saturday on Radio One's Where It's At. On the show John will be interviewed by Kenny Everett.

The Traffic, who filmed a segment for the Magical Mystery Tour film, will not now be seen due to difficulty in fitting in their part.

The Beatles intend to visit the Maharishi Mahesh Yogi in India for transcendental meditation instruction early in the New Year. Other 1968 plans include an LP before the summer and a feature film

TV FILM ON CHRISTMAS DAY

which they'll make along the lines of the Magical Mystery Tour.

'KEG' FOUND DEAD

FREDERIC "Keg" Johnson, veteran trombonist with the Ray Charles orchestra and brother of tenorman Budd Johnson, was found dead in his Chicago hotel room on November 8, less than two weeks before his 59th birthday. He apparently died from a heart attack.

Keg, born in Dallas, Texas, studied music with the daughter of Booker T. Washington and also learned from his father, a cornettist. He began on trombone with local bands in 1927.

In the Thirties he worked with Louis Armstrong, Benny Carter, Fletcher Henderson and Cab Calloway.

TROGGS WIN AWARD

THE Troggs, currently at number four in the Pop 30 with "Love Is All Around," have won a major South American award.

They learned on Monday

that they had won the Mar Del Plata 1967 award at the annual Festival Of International Records in Argentina. All four Troggs have received golden diplomas.

They were classed as "new interpreters of youthful rhythm in international dancing music."

BEE GEES SINGLE

THE Bee Gees, whose new single "World" entered the MM Pop 30 this week at 27, have had their 1968 tour of Britain extended to five weeks. The tour is scheduled to start in mid-March but no venues are set.

They start filming their STV production Cucumber Castle at a castle near Maidstone, Kent, on December 4 and the programme has been extended from 45 minutes to an hour.

A Christmas TV show featuring the Bee Gees and actress Billie Whitelaw titled "How On Earth" will be screened on Christmas Eve. The group are to do arrangements of Christmas songs and hymns as well as composing some original Christmas material for the programme.

This is Tony Christie!

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SUSANNAH'S STILL ALIVE



SCOTT'S 'JACKIE' OUT NEXT MONTH

SCOTT WALKER is going to release a single! The American singer, resident in Britain who claimed he didn't want to release any more pop singles, has one due out on December 1.

Called "Jackie" it's coupled with "The Plague." "Jackie" is a Jaques Brel composition and "The Plague" is by Scott.

On December 22 Scott sings on ITV's Frankie Howerd Show, but this will only be seen in Midland regions.

In December Scott, John Maus and Gary Leeds, are expected to appear separately on a tour of Japan, a country appearances as the Walker Brothers.

In recent weeks it was denied that Scott would release a single, and no official confirmation was available that the three members of the old Walker Brothers group would join forces for a tour.

ASTRUD DUE HERE

BRAZILIAN singer Astrud Gilberto was due to fly in to London yesterday (Wednesday) for TV and radio appearances.

Astrud appears on the David Frost programme today (Thursday) and Pete Murray's Saturday night Party show (25). Another TV date has been offered but was not finalised at presstime.

HAWK ENDS TOUR

COLEMAN HAWKINS ends his tour of Britain this weekend with dates at Manchester's Club 43 on Friday, Saturday and Sunday.

Tonight (Thursday) he and the Mike Carr Trio appear at Connaught Hall, Newcastle.

Hawk and the trio then begin a month's season at London's Ronnie Scott Club on Monday (27).

MJQ BEGIN TOUR

THE Modern Jazz Quartet begin their 1967 tour at Glasgow's Concert Hall on Saturday (25). They continue at the Caird Hall, Dundee (27), Belfast University (28), Queen Mary's College, London (December 1), Central Hall, Chatham (2), Winter Gardens, Bournemouth (3), Exeter University (5), Norwich University (6), De Montfort Hall, Leicester (7), City Hall, Newcastle (8) and Free Trade Hall, Manchester (9). The tour ends at London's Royal Festival Hall on Saturday (16).



DAVE: 'Okay' success

DAVE DEE TO TOUR JAPAN

DAVE DEE, Dozy, Beaky, Mick and Tich go to Japan in the New Year for a tour, where their British release "Okay" is high in the charts.

Their current local single "Zabadak" at five in the MM Pop 30 is to be released on Liberty in America on Friday, and the group plan to visit the States for promotion on their return trip from Japan.

The group has re-signed with Fontana for three years.

DICK JOINS MACK

JAZZ tenor star Dick Morrissey has joined the 18-piece Freddie Mack Sound. He will be featured on all the Sound's future dates.

Tonight (Thursday) the Mack Sound plays Lossiemouth, followed by dates at Nairn (tomorrow), Aberdeen (25 and 26), Warrington (27) and Reading (29).

SPENCER SINGLE

THE new Spencer Davis single, "Mr Second Class" will be released on December 29.

The song was written by Spencer and Eddie Hardin who is featured singer. They also wrote the B side, "The Sanity Inspector" which features Spencer's singing.

The Group plays Southampton University on November 28 and goes to Spain for cabaret in Madrid on December 3 and 4.

MINDBENDERS BAN

A MUSICIANS' Union ban was placed on the Mindbenders group on Friday last week, when they planned to sing their latest single "Schoolgirl" on Granada TV's "Scene" programme.

A spokesman for the group told the MM on Monday: "At the TV studios the MU threatened to strike if the group sang to their instrumental backing track as they claimed it should have been recorded in a TV studio, and not a recording studio."

As a result the group were unable to perform their record.

DEKKER TO VISIT

WEST Indian Blue Beat star Desmond Dekker, who recently hit the MM Pop 30 with "007" is coming to Britain with his Aces backing group on November 29, for a two month tour.

He has a new single called "Sabotage" due out on December 1 on the Pyramid label and an LP.

Their dates include the Cavalier Club, Acton (December 1), Civil Hall, Digbeth (2), Ram Jam Club, Brixton (3), Roundhouse, Barking (5), Falcon, Eltham (6), Town Hall, Greenwich (8), Floral Hall, Southport (9), Crystal Palace (10), Orchid Ballroom, Purley (11) and Clay Pigeon, East-cote (13).

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Film star in black leather!

■ Marianne Faithfull, clad in a specially designed black leather motor-cycling suit, waits for her call at Shepperton for shooting of the Anglo-French Production *Girl On A Motorcycle* in which she stars with Alain Delon. The film has just returned from shooting in Geneva, Strasbourg and Heidelberg and Marianne will spend two weeks working on the final stages at Shepperton studios.

Harpers Bizarre to visit

TWO top American groups, Harpers Bizarre and the Seeds, are to visit Britain early in the New Year.

This follows a deal with Yuma Management, a new company formed by Mifalda Hall and Michel Boyer, which will handle the two groups from the end of the year.

Harpers Bizarre will arrive early in January for 14 days of TV and radio and, possibly, concerts. The Seeds will make a similar trip in February.

HERD SINGLE

THE Herd's new single, "Paradise Lost," will be released on December 1. It's first performance will be on Jonathan's King's "Good Evening" show this Saturday (25).

The group's first album, also titled "Paradise Lost,"

will be released on January 5. In addition to the title track and five others by Ken Howard and Alan Blaikley—including "From The Under-

world" — there will be five compositions by group members Peter Frampton and Andy Brown, and one by drummer Andrew Steele.

NEWS IN BRIEF

GENE KRUPA is recuperating at his home after an illness first reported to be a heart attack, though stated now to have been only pneumonia.

Amen Corner open a 22-day Australian tour in Melbourne on February 19. They will do six half-hour TV shows in Australia... Don Rendell flies to Hamburg on Monday (27) to appear at the 54th Jazz Workshop. The Don Rendell-Ian Carr Quintet plays Hull University on Saturday (25)...

the Flower Pot Men guest in the Jimmy Young Show today (Thursday) and Saturday Club (26)... Ten Years After will be featured in a BBC-TV documentary

titled "The Butterflies" screened on December 10.

Jimmy James and the Vagabonds have signed for a 16-day tour of Australia and New Zealand in August 1968...

Julie Felix plays her first solo concert at London's Royal Festival Hall on Monday (27)...

George Chisholm guests with the Colin Peters Quintet at the second anniversary of Jazz at Highgate Village at the Olde Gatehouse on December 1. Dick Morrissey and Bobby Breen also appear... Vernon Bohay Newell of the Bonzo Dog Doo Dah Band was taken ill at the Saville Theatre on Sunday. He is suffering from jaundice and will be out of the group for a month.

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A HAGGARD and wizened old man compiles the MM Mailbag column—you know, that shouting match on the back page—and he thought after 35 years' hard labour, he was pretty well immune to the more far-out readers' illiteracies, obscenities and quirks of logic and suffered them with a wan smile. But this week he came in with silent tears streaming down his ageing cheeks, and proffered this genuine communication. It read as follows:

"The time has come when one begins to wonder if the Melody Maker is in fact a musical magazine and not a Conservative Party propaganda sheet. My copy, like many

Woe is me! The sheer injustice of it all!

others, I have now discontinued." Christopher John Randall, Ilfracombe, N. Devon.

Merry Christmas Mr Wilson, and Merry Christmas Mr Heath, and Merry Christmas Adolf Hitler, Ravi Shankar, Eric Clapton, Debussy, Mrs Dale, Billy Cotton, Clarence

Frogman Henry, Chairman Mao, Mickey Mouse, Elvis Presley and Gladys Mouse-practice.

Paul McCartney, Mick Jagger, Ringo Starr, MM's Jack Hutton and Nick Jones lunched on Monday.

The Electric Light Orchestra hit by foot and mouth disease when an RAC ball was cancelled.

Who the hell is Sol Raye? And note to Sol Raye's spokesman—the MM doesn't have a column called the Nose, or the Puppy Dog, or the Ob-Scene. It's the Raver—R—A—V—E—R.

Merry Christmas Mr Wilson... Paul McCartney looks like an undertaker in his long black coat, while Mick Jagger and MM photographer Barrie Wentzell both wearing wild, warm and woolly Yeti jackets. Yet e feels all right. Ha, ha, journalist's joke—JOURNALIST'S JOKE, get it?

Says John Lennon: "Thank Christ for Christmas" . . . Ringo dug Tommy Cooper on Royal Variety Show . . . Singer Guy Darrell, whose new single "Cupid" is out tomorrow (Friday), weds 18-year-old typist Lyn Gibson at Northfleet, Kent, on December 3. Right, that's all the plugs over for this week.

John Lennon wearing a yellow badge with nothing written on it. Nothing, pronounced NOTHING . . . Coleman Hawkins and Stan Getz watched Archie Shepp at Ronnie Scott's. Johnny Walker incredibly offensive about a bluebeat record on Caroline last week. Or is he just incredibly offensive? . . . Long John Baldry having the last laugh on the knockers?

Rumoured that Frank Smythe is now a male char . . . The Queen deserves an extra half-million a year for sitting through the Royal Variety Performance . . . Not much competition for Tanya on the Royal Show.

Christopher Ferguson and Jimmy Warwick of the Nite People say they were told to record Eddie Cochran's "Summertime Blues" by spirit voices at a seance . . . Ray Merrill will sing for the Royal Family's annual staff party at Windsor Castle on December 15 . . . Keith West's backing on "Sam" includes 10 balalaikas, two mandolins, accordion, two french horns, eight percussion, a banjo, a zither, a harp, four flutes, 22 strings, a harmonica, eight Brownies, 12 voices, six brass and one steam en-



The RAVER'S weekly tonic

gine . . . Stan Haldane, of the Alan Bown, says he was a bigger baby than Long John Baldry — 28½ inches . . . Tony Hall's first signing to THE is singer Gordon Haskell . . . Simon Dee's mock-Negro bit was a bit tasteless at the end of Saturday's Dee Time.

Join in the fun of the Raver's special gOD POLL. You know all those readers' letters that end "So-and-so for gOD?" Well here is the MM staff choice. Raver fans send in their votes next week.

BOB DAWBARN: "There's only one god and that's Charlie Parker."

Editor JACK HUTTON: "Yr joking."

BOB HOUSTON: "I am God."

CHRIS WELCH: "Buddy Rich and Ray Toliday."

NICK JONES: "Captain Beefheart."

BILL WALKER: "Raquel Welch."

ALF MARTIN: "Alan Walsh."

ROY BURCHELL: "George Formby and Jeff Smith."

ALAN WALSH: "Aimi McDonald."

MAX JONES: "Duke Ellington and Barbara Castle."

CAROLINE ROBERTSON: "Haven't got one—gone off 'em all."

Why does she sing through her nose? Because her mouth is worn out. Ha ha. Journalist's joke. Merry Christmas Mr Wilson.

Thought For The Week: Will Mavis Greebstabling, the phantom aeronaut, succumb to the clutches of Baron Battlefoot's advances, as he balances on the high wire above Soho Square, clad only in armour and rust-proof underwear?

IT WAS a pleasant, if not exactly soul-searing occasion when the Northern Sinfonia and John Dankworth orchestras separately and together provided a programme of Stravinsky, jazz and a couple of collaborations for jazz and straight musicians by Dankworth himself at the Queen Elizabeth Hall on Wednesday.

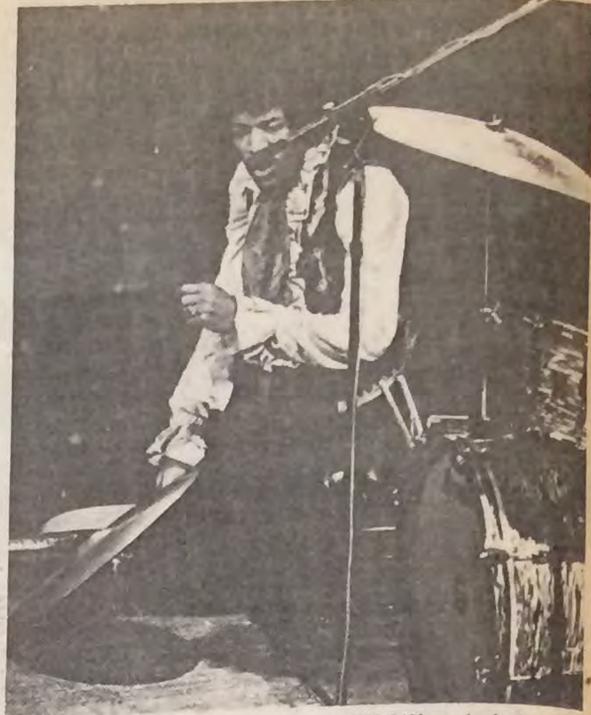
For me, "Escapade," a three movement work for the 27 piece chamber group, rhythm section, and jazz soloist—in this case in tenorist Tony Coe who was in quite magnificent form—provided the high spot of the evening.

The orchestral playing, far less unwieldy than in similar efforts involving full scale symphony orchestras, was entirely admirable, with the strings in particular putting across Dankworth's jazz phrasing with verve and élan.

The other joint venture between the two full orchestras, a suite called "Fools These Mortals" was not so satisfactory, with the band frequently over-blowing the chamber ensemble.

True, it was only supposed to be "fun" and there were some genuinely comic moments, but one couldn't escape the feeling that with such resources as these, so rarely assembled, a bit more musical and spiritual meat wouldn't have gone amiss.

On its own the Dankworth band was in great shape with Dave Lindup's "Old Blues" a standout; despite all statements to the contrary I say this band can swing when the material allows it to do so. It is just that JD sees it a bit differently these days. — CHRISTOPHER BIRD.



HENDRIX: a deafening start

rear. In the end difficulties were resolved, the Floyd went on and the fans' view was blocked.

The Floyd gave one of their colourful and deafening displays of musical pyrotechnics, and indeed all the groups were painfully loud, with the agony increased by the horror of the Albert's acoustics.

The Eire Apparent practically damaged my hearing system for life; the Nice, my favourite group, blew their cool; the Amen Corner raved like a show band, and the Move thundered along in a shower of "Flowers In The Rain."

Jimi was great, and deserved the ovation, but really Mitch and Noel shouldn't make announcements. Sorry lads, but Jimi sounds better with the chat.

Too many groups spoiled the broth, as my carologist told me later while pouring a soothing mixture of Blenkinsop's Patent Ear Improved down my lug-hole. Ugh. — CHRIS WELCH.

BEE GEES

CAUGHT IN THE ACT

THE most remarkable show ever held at London's Saville Theatre on Sunday — the Bee Gees with awe inspiring 30-piece orchestra, combining advanced pop with scream rating.

They convincingly proved no matter how far out the lyrics, or how complex the backing, sex appeal will win. Girls mobbed Barry, Maurice, Robin, Colin and Vince, who had a lot to say musically as well as knocking out with good looks.

But hold — what was this? A mighty cheering, three curtain calls, and an encore performance also greeted another group — the robust, vulgar, outrageous, scandalous and utterly hilarious Bonzo Dog Doo Dah Band.

Their comic farago made the audience sick with mirth — except for one girl, sitting next to me unfortunately, a devout Bee Gee fan who was sick with rage. "Trash," she muttered under her breath, and doubtless stamped her tiny foot. Poor girl — my heart bled.

The Flower Pot Men droned on capably, and Tony Rivers and the Castaways were fantastic. Bravo Tony, brilliant singing and comedy, better than the Beach Boys.

Bravo Bee Gees, cunning lyrics, good looks, and ambitious musical projects. A trifle serious after the Bonzos, but constructive. Best number — "To Love Somebody." Best performer — Barry Gibbs. — CHRIS WELCH.

GETTING IT ALL TOGETHER, DANKWORTH & THE SINFONIA

The warm, earthy atmosphere carried over to the evening concert which had been sold out for over a fortnight.

Dave and Toni Arthur provided one of their workmanlike displays with Felix Doran and family showing just what makes Irish music tick with their precision piping and dancing.

Bob Davenport had the packed audience bringing the house down with their shouts for encores. But, for my money, the star of the evening was undoubtedly Isabel Sutherland, who, through sheer clarity of voice and quality of technique, held the audience spellbound with her beautiful traditional songs.

A marvellous concert. A marvellous Folk Day. — CHRIS

JIMI HENDRIX

HUBBLE, bubble, toil and trouble, and wowiee Jimi Hendrix! The Hendrix — Move tour thundered off on its trip round Britain with a deafening start at London's Royal Albert Hall on Tuesday last week.

The Pink Floyd threatened to walk out on the tour during the afternoon when it was said they could not use their own gear and a cinema screen behind the stage, as it would block the view for fans seated at the

STAN GETZ

NOBODY could really complain if Stan Getz went on playing "Desafinado" and the like till he packs it in. For a time, it appeared that he would do just that, but albums like "Focus" and his latest "Sweet Rain" showed that Getz was still a thinking, seeking jazzman who is on the threshold of another peak of creativity.

At the Royal Festival Hall on Saturday, Getz began his British tour with a stunning performance which drew heavily on the material from the "Sweet Rain" LP. We had "Windows," "Sweet Rain" (dedicated to British composer Mike Gibbs who was in the audience), and "Con Alma." Getz, despite being badly miked and having to compete with Roy Haynes drums which suffered from the usual Festival Hall exaggeration, played magnificently if unspectacularly, and Chick Corea's thoughtful piano, allied to Walter Booker's firm and swinging bass, filled out the backdrops beautifully.

"Desafinado" did crop up in a final medley but Getz is well past that particular phase, and his performance once again stamped him as master of his particular patch of the world of jazz tenor. — BOB HOUSTON.

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THE BEATLES



WOLFE



NEXT WEEK

RINGO



ON DRUMS, DRUGS AND THE MAHARISHI



THE HITS THAT ALMOST NEVER WERE

THE Foundations' hit "Baby, Now That I've Found You" lay in a drawer for 18 months before it became a hit. Long John Baldry's "Let The Heartaches Begin" was in the same drawer . . . for two years.

Who was sitting on this little goldmine? Songwriters and producers Tony Macauley and John MacLeod who have the distinction of two big hits in the top ten.

At Tony's office at Pye's Marble Arch offices last week, he and John talked about the two hit songs that almost never made it. Tony is a staff producer for Pye, but has been writing songs with arranger John MacLeod for three years—"the last year, we've been doing it really seriously," he said.

A few months ago he was asked to record a new soul band that Pye had signed. He heard

Foundations, Baldry songs lay in drawer

the band, liked them, but thought he had no material for them. "I had originally tried the number with three sisters who had a vocal group. We routine the number but eventually decided to forget it. When I heard the Foundations, I remembered the number but even so when we recorded it first of all, it didn't sound right."

In fact they had three sessions on it without success and were about to abandon the idea of the number as a single for the group. "Then we decided to add vocal backing and suddenly the number happened . . . just like that, in one take and we knew we had it."

For a month the record did nothing. But then Caroline started playing it, followed by Radio One and it started to move.

"Long John's 'Heartaches' began after John and I had been to a wine party. We wrote the verse first and then left it. Then, about a year later we wrote the hook, then forgot about it again. We conceived it as an up-tempo thing and the demo was done as an up-tempo. It wasn't until we took John into the studios, that we decided to slow it down."

Tony and John have just completed the Foundations next single and an album for the Christmas market. The single is titled "Back On My Feet Again" and they describe it as a better song than "Baby."

"The album is in two veins. Half of it is soul and discotheque style music — "the music the group really likes to play." The other half has their single sound.

"This is a sort of Detroit sound, with the moving bass guitar feel. The whole thing is a dance record from start to finish without a let up."

Tony is confident that the Foundations can avoid being a one-hit group. "Half of their music contains beat and a raucous sound, the other is good, strong melody. So it gets the sales from the people who like both. From our point of view, the melody is most important because the group can turn a good melodic song into a good beatty production, but it's difficult to find a good melody."

How can the group develop their sound? "I don't think they particularly need to change their sound," said John MacLeod. "They've got their own sound which is well-knit and the closest any British group has got to the American soul sound. They like this music."

"Baby" and "Heartaches" are among the first records to benefit financially from the BBC adopting the role vacated by the pop pirates. Because the BBC pay Performing Right royalties. And they've been playing both records very heavily.

"The pirates paid no royalties, but the BBC pay up to about three quid a play and they are playing both all the time. That can add up to a lot of money."

"I think that most of the money from records in the future will come from PRS royalties," said Tony . . . with a contented smile.

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JAZZ SOUND

AN interview with Roland Kirk is more than a conversation—it's an entertainment. He punctuates the conversation with demonstrations on the assortment of instruments which always litter his hotel bedroom.

On this occasion Roland asked how I'd enjoyed the Berlin Festival and I admitted to having problems with Archie Shepp's music.

"A lot of people tend to say it's over their heads," said Roland. "It isn't over mine—my ears are tuned to any avenues of music. But I understand the problems."

"I know a lot of people on that scene — and I'm not talking about Archie Shepp—who just don't know their instruments. I know because I've heard them night after night in New York."

They tell you they are working in sounds. They say 'Don't worry about the chords, baby, it's the sounds.' Well, I'm telling you — you got to worry about the chords. I like sounds and I get into some of those things myself but what they say is nonsense."

Roland believes that a jazz musician should have a good knowledge of the styles that came before him.

"You can't really say you have contributed something new unless you know what has come before," he told me. "Take the things I do with sax and clarinet—that is from Duke Ellington. I can't pretend 'Creole Love Call' was my own idea, even the harmonies are Duke. I'm just trying to condense the things I've got from Ellington so that they come out like me."

"Getting back to what we were saying about the avant garde. I've done a lot of those things so I can say it's wrong. But a lot of these people don't know how to

Roland gets his thing(s) together

pace themselves. If you hear 15 or 20 minutes of straight freedom then it gets to be bugging. You've got to give them a bit of that and then a bit of something they can catch hold of."

I asked what Roland listened to at home, for his own pleasure.

"One day I might wake up and want to hear Billie Holiday," he answered. "Next day I might not want to hear that so I put on an Ornette Coleman record. Then another day it might be Villa Lobos or Debussy."

"It seems hard for people to understand that. They tend to want to put you in a little bag. They say 'I got this record by Charlie Parker' and that's all they want to show you. Because you are a jazz musician they want to put you in that little bag and they don't like to see you move out."

It's no secret that Kirk was not exactly pleased to open the show when he shared the concert with the Charles Lloyd Quintet during the recent Jazz Expo '67.

"There were bad vibrations

about," says Roland. "There were overtones I can't explain. I didn't feel relaxed. My wife and I had to get a cab to the concert while the other group were picked up in a bus and everything. We had to rush the set and with all those pressures and I didn't feel things were going well."

"Then the first couple of nights I was at Ronnie's I had to coast the people. I think they felt that after that whole week of jazz they had seen everything — it gets that way in America sometimes. But by Saturday night everybody in the club was shouting and singing like we were in church."

Roland's interest in a wide jazz spectrum was demonstrated by his stories of sitting in with George Lewis and Duke Ellington.

"I had a chance to play with George Lewis last year at a Festival in South Carolina," he recalled. "I was



KIRK: 'Musicians aren't listening to me'

one of the first young, modern people they had had in the Festival. After we each did our sets we played together. I played clarinet and we did some of those hymns like 'Just A Closer Walk With Thee.' I enjoyed playing with him."

"With Duke I was just out night clubbing. I had my soprano and clarinet with me and I went up to this place where Duke was playing."

"I know Harry Carney and everybody and they got me a seat up front. Cat Anderson kept teasing me and saying why didn't I go up and play. Then Duke said 'Come

on' so I did. It was a great experience."

"Duke's chords and things are so right. You just feel like there's a hand on your shoulder telling you this is the way it is. It was beautiful."

Roland told me he is now experimenting with English Horn. But the newest instrument used on this trip was the clarinet.

"Clarinet has always bugged me," he admitted. "I played in school but that wasn't any kind of improvisation. About five years ago I picked up clarinet again. I couldn't slip that bridge — I couldn't play those octaves."

"On tenor or on bass clarinet, because of the range, you can ease your way out of trouble. On clarinet you have got to play a certain amount of something. You can't squeak all night — that would be a drag."

"I'm not trying to be the Dean Of The Clarinet," he said. "I just want to get a good sound and play it with tenor. I think the way Duke uses, the clarinet is beautiful."

I would have thought that the controversy about Roland playing more than one instrument at once had died long ago. He doesn't seem to agree.

"Musicians aren't listening to me," he says. "They are too busy saying I got a gimmick and not listening to the music or noticing the important things like the breath thing. All the musicians come round the club and give me advice, but they don't really listen to what I'm doing."

"They didn't listen to Monk either. And by the time they really started listening he had got his thing together and was way out in front."

"At least they are giving me a chance to get my thing together."

BOB DAWBARN

Ida Cox, woman of the blues



A LONG time has passed since the day of the classic blues singers — women such as Ma Rainey, Bessie Smith, Clara Smith, Chippie Hill and many others who made their names in the Twenties. But the death of Ida Cox reminds us of the art and the era, for Ida was an impressive woman of the blues and a singer who could do other songs besides.

Ida Cox died on November 10 in a hospital in Knoxville, Ida ran away from three-year fight with cancer. She was 78 years old and had been living in Knoxville in semi-retirement since suffering a stroke in 1945 while singing in a nightclub in Buffalo, New York.

Born in Cedartown, Georgia it seems (though some sources give Knoxville), Ida ran away from home with a Southern minstrel show when she was 14. Among other newsworthy activities, she performed with Jelly Roll Morton at Atlanta's then celebrated 81 Theatre, and later sang with King Oliver's band at Chicago's Plantation Club.

During the period 1923 to '29 she recorded dozens of titles for Paramount. The first session had Lovie Austin's piano in support, and Lovie's Blues Serenaders — with Tommy Ladnier (cornet) and Jimmy O'Bryant (clt) — were present on many

subsequent dates. The quality of material and singing on these Paramounts is pretty good, as you can confirm if you own any of the originals or many reissues, though recording left much to be desired. Ida was never as noble a singer as Ma Rainey or Bessie, but she commanded a good feeling for lyrics and sounded an accomplished entertainer.

Quite a few of her early recordings have appeared on LP here, though most would be hard to find today.

Two of her own songs, and she composed a great many, were included on Riverside's "Great Blues Singers" (RLP12-121). One of them, "Wild Women Don't Have The Blues," was revived when she came up to New York City early in '61 for her first record date in over 20 years.

Accompanying her on this album, "Blues For Rampart Street" (RLP374), are the Coleman Hawkins Quintet with Roy Eldridge in biting form.

Until Chris Albertson rediscovered her for Riverside, Ida was assumed to be dead by most collectors who thought about her at all. Now that she is dead it seems a pity nobody persuaded her during the past few years to make one trip on the European blues circuit.

MAX JONES

How to lose £1,200 in 5 months



JORDAN: rave-ups

THE demise of a well-known jazzhouse is always a sad sight. The news last week that Dick Jordan was packing it in at West Hampstead's Railway Hotel on Wednesday nights is no less unwelcome because regulars must have seen it coming.

Dopey Dicks, as he called it, was a London pub-club which presented high-grade jazz including many American artists. Since he re-opened last April, Jordan has dropped about twelve hundred pounds on the place.

Why did it fail? Not presumably because of the premises or poor management; Jordan runs Kloooks Kleek successfully on a rhythm-and-blues policy in the same room, and he has a few years' experience behind him.

He is inclined to lay the blame three ways: on the big agents, on the attitude of many modern jazzmen, and on lack of press coverage.

"Certainly it was partly due to lack of coverage by the dailies and Sundays. I wrote to all the nationals telling them the stuff I was putting on, and asking them to come up. Two came up and did something but they were the only mentions we had—apart, of course, from the MM which was very good to the club."

"As far as the agencies are concerned, I think they're killing the American scene here. British jazz is being killed by the musicians themselves."

"Jazz is dominated by the older musicians and as yet

hasn't adjusted itself to present-day trends and ideas. Each musician is his own manager, and this is probably half the trouble."

"The average jazz musician is not business minded, and consequently doesn't play what the public wants to hear. Most R&B groups are in the hands of management-agencies who control what they play to a great extent."

"A few years ago, people who liked jazz and wanted to dance could dance either to modern or traditional jazz. But then a lot of modern players went over to free form, and who can dance to free form?"

"People like Brian Auger, Graham Bond, and Georgie Fame band are jazz musicians who still play jazz and earn bread. Yes, jazz. Only the tunes and tempos are different."

"So far as I see it, too many British jazzmen have a bad attitude to their work. In the early days of Kloooks jazz-club we had some of the greatest rave-ups in town with Dick Morrissey and the late Glen Hughes. Then we booked a certain saxophonist and he made his first number last about half an hour."

"When I asked if he'd play with the dancers in mind, his reply was, 'If you wanted a — dance band why didn't you book one?'"

"The scene with American artists is, again, economically unsound. The prices charged for these musicians are often so prohibitive that it's simply killing the business so far as the ordinary promoter is concerned."

"When I had Max Roach up there I lost £130 for instance. I lost £60 on Dakota Staton, £30 on Zoot and Al (when I got quite a good crowd) and only £6 on Yusuf Lateef. In fact, I've lost consistently since June, when I made money on Blossom Dearie. She and Sonny Rollins are the only bookings I made on."

MAX JONES

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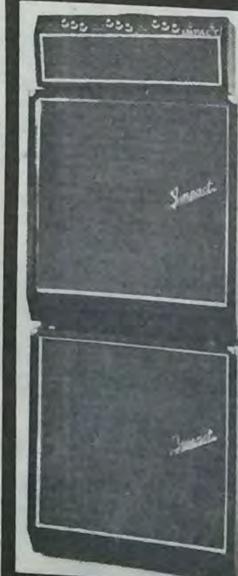
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BLIND DATE

where the stars single out the new singles

LONG JOHN BALDRY

BEATLES: "Hello, Good-bye" (Parlophone).

I've already heard this but I can't think who it is — oh, it is the Beatles. Don't go much on it. I think it's a bore. Nothing in it at all. There may be hidden things you can't hear on this record player, but it's just the kind of machine the majority of people will hear it on. I just found that a bore. The words made no sense at all. As it's the Beatles, definitely top ten but I don't know about number one.

BONZO DOG DOO DAH BAND: "The Equestrian Statue" (Liberty).

Oh yes — Bonzo Dog Band. It's very un-Bonzo Doggish but I like it very much and definitely a hit. It's a Christmas record, too. I'm very much a fan of the Bonzos. I first saw them four years ago at a gig in Dulwich and they were all art college students. They stole the show from everybody. Very funny. If I hadn't heard this on their album I wouldn't have known who it was. It's not representative and very Beatle-ish.

DUBLINERS: "Maids, When You're Young, Never Wed An Old Man" (Major Minor).

The Dubliners. This is not Ronnie Drew singing. I can't think what his name is. I like Ronnie Drew's voice. I think it stands a chance of getting in the twenty, but it's not as interesting as their last one.

ROGER MILLER: "The Bal-lad of Waterhole 3 (Code Of The West)" (Philips).

Roger Miller, isn't it? Don't like this one at all. I never never have been very keen on

country and western, although I like Johnny Cash very much, and I think his version of "It Ain't Me Babe" was even better than Bob Dylan's. But the majority of country and western leaves me cold, especially when it is orchestrated. It might happen because there is a very big country and western audience.

SOCIÉTIE: "Bird Has Flown" (Deram).

Nice bass. Is it the group playing or sessionmen? Nice bass player and a bloody good sound. It's got a Hollies feel about it. Is it a Hollies composition? The piano bit could sell it, but it's not really a strong enough tune. It all depends on what the group looks like, if they have nice faces, good promotion and TV. Let's face it, lots of groups have got away with weaker tunes.

CHUCK JACKSON: "Shame On Me" (Pye).

Oh, I love this. Is it Ray Charles? Must be an American. But you can't really tell from somebody who is speaking and not singing. I liked the singing bits, but I wasn't too mad about the talking. I don't think that will happen. Who was it? Oh Chuck Jackson. Sometimes a little bit of talking can be effective. I'm sure the talking on Tom's "Green, Green Grass Of Home" helped and maybe it helped on my record, although mine is more shouting.

LOU RAWLS: "Little Drummer Boy" (Capitol).

String bass — that's unusual on records these days. Lou Rawls? Is this "The Little Drummer Boy" or something Well, it always comes out at Christmas time. I don't like that harmonica. It doesn't mean anything. This kind of material is really for mums and dads, and although I like Lou Rawls, I don't think this will happen because it's too hip for mums and dads. It's not square enough. There's nobody I can have a real go at, is there?

NANCY WHISKEY: "Freight Train" (CBS).

Oh, it's not Nancy again. But I didn't know she was still around. Last time I saw her was four years ago when she came down to the Marquee to see me with a Scottish pianist called Bob Kelly. I like this with strings. Good luck to Nancy, I hope it happens. Kids today won't remember skiffle and it's nostalgic to those of my age group who do.

KEITH WEST: "Sam (From Teenage Opera)" (Parlophone).

It's Keith West with the Teenage Opera thing. Sounds like a different singer from the last one. The writing is very much in the same vein. Lovely orchestration. The words and music are beautiful. Production must have cost a fortune. I'd like to hear this in stereo. Not as catchy as "Grocer" but it could sell millions.

PINK FLOYD: "Apples and Oranges" (Columbia).

I know this tune. It's the new Pink Floyd. Don't like this too much. Not up to the standard of "See Emily Play." Oh, that bit is nice. Of course the Pink Floyd have a very big following and some of these psychedelic things can be very exciting, but this is a bit of a bore. I am biased anyway because it's not my kind of music. Most of it is really pretentious and lots of people are trying to elevate this stuff into a culture or art, but I don't see it myself.

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FOR many many years America and Britain have kept up a harmonious song—flinging new sounds, new groups, backwards and forwards across the Atlantic like soft rag dolls.

Recently the West Coast of America provided fertile soil for a new musical revolution which was called flower power.

One of the most unfortunate aspects of flower power was that a multitude of groups were inclined to be lumped under this one banner. Outwardly there seemed to be an air of sameness about these groups, but musically they all have something original and different to offer.

This reservoir of San Franciscan talent is still overflowing. No sooner has a successful path been opened to the Doors when we see

NICK JONES SORTS OUT THE NEW U.S. SOUNDS

they are being followed by, say a Clear Light, a Big Brother, or an H.P. Lovecraft.

Of course, in America, they are still watching the gradual emergence of exciting new British stars—with the same fervour that we watch them. Traffic is a new name being beaded and banded about in California. Eric Burdon and the Animals are good friends, as are the Cream, the Who, and now Procol Harum.

In England a lot of people are observing in turn, what the Americans are up to. On the crest of the new wave from the West Coast were groups like Love, the Jefferson Airplane or the more respectable Association. Despite the sheer beauty and talent of these groups the BBC system in England has managed in the main to ignore them.

Of late, however, there has been a renewed surge from America—and in the centre of the London scene the aware ones are leaping around clutching a clutch of shiny new LPs, smiling and saying breathlessly: "Have you heard..."

The Doors hail from Los Angeles. Jim Morrison sings, Robert Kreiger plays guitar, Ray Mansarek, organ and John Densmore drums. Their music is instantly recognisable—it's the Doors. Hard, merciless, philosopho-blues run through and through with electronics—it all ends up to a very freaky scene.

The Doors are musical anarchy: Says John: "You always have to search and enquire if you want to find something out... or you have to open a door. Everything you know is one thing; everything you don't know is another... in be-

tween is a door." The Doors may well find a key.

Captain Beefheart has a Magic Band and they hail from California too. One day Bob Krasnow, who produces the group was wheeling the Captain down a Los Angeles street at four am in the morning, in a wheelchair. Bob was a little worried about some of the weird people about at that time of the night, and the Captain looked up and just said: "Don't worry, man, everything's as safe as milk." That's the title of the album on the Buddah label, a subsidiary of Kama Sutra label.

The Buffalo Springfield were also formed in California in the Spring of 1966. They're spearheaded by Steve Stills, a brilliant young songwriter who scored heavily with a record by the group called "For What It's Worth (Stop! Hey What's

That Sound)" an excellently constructed, gentle song about the whole youth movement in the States. The group record with Atco Records, Atlantic over here.

From San Francisco there are two groups worth mentioning. Firstly Country Joe and the Fish, led by the Joe McDonald (run-around now to have left the group) raised on the West Coast scene, pretty, blues-based but very expanded music which can be sampled on Fontana over here. The Philips group, we hope, are also going to treat us to a second Frisco group, Big Brother and the Holding Company, which includes a belting, soulful girl singer and nice songwriter called Janis Joplin.

Moby Grape were one of the first "psychedelic" groups to really be snapped up by the major

American record companies. Columbia Records who showed enough faith in the Grape to release five singles, and the group's album simultaneously. You can see why. They have a tremendously quick lead guitarist and a ragged but free sound.

The Electric Flag; the Clear Light who have a forthcoming Elektra album; Thorinshield; the Sopwith Camel, another subtle Kama Sutra sound; the Tradewinds; Andy Warhol's underground hard, electronic group, Nico and the Velvet Underground, who have a current LP on Verve; the Paupers have sounds coming out here through Verve; H.P. Lovecraft have a good sound on a single we heard this week "Wayfarin' Stranger," again it's hoped the Philips group will release them here soon. The Grateful Dead are the pride and beauty of Frisco with their big bad blues.



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RADIO ONE DEEJAY

Symonds, first of a new BBC breed

DAVID SYMONDS was the first deejay on BBC radio to apply a new, fresh approach to radio programming. That was when producer Ron Belchier radically changed the format of Easy Beat a year ago and installed Symonds as deejay.

The MM said then: "The new Easy Beat is a piece of fresh thinking. The BBC could find the formula for Radio 247 in their own backyard." But David said this week: "I rather think that the Corporation didn't take too much notice of Easy Beat when they started Radio One. Easy Beat was a successful programme but I don't think it was the pattern for the new station."

CHAT

It did however get David a place in the Radio One team, with a two-hour programme every afternoon. He joined the BBC as a staff announcer about two years ago after three years in New Zealand with NZBC where he had several programmes including his own TV show called Teen Scene.

Ron Belchier heard him compering early morning radio programmes and picked him for the new look Easy Beat. Upon the start of Radio One, David was given his own show.

"The main physical difference between Easy Beat and my new programmes is that I did purely a narration job before. Now I am announcing/operating; that is, putting on the records as well as chatting about them."

The approach for the daily show is softer. "When we only had an



• SYMONDS

hour and a half a week at peak time on Sunday, we had to get in as much pop as possible and present it hard and fast. With two hours a day, it's different. There's no reason to be frenetic with regard to the announcements. The records can be — and are — but the approach now is softer.

"Really, I try to do what the situation demands. If it's around six pm, you know the old man is coming home, the kids are in the bath, and you know what to say and what sort of music to play. The show is almost a magazine. It's on at the same time as Roundabout which was a successful magazine show."

CONTRACTS

David's future is undecided. "I don't really know what I'll be doing. I'd like to hope that I get kept on when the contracts are renewed. I'd like to do some more TV, too. I've done a little TV here, but not much. I've done a lot more abroad. The difficulty is that BBC-TV and BBC radio are a long way apart and there isn't a lot of liaison between them. But in any case, whatever happens, I'd like to stay in broadcasting."

David is now a freelance broadcaster, but there has been no spectacular change in his financial position. He still lives in the same rented flat in Twickenham. "I'm not very materialistic. I just like to do the things which make me happy. I suppose I am better off temporarily."

the dubliners finnegan wakes



from the gate theatre dublin

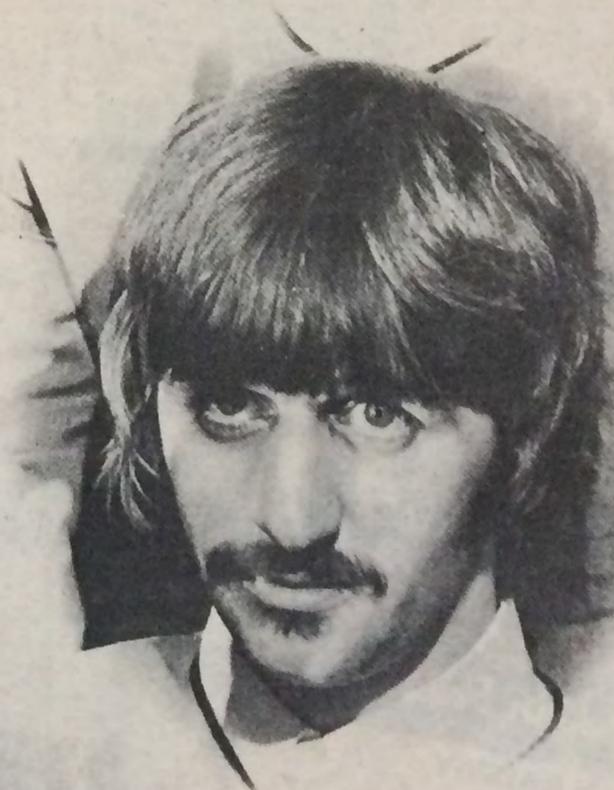
Transatlantic

WHERE THE

SOUNDS IS



HELLO GOODBYE



I AM THE WALRUS PARLOPHONE R5655



NEW YORK, Tuesday.— Donovan is preparing an official statement renouncing the use of drugs of any type. He indicated this when I managed to penetrate his manager Ashley Kozak's "No calls" edict at New York's Fairmount Hotel.

Donovan will be making a formal announcement when he returns to England next week.

He and Kozak say they have both been initiated by the Maharishi Mahesh Yogi and expect to visit with him for meditation in Kashmir next January — probably at the same time as the Beatles are making their much-publicised pilgrimage.

SUCCESSFUL

Don, who, according to Kozak "helped start the whole flower and love thing," returned to the world capital of the Flower Movement, San Francisco, on Sunday, to play the last three dates of this enormously successful tour.

He is really thrilled with his reception in America, where virtually every concert has been a sell-out and where he set a new attendance record at New York's Philharmonic Hall.

The mystique of Donovan has grown steadily here and so has the mystery surrounding him.

Kozak says he has deliberately gone about fostering "the mystery angle" and has done a very good job of maintaining the kind of aloofness that helped Bob Dylan and Elvis Presley become legends.

Already in the works is a new 1968 American college tour with concerts in six major cities in the blueprint stage. Most likely starting date is next April.

PLANS

Prior to this, says Kozak, there are plans for a television special which would make extensive use of the complete colour film record which has been made of the present tour.

Also due is a double-album package to be released by Epic in the next two weeks.

One album is aimed for the kiddies and titled "For Little Ones." The second is strictly beat.

The whole set is "beautiful," according to Kozak, and carries a booklet full of colour illustrations.

REN GREVATT REPORTS FROM NEW YORK

Somehow, Donovan has found time to create between concerts and shopping sprees, and has a partially-completed script

for a major motion picture. Two producers want to do it and, says Kozak, "I hope we'll start shooting sometime next year."

Donovan also wrote the music for Poor Cow, a

IT'S ALL HAPPENING NOW FOR DONOVAN



film done by the producers of Darling and Far From The Madding Crowd. From this score will come his next single, "Poor Love" which he has already recorded.

The film will be released in England in December and America in February.

If all this weren't enough, Donovan will also undertake the production of other people's records early next year, under a deal set up with the CBS people.

One of the artists involved will be jazz and flute player Harold McNair who is one of the 22 musicians carried on the current tour.

Two others who will be involved cannot yet be announced as they have other disc commitments.

HEALTHY

"There are just so many things happening," Donovan enthused. "It's really a whole good, healthy, new scene. We'll be spending a fair amount of time in the States because I really like it here."

"We all want to get home, too, you know, and I'm quite knocked out about the new record over there."

"But that's all just part of it. There are so many directions in which we'll be moving and it will all begin to happen after visiting the Maharishi."

It's the great Christmas their nose first past the one spot in the MM Pop

A great selection of art Cool Yule Chart Chase Tom Jones and the Dublin

The betting is heavy and the going is hard. To help punters make their selection, here is a comprehensive form report.



LULU: This sprightly young filly has performed well in the past, and following her impressive form in the States may collar some of the honours long due her on British courses. Could win by a short leg.



MONKEES: Too many TV outings may have sapped their chart stamina, but strongly fancied by the younger punters which could make them strong finishers.

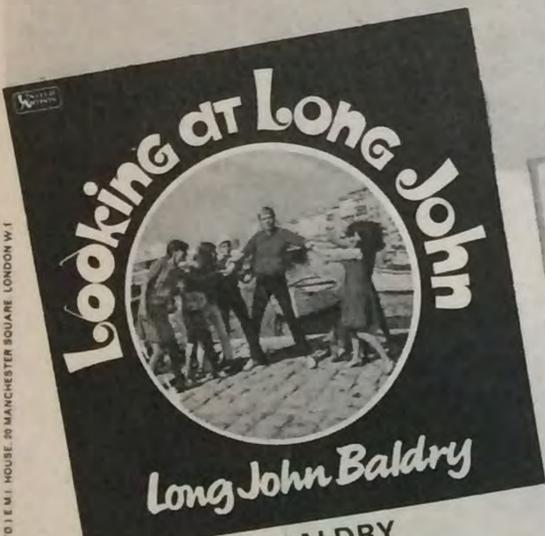


LONG JOHN BALDRY is a long shot but may have benefited well from his recent outing and he is sure to improve.



DAVE CLARK FIVE won several American classics but stamina suspect on British courses. However showed good form on last outing and could be dark horses.

PRESENTING.....



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LET THE HEARTACHES BEGIN
HERE WE GO ROUND THE MULBERRY BUSH
EVERYBODY KNOWS
SO TIRED
LOVE LOVES TO LOVE LOVE

Beatles
Cliff Richard
Long John Baldry
Traffic
Dave Clark Five
Frankie Vaughan
Lulu

SOMETHING'S GOTTEN HOLD OF MY HEART
WORLD
DAYDREAM BELIEVER
MAIDS, WHEN YOU'RE YOUNG, NEVER WED AN OLD MAN
I'M COMING HOME
THANK U VERY MUCH
IF THE WHOLE WORLD STOPPED LOVING

Gene Pitney
Bee Gees
Monkees
Dubliners
Tom Jones
Scaffold
Val Doonican

Betting: 4-6 Beatles; Evens Cliff Richard, Tom Jones; 3-1 Monkees, Bee Gees, Long John Baldry; 5-1 Traffic; Frankie Vaughan, Dave Clark; 10-1 Bar.



CLIFF RICHARD is a strong contender with "All My Love," and anyway, Cliff is now almost as much a part of Christmas as the Queen's Speech, plum pudding and sitting watching your neighbour's television, instead of your own.

VAL DOONICAN: Another Irish runner who attracts the money of the TV punter. Experienced over many courses. Given to a morning canter with McGinty's goat.

TOM JONES: Could win by a new nose. Impressively consistent performer and highly favoured by the female punters. Turns in good performances, no matter what the going.

GENE PITNEY: Consistent American performer, who knows British courses well. Inclined to pant, but should go well through the Christmas slush.

BEE GEES: Impressive newcomer from Australia, originally from the same stable as the Beatles. On current form a good each way bet.

SCAFFOLD: Liverpool nag and rank outsider in field, one third out of the Beatles, and strongly tipped by Radio One. They could provide seasonal upset.



FRANKIE VAUGHAN, the grand old man of the courses, is likely to throw his rider if flowers are thrown. Has seen better chart days, but could benefit from the rush of Christmas money.

ALTHOUGH THE BEATLES have won every chart race except when they rode "Love Me Do," and thus have very useful form to their credit, "Hello, Goodbye" could finish only third to the balladeers who always enjoy a good run at Christmas.

DUBLINERS: Difficult to handle, need constant watering, but if on their feed will draw the money of the merrier punters. Exceptional performers on their native bogs, and rumoured to be entered for the Guinness Stakes.

TRAFFIC have shown well in the past with "Paper Sun" and "Hole In My Shoe" which went high but have not so far gained number one experience. "Here We Go Round the Mulberry Bush" does not seem the best bet.

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Love-ins? The French aren't hip enough yet

To paraphrase a proverb, you can take pop music to France, but you can't make the French listen.

La Fenetre Rose, the psychedelic pop and light show at Paris Palais de Sports last weekend, suffered from the current Gallic disapproval of all things English. The fans, expected to number around 12,000 for the two all-night sessions, failed to turn up in their expected numbers and some of the French organisers, working in conjunction with the English promoters, seemed more intent on wrecking the festival than seeing it blossom into a major French pop event.

Why didn't the fans show? Perhaps they just aren't ready for the sophisticated music, lights, films, dancing, and fashions that La Fenetre Rose presented. Perhaps they are not capable of digging pop 1967; they seem more intent in supporting the home grown offerings of Johnny Halliday. Halliday packed the same venue, a few days earlier.

The fans that did attend — around 5,000 at a rough estimate,



● SPENCER

spread over the two 12-hour shows—seemed to enjoy things, though they seemed bewildered at times at some of the light and film effects and the near-nude dancing that accompanied some of the music.

There were problems, too, about the physical task of presenting the British groups. Too often on the first show, it seemed like a series of intervals joined together by some groups. Musically, the show had all the ingredients of pop success. In England, it would undoubtedly have been a smash. Spencer Davis, Keith West and Tomorrow, Cat Stevens, Dantalian's Chariot, the Soft Machine and the others worked hard to make the festival happen, along with com-

pere Rosko, but hit a hard seam of French conservatism and unwillingness to go overboard for something new.

On the second day, too, there were problems about money and the Spencer Davis group refused to appear unless they were paid the balance of their fee.

A spokesman for the promoters said they had had problems with the French organisers over payment, but they had intended to pay everyone. "In fact, someone went with the money to see Spencer Davis, but he had gone."

La Fenetre Rose was a brave try at presenting new pop music in Paris. It was not a success, however, and because of this the proposed festival at Olympia next month could be affected.

MM's Paris correspondent Mike Hennessey reports that publicity for the event was minimal. This could have been the deciding factor, turning failure into success.

But musically it was all down to the fact that the French just aren't hip enough. — A.W.

CHART POWER!



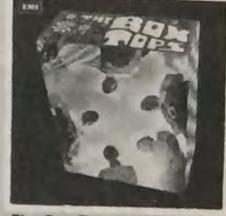
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Regal Zonophone LRZ 1001



Lulu
Love Loves To Love Lulu
Columbia SX 8201 & SCX 8201



Stevie Wonder
I Was Made To Love Her
Tama Motown TML 11059 & STML 11059



The Box Tops
The Letter—Neon Rainbow
Stateside SL 10218 & SSL 10218



Gladys Knight & The Pips
Everybody Needs Love
Tama Motown TML 11058 & STML 11058



THE SWING TO STEREO

MELODY MAKER SPECIAL

SLOWLY, BUT SURELY, MONO MUST FADE AWAY

FRANK DRIGGS, record producer with American Columbia and the man responsible for many top-class re-issue programmes, puts the stereo scene into focus.

ALTHOUGH stereophonic recordings find slowly increasing acceptance in this country, especially among young music fans, they have still a long way to go before they "take over" the LP market. But it will happen, sooner or later, unless record companies meet extremely stiff resistance from album buyers. And it will happen because of various economic pressures: the extra cost of making mono and stereo tapes, of producing stocking and marketing both kinds of LP. The so-called compatible recording (stereo, also playable on mono) may be the answer here, though a lot of work needs to go into the process judging by what I've heard so far.

PRESENT TRENDS

In the United States, where the public for long-playing records was broken in after a battle of speeds, the mono LP product is already well on the way out. And in most matters concerning the merchandising of popular and jazz records, what America does today Britain does the day after tomorrow.

To find out about present trends on the U.S. stereo scene I spoke to Frank Driggs, the producer for American Columbia responsible for many fine reissue sets ranging from Billie Holiday, Duke Ellington and Fletcher Henderson to Sinatra and blues singer Robert Johnson.

Driggs, who was in London last week talking over reissue projects with CBS here, is no unqualified admirer of stereo records. But he's seen the writing on the wall for mono, and he can read. "Everything is recorded in stereo, of course, except perhaps for some very

small outfits. It's nearly 100 per cent of recording activity today. "The majors like Columbia, Victor and Decca are committed to a certain amount of mono release of material from the



SINATRA: included in many fine re-issues.

to 70 per cent stereo already."

"To sum-up: in my experience, on the reissue scene, if I don't do electronically re-channelled stereo I lose 45 to 50 per cent of my sales. I find this surprising, but it's a fact.

EQUAL

"I'd done one or two in stereo before 1967, but hadn't begun to do it extensively. When I saw the sales figures I was surprised to see that stereo were almost equal to mono. I realised that here was a big market. Now, our sales department insists on everything being done in mono and applied stereo.

"Our next big package, due out soon, is a Frank Sinatra album including a wide range of his material from the Harry James days of '39 to his very last session for Columbia before he went to Capitol in '52. There's a very big demand for it, and this is being done in our new process, for which we have no name, for transferring old 78s to tape. It's really something."

SCENE

And how does Frank Driggs see the stereo scene in Britain?

"It's a small scene here to-date, maybe like the States five years ago. And I'm happy because, while there's a question mark over reissue programmes in the States, the future for reissues in Britain is good for several years at least.

BY MAX JONES

from the Twenties, a Chicago album, one of Kansas City piano, and two I did — by the Andy Kirk and Woody Herman bands.

PROCESS

"Anyway, Decca are putting stereo on these; they sell them in both mono and re-channelled stereo. And I do both now for my Columbia and Epic sets.

"At the moment I'm re-doing some albums by Chuck Berry, Red Norvo, Bobby Hackett and the Ellington combos that were first released as LPs about 12 years ago. "I'm re-recording them by

our new engineering process which is quite sensational. As an old collector who'd be normally attracted to a mono product, I believe in making a good mono job first.

"I put the record on the turntable, twist the knobs and get what I judge to be the best possible sound. Then, when the mono tape is okay, we re-channel for stereo from this finished mono tape.

"I've seen 78 rpm products made straight into stereo, phony stereo if you like, and a great deal of echo and so on is applied in an attempt to bring the sound up to date. All that happens generally is that the band sounds as if it recorded in a hangar."

If mono is disappearing as fast as this, where will it leave the serious record collector? In a certain amount of trouble, Driggs agrees.

SCREAM

"When there's nothing coming out in mono any more he's going to scream and holler for a time and buy nothing. I feel they'll stay away some time, but eventually either go over to stereo equipment and stereo records or rely entirely on boot-leg labels which still produce nothing but mono. "As for the younger generation, they're no problem. They're buying 60

SCRAMBLE

"But in the end mono is doomed. Once Retail Price Maintenance is dropped, if it is dropped, and you're in the discount market, there'll be a scramble for business.

"The double inventory will become an expensive luxury, and this is what will sound the death knell for mono releases."

Twenties, Thirties, Forties and even the Fifties — because stereo didn't really come in until the middle Fifties.

"So these issues, and re-issues, still appear. And RCA Victor's Vintage Series is done only in mono, I believe. I don't think they re-channel for stereo. But most reissue projects do make use of electronic re-channelling to give a stereo effect, what some critics term 'phony stereo.'

MARKET

"American Decca recently started their Jazz Heritage Series, and with the November releases they already have ten LPs on the market. Collectors may like to know they include two sets by Chick Webb's band, an Ellington



BILLIE HOLIDAY

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How tape can be integrated with a hi-fi system and what to look for when choosing a tape recorder.

ODDS & ENDS
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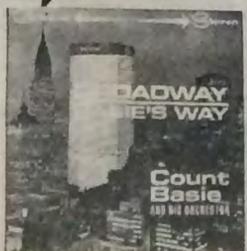
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EMI

THE SWING TO STEREO

REMEMBER when stereo was just a trick for bringing a train into your living room and out through the kitchen door?

That's a long time ago. Today the major companies not only have specialist stereo labels, but the vast majority of album releases are available in stereo.

If you have newly switched to stereo reproduction, or are contemplating the wise move, here is a selection from recent releases which may help you to build up your collection.

For fans of the groups it's worth remembering that the Beatles albums are available in stereo. Among current issues you might like to try: "The Kinks Live at Kelvin Hall" (Pye NSPL 18191); "Smiley Smile" by the Beach Boys (Capitol ST9001); "Butterfly" by the Hollies (Parlophone PCS7039); "Four Tops Reach Out" (Tamla Motown STML11056); "Ten Years After" (Deram SML1015); "The Seeds" (Vocalion SAVN8070); "Disraeli Gears" by the Cream (Reaction 594003); "Tangerine Dream" by Kaleidoscope (Fontana STL5448); "Moby Grape" (CBS 63090); and "Winds Of Change" by Eric Burdon and the Animals (MGM CS8052).

If you prefer the solo singers, how about: Engelbert Humperdinck's "The Last Waltz" (Decca SKL 4901); Vince Hill's "Always You And Me" (Columbia SCX6185); Sammy Davis Jr.'s "Doctor Dolittle" (Pye RSLP6264); Dionne Warwick's "The Windows Of The World" (Pye NSPL 28105); "The Sound Of Wilson Pickett" (Atlantic 588080); "Joe Tex — Greatest Hits" (Atlantic 588079); Dusty Springfield's "Where Am I Going" (Philips (SBL 7820); Peaches and Herb's "For Your Love" (CBS S63119); and "Sandy Posey" (MGM CS8051).

Big bands must have been invented just for stereo. Try "Presenting Thad Jones - Mel Lewis" (United Artists SULP1169); Count Basie



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BOB DAWBARN LOOKS AT THE NEW STEREO RELEASES

with "Broadway Basie's Way" (Command SCOM 107); Edmundo Ros Orchestra's "Sing And Swing" (Decca SKL4885); Duke Ellington's "Far East Suite" (RCA Victor SF7895); and John Dankworth's "The

Thousand Dollar Collection" (Fontana STL5445).

For the jazz fans there is a wide choice, including: "Tribute To Charlie Parker" (RCA Victor SF7895); "The Mike Westbrook Concert Band" (Deram SML

1013); Dave Brubeck's "Bravo Brubeck" (CBS S63098); "The George Benson Cookbook" (CBS S62971); Oscar Peterson's "Soul Espanol" (Mercury SLML4027); and Cannonball Adderley "Them Adder-

leys" (Mercury SLML4022). Enthusiasts for what is loosely termed mood music are particularly well catered for in stereo. For magnificent recording hear: "And I Love Her" by the George Martin Orchestra (Studio 2

Stereo TW0141); Toots Thielmans' Orchestra's "Contrasts" (Command SCOM104); "Sound Orchestral Meets Henry Mancini" (Pye NSPL18202); Mantovani's "Old And New Fangled Tangos" (Decca

SKL4893); Johnny Howard's "Love is The Sweetest Thing" (Deram SML1012); Stan Butcher's "Swing Like A B" (CBS SS63072); Ray Davies' "Funky Trumpet On Broadway" (Fontana STL-5440).

Country Music? Again plenty to choose from. Like The Geezinslaw Brothers' "Can You Believe" (Capitol ST2570); Red Simpson's "Truck Drivin' Fool" (Capitol ST2691); Buck Owens' Buckaroos with "Country Music's Most Wanted Band" (Capitol ST20978); Roger Miller's "Walkin' In The Sunshine" (Philips SBL 7822); and Marty Robbins' "Tonight Carmen" (CBS S63116).

Blues fans should give a trial spin to: John Mayall with "The Blues Alone" (Ace Of Clubs SCL1243); "The Piano Blues, Volume 2" (Storyville 671187); "Sippie Wallace Sings The Blues" (Storyville 671198); or "The Best of The Blues" — featuring Big Bill Broonzy, Memphis Slim, Champion Jack Dupree and Sonny Boy Williamson (Storyville 671188).

There is a big demand for stereo by those who collect music from stage and screen. Among current releases are: "Magnificent Movie Themes" by the Bobby Byrne Orchestra (Command SCOM112); the original soundtrack of "Doctor Dolittle" (State-side SSL10214); "In The Heat Of The Night" (United Artists SULP1182); a bargain-price 12s. 6d. "Doctor Dolittle" (Marble Arch MALS738); Tommy Steele and the cast of "Half A Sixpence" (RCA Victor SB6735); "Robbery" (Decca SKL4892); and "To Sir With Love" (Fontana STL 5446).

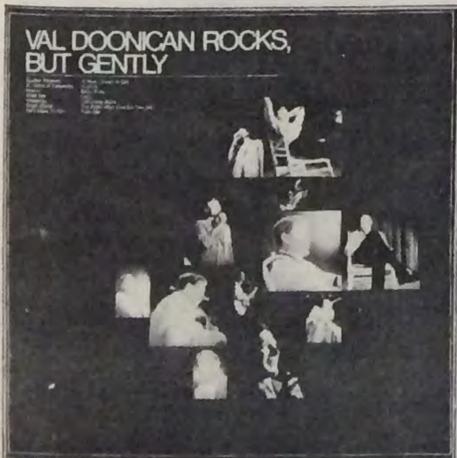
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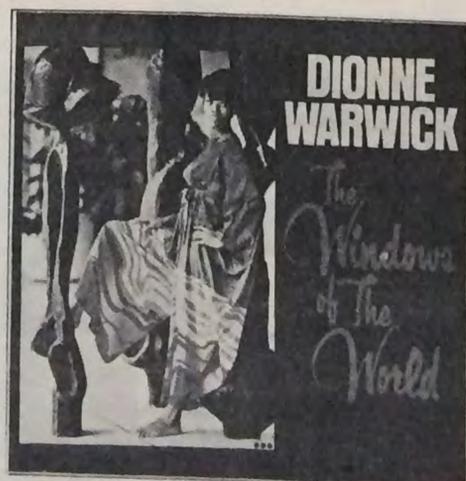
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THE SWING TO STEREO

MELODY MAKER SPECIAL

Making the public stereo minded



"THREE-D Discs Are Here" announced a banner headline in the Melody Maker of June 7, 1958. First in the field in Britain were Pye with albums by Larry Adler, Tony Osborne and one called "Pops Go Stereo" featuring Marion Ryan, the Bill Shepherd and Tony Osborne Orchestras and Beryl Stott Group.

Stereo had first been unveiled at the 1958 Audio Fair and by the following year there was a wide range of stereo gram-

BY BOB DAWBARN

phones and tape recorders on the market. For a while it seemed that stereo would take the major share of the LP market, but the comparatively high prices of equipment and, no doubt, the usual British conser-

vatism took the steam out of the first high enthusiasm. Now it seems we are at the beginning of a new stereo breakthrough. EMI and Pye, for example, have announced that their future classical albums

will all be released in stereo only.

Les Cocks, Pye's General Manager, says: "I think eventually everything will be released in stereo only — although this is naturally looking quite a long way ahead."

"At the moment the problem is simply that there is not enough equipment available — not enough players have been adapted from stereo. It's just like the early days of LPs. Lots of people were reluctant to part with their old players and we had to go on producing 78 rpm discs long after they were outdated."

It's difficult to get a reliable estimate of what percentage of album sales are taken by stereo discs. According to Les Cocks, it varies considerably from one record to another.

"On some of our stuff Herb Alpert is a good example, as high as 40 per cent of the sales are in stereo," he says.

satisfied with equipment costing rather less.

The fact remains that sooner or later you are going to have to follow the classical collectors and convert to stereo. There is, however, already a get-out for those who have mono machines but want to buy discs available only in stereo.

SIGNALS

A stereo pick-up must pick up two sets of signals from the same groove of a stereo record, separate them and deliver each set to a separate loudspeaker. Mono records have only a single set of signals.

If you play stereo records with a mono pickup it will not pick up all the signals properly. You won't get all the music and what you do get may be distorted. And it will probably ruin the record for stereo.

To play stereo records on a mono player you must have a stereo pickup, wired to combine the stereo signals for the player's mono amplifier and loudspeaker. Or you should buy a compatible cartridge.

CHARGE

When buying a cartridge it is advisable to ask your dealer to check that the output of the new pickup is the same as the output of the old one.

In any case a new, modern pickup will probably make your old mono records sound better than before and you can play stereo records — even if you don't get the full stereo effect.

The average charge for fitting such a cartridge is between £2 and £3.

The Beatles' two EP Magical Mystery Tour package is available in stereo, and it gives an opportunity of comparing "I Am A Walrus" (the B side of their latest single) in both mono and stereo.

Magical Beatles— in stereo

SINGLES should be released in stereo. If you don't believe it, listen to the B side of the new Beatles' single, "I Am The Walrus," and then hear the stereo version which is part of the two-EP Magical Mystery Tour package.

The MM this week had a preview of the package — two EPs with a 32-page booklet of photos and cartoons which will be on sale at 19s 6d on December 1.

They've done it again — six tracks which no other pop group in the world could begin to approach for originality combined with the popular touch.

The set opens with "Magical Mystery Tour," a massive, storming piece with Paul singing lead over a ten-ton beat. The effect is mainly of guitars and brass with piano taking over at the end.

Next comes one of the two most instantly attractive songs, "Your Mother Should Know" — like the title track, a Lennon-McCartney composition. At medium tempo it again features Paul and has a tune that sticks in the memory first time round. It includes prominent piano and steady four-to-the-bar rhythm.

INSTRUMENTAL

"I'm A Walrus," which completes the first disc, is also a Lennon-McCartney song and bits like the cello figures sound great in stereo.

The fourth Lennon-McCartney song is "The Fool On The Hill" which opens the second EP. It has immediate impact and is a typical Beatle lyrical ballad. The gimmick on this one is the highly effective use of penny whistles instead of flutes. It would make an excellent single A side.

"Flying" is an instrumental with all four Beatles jointly credited as composers. A weird piece, full of organ sounds — and can it be in 7/4 time? It ends with a touch of the Dr. Who.

George Harrison wrote the final track, "Blue Jay Way," and it has the requisite Eastern overtones. It also sounds like George singing the lead, it's a sinister little tune and the most difficult of the six tracks to assimilate at one hearing.

The stereo recording increases the effect of the Beatles harmonies and the action-packed arrangements throughout the package.

Can we expect stereo singles in the near future? I'm afraid not. Some time back the record companies were producing them for stereo juke boxes, but the idea didn't really take.

The general feeling at the moment is that there is no real demand for stereo singles and too few singles buyers have the necessary equipment to play them. — BOB DAWBARN.

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NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

DUKE ELLINGTON: "Far East Suite." Tourist Point Of View, Bluebird Of Delhi (Mynah), Istahan, Dopk, Mount Harissa, Blue Pepper (Far East Of The Blues), Agra, Amad, Ad Lib On Nippon. (RCA Victor Stereo SF7894).

Ellington (pno), Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gonsalves, Harry Carney (reeds), Cat Anderson, Mercer Ellington, Cootie Williams, Herbie Jones (trpts), Lawrence Brown, Buster Cooper, Chuck Connors (trbbs), John Lamb (bass), Rufus Jones (dr). December 1966.

DUKE ELLINGTON: "At The Cote d'Azur." Trombonio-Bustoso-Issimo, Rose Of The Rio Grande, Old Circus Train Turn-Around Blues, The Matador, All Too Soon, Diminuendo In Blue And Blow By Blow. (Verve VLP9170).

Some personnel except Sam Woodyard in place of Rufus Jones. Ray Nance (vln, cornet) and Ben Webster (trn) added to "All Too Soon." Antibes Jazz Festival 29/7/66.

AT last we have Ellington's "Far East Suite" on record, and the whole thing measures up to what we were led to expect from live performances of sections of the work heard at the band's concerts.

Stanley Dance explains in the album notes how this music was inspired by Duke's 1963 State Department tour that took in India, Ceylon, Persia, Lebanon, Turkey and elsewhere in the Middle East. And later, by a trip to Japan. But this isn't some fashionable Eastern pastiche. It is the pure Ellington-Strayhorn product, Eastern in colour if you like but conceived for the Ellington ensemble as it stood, with no recourse to Indian drummers or other extraneous influences.

So there are no traps or blind alleys. East meets West, as the sleeve says, through the swinging music of Duke Ellington. There's not a bad track on the album, and few boring minutes in the whole production. For a bonus, Duke pulls out his most happy piano.

The suite begins with an impressively eerie orchestration of "Tourist," spotlighting Gonsalves' insinuating tenor and swinging all the way.

The "Bluebird" piece is very attractive, for Hamilton's chirpy clarinet, for rich ensemble playing and immensely original writing; and "Isfahan," for the city called the Pearl of Persia and a vehicle for Hodges at his most perfectly controlled, is another superb performance and composition — typical of Strayhorn's work for Hodges I would think.

A clownish sort of note is struck on "Depke," a largely ensemble track (with snatches of piano and clarinet-baritone duetting) based on an idea gained from a dance by six boys and six girls which Duke witnessed. Duke shines again on "Harissa," which also features the amply flowing Gonsalves tenor set against powerful band passages, and particularly brightly on the long final "Nippon."

"Blue Pepper," on Side Two, is one of the LP's most extraordinary band numbers. Its heavy, processional opening statement leads into blues playing by Hodges which boasts a fierce swing and spirit. Cat Anderson is very effective here.

Carney comes to the front for "Agra" to demonstrate that he is still the baritone man with the most generous tone; "Amad" is a bright item which brings into prom-

Duke heads east for a great LP

ince the lovely reed section, Brown's trombone and the leader's piano. "Ad Lib" exhibits Hamilton's clarinet at its most agile.

This is a recital of facts about an extended Ellington work which can stand comparison with his best.

Maybe this isn't the finest orchestra Duke ever led, but it is still a peerless ensemble which knows how to execute his ideas marvellously. And it should be noted that Rufus Jones performs an exacting role admirably. Need I say this should be added to the shopping list?

I have little space left for the live recording made earlier last year, but it is a less valuable item and one requiring less comment because of the familiarity of much of the music.

"Trombonio," featuring Buster Cooper, and "Mataador" (for Cat's swaggering trumpet) are not distinguished by Ellington standards; Brown's "Rio Grande" is better, and bears the mark of spontaneity, while "All Too Soon" has more Lawrence trombone, some swifty if eccentric fiddle, handsome Webster tenor and overall the slightly tentative air of an unprepared performance.

Gonsalves and "Diminuendo" need no description today; an exciting in-person experience is not necessarily one we want repeated on record more than once. But the long (11½ minutes) "Circus Train" blues is an exceptional rocker to put in the library. Hodges, Woodyard, Lamb and bandwork are all top drawer. — M.J.



ELLINGTON: stands comparison with his best.

Monk "lay out" during his solos.



JOE WILLIAMS

JOE WILLIAMS: "Joe Williams And The Jones-Mel Lewis Jazz Orchestra." Get Out Of My Life Woman; Woman's Got Soul; Nobody Knows The Way I Feel This Morning; Gee Baby, Ain't I Good To You; How Sweet It Is; Keep Your Hand On Your Heart; Evil Man Blues; Come Sunday; Smack Dab In The Middle; It Don't Mean A Thing; Hallelujah I Love Her So; Night Time Is The Right Time (United Artists ULP1178).

IT isn't easy to sing effectively with a big jazz band. A special kind of beat is needed, also the sort of power and phrasing that can get over in a driving orchestral setting.

Joe Williams has the necessary fire and swing, and the technique to handle practically any situation served up by the arrangers, in this case Thad Jones and others. And the Jones-Lewis band sounds just the right type of contemporary ensemble to accompany Joe's rich voice and knowing style.

Poised

His programme on this album includes a few good jazz and blues-inflected songs he used to do with Basie, Don Redman's "Gee Baby," Ray Charles' "Hallelujah" and the popular "Smack Dab" are familiar to Basie followers, and it may be that they would have preferred less well-known numbers.

But Williams is a still-developing artist and I find it interesting to see how these favourites have evolved in his hands. "Nobody Knows" is beautifully intro-

duced by Hank Jones' piano and the rhythm, plus trombones, and Joe's slow-tempo interpretation is especially poised.

"Evil Man" is another which demonstrates his declamatory blues style to advantage; but, in truth, almost all the tracks are strong although on "Don't Mean."

The impressive thing about this singer, whether or not you like his mannerisms, is all confidence and sophistication, no half measures. If you need confirmation of how fine a singer he is, pay attention to his version of Duke's "Come Sunday." No room for faking here.

Very good accompaniment and recording help to make this an exceptional vocal release and one which whets the appetite for the band-alone LP already announced. — M.J.



MILES DAVIS

MILES DAVIS AND THE MODERN JAZZ GIANTS. The Man I Love (Take 2); Swing Spring (a); Round Midnight (b); Bemsha Swing; The Man I Love (Take 1). (Transatlantic PR7150).

(a) Davis (trp), Milt Jackson (vbs), Thelonious Monk (pno), Percy Heath (bass), Kenny Clarke (drs). December 24, 1954.

(b) Davis (trp), John Coltrane (trn), Red Garland (pno), Paul Chambers (bass), Philly Joe Jones (drs). 1956.

THE famous 1954 Christmas Eve session, from which four of these tracks emanate, produced some of the finest jazz of any era, particularly the classic "Bag's Groove." And all this despite the oft-reported differences between Miles and Monk, caused by the trumpeter's insistence that

Monk "lay out" during his solos.

Whatever the mythology surrounding the whole affair, the music produced was, and still is, wonderful and it's nice to have this set available once again (it was last issued here in 1960 on Esquire 32-100).

There are hesitant moments from Miles, whose playing did not yet have the confidence and assurance he was to acquire not much later, but Jackson is in unbeatable form and his MJQ colleague Heath plays inspiring bass throughout.

High

Monk, in fact, doesn't contribute too much to the proceedings and is very subdued when he does solo. Nevertheless, the overall standard of solo work (and these four tracks are no more than strings of solos) is quite ridiculously high.

"Round Midnight" comes from a later session and contains magnificent ballad performances from Coltrane and Miles. Not to be missed at any price, although on the subject of price this is yet another instance when I feel this should have been issued on Transatlantic's cheap Xtra label. — B.H.

Steve Lacy, the jazz wanderer



STEVE LACY: "The Forest And The Zoo." Forest Zoo. (ESP Compatible Stereo 1060).

Lacy (sax), Enrica Rava (trp), Johnny Dyan (bass), Louis T. Mehelo (drs). Instituto Di Tella, Centro de Experimentacion Audio Visual, Buenos Aires, October 8, 1966.

"Sortie." Sortie. Black Elk, Helmy, Fork New York, Living T. Blues. (International Stereo 623 223.)

Lacy (sop), Rava (trp), Kent Carter (bass), Aldo Romano (drs). Milan, February 4, 1966.

SOPRANO saxist Steve Lacy has spent most of the last few years roaming the world, searching for an audience for his music. These two sets, recorded thousands of miles apart (one in Milan, Italy, the other in Buenos Aires) make up as good a representation of Lacy's music as we are likely to ever have.

"Sortie" was recorded in Milan on the same day as Lacy, Rava, Romano and Carter were part of pianist Giorgio Gaslini's international ensemble which produced the excellent "Nuovi Sentimenti" (available on Italian HMV). For my money, it's the better of these two albums as Lacy and his Italian trumpeter follow each other's lines with an eloquence and cohesion which is rather rare in this field.

Insight

The desirability of playing "free" with musicians whose personalities and styles are known to each other is illustrated beautifully here. Rava and Lacy have developed an insight which makes them like musical Siamese twins. There are no themes; each track is a fragment of improvisation, catching a mood, a particular moment of energy and impetus between the two main combatants. Romano and Carter provide an oscillating base for the horns, and the Italian drummer is impressive throughout.

The ESP (available in specialist shops on import) is

I find, less satisfying. It could be that one long track per side, where both horns do tend to meander despite the best of intentions, is rather too much to digest. Lacy tends to play a lesser role here, with Rava's trumpet claiming most of the attention while the soprano comments, interjects and punctuates his lines.

While Lacy never claimed the spotlight in all the manoeuvrings involved in the emergence of the "new thing," he is an intelligent and talented musician who is well on the way to finding his own solutions to the musical problems of the day. And isn't that what it's all about? — B.H.

■ Tony Coe is a highly talented saxophonist, not surpassed in my opinion by any tenorman in the country. He can play most reed instruments, so far as I know, and most styles of Western music. But jazz is his game, and on his LP, "TONY'S BASSEMENT" (EMI Columbia SX6170), the jazzman often struggles to get out of a string quartet-plus format allied to what the sleeve note fairly describes as "essentially a late-night repertoire." The programme includes Stan Quincey Jones' "Midnight Sun Will Never Set" (and I'm beginning to fear it won't), Alec Wilder's "Lady Sings The Blues," two originals by David Mack who arranged and directed the session, and the oldie, "Ghost Of Yesterday." Nothing wrong with the quality of tunes or performance — and everything Coe plays (he's mostly on tenor but is heard also on alto, flute and clarinet) is imbued with warmth and deep jazz feeling — but the backings fall rather uneasily on jazz ears, and the solid diet of leisurely tempos leaves this listener a bit sleepy. I believe this is Coe's second "name" LP and I'm sorry it doesn't present him in a swinging jazz setting which might have revealed his full stature as a tenor soloist. Nevertheless, he has some beautiful moments on "Lady Sings," "Ghost," "Baby Blue" and "Whisper It Slow," and Tommy Whittle has a few good solo passages. — M.J.

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RADIO JAZZ

FRIDAY (24)

4.15 pm H2: Jazz. 6.0 H1: Jazz Rondo. 6.15 E: Kurt Edelhagen Ork. 8.35 U: Tony Bennett. 10.15 T: Frank Sinatra. 10.45 T: Attila Zoller, Hans Koller, Martial Solal. 12.5 am B1 and 2: Jazz At Night (Christian, Chisholm, Hodges, Evans, Spanier).

SATURDAY (25)

12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 pm H1: Radio Jazz Magazine. 2.30 E: Farewell to Stuff Smith. 2.30 H1: History of Jazz. 9.10 E: Pop and Jazz, inc. (3) Bud Shank. 9.35 Q: (2) Paul Jones (3) Kenny Burrell Quintet (4) Barry Sisters. 10.15 T: Frank Sinatra. 10.15 A2: Get To Know Jazz. 10.45 T: Don Ellis Ork (Electric Bath, Columbia CS 9485). 11.10 E: Louis, Condon, Goodman, Kenton.

SUNDAY (26)

7.0 pm B1: Mike Raven's R

and B Show. 7.35 B1: The Jazz Scene. 8.0 Q: Jazz. 9.30 A1: Free Jazz. 10.3 A1: View Of Jazz. 10.30 E: Mahalia Jackson, Paul Robeson. 10.45 A1: Duke Ellington (Hugues Panassie).

MONDAY (27)

7.30 pm J: Bobby Troup's Jazztime. 8.30 J: Big Bands. 10.10 M: Jazz. 10.15 T: Pop and Jazz. 10.45 T: Jazz.

TUESDAY (28)

10.0 pm U: Jazz Meets India. 10.5 O: Earl Hines. 10.15 T: Pop and Jazz. 10.45 T: Jazz.

WEDNESDAY (29)

12.2 pm V: Tony Bennett, Kirby Stone Four, Les Brown and Charlie Byrd Orks. 7.30 J: Jazz. 8.15 B1: Jazz Club (Keith Smith's Climax JB, Acker Bilk's Paramount JB, George Penman's Jazzmen with Carol De-

laney. 8.20 O: Jazz For Everyone. 8.30 J: Jazz or C and W. 9.35 Q: Red Norvo, Charlie Ventura, Teddy Wilson. 10.15 T: Pop and Jazz. 10.45 T: Jazz.

THURSDAY (30)

3.35 pm U: Jazz Magazine. 8.1 V: Antibes JF 1967. 8.5 E: Eddie and Sugar Lou. 8.30 Q: Big Band Music. 10.15 T: Pop and Jazz. 10.45 T: Jazz. 11.20 E: (1) Dutch Swing College Band.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-2829, 2-348, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio Eireann 530.



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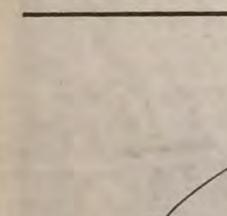
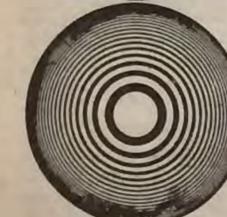
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NEW POP SINGLES



BY CHRIS WELCH



Crisis! All hands to save the pop single!

CRISIS week in pop! Having heard this week's batch of singles I can only suggest cabinet meetings, emergency debates and telegrams to all the Gnomes of Zurich we can muster. If the Dunkirk spirit can be invoked, belts tightened, braces taken up a notch and restrictive practices stamped out, then maybe the British record industry can be jerked out of its parlous state. In fact the stark codswallop produced by both Britain and America may well lead to devaluation of the single, the currency unit of pop.

TRAFFIC: "Here We Go Round The Mulberry Bush" (Island). Traffic prove their versatility with a cleverly written piece of music for the film. But like much film music it is rather incidental and indecisive. S. Winwood Esq. sings well and there are interesting passages of mellotron flute and vibes. Parts of the theme are reminiscent of Donovan's "Mountain." Saleable, but not up to the hit standard of "Hole In My Shoe."

MONKEES: "Daydream Believer" (RCA Victor). Davy Jones is heard chatting with the producer and muttering under his breath just prior to his launch into rather a jolly ballad, sung with Davy's usual skill at wrenching emotion and inducing screams. It's a good song, and, after all, the Monkees could hardly be allowed to make a bad record or there would doubtless be a chain of firing throughout their organisation. The Monkee Machine is still ticking over with cunning efficiency.

DAVE DAVIES: "Susannah's Still Alive" (Pye). Dave made a fine solo entry recently with "Death Of A Clown," and now follows up with his own composition that bashes and stomps nicely — with a good hook phrase. Unfortunately some of the words get lost in the backing, which is a shame because they sound interesting. A harmonica and Dave's peculiar phrasing



TRAFFIC: not up to the hit standard of 'Hole In My Shoe'

add a Dylan-esque touch and it all totals up to a hit of resounding proportions.

PRECISIONS: "If This Is Love" (Track). Every now and then a great discotheque record emerges that makes you want to bang tables, shout, throw Scotch and Coke at waiters, dance in the street wearing funny hats, knock over amplifiers and stamp your feet from one end of town to the other. It's a gas groover and deserves to be a hit.

ROYAL GUARDSMEN: "Snoopy's Christmas" (London). Achtung! Drivel attacking from twelve o'clock high! Yes, it's Snoopy back with that Irish showband sound of rat-a-tat drums, machine guns and biplanes screaming in to attack. To be sure it was quite entertaining the first time round, but the Bloody Red Baron in turning into a bloody red bore, and horror, upon horrors, they have added jingle bells and other Yuletide effects to cash in on the forthcoming boredom — I mean festivities. As a friend remarked penetratingly: "Same old stuff

with Christmas slops thrown in."

TURTLES: "She's My Girl" (London). There is no actual law against the Turtles producing records. Legislation does not exist that could prevent them from inflicting such total boredom on the public ear by the means of this exercise in tedium. In the meantime we must all grit our teeth and hope it goes away. Psychedelic it may be, but somehow the arrangement of voices, guitars, drums and notes fails to induce the necessary degree of toe-tapping.

JEFFERSON AIRPLANE: "Ballad Of You And Me And Pooneil" (RCA Victor). Feedback and electronic intro, then brilliantly progressive four-to-the-bar bass drum beats, as this American group blast into a not unpleasant piece of rhythm making, not unlike the Small Faces hit of 500 years ago "What'cha Gonna Do About It."

MRS MILLS: "Party Hit Parade" (Parlophone). A thousand barrel organs begin to play! Aye, here she is, the Queen of the Ivories, the darling of Wapping Old

Stairs, in a Christmas caper of party melodies like "Green Green Grass Of Home," "Release Me," "The Last Waltz" etc with full orchestral accompaniment. Mother hammers the keys with full regard for the melodic value of these well loved favourites, ideal for playing just as the neighbours come in Christmas day to sample and later throw up the festive cooking sherry.

BLUE RIVERS AND THE MAROONS: "Witchcraft Man" (Columbia). I heard Caroline DJ Johnny Walker making what sounded like singularly offensive remarks about bluebeat recently, and indeed it comes to my attention there are in fact people who don't like ska, highlife and rock steady, amazing as the concept may seem. This has a screaming intro, followed by that classic shuffle beat. Better production than most genuine bluebeat records, but not distinct enough to be a hit.

DIANA ROSS: "In And Out Of Love" (Tamla Motown). The Supremes can do no wrong and Diana is beautiful in all the senses of the word. There's a nice intro and the whole thing swings along with that compulsive Tamla beat that could go on for ever. It hasn't the impact of their recent hits, but it's another rewarding episode in the Supremes saga.

MARMALADE: "Man In A Shop" (CBS). Put a small star beside this one. Great vocal harmonies in a Beatles-Hollies groove following the backward tape intro. The slow beat is reminiscent of "Like A Rolling Stone" and after their recent success on the Who-Traffic tour, Marmalade could well spread themselves all over the chart. Or did I say that about their last record? Great, any road.

FRANK SINATRA: "This Town" (Reprise). Great swinging big band backing pushes Frank along with one of the best singles he has released for a long while. But because it isn't corny and slushy it probably won't be a hit.

HARPERS BIZARRE: " Chattanooga Choo Choo" (Warner Bros). As a Glenn Miller fan I strongly object to group's wrecking this number, and I am amazed the session men involved allowed their services to be used to batter the old swing favourite. Have they no pride? Or do they accept money for commercialisation?

SPENCER DAVIS: "Mr Second Class" (United Artists). An exciting and blasting follow up to "Time Seller" far more representative of the group sound, tearing organ and vocal by Eddie Hardin, and much more active drumming by Pete York. Spencer wrote this strange story of the second class man, and proves he is coming into his own as a songwriter. With a tremendous climax and plenty of space for instrumental freak-out, this is a better record than Traffic's latest and better than most of this week's collection of pop fashion.

POP LPs

TEN YEARS AFTER: (Deram). A brilliant debut album by the blues group that has been building up a huge name for itself at London's Marquee Club. They aren't saying anything that hasn't already been said by the Rolling Stones (in their youth), or the Cream, but by their sheer enthusiasm and ability they have managed to infuse basic blues with their own sound. For example, their version of "Spoonful" with extended guitar work by Alvin Lee has indefinitely different qualities from the Cream's approach to the Willie Dixon standard. Nor are they rigidly tied to one formula. They sweep from a rock 'n' roll sound on "I Want To Know" to gentle acoustic guitar on "Don't Want You, Woman," and a bit of swing on "Adventures Of A Young Organ."

BRIAN BENNETT: "Change Of Direction" (Columbia). Resulting from the desire to produce "something new," certain wires have got crossed on Shadows' drummer Bennett's first album. Top musicians Alan Skidmore (flute, tenor), Alan Hawkshaw (piano, organ) and Jim Sullivan (guitar, sitar) join forces to work through an interesting selection of tunes, from Donovan's "Sunshine Superman" to "Whisper Not" by Benny Golson and "Con Alma" by Dizzy Gillespie. Jazz and pop influences are at work, and neither helps each other. When things should be swinging, the rhythm section sounds stiff, and when things should be rocking, somehow it doesn't sound convincing.

BRIAN AUGER & JULIE DRISCOLL: "Open" (Marmalade). One of the album events of the year featuring two of Britain's more talented artists, organist Brian Auger and singer Julie Driscoll. Everything about it is different and original, and it marks a milestone in pop achievement, without being pretentious or over-arranged. Brian's fiery, driving organ is a dominating factor throughout, backed by Gary Boyle (lead guitar), David Ambrose (bass guitar) and Clive Thacker (drums). Julie shows on her side of the LP that she is a most underrated singer, constantly impressing and improving. Listen to her sing soul like "Break It Up" or Donovan's "Season Of The Witch." Various "hang-ups" link each track, like Big Ben chimes or baby crying, which aren't really necessary, but tie in with "Auge & Jools" loon image.

DOC SEVERINSEN: "Fever" (Command). Nice, jazz-flecked trumpet fronting an orchestra that includes Dick Hyman (pno), Tony Mottola (gtr), Phil Kraus (vibes) and Osie Johnson (drs). All attractively wrapped in a Command double-sleeve it makes for nice background music. Titles include: "On A Clear Day," "Sidewinder," "The Lady In Red," "Tennessee Waltz" and "Fever."

CEDRIC WEST: "Bach Goes West" (World Record Club). If Jacques Loussier or the Swingle Singers haven't finished your Bach appreciation for ever, then you might like these baroque guitar treatments of Bach pieces and items by Kenny Wheeler, David Mack and others. It's pleasant enough but isn't it time to leave Johann Sebastian to rest in peace?

JOHNNY HOWARD ORCHESTRA: "Love Is The Sweetest Thing" (Deram). This is the smooth Howard of the Deram mood albums rather than the jumping Howard of Easy Beat fame. The 12 impeccably played ballads include "The Lock Of Love," "Sweet And Lovely," "Easy To Love," "Soft Lights And Sweet Music" and "I'll See You In My Dreams."

ARTHUR ASKEY: "Silly Little Songs" (Music For Pleasure). If you are old enough to remember Bandwagon you may get a certain camp pleasure out of hearing such Askey items as "The Bee Song," "The Worm," "The Fly-Germ" and "The Ant" after all these years. It can't honestly be said that the humour has survived the passage of time.

NEW FOLK LPs

AL LEAVES THE RANKS OF FOLK FOR 'IMAGES'

With his new album for CBS, "Bedsitter Images" (CBS 63087), Al Stewart really leaves the ranks of folk for the pop scene. With the exception of the pleasant neo-Russian instrumental, "Ivich," and "Denise at 16," all the items have some sort of augmented backing, sometimes appropriate, as in the swirling accompaniment to the title tune, which is also available as a single, sometimes incongruous, as "Swiss Cottage" and "Manoeuvres" which is the B-side of the same single.

Al's observation is sometimes a little superficial, as in "Pretty Golden Hair," the story of an old queen whose suicide, we are led to believe, was basically the result of being too pretty when a boy. He succeeds more in "The Car," "Beloecka Doodle Day," probably the most successful track, where the understated backing of organ and drums does contribute something. — K.D.

Martin Carthy and Dave Swarbrick's third album together, "Byker Hill" (Fontana TL 5434) really marks a peak in the development of their partnership which is underlined by Dave's name getting equal prominence to Martin's on the sleeve. What Swarbrick contributes is something more than accompanying parts, particularly on the fitting 9:8 tune from the north east which gives the record its title.

Not to be overlooked, however, are Martin's own accompaniments. On this title tune, for instance, he plays a tripping little run on the guitar which runs parallel to the voice. On other tracks he has moved so far away from standard "oom-ching" sort of thing that the guitar and voice are more like two people moving between the same two points in space, but taking independent routes.

I am still not entirely happy at his unaccompanied singing, however, and feel that where guitar and fiddle play together it is more successful than when he sings alone or with just fiddle.

Swarbrick's work reaches its height in "Lucy Wan," sometimes anticipating the next move of the jagged tune (fitting so well the tale of incest and murder), and allowing Carthy complete freedom to tell the story in his own way. Carthy makes a better job of "Brigg Fair" than any other revivalist I have heard try, though even he seems to miss all the joy and exuberance of Joseph Taylor's original. Perhaps that's expecting too much.

Only non-traditional item on the record is ex-Hallelujah MD Johnny Scott's arrangement of Brecht's "Tale of the Soldier's Wife," a chilling little song which has a lesson for the British under Wilson and the Americans under Johnson today as appropriate as it was for the Germans under Hitler yesterday. — K.D.

Question: has chart success spoiled the Dubliners? Answer: judging by their new album, "More of the Hard Stuff" (MMLP5) for Phil Solomons' Major Minor label, there's no sign of it.

In fact, on some tracks there is the best solo singing on record from the Dubliners so far, particularly from Luke Kelly, who makes of MacColl's "Shoals of Herring" the truly noble song that it is. Luke's voice has always played an important role in the Dubliners' ensemble sound, but he has been developing fast as a solo singer lately and has now mastered the difficult art of singing powerfully without signs of over-strain.

Ronnie Drew grates out his songs as grumpily as ever, and does a particularly good job on Brendan Behan's "Old Triangle." He even manages to make something of the rather weak "Pub With No Beer," though it is surely the least effective track they have ever recorded.

Interesting how many of the Dubliners' songs come from outside Ireland — on this record there's "Pub," "Shoals," as well as "Come and Join the British Army," "Mormond Braes," and Bill Meek's "Drink It Up Men" — thus continuing the tradition which has supplied the airs of the best of the songs of Dublin from this side of the Irish Channel. Since some of the best English songs came from Ireland, I suppose this is fair exchange. A pity there are no real instrumentals to showcase Barney McKenna's brilliant banjo and John Sheehan's fantastic fiddle, though of course they are playing there all the way through, and they have some short interludes in the middle of "Mormond." — K.D.

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FOLK FORUM



ROY SHUNS ALL THE 'ISMS'



Dylan? Just a cabaret artist

BOB DYLAN is just a cabaret artist. So for that matter are Donovan and Malvina Reynolds. Who says so? A. L. Lloyd, grand old man of the British revival in his monumental (433 pages) book *Folksong in England* which Lawrence and Wishart are publishing next Thursday at the hefty price of three guineas.

"If 'Little Boxes' and 'The Red Flag' are folk songs," says Bert, "we need a new term to describe 'The Outlandish Knight,' 'Searching For Lambs' and 'The Coal Owner And The Pitman's Wife.'"

"Donkey and horse both have four legs and may pull carts but they are not the same beast; nor are the compositions of a Dylan or a Donovan folk song by any workable definition."

Interesting to note that while Bert has such hard words for Messrs Zimmerman and Leitch, he regards Johnny Handle and Wigan's Keith Roberts highly enough to include some of their work in his big section on industrial songs which is his book's most important contribution to folksong thought.

I'll be reviewing the book in more detail when I've had time to do more than skim through it. In the meanwhile, it's certainly something to badger your local public library for.

Shirley Collins will be singing in the New Year on TV this December 31. And last night for the entire second half of Roy Guest's "Folksound" concert she and the Young Tradition were joined by Alexis Korner in a re-enactment of their nice New Year TV show on the seasons of the year.

Shirley has finished her new album and her husband, John Marshall, tells me she is threatening to call her next one "Sussex Before The Fall"—a reference to a review I did of her "Sweet Primeroses."

Pete Stanley has not gone solo after his parting from Wizz Jones. He is now working with Brian Golbey, who plays fiddle and mandolin as well as guitar. "Some of our American material is so old that it's Irish," quips Pete.

Pete has also been making experimental dulcimers.

That old London folk haunt, the Scots Hoose in Cambridge Circus, is open on Tuesdays once again with the Moonlighters as residents, consisting of Tina Mullinger, Christina Marriott, multi-instrumentalist John Dinsdale who was taught by Peggy Seeger, and Thomas Weston.

Guest this week was Ian Russell from Northern Ireland while Hedy West makes her only London club date this visit at the club next Tuesday.

Other future guests include John Pearse, Pauline Hinchcliffe and John Bailey, Dave Ward, and on January 2 the entire Campbells family, Ian, Lorna, Dave and the rest, as on the Topic record.

The Campbells will also be at the Holy Ground the following night, January 3.

With a good line-up like this, and opening when really nothing else is happening in London, the Moonlighters should have "house full" notices up soon.

The McPeakes star at St George's Hall, Liverpool on Tuesday, December 19 with Nigel Denver, the Hooters and the Wreckers.—KARL DALLAS.

The "bad" side would probably be one lasting 30 minutes so you get a negative positive against a positive negative. The negative emphasising what we should be doing and the positive, flowing side full of the things we are doing. I might even end up calling it "The Swap."

What is the live audience reaction to what you are saying in your songs?

A lot of the audience don't listen to what you say. You've got to bring them to you subtly so that they don't go away worshipping you as a personality, but go away thinking about what you have said.

You can't give people anything too strong without touches of humour. It becomes too much. I could write a succession of funny, entertaining songs and emerge the big, shining hero Harper. I suppose I could do a big moody, but what's the point when you have something to tell them? The record is going to have a different effect because they won't be confronted with me. They'll be listening to a piece of plastic in their own homes.

What is your attitude to the charts and making money from a hit record?

I could write a big flowery record that everybody is going to dig, but what's the point? You've got to tell and give what you know.

If you don't you're acting in a worse way than somebody who is ignorant. I might be dead tomorrow. What's the use of money I can't take with me and fame I can't use? What I'm most concerned with is the future and how to change it.

What changes would you like to see made to improve our future?

We could start by ripping up a few treaties. They've got nothing to do with us or 1967. A new generation is growing up and they don't want to know about this kind of thing.

Communication is now very widespread and within the reach of every man whatever his status in society. Therefore everyone has more definite opinions than used to be the case. It is the age of separate opinions. Eventually it must bear some fruit, so that the bigoted and indoctrinated opinions of the few are squashed by the weight of mass opinion which is never evil. One man's opinion is biased completely but 50 million people can't be wrong.

Do you think that the opinion of the young people like yourself, who are obviously concerned about the future, is underrated?

I think so. It would be nice if as a whole unit, what many of us are saying could be listened to and taken to heart so that inside three generations we have, in fact, sacrificed the luxuries of an empire and all it means in order to save the human race itself.

You believe, then, that young people, rather than older people, may have the answer to what could be a troubled future?

Young people certainly seem more aware of the future and it is more important to them than to older people. But as far as an answer goes, how can there be one when there never was a question in the first place? Every man is born with his own answer. It's making him see it that I'm all about.

TONY WILSON

Has anybody heard the tapes of your CBS album yet?

Yes, it's been heard in a few places and the reception has been great—but mystifying. Some people say "Why so nihilistic?" and this always surprises me because I state in one song on the record that I don't belong to any group or "ism" at all and that the only thing I am is me.

How do you feel about the record yourself?

I'm knocked out with it. It's the first record I've made

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FROM PAGE ONE

POP AND THE £

which books American stars all the year round, said: "It's bound to be serious. Overnight we find we have to pay that much more for art ists. There will obviously be cuts somewhere, but we've got to weather it. We've got American attractions booked till the end of January. After that, who knows?"

Higgins, who along with American promoter George Wein organised the highly successful Jazz Expo '67 last month, denied that the devaluation would affect plans for a similar event in 1968. "If it is going to cost more to present Jazz Expo '68 then it will have to be passed on to the public. But at the moment, there are no doubts about Expo '68."

"The prospects for single artists looks very poor, however. Some tours that we have booked are going to lose money now, but there will be no cancellations."

"It all adds up to a big increase in these instances and I'm not sure it can

be passed on to the customer. I don't know if the public will have that much money in these cases."

The Davison Agency is bringing the Woody Herman Band here in January, the Los Angeles Jubilee Singers in February and will discuss the set-up of the Jazz From A Swinging Era package next month. But, added Higgins, "After the Teddy Wilson tour in February, I'm not negotiating any more single tours for the moment."

IN THE RECORD WORLD

Opinions were divided over what effect devaluation would have on record prices.

Album prices are another matter, though. A large percentage of the LPs issued in Britain by the major companies are drawn from America, and the increase in obtaining these will be shown in prices eventually.

A spokesman for EMI said, however: "It will not affect our record prices at the moment." Decca on the other hand, commented: "Our records will be affected because anything from the States will start to cost more almost immediately, we should imagine."

In the specialist import field, which affects jazz record buyers mainly, prices will definitely increase immediately. Ray Smith, manager of Collett's in London's New Oxford Street which handles a large percentage of import business, said: "The average cost of an imported LP works out at just over fifty shillings. Whether customers are prepared to pay up to £3 5s for an LP remains to be seen. We have just taken delivery of a new batch of imports and we can gauge customer reaction with this lot. But it looks rather dodgy"

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Sunday, November 26th
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ALEX WELSH AND HIS BAND

Saturday, November 25th
MAX COLLIE'S RHYTHM ACES

Sunday, November 26th
THE SEDALIA JAZZBAND

SIX BELLS
KING'S ROAD, CHELSEA
Saturday, November 25th, 8 p.m.

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TUESDAY
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***LOCOMOTIVE**
***THE SKATALITES**

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***HE'S HERE WITH THE MIKE QUINN SHOW**

***GUEST STARS AND GROUPS**

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***GUY HAMILTON SOUND**
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LITTLEJOHN and the SHADROCKS
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NEW SEDALIA JAZZ BAND, Southampton.

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THE ARMY
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JUKE BOX JURY, November 22nd
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Evening
DICK HECKSTALL-SMITH

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Friday, Saturday, Sunday, lunch & evening

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PETE KING
Saturday, November 25th
HANK SHAW
Sunday, November 26th
Lunch: **OLAF VAS**
Evening: **DICK MORRISSEY**

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TUBBY HAYES QUARTET
Tuesday, November 28th
THE TRIO
Wednesday, November 29th
THE TRIO
Thursday, November 30th
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TERRY SMITH QUARTET

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An Evening of Jazz in the Making
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* **HERBAL MIXTURE**

* **THE NICE**
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Thursday, November 30th
JOHN L. WATSON AND THE WEB

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SCOTT WALKER

Scott does appreciate his fans

I AM thoroughly sick of people criticising Scott Walker. Colin Taylor (MM November 11) actually had the nerve to say Scott does not appreciate his fans.

What the hell is he talking about? Scott spends a lot of time perfecting his records and I should have thought his latest LP was proof of that.

Is it selfish of him to want people to listen instead of screaming? What is the point of tours where nobody listens? I suggest other so-called fans stop criticising and listen.—ANGELA JAMIESON, Whitecraigs, Glasgow.

● LP WINNER

It's never too late

IT is never too late to learn to play an instrument, whatever your age or sex, if you are determined enough.

Some time ago I wrote to Expert Advice editor Chris Hayes asking about learning to play a wind instrument while over the age of 40. He sent me some encouraging remarks and I decided to have a shot.

I am now progressing nicely on slide trombone, and when I have saved enough I am going to buy a valve trombone.

I try to play to Kid Ory records, and even though I listen more to J. C. Higginbotham and Lawrence Brown, as far as I am concerned, Ory is God! — DAPHNE OLIVER, Leiston, Suffolk.



CLIFF RICHARD: 'one of the greatest pop stars of today'

HIPPIES! WHO NEEDS THEM

I AM fed up with all psychedelic trash passed off as music on the younger generation.

The strange noises of hippy music cannot compare with the professionalism and good taste of the Bachelors, Cliff Richard, and Englebert Humperdinck, the greatest pop stars of today.—SUZANNE WORSLEY, Abingdon Road, Oxford.

I WAS amazed and disgusted to see that vulgar vaudeville act the Bonzo Dog Doo Dah Band at London's Saville Theatre recently.

mailbag

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The time devoted to their crude humour ruined a good show.—C. LOWE, London N2.

THE Oscar Peterson Trio and Coleman Hawkins played at the Queen Elizabeth Hall, London recently and during their concert were subjected to a PA system that would have disgraced Waterloo Station.

It was infuriating for the audience and almost unbelievable that London's most modern concert hall with the latest technical facilities available should present jazz in such a shoddy manner.—ROB REID, London W1.

SO MIKE VERNON follows his already famous tirade about British blues artists (I was proud to be one until Mr Vernon started stirring) by slamming the most enjoyable blues show Britain has ever seen. (MM November 11).

When is Vernon going to admit the only blues he is

really interested in are slick and British? — IAN ANDERSON, Folk Blues Bristol & West, Redland, Bristol.

HOW can anyone class Donovan's music as folk? It is just a concoction of dreary and meaningless words set to trendy sounds. I am sick to death of him.

The true folkers are Paxton, Simon and Baez.—COLIN BRINTON, Harwich, Essex.

CONGRATULATIONS to Nick Jones on his review of the single by the Fleetwood Mac! At last amidst all this "John Mayall is King of the Blues" hysteria, somebody has had the courage to expose these English bluesmen as carbon copies of other people's music.

Forget Mayall, Eric Clapton and Peter Green and listen to the real thing — Buddy Guy, B. B. King and Otis Rush.—LON McDERMOTT, Manor Park, London.

'Disraeli gears'—an insult to Cream fans

WHAT are the Cream trying to do? "Disraeli Gears" must be one of the worst records a British group has ever made.

Releasing an LP with both sides of their last single included reduces the tracks to eight for most fans.

And "Take It Back" sounds as if it was recorded at the nearest swimming baths. It is an insult to Cream fans.—STEVE THOMAS, Downend, Bristol.

A READER makes the point that the influx of American musicians could become a big threat to our musicians as far as club and concert jobs are concerned (MM November 11).

But the plea he makes for a revival in jazz appreciation generally is already happening, though not as quickly as hardened enthusiasts would like.



GINGER BAKER

Solo tours of various Americans with Alex Welsh, plus wholesale invasions like the Expo '67 must have given many a newcomer to jazz a taste for more.—EDWARD J. LAKER, Southsea, Hants.

● LP WINNER

Lloyd's a living symbol of music at its lowest ebb

CHARLES LLOYD is no better than a common "popper" hiding behind a facade of harmonics and abstracts. That this man should be featured in a jazz concert shows the serious position jazz is in today. Lloyd is the living symbol of music at its lowest ebb.—PETER KERR-JARRETT, Sherborne, Dorset.

"WHY Walk out on Lloyd?" asks Mailbag (MM November 11). I'll tell you why. That night at Expo '67 Roland Kirk provided a lesson in fluency, virtuosity and wit.

Lloyd's group seemed sombre and pretentious in comparison. Their music was fragmentary and unsatisfying. I left, along with a good many other disenchanted people, during the first twenty minutes. It has nothing to do with "bad manners" or "closed minds." Put it down to bad programming.

And in case anyone thinks I am anti-New Thing, I sat through and enjoyed Archie Shepp's entire performance a few days later. Work that one out.—COLIN JONES, Denbighshire, North Wales.

● LP WINNER

I FELT insulted and annoyed by the hippies who paraded in front of an audience still full of the joys of Roland Kirk. I waited for something worthwhile... I waited, and waited, and waited.

When the frizzy one eventually laid down his saxophone and waved maracas about, I didn't think it unreasonable to leave such an absurd spectacle.—JOHN HUINS, Norfolk Square, Brighton.



CHARLES LLOYD

I WAS disgusted by Bob Houston's review of the Miles Davis concert. Without doubt Davis was the greatest star imported for the tremendous Jazz Expo.

It was a privilege for British fans to hear Miles in person. It was appalling that Mr Houston virtually dismissed such a long awaited appearance.

He implied that Archie Shepp (whom I hesitate to call a musician), rendered Davis's pure, subtle and sincere musicianship as dull and even commonplace.—CHRISTINE WHELAN, Morden, Surrey.

P.S. What makes Chris Welch think it's only men who shout rubbish?

MAY I congratulate the MM upon "Weddings Are Getting Worse."

I reckon it was on a par with the best bits of Michael Green's "Coarse Rugby." I particularly admired the savage truths which came to the surface from time to time.—R. H. FISHER, Hampstead, London.

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