

**Melody  
Maker**

9d weekly

December 2, 1967

**BEATLES  
SAY HELLO**

**Single tops  
300,000 sales**

**Groovy  
gifts  
for a**

**Flower power  
is dead,  
says Holly Graham**

**FLOWER POWER** is dead in San Francisco — according to Graham Nash, of the Hollies, who spoke to the Melody Maker in America this week.

"It was killed by all the people who just weren't genuine," he said. "All the nice people have moved down to Mexico. All the real flower people have moved out of Haight Ashbury."

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### MAJOR

According to Graham and Allan Clarke, the Hollies have "finally made it big" in America. After opening in Los Angeles, they have played Salt Lake City, Texas and Chicago, among the major cities, and on Monday flew to New York for 12 days. They will do three live shows plus a number of TV dates.

The Hollies had news of the Mama's And Papa's.

### TRACKS

"I spent some time with Big Mama Cass," Graham told the MM. "She told me they are going back together to do one more album and then that's it. They won't be working together any more."

"I also spent some time with Donovan on the West Coast. He is doing tremendously well over here. He has really got across to America."

"We did a nice show in Texas with Simon and Garfunkel and spent some time with them."

### SHOW

Asked if America had inspired any Hollies' compositions, Graham replied: "Very much so. We've got lots of ideas. I think we have the first four tracks for our next album and one or two things in our heads for the next single."

Allan Clarke will be flying back on December 12 before the rest of the group, to move into his new house in Hampstead.

RINGO: celebration fish supper

## STONES NEW ALBUM

## NEXT WEEK

THE Rolling Stones' new album "Their Satanic Majesties Request" — with a three dimensional moving colour photograph on the cover — will be issued next week.

It is released on Decca next Friday (8) and the album is described as "an abstract musical experience to visually capture the new dimension in music."

The cover employs the use of three dimensional colour photography to create the illusion of depth. As the album is moved, the 3D photographs seem to come to life.

The photograph features the Stones sitting in a weird mystical set, built in New York by artist-photographer Michael Cooper who also did the artwork for the folding, four-page album cover.

This is the group's eleventh album and

features the Stones presenting a show rather than a series of tracks.

The MM Pop Panel's verdict on the new album is on page 21.

All the songs except one are written by Mick Jagger and Keith Richard. Bill Wyman wrote "In Another Land," and the rest of the titles are: "Sing This All Together," "Citadel," "2000 Man," "Sing This All Together (See What Happens)," "She's A Rainbow," "The Lantern," "Gomper," "2000 Light Years From Home" and "One With The Show."

# BEATLES SAY HELLO

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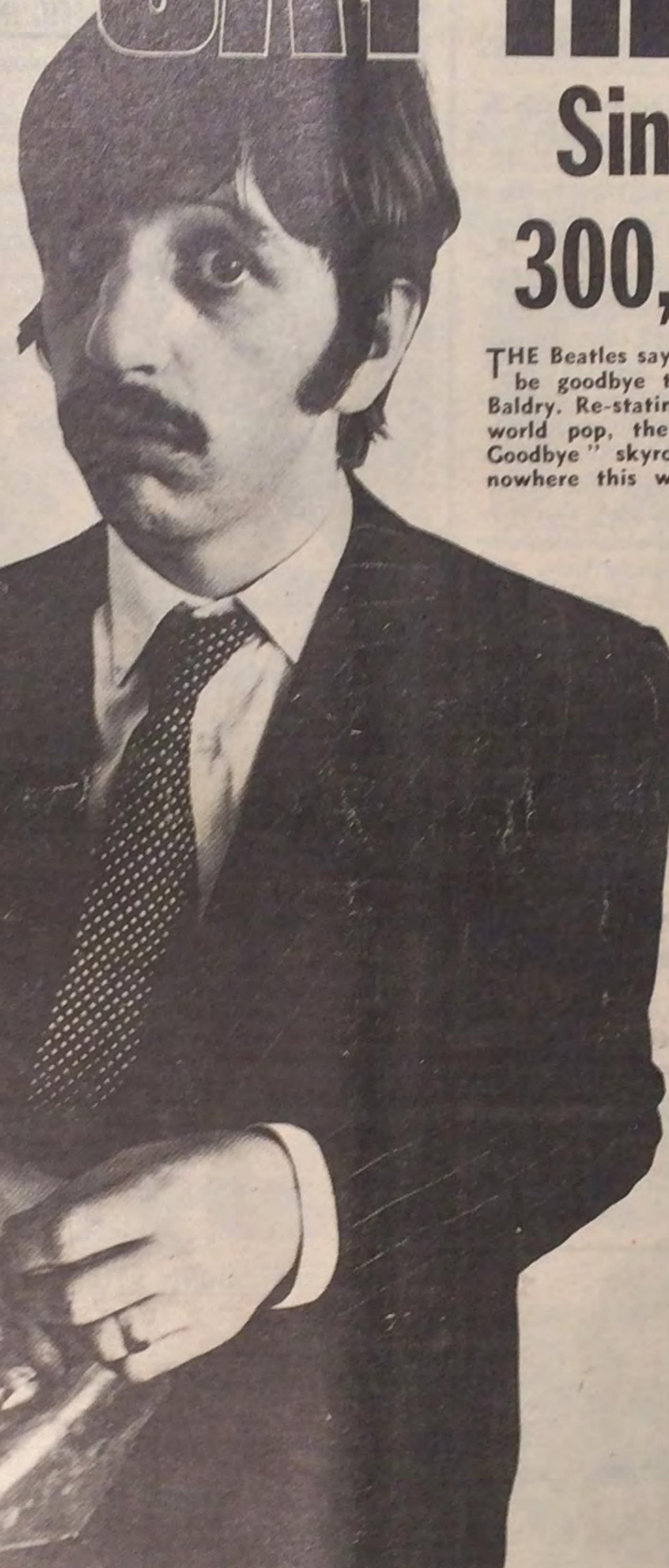
Commented Nems press officer Tony Barrow: "It was a surprise to the Beatles that it was dropped because they had made themselves available to the BBC a couple of days earlier for extra filming to replace the bits of the clip which contravened the miming regulations. But executives at the BBC ruled that it could not be shown."

A BBC spokesman said they had no plans to show it on this week's — or any other week's — edition of the show.

Barrow also confirmed that one of the Beatles' companies was negotiating to open a New York discotheque club.

The suggested name was Sergeant Pepper's Lonely Hearts Club, but this was "feasible but undecided." There were no plans for a similar club in Britain.

Ringo Starr flies to Rome within the next few days to film his cameo role as the Mexican gardener in the film Candy.



MICK: in 3-D



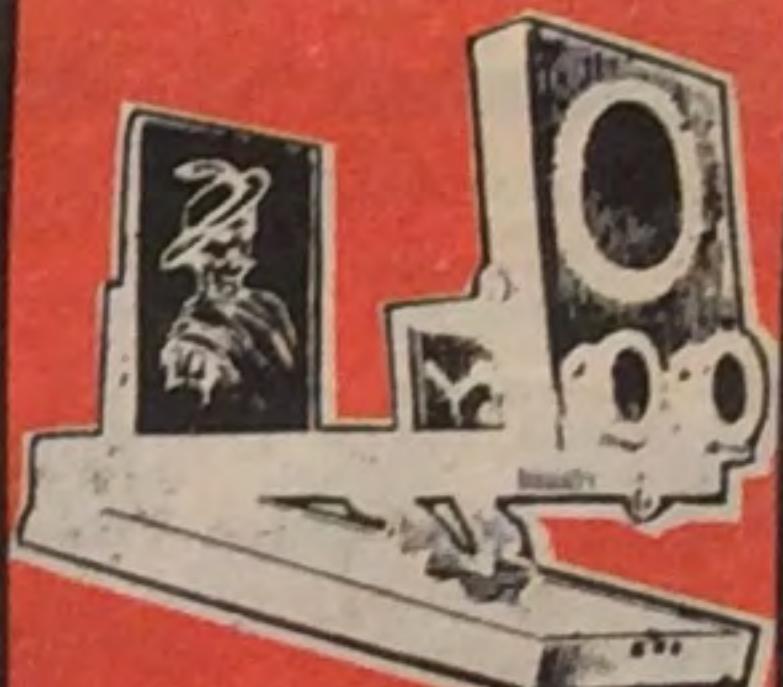
## Groovy



## gifts



## for a



## cool



## Yule



## inside

MELODY

## POP 30

MAKER

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

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## POP 30 PUBLISHERS

1 Schroeder; 2 Donna; 3 Northern Songs; 4 Immediate; 5 Dick James; 6 Donna; 7 Welbeck/Schroeder; 8 Shapiro Bernstein; 9 Maribou; 10 Donovan; 11 Morris; 12 Lynn; 13 Kassner; 14 Davy/Carlin; 15 Abigail; 16 Donna; 17 Abi-

## US TOP TEN

- As listed by "Billboard"
- 1 (5) DAYDREAM BELIEVER Monkees, Colgems
  - 2 (3) THE RAIN, THE PARK AND OTHER THINGS Cowsills, MGM
  - 3 (1) INCENSE AND PEPPERMINTS Strawberry Alarm Clock, Uni
  - 4 (2) TO SIR, WITH LOVE Lulu, Epic
  - 5 (7) I SAY A LITTLE PRAYER Dionne Warwick, Scepter
  - 6 (6) PLEASE LOVE ME FOREVER Bobby Vinton, Epic
  - 7 (4) SOUL MAN Sam and Dave, Stax
  - 8 (—) I HEARD IT THROUGH THE GRAPE VINE Gladys Knight And The Pips, Soul
  - 9 (9) I CAN SEE FOR MILES Who, Decca
  - 10 (—) AN OPEN LETTER TO MY TEENAGE SON Victor Lundberg, Liberty

## TOP TEN LPs

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

## NEXT WEEK

## DES O'CONNOR

reviews the new singles in

## BLIND DATE

## SCOTT WALKER

DON'T MISS IT!

## BEE GEES TOUR WITH 60-PIECE ORCHESTRA



BEE GEES

THE Bee Gees open their first British tour at London's Albert Hall with a 60-piece orchestra on March 27. Tony Rivers and the Castaways have been the only other act booked so far for the tour.

On January 27, the Bee Gees open the new 8,000 seat Anaheim Auditorium in Los Angeles where they play two shows. That week the group will also guest on the Smothers Brothers TV show.

The group have a new album released at the end of January titled "Horizontal."

artists who appeared at Gothenburg's Teenage Fair in Sweden last week.

The Fair was attended by 60,000 people. It had 7,000 square metres of floor space devoted to a wide variety of teenage articles, including clothes and musical instruments and a number of pop concerts.

## TRAFFIC IN SWEDEN

PAUL JONES, Traffic, Simon Dupree and the Big Sound, the Crazy World of Arthur Brown and singer Lucas were among the British



RONNIE LANE

## NEW FACES SINGLE THIS WEEK

THE Small Faces have a new single coming out this Friday (December 1). Written by Steve Marriott and Ronnie Lane, issued on the Immediate label, the title is "Tin Soldier" (see page 19).

The group are presently fixing up promotion on the single and will appear on Jonathan King's Good Evening on Saturday (2). They are working on a new LP for release in the New Year.

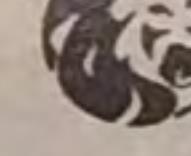
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THE SHUG (Rock Mambo)	6/-	BABY YOU'RE A RUINER	6/-	SUNRISE, SUNSET (WALTZ)	5/-
A BANDA (Bright 2) Tijuana	5/-	JUST LOVING YOU	5/-	SHADOW OF YOUR SMILE	5/-
BIG SPENDER	5/-	TWO FOR THE ROAD (MARCH)	5/-	SOMEWHERE MY LOVE (WZ)	5/-
SWEET CHARITY	6/-	BORN FREE (STAGE BAND)	12/-	SWINGER SAFARI	6/-
WHERE AM I GOING	5/-	THERE GOES MY EVERYTHING	5/-	EDELWEISS (WZ)	5/-
BABY DREAM YOUR DREAM	6/-	WITH A LITTLE HELP	5/-	WORK SONG (HEAT ALPERT)	5/-
IF MY FRIENDS COULD SEE (O.S.)	5/-	WHEN I'M SIXTY-FOUR	6/-	PERSIAN MARKET TWIST	4/-
I'M A BRASS BAND (O.S.)	5/-	IF I WERE A RICH MAN	5/-	BEATLES (O.S.) MEDLEY	4/-

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KERN'S FOXTROT (Fine Romance, etc.)	6/-	WHITE CHRISTMAS	5/-
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GAY 99s WALTZ (Daisy Bell, Comedies, etc.)	7/-	MAGENTA CAROL (Waltz Medley)	5/-
TOLCHARD EVANS WALTZ (Everywhere, II, etc.)	6/-	SANTA CLAUS IS COMING	5/-
SING EVERYBODY QUICKSTEP (Bye Bye Blues, etc.)	7/-	JINGLE BELLS	5/-
VINTAGE WALTZES (Together, etc.)	6/-	FAIRY ON A CHRISTMAS TREE	5/-

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RUDOLPH REDNOSE	5/-
WINTER WONDERLAND	5/-
WHITE CHRISTMAS	5/-
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CHRISTMAS CAROL MEDLEY	5/-
MAGENTA CAROL (O.S. Medley)	5/-
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SANTA CLAUS IS COMING	5/-
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# GINGER BAKER COLLAPSES DOCTORS SUSPECT ULCER

CREAM drummer Ginger Baker collapsed on Sunday night when the group were recording for Radio One's Twice A Fortnight programme. Ginger is now in hospital with a suspected ulcer. At press-

time, it was still not known whether Ginger's illness would delay the Cream's forthcoming trip to America.

Said manager Robert Stigwood on Monday: "The Cream are due to leave on December 11 but we don't know yet what's happening with Ginger."

Commenting on Eric Clapton's recent statement that the Cream were not to make any more single records, Stigwood told the MM: "I'm delighted frankly. To put down the Cream's live sound on a two minute single is virtually impossible."

## VIBRATIONS DUE

THE Vibrations arrive in Britain later this month for a two week tour.

They open at the Kings Arms Hotel, Berkhamsted, on December 11 and the rest of the dates are: High Wycombe Town Hall (12); Bal Tabarin, Downham (13); Golden Torch Ballroom, Tunstall and Cedar Room, Birmingham (14); California Ballroom, Dunstable and Cue Club, London (16); Twisted Wheel, Manchester and Twisted Wheel, Nantwich (16); Starlight Ballroom, Crawley (17); Locarno, Blackpool (18); Locarno, Stevenage (20); Locarno, Streatham (21); Royal, Tottenham (22); Upper Cut, Forest Gate (23), and Seagull Hotel, Southall, and All Star Club, London (24).

James and Bobby Purify return to Britain in February for two weeks and Patti La Belle and Her Bluebells will be here in March for two weeks.

## B.B. KING TOUR

BLUES singer B. B. King and his band will tour the Continent in January and may visit this country. Says Jack Higgins of the Harold Davison Agency: "There is a chance King may come to Britain for one date."



GINGER: in hospital

**Ball may appear in New Orleans**



• KENNY BALL

LOUIS ARMSTRONG, Al Hirt, Louis Prima, Pete Fountain and probably Duke Ellington and Count Basie will be heard at the first International Jazz Festival in New Orleans next May to celebrate the 250th anniversary of the founding of the city.

There will also be performances by several jazz groups from Europe. Kenny Ball's band is one of those mentioned as a probable, but manager Reg Tracey told the MM on Monday: "We discussed this appearance some time ago but so far nothing firm has been offered."

## MANAGER'S LIFE THREATENED

A BEAT group may have saved an entertainment manager's life by coming second in a pop contest. Danny Giles, entertainment manager at the Starlight Ballroom, Crawley, received 16 threats that he would be killed if the Kindred won. They were beaten by an outfit called the Summit.

A final call came before last Saturday's finals, and staff taped it. Ballroom executive Peter Griffin told the MM: "We taped the whole thing and we've handed it to the police." Danny Giles? He was in bed this week recovering from "flu."

# Melody Maker

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## SINGLE AND ALBUM FOR TOMORROW IN NEW YEAR



Brazilian singer Astrud Gilberto has been kept busy on her current British trip. Already she has appeared on the David Frost Show, Frank Ifield Show, Dick Emery Show as well as the Pete Murray radio show. Astrud's new single, which is a track from her new album "Beach Samba," is titled "Stay."

## FERGUSON SWITCH

THE Maynard Ferguson guest spot with Manchester's Club 43 band, recorded for BBC's Jazz Club, has been re-scheduled to December 20. Also in the same programme are the Mike Gibbs-Chris Pyne Quintet, the Henry Lowther Quintet, and the Ian Hamer Sextet.

Other Jazz Club bookings are: the Johnny Dankworth and Johnny Patrick big band, and the Gordon Beck trio (December 6); the Stan Tracey big band, Ronnie Scott's Quintet

## Long John Baldry to release new album in January

LONG JOHN BALDRY, number one in the Pop 30 for the second week with "Let The Heartaches Begin," was this week working on a new album which will be released on January 5.

He is backed by a 30-piece orchestra featuring strings on five tracks and brass on the rest.

Long John guests in Dee Time and Radio One's Pete's People on December 9.

On December 12 he flies to Spain to record "Heartaches" in Spanish in Madrid and spend four days on holiday.

## ECKSTINE ON TV

US singing star Billy Eckstine, appearing this week at the Castaway, Birmingham, comes to London on Sunday (3) to record a programme for BBC-2's International Cabaret. With him are two American accompanists, Bobby Tucker (pno) and Charlie Persip (drs).

## DISLEY EMIGRATES

GUITARIST and broadcasting personality Diz Disley left Britain last weekend for Norway. He will be running a discotheque in the skiing resort of Lillehammer for the season. In April next, he told the MM last week, he will leave Norway and travel to Australia where he intends to live.

Diz has played banjo or guitar with the Yorkshire Jazz Band, Ken Colyer, Kenny Ball, Alex Welsh and Johnny Parker.

## DUBLINERS TV DATE

THE Dubliners will guest on the Julie Felix BBC-2 colour TV show on December 12.

Tomorrow (Friday) they appear at the Shamrock Ballroom, Birmingham, and then, on December 3, open for a week doubling the Fiesta Club, Stockton, and the Collingwood Club, Hartlepools.

# Fellas to follow

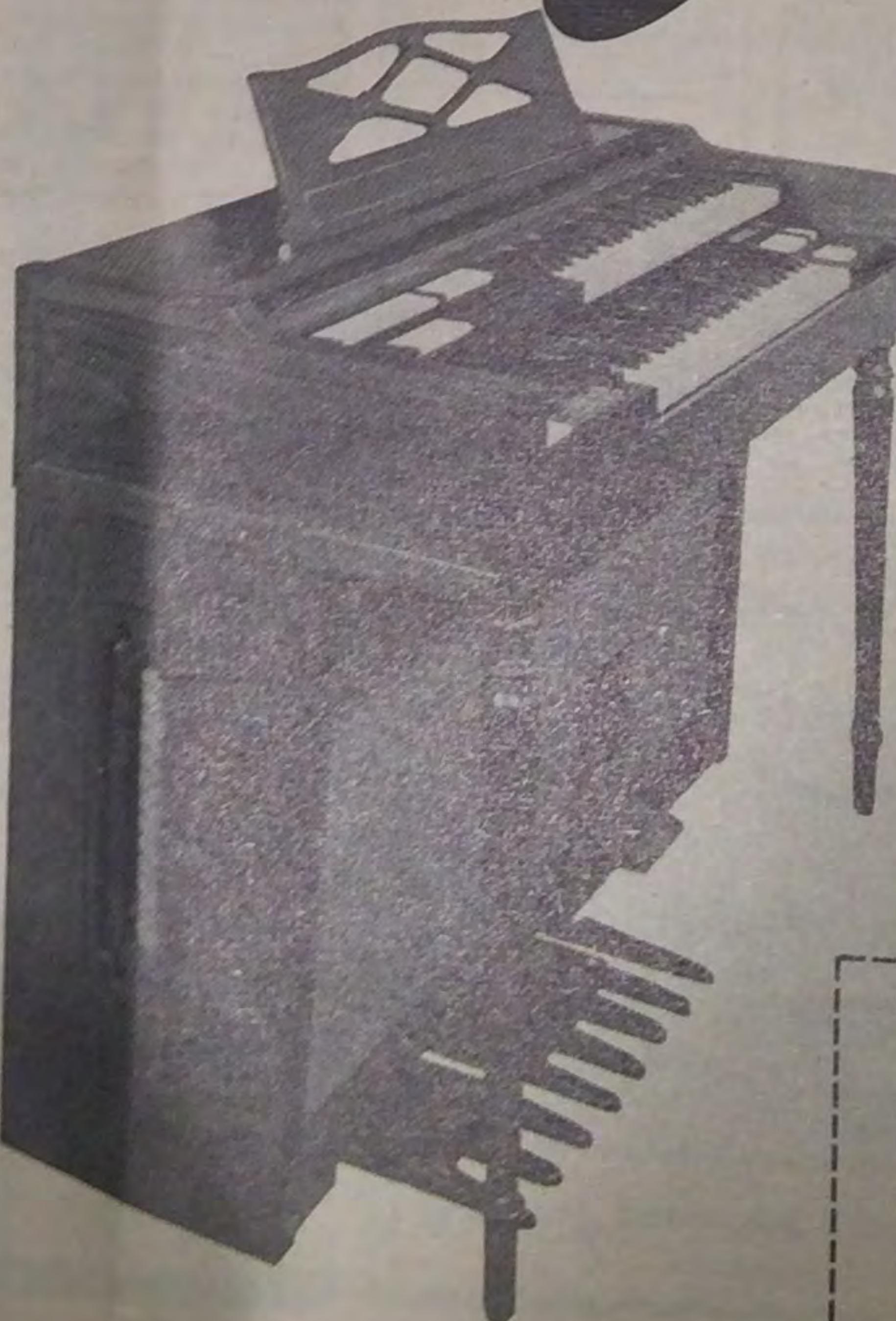


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Regular listeners to the programme "Swingalong", on which Harry Stoneham (Lowrey) and Johnny Eyden (Drums) have been featured a lot lately, have asked why no credit is given to the bass player. The answer is—Harry's feet don't have names!



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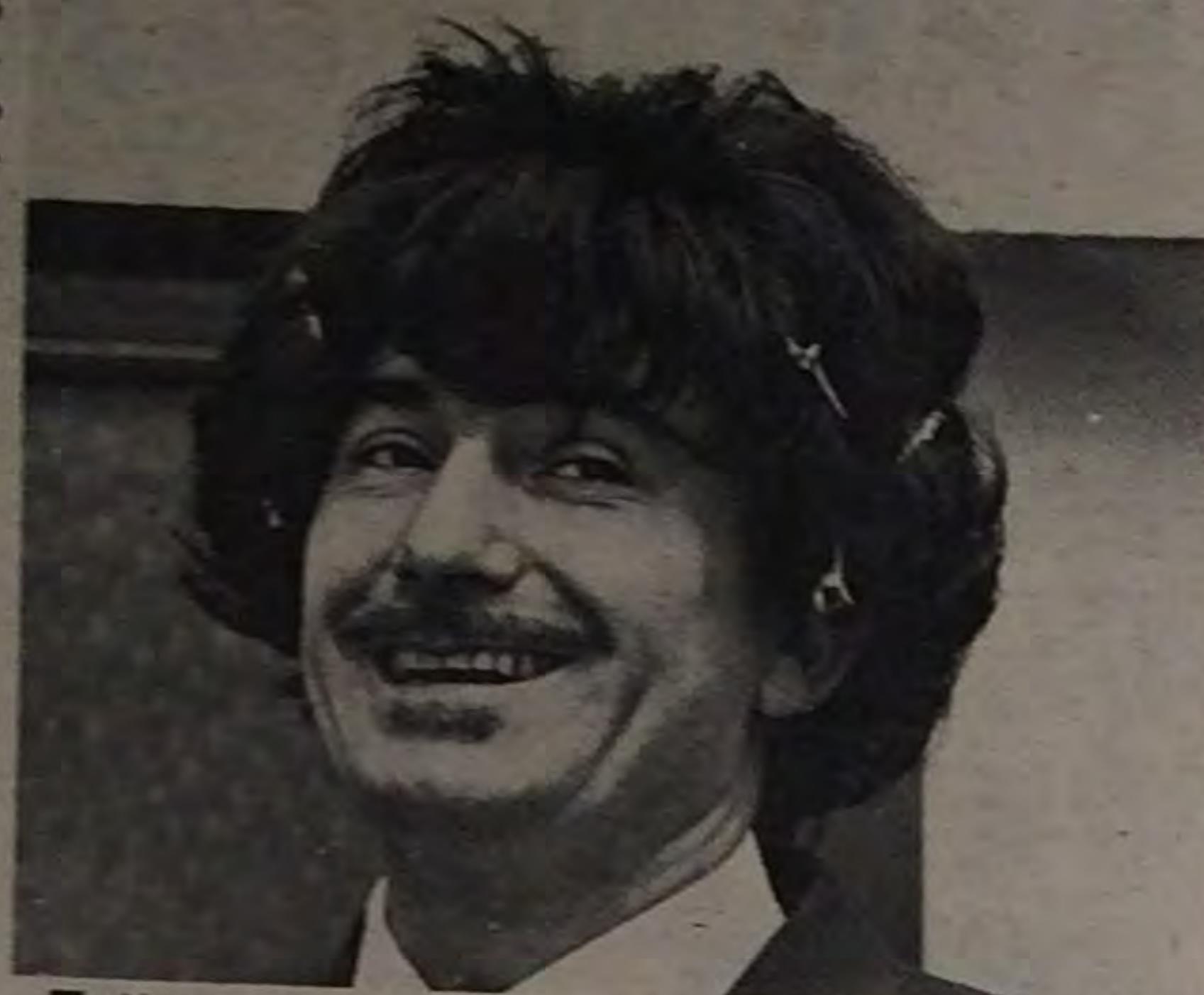
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# Fred Scuttle—alive and well in Katmandu

WHERE is Fred Scuttle? The pop world has been buzzing with rumours as to the whereabouts of the nation's greatest spoons player for several months. But this week reader Roger P. Casey of Christchurch, Hampshire brings good news of the Grand Old Man Of Spoons. Says Roger: "Having just returned with the Marco Polo expedition to Katmandu, I can report having sighted Scuttle. Yes, the man himself is alive and well, having made the transition from spoons to chopsticks. He is studying Dental Medication under the local Gurukum-District Nurse, Ma Harishi O'Reilly. Whilst laying down some really mean chopsticks he occasionally reverts to the more Western Spoons to astound the natives!"

Which publicist told the MM this week: "I haven't got any news for you because I haven't any clients left. They've all gone to David Cardwell."

MM Football XI beat Mucky Duck (Daily Sketch reporters plus Tony Blackburn) 6-0 at Clapham Common on Saturday. Scorers Houston (3), Alf Martin (2), Fantoni (1).



Not every band leader is as well-equipped hairwise as Kenny Ball, even when he's not wearing the ladies wig seen in the picture. When Kenny officiated at the opening of Maurice Coiffure premises in Middlesbrough last week he was offered an expensive hand-made wig. But, having a fair growth of his own hair, he donated the wig to charity instead. The wig, value £125, was raffled on Saturday at Club Latino, South Shields, and the proceeds handed over to the Chairman of the Northern Branch, British Polio Fellowship.

And Tony Blackburn got mobbed by fans.

David "Ilya Kuryakin" McCallum's father plays in the string section on Long John Baldry's next album.

Jim Hendrix celebrated his 22nd birthday at Belfast Festival on Monday . . . First signing by THE (Tony Hall Enterprises) is Tim Andrews whose first single "Sad Simon Lives Again" was released this week.

Pianist Alan Clare and singer Sam Browne have started a school for singers . . . Peddlers asked to do three TV jingles for an American beer company.

New Alan Freeman TV show should be good . . . Great stride pianist Willie "The Lion" Smith was honoured at his 70th birthday in New York with a party at Top Of The Gate attended by Duke Ellington and Johnny Mercer . . . Keith West and Steve Howe, guitarist with Tomorrow opening their own recording studios.

Tony Rivers and the Castaways deserve a hit sometime . . . Alan Bown walked out of an MGM reception after travelling overnight from Yeovil.



## The RAVER'S weekly tonic

"We didn't feel like providing background music for somebody else's nosh-up."

Seekers had to pay customs duty on four gold discs — one each for "Georgy Girl" — sent from the States . . . Cat Stevens writing P.P. Arnold's next single.

Dave Dee producing the Family Doggy's next single, for Double R Productions . . . Stephen Komlosy signed cabaret act, the Barry Lee Show . . . Jack Barrie at "Europe's La Chasse Club London" threw a champagne party for John Baldry on his chart success.

Herd excellent on Jonathan King Show . . . Frank Smythe wishes it to be known he is a male charmer to the stars . . . Eric Clapton seen at Baker Street Classic showing of East Of Eden trying hard not to appear conspicuous in full length First World War leather coat . . . Phil Seamen playing drums with hands covered in bandages from electric fire burns.

It took 12 firemen to free Alan Walsh and Mike Hennessey trapped in a Paris lift. It must have been hell in there! . . . Air hostess on a charter flight to Paris: "We shall be flying at a height."

Fantastic letter from Frazer Hines, who plays Jamie on BBC-TV's Dr Who.

"Having just read your report on Barrie Wentzell wearing a Yeti jacket. I have been working with the Yeti for the past six weeks and I can assure you that a Yeti doesn't wear a jacket. Actually the Yeti have been keeping themselves warm by wearing Barrie Wentzell overcoats! By the way, there was a power failure during Dee Time last week which cut off the arc lamps. He was delighted. Ha. ha. ACTOR'S JOKE, get it? Keep up the Raving!" P.S. Wilson for Devil.

Headline from the Evening Standard: "Up to 6d a pound more for your joint" . . . Jazz Expressions Club at Starting Gate, Wood Green, well worth a visit on Fridays . . . MM advertisement manager Peter Wilkinson entertained handsomely by Swedish group the Shakers at the Youth Fair, Gothenburg, Sweden.

Johnnie Walker fans demand we stop all knocking and learn to spell his name right . . . Fantastic response to gOD poll from readers. Votes went to Eric Clapton, Tony Coe, John Lennon, Roland Kirk, Ginger Baker, John Peel, Donovan, John Coltrane, George Harrison, Bob Dylan, Mavis Grebstabbing, an undiscovered drummer from South London called George Jeffrey, and Edwin Bulstrode.

THOUGHT FOR THE WEEK: When will the Hobbits record a psychedelic album?

## NEWS IN BRIEF

# Blossom Dearie returns to Ronnie Scott's Club

PIANIST and singer Blossom Dearie returns to Ronnie's for a month's engagement on January 1. The club is negotiating for Stephane Grappelli, French violinist, for the same period.

Tenor giant Coleman Hawkins began a month's season at London's Ronnie Scott Club on Monday, working with the Mike Carr Trio. Saxist-singer Vi Redd is the other US star for the season.

The Flower Pot Men spend the first six weeks of 1968 out of Britain. On January 4, they start a ten-day round trip of Europe and then go to America for a promotional tour.

Jimmy James and the Vagabonds star in a Christmas show in Paris on December 24 and will augment with a 25-piece orchestra for the occasion . . . the Seekers guest in Ken Dodd's BBC-TV show on Christmas Day. It will be their last UK appearance until April . . . the Alan Bown can be heard in Top Gear all this week, David Symonds show all next week, Pete Brady's show for the third week and Top Gear again for the fourth week.

Paul Jones is set to tour Australia for ten days in January followed by appearances in Japan . . . Simon Dupree and the Big Sound, in the MM's Pop 30 this week with "Kites," play Borough Road College, Isleworth, Middlesex on Saturday (2) . . . the Spinners appear at Liverpool's Philharmonic Hall tomorrow (Friday), Manchester's Free Trade Hall on Saturday (2) and Birmingham Town Hall (6).

The Easybeats have a new single "Music Goes Round My Head" released tomorrow (Friday) by United Artists . . . Dave Berry has signed to top the bill at the Paris Olympia for two weeks from June 14, 1968 . . . Bill Thrasher has replaced guitarist Joe Pass in the George Shearing Quintet.

The Frank Sinatra Appreciation Society gives a dance in aid of Cancer and Leukaemia Research at Chatham Hall, London, SW18, on December 15 . . . Paul and Barry Ryan fly to Warsaw, Poland next Thursday (7) for three days to appear on a TV show . . . the Love Affair, the group who caused scenes at London's Piccadilly Circus last week, have been remanded until January 8 to appear at Bow Street on a charge of obstruction.

Cat Stevens will have an row (Friday) and Instow on Saturday (2)

album "New Masters" released on December 15. He is on Twice A Fortnight on Saturday (2) . . . the Herd guest in Dee Time on December 23. They are on Saturday Club on Saturday (2) . . . Ten Years After have a second album released in early March . . . the Colin Purbrook Trio will back singer Bobby Breen and play their own spot in Radio One's Jazz Club on December 27.

Manfred Mann and the Bonzo Dog Doo Dah Band play before the Queen Mother at the annual President's Ball at London University tomorrow (Friday) . . . Ken Colyer's Jazzmen play Bristol tomorrow.



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## CRYING ALL THE WAY TO THE BANK

**KNOCKERS?** We've never worried about them," said Dave Clark. "We have more than our share of knockers ever since we started. It's when they stop knocking you that you should worry. That's when you know you're finished."

The Dave Clark Five have surprised their critics and come up with a huge hit with "Everybody Knows." They've learned to live with the sniping now. But it used to hurt.

"We used to get all those rumours about not playing on our records. Harold Davison, our agent, used to say to us: 'cry all the way to the bank.' But we couldn't take that attitude in the early days. We had pride and the rumours and knocking hurt. But we got used to it and realised that when people stop talking about you, that's the time to worry."

### RUMOURS

Dave doesn't know how the nasty rumours started. But he knows that a rumour is very hard to kill once it's sneaking about. "Our first record was 'Do You Love Me' and we invited the press in to see us record that. But it was covered and wasn't a hit."

"So when we did 'Glad All Over' we kept everyone out of the studios. Then, on 'Bits And Pieces,' we had people back in the studios, but the rumours never stopped. Once they are there it's hard to remove them."

This hit means a lot prestige-wise for the group. Because as Dave has said in the past, a hit at home always tastes sweeter than a hit abroad. But it's unlikely that the group will start the round of tours, concerts, etc.

They hope to make a short tour in Britain early next year if commitments allow. "But I can't see it happening before March and then only for four or five days. Of course, we are under pressure from our fan club to make appearances, but we are committed to make six colour TV shows in the New Year. These will take a lot of work, filming and editing and there may not be time for a tour although I'd like to do it if it can be fitted in."

What about a follow-up to "Everybody Knows?" "In fact, we have already re-

corded it," said Dave. "It'll be a choice between two numbers we've already done. We haven't made up our minds yet which one to release." Both numbers are ballads with Mike Smith singing, but the group will make no decision "until 'Everybody Knows' is finished."

For a group that came into the limelight astride a thumping great drumbeat, their latest is a marked contrast. "To be honest, I still prefer beat numbers. The record of ours which I like best is 'Do You Love Me' and I thought 'You've Got What It Takes' would really go, though it never really happened here. But you've got to change and do something different."

"Ballads like these are the thing that's making it at the moment after all."

Dave and the boys have never felt despondent or bitter about being labelled "finished" by pop's pundits. "We've never been despondent. We've stuck together over four years. We started with nothing and we've been lucky enough to do well. All the boys have investments and businesses as well as houses and cars and none of us have to work again,

"After the first year, what is there to be despondent about?

"We don't feel bitter about people saying we were finished. If our records weren't making it here, it was because they weren't commercial enough for the British market. Even though, all our records have got into the charts abroad.

"I would say though we weren't seen enough and that was wrong. We should have been seen more."

In fact, the plugging the group have done on their hit has been their first TV in Britain for a year.

### RECORDS

"You know, when we were semi-professional at the Royal in Tottenham, we said we wouldn't turn professional until we had had two records in the top five. We were lucky to do that, so we turned professional.

"But I've always insisted on being a bill-topping act. Not because of bigheadedness, but because once you accept second billing, you slide to third, fourth and fifth on the bill.

"The day we have to take second billing we'll break the group up and quit."

## CAUGHT IN THE ACT

If I said I'd never heard Coleman Hawkins play better than he did at Dandy Dicks West Hampstead jazzhouse last week I would be over-extending my memory buds, since I was first knocked back by the great man in person in 1934. But I can fairly state that his performances were the most impressive I've heard from him in recent years.

I can only account for the extreme strength and brilliance of his tenor improvisations by saying that he clearly felt like playing, and that the Mike Carr trio, and Tony Crombie in particular this night, were sending him in no uncertain way.

With a musician as imaginative and sure-handed as Hawk, what more needs to be said than that he reached and maintained peak form? A marvelous first set consisted of "Moonbow," "Sweet Georgia," with a free-style opening, and Hawk's well-known "Stuffy" for a clincher. Apart from the force and clarity of the saxophone work, there was the sheer jazz drive of the whole quartet. And Bean played all the time, save for odd exchanges with the rhythm. There were no long piano, bass and drum solos.

The second set, no less distinguished, included an extraordinarily interesting "Lover Come Back" and a "Body And Soul" whose melodic flights and harmonic directions were so uncommonly moving that trumpeter John Chittenden was heard to say: "No tenor in the world could stand on that stage with the old man tonight." — MAY TURNER.

### MJQ

THE ownership of Glasgow on a Saturday night has been disputed by singers for generations. But at the weekend four instrumentalists sprang a surprise take-over by Bean. Now it belongs to them. The high precision jazz machine that is the MJQ moved in with well-oiled style that required no words.

With two gimmickless performances that glistened like polished veneer, and without so much as a "yeah yeah," the Modern Jazz Quartet took over the city's Concert Hall. And they made it look so easy.

A bewildered Glaswegian who shouted in a voice that was slightly turned down at the edges: "give us one we can all sing" was shamed (not to mention beaten) to silence by what was to follow. John Lewis (pno), Milt Jackson (vibes), Percy Heath (bass) and Connie Kay (dr) made livin' easy in Gershwin's "Summertime," they kindled the fire in "God Rest Ye Merry Gentlemen" and they made you reach for a cigar with that haunting TV ad theme which is one of Lewis's early arrangements.

More than 16,000 heard them play in Glasgow this time. When they return it will be a lot more. — NORMAN WILSON.

### FOLKSOUND

THE Young Tradition's stage presentation continues to be a bit loose but they seem to be getting out of the habit of all trying to introduce a song at the same time. They presented a well balanced programme for their spot at the Folksound of Britain concert at Queen Elizabeth Hall.

It included "John Barleycorn," "Bold Fisherman" and the "Lykewake Dirge." For a well deserved encore they sang "Byker Hill" complete with traditional foot-stamping.

The lovely Shirley Collins sang as beautifully as ever on "George Collins," "Lovely Joan" and the Copper Brothers' "Babes in the Wood."

Coll Wilkie and Shirley (the folk scene's Chick Murray and Mandy) opened the show and created a pleasant atmosphere that continued through the evening. They came over well on "Sweet Primroses," "Kish-mish's Gallery," and "Red Wine."

A good concert that would have been more appropriately titled Folksound of England—the Scots and Irish were not missed for once. — TONY WILSON.

### ECKSTINE

TAKE that voice, low lights and the good old opposite sex, and Billy Eckstine must have sold more wedding rings than Samuels. There were 700 people in Tito's, Stockton, but I'll bet there was hardly one couple who noticed the other 300. From the older numbers like "I Apologise" to his latest like "Affie," Mr. B. wooed them into wild applause.

For many of the audience he was endearing as when they first heard him 20 years ago. The rest quickly became new addicts of the rich, black and tan voice. They also found he blows no mean trumpet while he also gives the trombone the Eckstine treatment.

Backing Billy was drummer Charlie Persip whose whispering brush work is in a class of its own, and he gets more variation from his cymbals than the angels themselves.

Holding the whole show together is pianist Bobby Tucker who has been Eckstine's right tonsil for over 20 years. — CLIVE ARMITAGE

# THE HAWK FLIES TO PEAK FORM

Tenor and bassist Brian Turner could not be faulted. — JOHN ROBERTS.

### AL STEWART

SURE, and I thought this was a folk club," said a puzzled Irishman at the Troubadour on Saturday night as he listened to Al Stewart.

Al's highly personal style bridged the pop-folk gap. He performed mainly numbers from his recent LP — and proved that he can hold an audience as a solo artiste without the orchestral backing of his record.

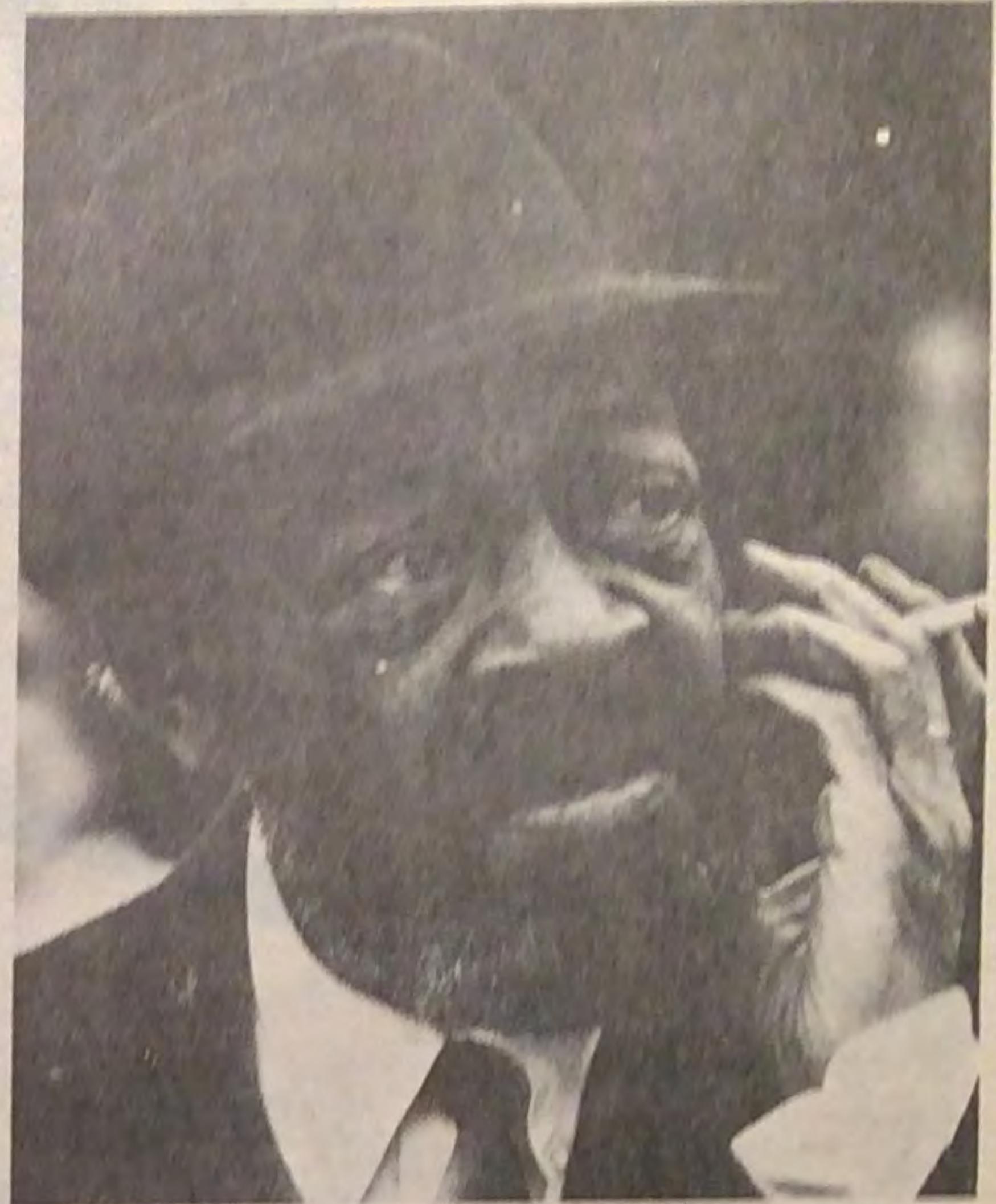
A combination of plucking, bridge slapping and strumming made him sound at times like a one-man band — and he was bubbling with bright ideas, such as tuning down a string at the end of a piece to produce a long drooping note. — JEAN FITCHISON.

### EDDIE FLOYD

EDDIE FLOYD launched his British tour at the Britannia Boat Club in Nottingham last Friday to the sort of vocal acclaim the locals usually reserve for Forest's games just

Although obviously expected by many to fill his entire half-hour slot with musical lecture on the significance of wood-knocking to the audio-tactile generation, he was richly applauded for his treatment of "Raise Your Hand" and Ben E. King classic "Stand By Me."

Still the compelling belladum of scores of female voices went unheeded as he crooned painlessly through Alvin Robinson's "Something You Got" but then, in the nick of time, he abandoned the struggle, allowed himself to be swept along on the tidal wave of demand and rasped into that song. — HEIL HALLAM.



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"I'm sorry to shatter youth's illusions, but screaming wasn't invented by Beatles' fans."

In fact eleven years ago a certain Master Tommy Steele was driving the teen-boppers of 1956 out of their tiny minds and being hailed as Britain's answer to Elvis Presley.

Now 30-year-old Mr Steele — he on December 17 — looks back on those days with pleasure but with no desire to repeat the performance. And for Britain's answer to Elvis Presley he has some unexpected views.

"I never did like Presley," he told this ageing reporter after the Press showing of his new film, *Half A Sixpence*. "I certainly don't play any of his records now."

"I enjoyed every minute of those days, but I've no desire to make singles and try and get into the chart any more. Show business shouldn't be a battle and that record scene is one long battle."

We'd watched the film only a couple of hundred yards from the 2 I's where Tommy was discovered. Someone asked if he thought today's pop stars got to the top just quickly.

"I made it in one week," said Tommy with only slight exaggeration. "But I agree the only good way is to really learn the business, take your time."

This was the first time Tommy had seen *Half A Sixpence* and I asked him his reactions.

"I feel I want to go somewhere quiet and sit and think about it before I can answer that," he replied. "I've got to stay with the film for the next two months anyway, doing premiers all over the place."

"It took nine months to make the film and altogether with the British and American stage shows I've done with *Half A Sixpence* for four years — is fact it's been a career on its own."

Tommy does one number featuring his banjo playing in the film. I asked if he'd had to learn specially.

"I've always played stringed instruments," he looked aggrieved. I explained that the banjo is tuned differently from guitar.

"Not mine," he grinned. "The film is something of a marathon for Tommy with long and strenuous dance sequences, and even a long embrace with the star strutting the crew most convincingly."

"I just had to be very fit to do it all," agreed Tommy who still turns out regularly for the Showbiz All Stars football team. "If I pulled a muscle in meant hold-ups which would cost a lot of money."

He is currently considering several film offers from both America and Britain but has yet to decide on his next move.

Some seven years ago he appeared at the Old Vic in the *Shoos To Conquer*. Would he return to the classical theatre?

"Actually, I hope to go back to the Old Vic in January," he admitted. "It's all in the air at the moment and I can't tell you what the part or the play will be. I hope it comes off, I'd like to do it again."

Whatever it is, I'm sure Tommy Steele will make a good job of it. He'll be the supreme professional — and one of the most relaxed characters in the business. — BOB DAWSON.

## DESPITE A NUMBER ONE HIT, LONG JOHN SAYS

HIS success in the charts — sudden and unexpected though it is — will not go to Long John Baldry's head.

"I'd be lying if I were to say that I am not thrilled and delighted that 'Let the heartaches begin' has reached the No. 1 position — and so quickly too! I haven't yet caught my breath."

"But I'm not likely to start running round in circles — that just isn't my nature. But this big breakthrough couldn't have come at a better time — for the release of the single, and the fact that I am in the midst of completing tracks for two Pye LPs, are both part of a long-term plan."

The single has, of course, brought success and the attendant publicity, so much quicker. But I shall still go ahead with those plans for the future — for as far as ten years ahead.

"And the fact that the record has hit the top so quickly has rather caught me with my leg up! For I must admit that at this moment I am not quite ready to make all the 'live' appearances that I will obviously be able to do with a number one hit on my hands."

"My long-term plan was to make a definite assault on the lucrative cabaret market. But when I do go into the clubs, I want to go in with an impact — and with an act that is good enough to stand up on its own merits."

"With this in view I had already broken away from the Bluesology backing group and was about to form a new band. I have been building up a library of arrangements — for a big band or a small group. I am well aware that

# My future lies in LPs and cabaret

most of the clubs around the country only have quartets or less, but it is my intention to tour at least my own rhythm section — and even more where possible. This is strictly a matter of economics."

"I have also arranged for Ross Taylor (who has helped the Bachelors a lot) to produce my act. I don't just want to walk on and sing. Entertainment is visual as well as aural — even so far as singers are concerned."

"I haven't yet completed the personnel of my rhythm section, but I shall be retaining the drummer of the Bluesology, Peter Gavin, and Ian Armit, with whom I have worked a lot in the past, will be on piano."

"But while I see my future in cabaret supper clubs, I do not intend to desert the teenage clubs entirely. Spots such as the Maryland Ballroom in Glasgow, the Club A Gogo, Newcastle, and the Marquee, are spots I will still want to

play. And the various universities around the country have a very special spot in my book."

"Over the years of comparative obscurity, I have probably worked the universities more than anything else. They are the best audiences for me. I don't want to lose them for they have always been very good to me."

"And now that I have a number one hit, I have hopes of a TV series of my own. This will not be new to me, for apart from the Cyril Davies series in 1963, I had a series on Southern Television in 1964 and 65. So you see I am not exactly new to the game."

"But I still have to get used to the idea of being a recording star. It was as far back as last summer that I started on the plans for a career in cabaret. As I have said, I fully intend to continue with this in mind. But it should be so much easier now." — JERRY DAWSON.



### BALDRY

I STILL HAVE  
TO GET USED TO  
THE IDEA OF  
BEING A  
RECORDING STAR

## OUT OF THE MIDLANDS COMES ALVIN



LEE: high-speed

"I'm still marvelling at the whole situation," said 21-year-old guitar sensation Alvin Lee.

In a few months, since the inception of his group, Ten Years After, Alvin has leapt from obscurity to becoming one of the most talked about musicians on the group scene.

The group have built up their name by electrifying performances at London's Marquee, the birthplace of so many top British groups.

"When we started we tried playing in Wales which was the silliest thing we could do. It was not a very big success. Then we tried it in London and it was okay. The Marquee still has the best audiences. If you have an off night they will still clap politely. Even if you play diabolically they clap politely!"

### MAMMOTH

Somewhat Alvin gives the impression of being an evil giant when he is on stage, picking endless choruses on "Help Me." But he is a quiet 21-year-old with a mammoth hairstyle in the Clapton-Hendrix mould which gives the impression of towering height.

What are Ten Years After trying to do? Are they a blues group in the Cream, Mayall tradition — or, as we hippies would say in living London — are they something else?

"We don't want to do a pure blues scene. We are aiming at a wider range of music. We have already had a few knocks from the purists. Not first hand knocks, but rumours have reached us that we are not playing pure blues, and we are only pretending."

"But we do play blues. Then again, when we play at clubs we like to do a few jazzy things as well."

Alvin is startling listeners with his high-speed guitar tech-

nique. How did start his playing career and who have been his influences?

"I listen a lot to George Benson who used to be with Jack McDuff. I suppose he is an influence, but I don't aim to be like him."

"I like Big Bill Broonzy. He is a big influence as far as blues thought is concerned, if not in actual playing. I think his attitude is right. He has a basic simplicity with no false act of being dedicated."

"I have played guitar about ten years and my parents were both Broonzy fans and there was always a guitar around the house. My parents knew Broonzy personally and I met him once when I was very young. He really inspired me to play."

"I came to London from Nottingham and earned a good living playing on record sessions. But it seemed like an ordinary job and it wasn't at all satisfying."

"We don't want to do a pure blues scene. We are aiming at a wider range of music. We have already had a few knocks from the purists. Not first hand knocks, but rumours have reached us that we are not playing pure blues, and we are only pretending."

"But we do play blues. Then again, when we play at clubs we like to do a few jazzy things as well."

Alvin is startling listeners with his high-speed guitar tech-

"I decided to get a scene going about six months ago and it seems to be going down well because I am doing what I want to do. All I had done before seemed useless in comparison. I'm still marvelling at the whole situation."

The group, which includes Ric Lee, no relation, on drums, Chick on organ and Leo Lyons on bass, recently released a successful first LP, one of the better "straight playing and no gimmicks" British group albums of the year, and are now working on a single.

"Getting a hit is something I have always been a bit unsure about. But I would like one now, as it is another medium to have a go at. I read in the MM that Eric Clapton doesn't want to make singles, but I think it is a challenge to try and do something in a three minute form."

"The main problem with recording is getting the atmosphere. That's the trouble we had with 'Help Me' on the album. Mood is the most important thing to Ten Years After."

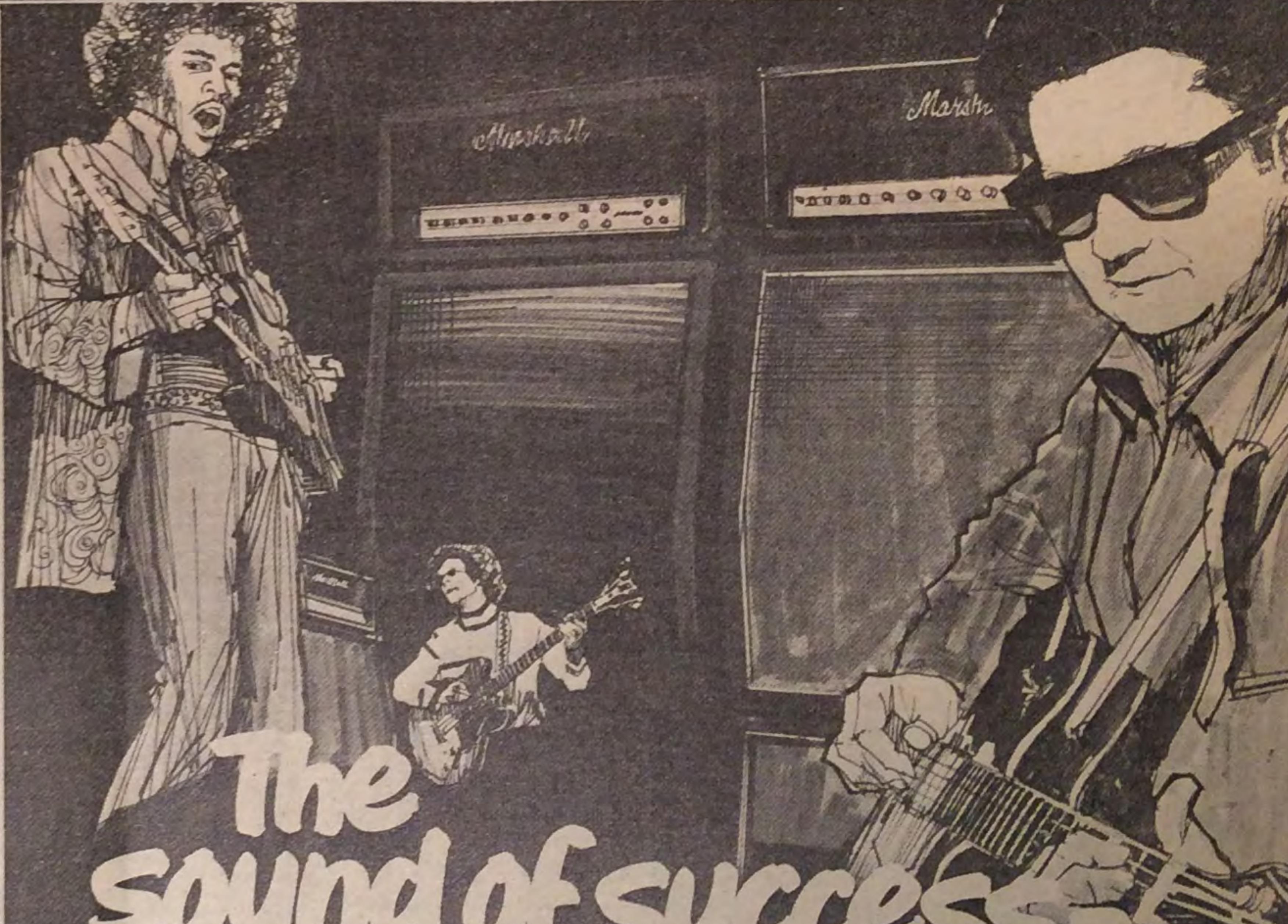
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# JAZZ SCENE



## Archie—big band veteran

BY MAX JONES

**JIMMY ARCHEY**, the diminutive trombonist who became interested in Dixieland jazz in the mid-Forties (when he was over 40), died in Amityville, New York on Thursday (16). He was 65 in October.

Archie was a veteran from the big-band days of the Thirties, like trombonist Keg Johnson whose death we reported last week. Like Keg, too, he was respected by musicians but not well known to the public, though Archie received some acclaim in Europe during the past 20 years. He was far more of a soloist than Keg, and well featured on records.

I met him first at the Nice Jazz Festival of 1948, where he worked most effectively in Mezz Mezzrow's band, and later with his own band which he brought to Europe in '52. He returned in '54 for Mezz, and was here last year with

the New Orleans All Stars. In all that time I became quite friendly with Archie, and received letters from him occasionally. He seemed a quiet, friendly and philosophical man who felt grateful for the traditional revival which had brought him a better living and some acceptance.

For him, small-band playing began "around '46 or '7 when people started listening to Dixieland again," and Jimmy found it enjoyable and more profitable ("Of course the money is better in a small band").

He never pretended to any special Dixieland expertise ("I'd played a bit of it when I was young but that was it"). Yet he developed a hot, workmanlike ensemble style, swingy and not too ratty, which sparked records by Mezz, Mutt Carey, Bechet, Wild Bill Davison, Earl Hines and others.

In the matter of historical facts, James Archey was born in Norfolk, Virginia, on October 12, 1902. He began playing in the Lillian Jones band at the age of 15, and came to New York with trumpeter Lionel Howard around '23. From then on he worked legitimate shows for three years and more, was with Willie Gant at Small's, then with Edgar Hayes and Joe Steele.

### ATTENTION

"When Joe Oliver came to New York in '28 I made a lot of records with him and went on the road a couple of times," Archey told me. It was with Oliver that he came to the attention of many collectors, and he can be heard to advantage with the band on the '28 "West End Blues," "You're Just My Type," "Don't You Think I Love You" and "Shake It And Break It."

Afterwards, Archey went with Luis Russell and Louis Armstrong, then Benny Carter, Willie Bryant, Frank Humphries, Claude Hopkins, Noble Sissle, Cab Calloway and, for a month and a half, Duke Ellington. After the Nice trip, he joined Bob Wilber's group and stayed two years. This was the sextet he took over to tour Europe with in '52. During the period 1955-62 he played at San Francisco's Hangover Club with the Hines Dixieland combo, and more recently gigged with Dixieland bands around New York.

### ATTACKING

Among many examples of his bouncy, attacking trombone on records are "Fidgety Feet" and the rest of the sessions by Mutt Carey's New Yorkers (1947); "Tishomingo" and others by Wild Bill Davison; "That's A Plenty," "Ballin' The Jack" and others by Bechet (Blue Note) and Bechet - Wilber (Circle); "Moonglow" and "Reverend Blues" by Mezzrow (Vogue, 1955); and, for recent work, "Sweethearts On Parade," "Jimmy's Blues" and others on "The Original New Orleans All Stars" on International Polydor 623217.

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THE commercial success of such a consummate jazz artist as Stan Getz is one of those paradoxes which stop life from being boring.

Getz, having broken down the average listener's built-in resistance to jazz with his early bossa nova records like "Desafinado," turned back towards the jazz straight and narrow with his recent "Sweet Rain" album, and as he explained at a reception thrown for him by Verve/MGM in London last week, this was a deliberate move.

"Everybody wanted more bossa, but I wanted to go back to where I came from," said the very fit-looking and sun-tanned Stan (he picked up the tan in Bangkok).

His latest album, "Voices," is self-explanatory but his next venture will once again combine his talents with a Brazilian musician, this time guitarist Baden Powell who played in this year's Berlin Jazz Festival.

"It won't be a bossa album, really," Getz explained.

"Baden is from the North East of Brazil, not from Rio where the traditional bossa nova comes from.

"Bossa is a big city music, sophisticated and so on. This will be earthier, less sophisticated. There's very much heat in this kind of music.

"I don't believe you'll even think of bossa nova when you hear it."

Getz also disclosed that he's planning a big band

## Getz climbs out of the bossa nova bay

BY MAX JONES

"I do like working with a big band, and I'm planning to record one soon. We'll use at least five or six different arrangers on the session.

"No, I won't be doing any one of them; I don't arrange and I don't write.

"It won't be the standard big band line-up. It's going to be very different, but I can't tell you what.

"You see, it's still in the incomplete stage and I have a lot of ideas I want to try out—and they change from day to day."

For many, the peak of Getz' recorded achievement is still the "Focus" album where Eddie Sauter surrounded the tenorist with strings.

"It's still my favourite album," Stan affirmed. "I think it's great. You know, those strings inspired me.

Eddie Sauter left the tenor part entirely free, and there was a lot of "me" in that album.

"I like playing with strings—when they're good. I don't like people to write for strings so that they sound like molasses."

"I worked with the Boston Pops. Eddie Sauter had written a Concerto for Saxophone and with the Boston Pops I was working with one of the three greatest string sections in the world."

The title track of the "Sweet Rain" album was composed by trombonist Mike Gibbs, now resident in Britain.

Getz said he was introduced to Gibbs' music by vibist Gary Burton who was with Stan's quartet until he left to form his own group last year.

Gary and Mike studied together at Berklee and it was from this association that I got to know Mike and the fine things he writes. I intend to do some more of his things as well."

Over and above being what Stan described as a "strictly jazz album," "Sweet Rain" illuminated a depth and development which while not "avant garde," was certainly a new direction for the tenorist.

He agreed: "I'm going to be as modern as I want, but what I believe is that you must let it come slowly.

"A lot of people come up and their attitude is 'let's play modern' and they go away from the basics."

"I'm not saying 'let's play bulls—t just for the hell of it. Let it develop slowly."

## Eager Beaver of the drums

BY VALERIE WILMER



TAKE a regular drum kit and add a disarmingly fierce-looking little drummer, mix well with the imperative voice of Archie Shepp and hold on to your mind, your ears and your stomach.

Like it or loathe it, Shepp's militant jazz cannot be ignored, and Beaver Harris' vigorous interplay with the frontline is an integral part of the churning, convolute whole.

"Funny enough, the night I called, Sonny was just about to call another drummer for a job in Chicago. We talked about the space programme and different political things, and he told me that if I play anything like I talk, I've got a job—with him even hearing me!"

Beaver, in spite of his rather wild and intimidating appearance, is a perceptive man. Explaining his rapport with Rollins, he said, "I'd studied Sonny for years. That's the beautiful thing about records, that you're able to listen and study a man without even knowing him

physically, and to me Sonny Rollins was and is saying things that were too much."

"Sonny was the one player I wanted to play with and after working with him, right away everyone digs you. It was like the stamp of approval from one of the masters."

The current Shepp quintet, with the exception of bassist Jimmy Garrison, has been in existence for just over a year although Beaver has worked with the leader for almost two. It's an association based on sincerity.

"Archie," he said with feeling, "is a true leader. This means I have faith in him which also means I have freedom."

That Beaver has a high degree of musical intelligence is evident from his sensibly conceived constructions. In spite of his anarchic affiliations, he is not the kind of man to use his freedom unwise. He has devoted time to the study of such past masters of time-keeping as Baby Dodds, Sidney Catlett

and Chick Webb and has boundless admiration for Elvin, Max, Roy Haynes and Tony Williams.

"At one time," he pointed out, "the drummer was strictly a timekeeper, but now it's been proven that the drums can also be a melodic instrument. Every instrument's out front, it depends on the player. If you take your instrument lightly, then the outcome is light, but if you take it seriously, then it's up-front."

Although the drummer earned his nickname for his prowess in baseball, he is aptly named from a musical standpoint, too. In his playing, his words, his philosophies, the eager Beaver never lets up. He lives music every step of the way.

"Jazz is something so physical that you can see somebody dance and make music while they're dancing," he said. "That's the difference with jazz—the jazz player is able to dance and sing at the same time."

Transatlantic

Where the bargains is

Elvin Jones—CHARLES LANDLAW with Peter Weston & The Jazzmen

WOODY GUTHRIE

# MAGNIFICENT SEVEN

## SONGWRITERS

**SONGWRITERS** are everything to pop music because, ultimately, the true centre of energy in pop is the music. The songwriter is as much part of this centre as the musician because he is creating music. So it seemed logical, for these

seven songwriters to choose people who directly convert their songwriting power into musical power — by playing their own music themselves. Looking through their window pane at the world, the songs of the Beatles or Bob Dylan

shine with reflections, knowledge, insights, freedom and happiness — all being communicated within their music. Here are seven more composing balls of energy, some not yet as established as others, but all going in the right direction.

donovan



FIRST hit with "Catch The Wind," Donovan has travelled a long way since those days in 1965. His album "Fairy Tales," established him as more than a mere artist. This was gospel. A fine blossoming songwriter whose changing world fell together, words joining like pieces of a magnetic jigsaw puzzle — painting the skies with love, peering at the blinding dawn, through rose-coloured spectacles; splashing his records with life that breathes at you. Superman in the sunshine, building lyrical sandcastles, telling shimmering tales of rescuing the maidens within. Donovan the jester, the tear, the magic minstrel, you, me, a shadow, a year, clear, friend, follow. In a tiny piece of coloured glass my love was born, and reds and golds and yellows were the colours in the dawn; night brought on its purple cloak of velvet to the sky and the gods were wheeling, spinning, on Jersey Thursday. Like a child doing a jigsaw puzzle, Don is one of the pieces and part of the whole.

jimi hendrix



SIZZLING straight into the cerebellum, forcibly driving out that adulterated, abridged, censored, filtered, vetted, toned down half-truths that fill our unaware heads, Jimi Hendrix is the new 1967 musical surgeon. His mentality destroying mixture of Bob Dylan, soul, B.B. King and the Naz puts all other thoughts out of his audiences' heads as he battles, smothers, and eventually takes over most of the other senseless music that has previously passed our ears. "Hey Joe" was hit number one, but successful too was Jimi's own composition—the first taste we'd had of Hendrix the songwriter—on the flip-side, a sizzling and soaring thing, "Stone Free." From there to here via "Purple Haze," "The Wind Cries Mary," and "Burning Of The Midnight Lamp" the deep soulful Hendrix magic has held spellbinding court over the British public.

marriott /lane



FOUR and small, but on the ball. Young and eager they romped into the chart in '65 saying "Whatcha Gonna Do About It," but being a little swamped in the wake of the mighty Who. However, times change and although "Sha-La-La-La-Lee" wasn't a Marriott - Lane number it helped the group keep their heads above water. When the stormy, cloudy passages had blown over after the Faces' initial success, Immediate Records floated into the picture and the way for Marriott and Lane to develop their songwriting talents was clear once again. "All Or Nothing" was of the past but it showed in dramatic, urgent style just how far the Faces could go when they wanted. "Here Come The Nice" marked one of the most important stages in the Faces' second coming as Steve and Plonk found their feet. On the Immediate album "Small Faces" the group's sincerity and hard work really began to shine through — the sad clowns, lost lovers; atmosphere and reflections emerging suddenly from these warm faces as their voices split open.

brooker /reid



SINCE the success of "A Whiter Shade Of Pale" the British public have only observed the multi-talents of Gary Brooker (the music), Keith Reid (the words), and Procol Harum (the experience) extended through to another single hit, "Homburg." This certainly isn't enough yet to drive home the enlightening realisation that in Brooker-Reid this fine old country has two new young flowering writers and in the group a sensational medium to communicate their thought and spirit. Although it's still very early days for Procol their forthcoming album is a more comprehensive indication of where they're at. The music rolls and rushes, swells and sweeps majestically in a deep green and blue ocean of sound, with bright white crests that flash on the horizon. Reid's words are like a mirror through the wall. Sad, lonely, cold symbols — but hard bright truths, golden truths, dry warm desert scenes, laser beams illuminating strange people, scorching their masks.

gibb brothers



ROBIN, Barry and Maurice Gibb are the three songwriting Bee Gee brothers, late of Australia, now of England and a lot of success throughout the world. Better late than never for the Bee Gees have been a hive of songwriting activity long before their well loved overdue "Massachusetts" hit. Now as their writing matures and ripens the Gibbs are reaping the rewards they so thoroughly deserve. With "World" and their "Bee Gees 1st" album the Gibb's wide range and talents and the terrain their musical ideas explore, is becoming rapidly exposed to a much wider audience who at last are tuning into the brotherhood. The Bee Gees inevitably inject drama, a haunting kind of majesty and an electric atmosphere into their larger-than-life musical landscapes. Combine this with their skillful knack of finding the right key to catch pleasing concepts that always fire the right commercial responses, and you have a team of first class song writers who never fail to bring out work of the highest quality.

pete townshend



IT started for the Who with a Pete Townshend number, way back in 1965 when "I Can't Explain" hit the chart. With an explosiveness that seems to bubble in his very veins, Townshend repeated this success again and again — each time his writing taking on new aspects. "Anyway, Anywhere," "My Generation," "I'm A Boy," "Happy Jack," "Substitute," "Pictures Of Lily," and now "I Can See For Miles." His songs on the Who's first "My Generation" album were kind of caustic love songs with that incredibly hard Who energy centre. But on the nicely presented "A Quick One" album we saw Townshend trying his hand at something totally new — "the mini-opera" while his colleagues helped take the brunt of the album by searching for, and discovering, their own songwriting talents. This left Townshend freer and once again he came up with new ideas on new lines — look where the "mini-opera" concept is now.

steve winwood



THE Spencer Davis Group had a mainstay in their 17-year-old wonder boy Stevie Winwood — already a very budding musician and songwriter gradually finding himself and co-operating with friends to write numbers like "Gimme Some Lovin'" and "I'm A Man." When Spencer Davis and the group decided to split up, Stevie started to form his own kind of group, keeping in mind the final picture, the glorious sound landscape he was aiming for. The result was a musical magic to be found in a group called Traffic. Their first release "Paper Sun," coupled with "Giving To You" poured out Traffic's thoughts and ideas, gifts, and beautiful music that has gelled after months in hibernation — thinking. The accumulated energy positively overflowed in the electric atmosphere and cool wind of "Paper Sun" and with compositions like "Giving To You," "Coloured Rain," and "Dear Mr Fantasy" Stevie's young, clean-cut grass, new-mown hay kind of feeling and soul lifts up ecstatically.



## Dexy's War

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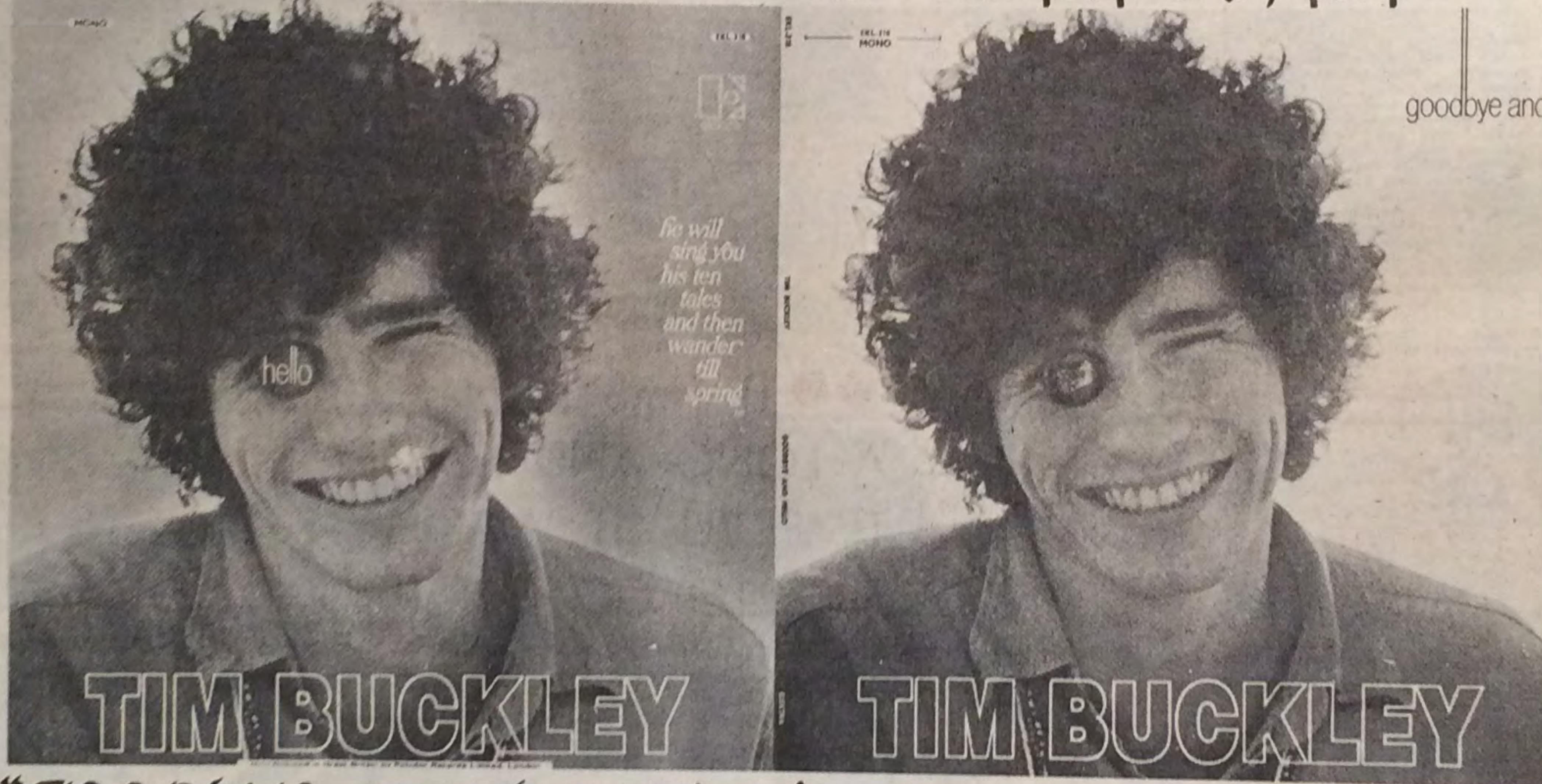
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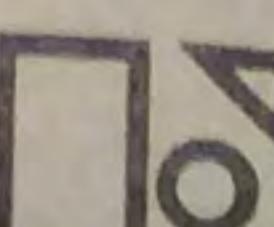
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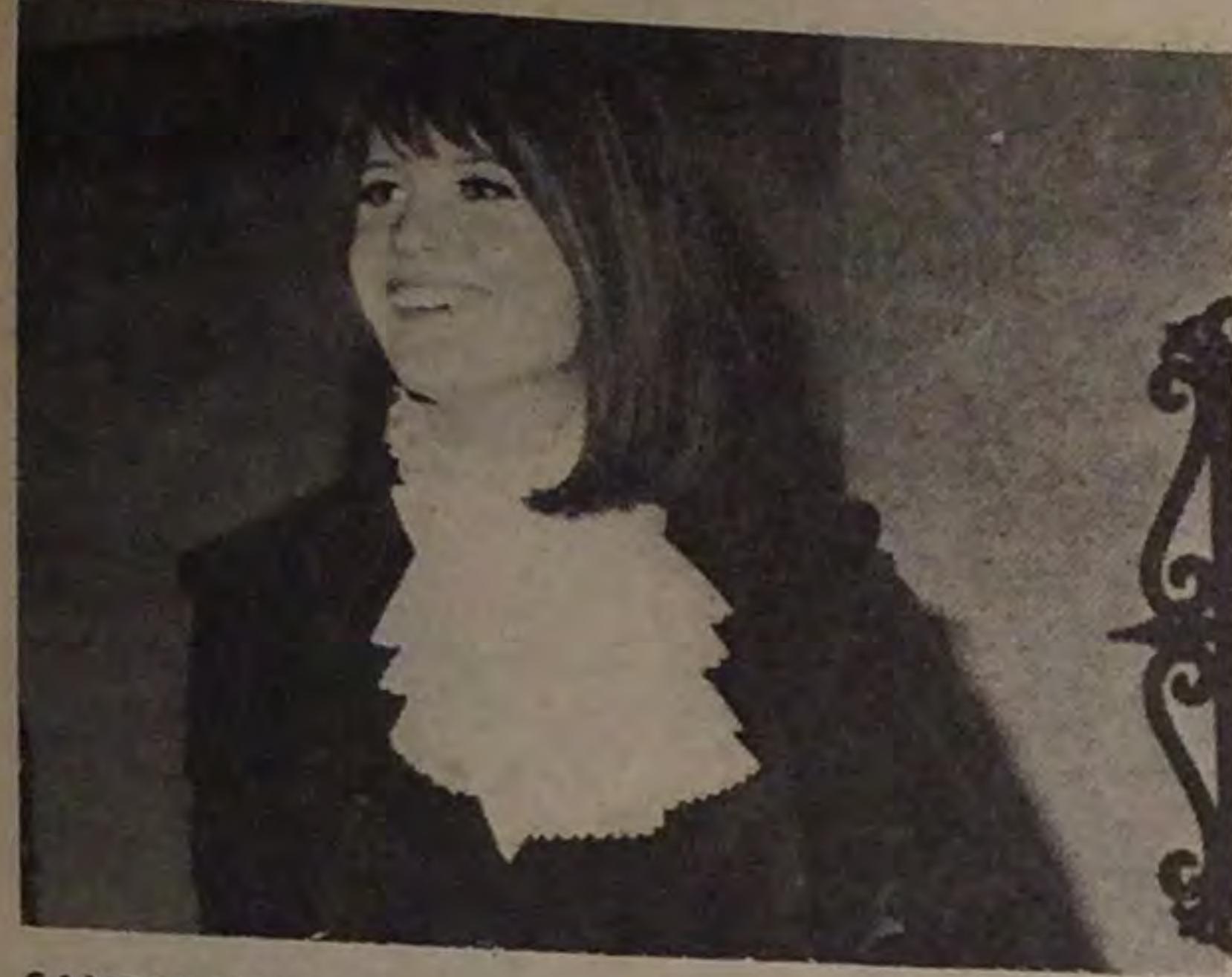


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SANDIE SHAW: one of the stars expected to appear

A HOST of international show business stars, a huge meeting-place of music business executives from all over the world and the sun and sweet climate of the French Riviera in winter—these are the ingredients for MIDEM 1968.

Cliff Richard, Herb Alpert and the Tijuana Brass, Brook Benton, the Shadows, Sandie Shaw, Georgie Fame, Long John Baldry, Alan Price and many others are expected to be at this year's gathering in Cannes, France.

**SUCCESS**

What is MIDEM? It's an international record and music publishing market held from January 21-27 when representatives of many aspects of the music business can meet together, talk business, listen to the artists of other countries and generally create a useful and lucrative atmosphere for future co-operation, under one roof.

Last January, the first MIDEM—the trade fair of the entertainment world—was held and was a resounding success. More than 1,000 people took part last year including stars like Petula Clark, Donovan, Georgie Fame, Peter and Gordon, Sandie Shaw, Sonny and Cher and Geno Washington.

**BUSINESS**

It was such a success that this year it is at least three times as big.

Every evening at MIDEM, there is a Grand Gala where international artists appear, giving the executives the chance to see and hear artists from other countries. Last year it was held entirely at the Palais de Festival in Cannes. This year, the business meetings are at the Martinez hotel with the galas at the Palais.

**APPROVED**

Participation in the event is approved by the Board of Trade, who are willing to pay the participation fee and office rental for firms attending the festival, says MIDEM'S British agent, songwriter Mitch Murray.

"This year, the whole thing is assuming giant proportions," he said. "More and more people are realising the proven value of the market as a solid business project. The Board of Trade realised its value to the export market and that is why they are actively backing it for British firms."

In addition, Mitch has been able to arrange cheaper air travel to Cannes. He can be contacted at 01-959 1411.

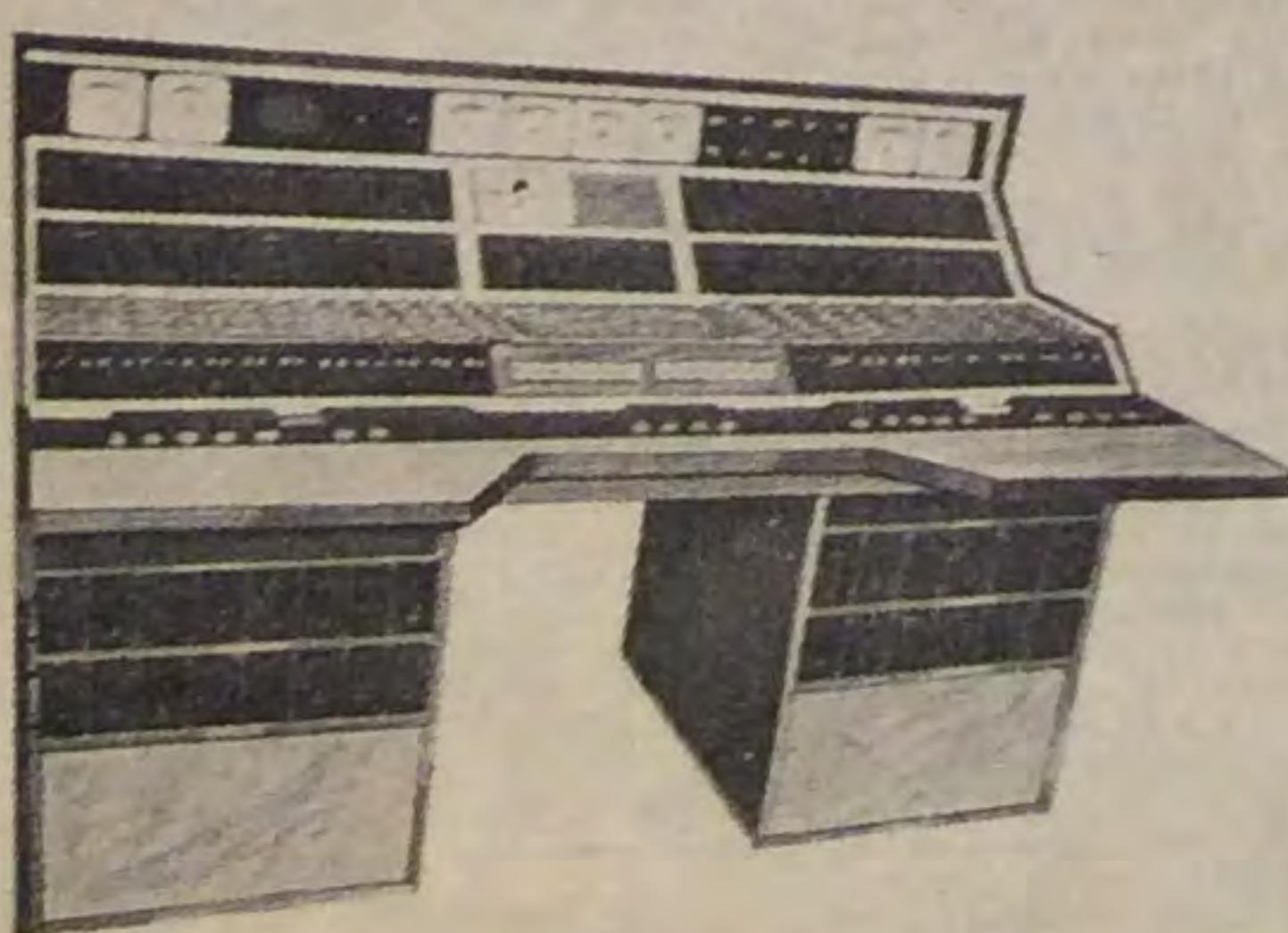
**TROPHIES**

Each year, too, MIDEM awards trophies to artists from all over the world who have sold the most discs in their respective countries.

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# JBJ—show that died of boredom

JUKE BOX JURY, the TV pop panel show which for years has delighted the fans and infuriated the critics, is finally to come off.

The nine-year-old programme is to make way in the New Year for a new pop programme hosted by Alan Freeman.

Juke Box is the longest-running pop show on British TV and its demise marks the end of an era which linked the almost naive pop offerings of the late Fifties to the psychedelic sophistication of today.

**Guest**

Almost every personality in the entertainment world, and many who are not, have sat in one of the four guest reviewer seats pronouncing verdicts on the current record offerings.

The programme's verdicts have varied between the uncannily accurate and the wildly ludicrous. But its appeal lay in a familiar, almost unchanged format and the fascination of the public for pop and opinions on pop.

The death-knell for the programme sounded a few months ago when it was shifted from its usual Saturday evening spot to a new mid-week teatime slot, to make way for the increasingly popular show hosted by much-maligned BBC blue-eyed boy Simon Dee.

The coup de grâce was administered ironically by the show's long-standing compère David Jacobs. He went to the BBC a few weeks ago and said it was time he left the programme.

**Mutual**

"I felt I had done all I could and said all I could on the programme. It has been a long and lovely time but it was time to go on to something else."

"The BBC said they would think about it and about 10 days later they told me that they had decided to take it off. We agreed we would make a mutual statement to the press about it but they asked me not to say anything at the time."

Jacobs was, however, disenchanted with the way the BBC handled the announcement of the programme's dooms.

"After a time, I realised that quite a few people knew that the programme was to end. Then, last week when I went to Manchester for the show, the studios were full of reporters and photographers because the story had been leaked. My agent asked the BBC what I should say and they said 'nothing.'

"This made me look a bit of a twit because the next morning, I heard the end of the programme announced on the 8.30 news in my hotel bedroom in Manchester."

"I thought 'the rotten sods.' After all, I would have had a scoop on one of my own radio programmes at least a week earlier."

Despite this, he and the other two deejays associated with the programme, Alan Freeman and Peter Murray, are sad that the programme is to end.

"I'm sad that it's coming

off," said David Jacobs. "It's become part of the family and I'll miss it. But it does mean that I'm now free to do things I couldn't do before because of clauses in my contract."

Will he do another TV pop programme? "I don't think I'm really suitable for another teen-type pop programme. Pop music is so different today. A family pop show that might be different."

When it first started, the audience was mainly people in their late teens and twenties. They were very hip, too. They didn't miss a thing.

"Then, as the audience got younger and it went out earlier and earlier, it destroyed the programme's atmosphere and its entertainment value.

"I'm sorry it's ending though. It's like losing an old friend. But lately it hasn't been anywhere near as much fun."

**Sorry**

Alan Freeman will host a new show to take over from JBJ. "But there just aren't any details yet," he said. "In fact, we haven't even done the pilot yet."

"Juke Box was the very first celebrity thing I ever did here and I'm very sad to see it go. I always enjoyed doing it and it was always a lot of fun."

"I think most people in the business will be sorry to see it end because the people asked on to the panel have always looked forward to it and enjoyed doing it."



PETER MURRAY



ALAN FREEMAN

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## KNOCKING ON THE WRONG WOOD



EDDIE FLOYD IN A CASE OF MISTAKEN IDENTITY

WHAT have Danny Kaye and Eddie Floyd got in common? Answer—nothing. But at a reception for Eddie on his arrival in London for a British tour last week, a national newspaper reporter was convinced there was.

"Didn't Danny Kaye record 'Knock On Wood' a million years ago?" asked the reporter, while I listened with one ear, speared a piece of bacon roll with a toothpick, swallowed a mouthful of light ale and dropped my notebook.

"Nope," said Eddie.

"Oh, I thought Danny Kaye sang it in the film 'Knock on Wood'" persisted the reporter, determined not to be fobbed off with evasive answers.

"Nope," said Eddie.

## Extraordinary

Then he relented a bit. "Y'know, it's an old saying, 'Knock On Wood.' It's a superstition. I didn't know Danny Kaye had ever recorded a song called that, when I wrote mine."

"Oh, I see, it's an old saying. We say 'Touch wood,' over here. But you say 'knock on wood'?"

"Yep," said Eddie, gazing thoughtfully at his glass of rum.

"Knock On Wood" was a big hit for Eddie Floyd. Everybody knows that. But what everybody doesn't know is that Eddie Floyd, born on June 25, 1935 in Montgomery, Alabama, is an "extraordinary creator."

That's what it said in the handout they were distributing at the reception. It also went on to say that "he grew up with the fantastic idea of entertaining the public as a profession."

Eddie started his recording and performing career with the Falcon group. History does not record if they produced any extraordinary creations. At any rate Eddie "reaching for the top with his teeth," pulled away from the Falcons to make it alone.

Apart from writing his own hits, he has written for his fellow artists on the Stax label including "634-5789" for Wilson Pickett, "Comfort Me" for Carla Thomas, "Don't Mess With Cupid," for Otis Redding and "Someone's Watching Over You" for Solomon Burke.

His own latest single release is "On A Saturday Night," and he opened in London with a concert at the Saville Theatre, backed by Sounds Incorporated.

"I've got my own drummer and bass player with as well as Sounds Incorporated," said Eddie. "We were supposed to have five hours rehearsal together, but we did it all in an hour. Nobody needs five hours!"

How does Eddie combine the two scenes of writing and singing?

"It works out okay. I do a lot of writing and I've got a tape-recorder so I can write some over here."

All conversation ceased while Eddie attempted to eat a large portion of chicken.

"Excuse me, that was a mistake," he apologised when the chicken had past by the soulful vocal chords.

"You know, the Stax sound is the sound that's been around the longest, but people just didn't recognise it until a couple of years ago. The early pioneers were guys like Johnny Ace, and Chuck Willis. "My favourite bands are, like, Basie and Ellington. I saw Count Basie in Boston recently. I've always wanted to be a jazz singer. But I'm not really interested in that completely out music by Archie Shepp and Ornette Coleman. To me, they don't even speak. John Coltrane I dig at times, and I never walk out on anybody, but he gave me a headache." — CHRIS WELCH

## PUTTING ELECTRICITY INTO THE ELECTRIC PRUNES



JIM LOWE

THE Electric Prunes landed in Britain from the States last week to recharge the British club circuit with electricity — from natural sources.

They turned out to be, as Tin Pan Alley might say, "multi-talented young guys who've got something to say," and on their forthcoming Reprise album, "Mass in F Minor," they say it in Latin, and they say it well.

The line-up is Jim Lowe, harmonica, autoharp, and guitar; Ken Williams, lead guitar; Mike Gannon, lead guitar; Mark Tulin, bass guitar; and Quent, drums. They "just fell together" one and half years ago on the West Coast and have been together ever since.

"Every sound on that album is pretty well thought out," reminded Jim. "Everything means something — we don't just get noises and throw them in."

"They're all part of the whole thing — you know like they were ideas which were all put into their respective places. We arranged all the parts so that we had it written down and we could keep it clean but all the solos are totally free and improvised. Then we put on things like french horns and cellos to give it the really religious, formal sound and make a bright contrast against the free-form effects."

## EFFECT

Shattered after a long trip from Los Angeles, most of which was spent cycling above New York Airport waiting to land to change planes, Jim Lowe had many a kind word to say about many things.

"We tried to Reprise, yes," said Jim. "A very straight label but they were willing to gamble on a group on the other side of the fence."

"They showed faith in us, you know, which is good for a record company and I guess they thought we could come back to being straight if we wanted to. So we kind of sat down together and came up with electricity — it was a whole new concept in sound one and a half years ago. We thought everything was going to go electric — which is why we chose that name."

"We wanted to go into effect," explained Jim, "the effect of certain kinds of music on an audience. We concentrated on effect. Which is a form of purity in itself. We've found now that it's a kind of touchy thing with our sound because

"This is what we've found with the music and the religion. There's common ground for everyone to stand on who knows where religion is at — and I think everybody can be drawn by that into the music — even though you can't pick up on the Latin lyrics."

"It's got nothing to do with organised religion — the Biblical figure and the church god. It's all about the self and enjoying and discovering the self — and we're trying to do this and bring it out in the people listening to the album." — NICK JONES

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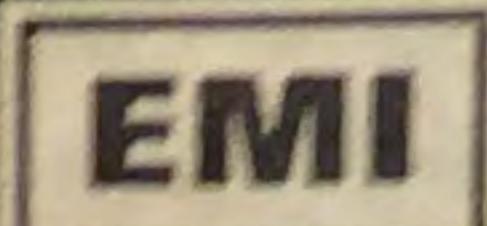
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## BLIND DATE

WHERE THE STARS SINGLE OUT THE NEW SINGLES

## CILLA BLACK

VIKKI CARR: "The Lesson" (Liberty).

I knew it was Vikki Carr before the voice even came in. I nearly said but I thought I'd better be careful. I don't know the words,

but I could sing this. Only heard it once, but this is what's happening, baby. It's the type of song that's making it. I like Vikki Carr. She's a great performer. This isn't as good as "It Must Be Him."

JAMES BROWN: "Get It Together (Pt 1)" (Pye International).

Oh, yeah, I know who it is. I love it. It's annoying me—he's the one who comes on with the cloak and the whole bit. James Brown. Now I've got his name, I can listen to it in peace. I don't think this will be a hit, though, the way the charts are with the Engelbert Humperdincks and that.

BOX TOPS: "Neon Rainbow" (Stateside).

Is this the Lovin' Spoonful? Oh no, it's the Box Tops. It sounds like the Lovin' Spoonful's sort of thing. I like these singalong things. This is better than their last one, I think it's great. A big hit. I remember when they got their hit, their publicity photographs from the States weren't very flattering—they looked like an old-fashioned rock group. But this is good.

VINCE HILL: "Why Can't I Remember (To Forget You)" (Columbia).

A lovely sha-roo song. One of your real sha-roos. I love Vince Hill. I think this must go for him because he's got the mums and dads market as well as a super voice. I hope it goes for Vince. I get all nostalgic about this sort of song—all Christmassy and slushy.

MIREILLE MATHIEU: "Seuls Au Monde" (Columbia).

It's my very favourite singer of the moment, Mireille Mathieu. She can do no wrong. She's got fabulous control. This is going to be a big, big hit. To sing it in English would take away some of the beauty. She's so well-liked here. Every time she does the Palladium everyone goes beserk, including me. If this gets the airplays or better still if she promotes it here, it'll make it. After all, Francoise Hardy had some hits here.

SPINNERS: "Uncle Sig-mund's Clockwork Storybook (Stop, Look, Listen)" (Fontana).

I've a feeling I should know this group. When anyone goes into a recording studio, they want to do a good job, do their utmost on the record. This is a good record but it really doesn't appeal to me. It doesn't annoy me. It's pleasant. The Spinners? I knew they were from Liverpool. One of them used to teach my brother.

MORECAMBE AND WISE: "The Twelve Days Of Christmas" (Pye).

Morecambe and Wise. A bit rude, isn't it. Do you think the BBC will play this? It's very funny. Morecambe and Wise are two of my favourite comedians. It's the sort of thing that's great when you're half-sloshed after Christmas dinner. It's a hit with me anyway. All these records have been great—like a variety show. You could have closed with that.

ELECTRIC PRUNES: "Long Day's Flight" (Reprise).

I don't know who it is. The lead singer sounds like Elvis Presley and Cliff Richard in early days. I don't think it's English. Electric Prunes—oh, dear! I think my own agency brought them here from the States. Unless they are all very good looking and the kids like them, I don't think this will be a hit.

WAYNE FONTANA: "Gina" (Fontana).

Ariba! Ariba! There's a bit of Johnny One Note in the arrangement. I know who it is—the "Up, Up And Away" people. Oh, my God, it's not Jackie Wilson is it? British? Oh, it's Wayne Banana—I like him. Oh, Gina—I like that bit. He's got a great voice. I wish somebody would write a great song for him, like his earlier things. It's a super voice going to waste on this song. I hope it's a hit—he's a lovely person.

## THE OLD SONG SALESMAN

"I'M just a song salesman. I flog songs," said Frankie Vaughan, elated with the news that "So Tired," his follow-up to "There Must Be A Way" had entered the MM's Pop 30.

Frank claimed that there is little in the world of entertainment that he hasn't done—from ice shows to major Hollywood musicals. "The only thing I haven't done is a stage musical and I expect that will come one day. I'd certainly like to do a stage show."

Frank doesn't believe, however, in over-emphasis on one aspect of show business. "I'm an entertainer. That's my function. Whatever I do I always return to stage work because I believe that without a public reaction, an artist gets lost. That's why I have had a crack at everything and also why I have never devoted my time exclusively to one field."

## PERFORMANCE

"We did records and had some hits, and then I did films for a while, then left that alone; I did television and radio and then gave it a rest. I don't believe in overplaying my hand on anything."

The success of "So Tired" means more to Frank than just another record hit. It was the song he did his courting by. "It's almost 20 years ago now, when I first met my wife Stella at a dance in Leeds. I took her home and she played this song to me. Every couple have their own song. 'So Tired' is ours. So I'm really overjoyed that it's a hit because I'd always wanted to do it as a single."

Does Frank need single success at all? "I don't believe in recording for the sake of it but only when the material is right. I waited a year between 'Cabaret' and 'There Must Be A Way' for example. I'd sooner wait for a song that's my style. It has to be a performance song, one I can do on stage or I don't bother."

Who is buying Frank's records these days—the kids or the mums and dads? "I find it difficult to distinguish between them really. The sort of work I'm doing at the moment—clubs—is very much an adult audience but lots of eighteen-year-olds are in the audience and they like the songs like 'So Tired' as much as their parents."

And 1968 may see Frank moving back to the film world once again.

"My agent wants me to do another film. He has not accepted any work for me after March so that I'll have time to do it if the right script comes up."

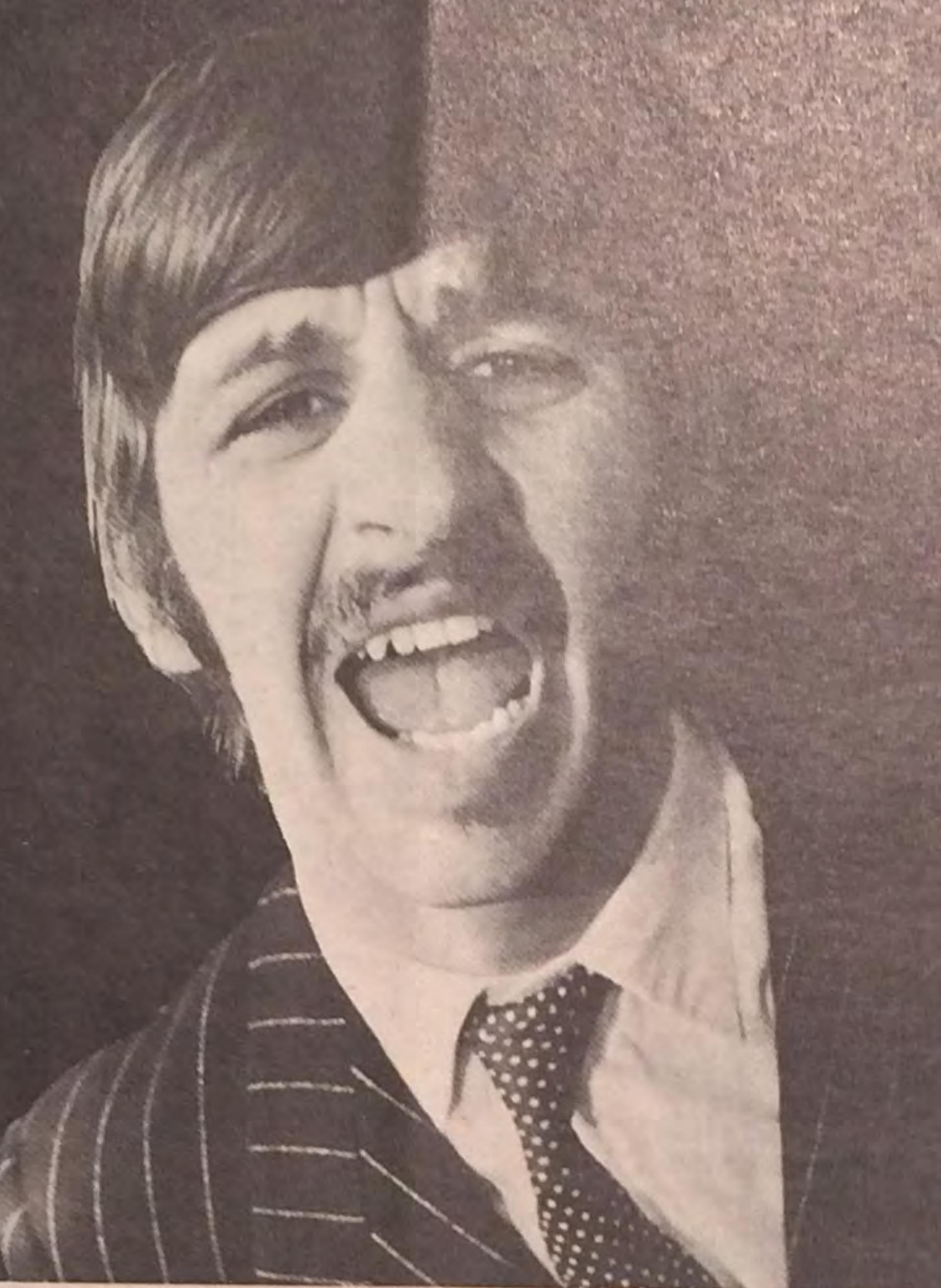
"One script in mind is a gangster film, with a London location. If we accept it, I'd be playing a bit of a heavy . . ." — ALAN WALSH.

&lt;/

# GO

## aker interview

# S, S, AND A HARISHI



● Do you think people are influenced by what the Beatles do?

I hope not but, by all reports, some of them are. Sometimes it worries me but if people are going to do what you say anyway. If someone else says it, they'll do it. They're just a sillier sort of person.

● Do you think young musicians should experience drugs?

Oh no, you don't have to. The Troggs haven't, so they tell me, and they're doing all right. It's not "without if you can't make it."

● Do you regret the Beatles not doing live shows any more?

No. That was the scene and that's what we were doing. It's changed now. I'm not against going out, just going out as we were. I was never worried about violence because I've never been hurt. We were always well protected.

● There's not much you can do to top the Shea Stadium shows, is there?

No, but there's something. We don't know what it is yet. We keep topping our last LP all the time.

● What kind of a life do you lead today?

Very quiet. I get up at nine and come up to town every day. It's like an office job, really. It's a change. I get home about half past seven, have my dinner, chat, do whatever you do and then go to bed. I drive in with John and see Paul and George in town.

● Do you ever meet to have a blow?

No, the only time we ever play is when we're recording. We don't set up in each other's house and say "Whoopie! Off we go!"

● Do you keep your hand in?

No.

● Do you ever play with records?

No.

● Have you got a kit set up at home?

No—haven't got a kit at home, folks! The other week I thought "I'll have a kit up here." Maybe I'll get to it, maybe not. When we don't record, I don't play. The first week it's like starting again. My style changes

on every LP. After a week or so I find a style.

● Do you ever go and hear any drummer?

No. Perhaps it's soft playing drums, because I've never been interested in watching drummers or listening to solos. I've never done a solo because it bores me.

● You, like the rest of the Beatles, come in for musical knocks.

Yes. People think I can't play. I don't consider myself a great player. I do a rock 'n' roll offbeat and I'm quite happy with that. I don't want to get progressive. When people knock me I sometimes think I should do something. But that would be catering to them.

There are a lot of good drummers around. I'd last two lessons and give it up. John and Paul, because they write songs, know how they want it to be done and, in some small way, I complement it. They've usually got a rough idea of how the drum goes as well as the guitar, and the organ, and the piano, and the 40-piece orchestra. They say I'd like that bit to do that. They more or less direct me in the style I can play.

● Do you ever have aspirations to write music yourself?

I try. I have a guitar and piano and play a few chords, but they're all just chinglings. There's no great tune comes out as far as I'm concerned.

● Do you think you'll get out of it?

A lot of peace and answers. It's not going to come in a week, you know. One fellah came to get initiated (a terrible word, but that's

● Have you any musical favourites at the moment?

No, I don't really have favourites. I buy Jimi Hendrix's LP and then I buy someone else's LP. One sort of takes over from the other.

● The standard of pop music is a lot higher now than when the Beatles started?

Yeah. What we used to play is like "Those Were The Days." It's harder for young fellahs now. When I started I couldn't play anything and none of us could. Now to get into a group you've got to have been playing a couple of years and you have to be pretty good.

● Do you think quick success and a lot of loot is good?

They don't get it very fast. A couple of number ones and then out 18 months later won't make you rich. You'll be back on the buses.

● Is the Maharishi Mahesh Yogi a big thing in your life?

Yes. I got to a point where I wondered what I was and what it all was. This looks like answering those questions like nothing else can. I think they'll be the right answers.

● Are you prepared to spend a considerable time in India to do so?

Yes. It's the only way. It would be nice if you could sit around and the answers were brought to you but you've got to find them. Seek and ye shall find, as George keeps saying!

● Some people are sceptical about the Maharishi asking a week's wages.

Yes, my uncle said that—"He's after yer money, lads." But a week's wages is only a lot when they talk about people like us because they think we make a million a day. But for an ordinary man it's twenty quid, fifteen quid. And that's a fair bargain — one week of your working life you give and the Maharishi gives you something for the rest of your life.

the word) and he said "I've seen 'im! I've seen 'im!" Ha, ha. Maybe he has, but . . .

fellahs who run the country. You know—give me a war! I need a war!

● Have you done any preparation?

You meditate every day in a quiet room. You close your eyes anyway so you don't have to decorate a room! Or go into pitch blackness. I do it before I go to work or when I get home from work.

● Do you think a lot of people have jumped on the Maharishi's band wagon because of the publicity?

I suppose some people have followed us. If so, it's a good thing.

● Do you think there's an easier climate in Britain today for young people regarding sex and morals?

I think it's always been the same. Now there is more publicity and people are talking about these things. Before, if you lived in a little village and one of the girls who wasn't married happened to have a baby the news would stay in the village.

Now it's different. Newspapers love to build you up. The Beatles or the hippies or any movement. But when you get big they can only knock you down. They only print the crap then. They don't print the nice things.

● Has the so-called flower movement spent itself?

It's finished in Britain because we can't afford to keep those lightweight clothes on. You'd freeze to death. So flower people are putting on their overcoats again. But people are still feeling nice towards each other even though they're back into suits.

One of the reasons it happened was because of all the troubles in the world. We all feel we didn't cause this trouble. It was all these old

judges here seem to take a severe view of pop musicians.

Yes, that's because they are the old men again. Judges are old men. And I'm not saying all old people are bad. But some judges think it's a great joke. They're trying to "kill" the pop people.

But as soon as they grab one of them the news is all over everywhere so they're spreading it. They haven't caught on to that yet. They think it's great you know if the police raid a place. But fifty million people have read about it again and a couple of thousand will say "I'll try drugs."

So they're building the case for it, more than against it, because of their silly attitude.

● Finally, the future. You're doing an LP next year and a film along the lines of the Magical Mystery Tour?

Well, we don't really know. We'll have to see. It's maybe the magical boatride. We'll go on as we are. I may break out and do a film part. Because of the last two films they sort of stuck on me as Ringo the film star, because I don't write or anything like that.

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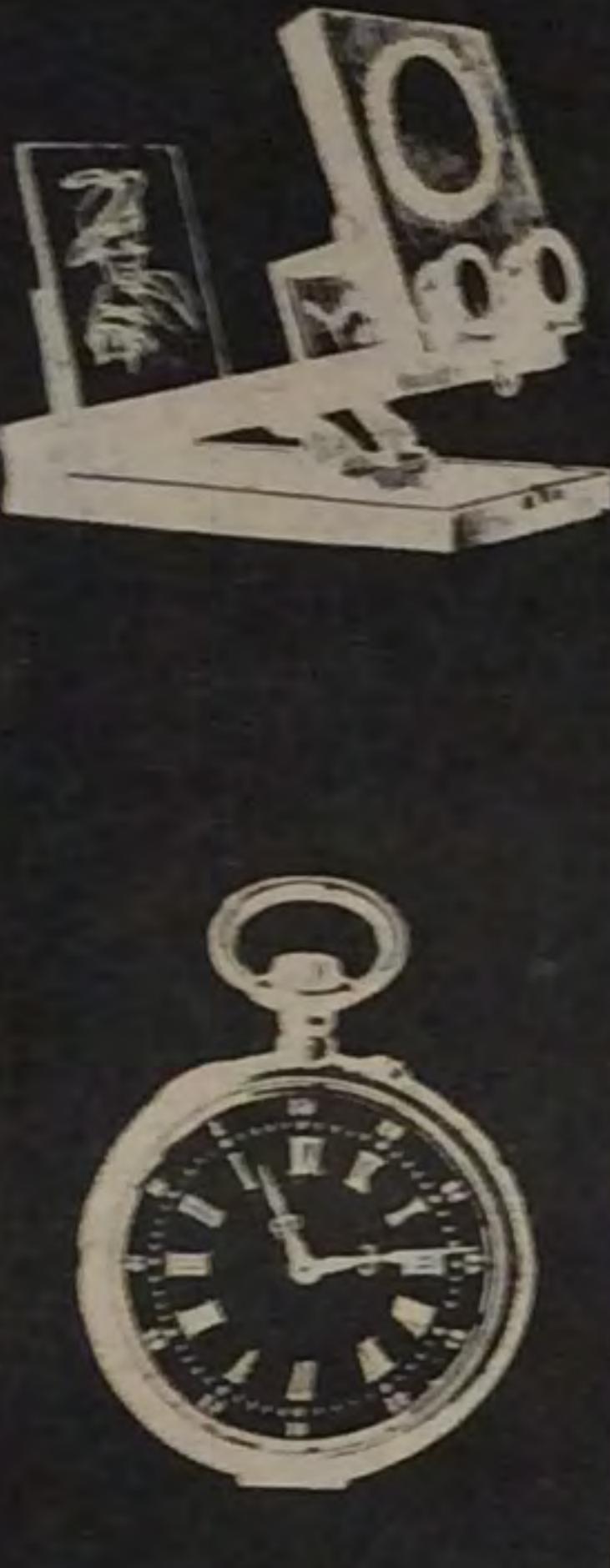
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# If you want a good laugh . . .

**H**UMOUR is the most difficult commodity of all to transfer to a gramophone record. Roy Hudd, who is hoping for chart success with a new single, "Artificial Jumping Spider Seller," is aware of the pitfalls. "You can't tell jokes on record — once you've laughed first time round, that's it," he told the MM. "I'm not too sure about my last album. It was lovely to do, but there were only some things, like the angel getting on the bus, that you could play again and again. You can't do jokes but I think you can do situation comedy on record."

Roy isn't the usual comedian who wants to sing — he started out as a jazz singer—"I used to do 'Beale Street Blues' and all those things—and moved into comedy. "Hit record is just as important for a comedian as for a singer," he says. "It gives you that extra jump." The new single isn't really a comedy record at all, it's a straight pop song. The other side is funny, about the man who invented rhubarb.

Roy's choice of a Christmas album would be any one of Allan Sherman's. Here are some further suggestions to get your party moving:

**"AT LAST THE 1948 SHOW"** (Pye). Very funny segments from the Rediffusion TV

series which should keep hip Christmas guests amused. Not quite so funny when you can't see them — especially the lovely Aimi McDonald—but there are quite a few hilarious moments.

**"GOON BUT NOT FORGOTTEN"** (Parlophone). Goony at its best from Spike Milligan, Peter Sellers and Harry Secombe. Two brilliant sequences from the old BBC radio series — "Six Charlies In Search Of An Author" and "Insurance—The White Man's Burden." Still extremely funny.

**BONZO DOG DOO DAH BAND: "Gorilla"** (Liberty). The MM's favourite comedy disc of 1967. This one does stand repeating over and over again. Brilliant.

**"MR MORECAMBE MEETS MR WISE"** (Music For Pleasure). The hilarious duo's comedy doesn't transfer too well to disc, but this has its moments. Tracks include: "Boom Oo Yatta-ta," "Not Now, Later" and "The Ambassador Of Khasiland."

**BILL COSBY: "Revenge"** (Warner Bros.). The Negro half of the TV I Spy team with a brand of humour tailored for those who can afford to eat in the top places.

**LORD BUCKLEY: "Blowin' My Mind"** (Fontana). The late, great, hip American will have all but the squarest falling about in the aisles, although he's not on top form.

**ARTHUR ASKEY: "Silly Little Songs"** (Music For Pleasure). "The Bee Song" and other Askey ditties likely to appeal to the over-40s only.

**STANLEY UNWIN (Masquerade)**. Your reactions depend on how much you can take of Unwinse.

**GEORGE FORMBY: "Ukelele Man"** (Music for Pleasure). Most of the famous ones are here — "The Window Cleaner," "Leaning On A Lamp Post," "Grandad's Flanellette Nightie," the lot.

**JOHN LEWIS: "The Big Show"** (Mercury). The King of the blues, with his trademark "I'm gonna sing" and "I'm gonna play" and "I'm gonna dance."

**JOHN MAYALL: "The Blues Are Coming"** (Mercury).

**JOHN MAYALL: "The Blues Are Coming"</b**

# WHY NOT BUY A RECORD CABINET?

BUYING records for other people at Christmas can be dodgy unless you know their tastes and what they already have in their collections.

Ten to one they don't take care of their discs anyway, so why not help him by buying one of the many useful gifts which will enable him to get the best out of his record collection.

Like a record case or cabinet that will protect his records and clear up the clutter from the front room at the same time.

There is an enormous range in methods of record storage—you can suspend them in transparent pockets, you can hold them upright with springs, you can keep them in any one of a number of attractive cabinets.

You can get disc holders, taking 40 singles or EPs for as little as 12s, 6d. and a highly serviceable cabinet for under £4.

Then there are the many cleaning devices which help to ensure that your records will not only last longer but continue to give the best in sound.

These include devices which fix to the turntable and clean while you are actually playing the disc. Or you may opt for a simple, specially treated, cleaning cloth.

For carting records about there are plenty of excellent cases on the market—and they make things so much easier than climbing on the bus with 12 of your favourite albums wrapped in newspaper.

A portable record-player is another perfect Christmas gift and again there are plenty of excellent models to choose from.

Tapes and cassettes are increasingly popular. So how about a tape recorder or, if you don't want to spend that much you can choose from a wide range of pop, jazz or classical tapes and cassettes.

On the other hand he may like to do his own recording and tapes will be just as welcome.

There are those who consider transistor radios the worst invention since gunpowder—so don't give one to anyone over 90.

## WHICH LP WOULD THE STARS WANT AS A PRESENT?

WHAT will the stars be listening to over Christmas? We asked a number of them which LP they would particularly like to find in their Christmas stockings — and got some unexpected choices:

Cat Stevens: "Anything by Nina Simone or the Incredible String Band."

Georgie Fame: "Sing A Song Of Basie" by Lambert, Hendricks and Ross.

Andrew Steele (The Herd): "It's About Time" by Joe Morello and the Big Band. When I first heard it I couldn't afford it. Now I can afford it it's deleted and I can't get hold of a copy.

Andy Fairweather Lowe (Amen Corner): "King And Queen" by Otis Redding and Carla Thomas, or anything by Ray Charles, Nina Simone or Jack McDuff.

Val Doonican: It would have to be something classical. When I'm at home I don't want to listen to the same sort of music I hear all day long when I'm working.

Tommy Steele: Something by Tchaikovsky.

Stan Getz: "Concerto Di Aranjuez" by Renata Terraga.

Alexis Korner: "King Of

# ALL I WANT FOR CHRISTMAS



STAN GETZ



GEORGIE FAME



ANDY STEELE



DAVE CLARK

The Delta Blues Singers" by Robert Johnson.

Dave Clark: The Beatles' Mystery Tour package of two EPs.

Dave Davies (Kinks): Anything by Jimmy Shand — preferably "The Best Of Jimmy Shand" or "Jimmy Shand's Golden Hits."

Neil Landon (Flower Pot Men): "The Best Of Joe Tex" — he was my first idol and I still think he's great.

Alex Welsh: Eddie Condon's "Coast To Coast."

Graham Nash (Hollies): Donovan's next album.

Annie Ross: The latest Redd

Foxx album.

Roy Hudd: Anything by Allan Sherman.

## The most obvious gift of all

LOOKING for a Christmas present for under £1? For 19s 6d you can get the most obvious one of all — the magnificent Beatles' Magical Mystery Tour package of two EPs plus a 32-page booklet of cartoons and photos.

The set is released tomorrow (Friday) just in time to catch the Christmas trade and is the ideal bargain gift for anyone even faintly interested in popular music.

The six tracks, from the Beatles' TV film which, it is expected, will be screened over the Christmas period, contain the usual Beatles mixture of experiments and marvellous melody.

One track, "I Am The Walrus,"

is also the B side of the new Beatles' single "Hello, Goodbye." But don't let that put you off—the five new ones are worth every penny of 19s 6d.

The set opens with the title song, a roaring, beaty piece with prominent guitars, brass and piano behind Paul's lead voice.

The two most easily remembered songs are "Your Mother Should Know" and "The Fool On The Hill," the latter making attractive use of penny whistles.

"Flying" is a short instrumental and the final track is a George Harrison composition, "Blue Jay Way," with the expected Eastern influences.



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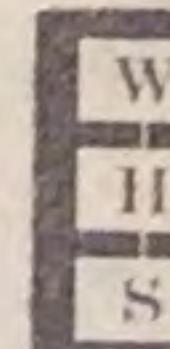
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## MM JAZZ CRITICS CHOOSE THE YEAR'S BEST LPs

# A DOZEN OF THE BEST

### MAX JONES

"FAR EAST SUITE" by Duke Ellington's Orchestra (RCA) and Biy Strayhorn's musical impressions of the Middle and Far East brilliantly conceived and played. The finest new Duke work for quite a time.

"THE PANASSIE SESSIONS" featuring Sidney Bechet, Mezz Mezzrow, Tommy Ladnier, Frankie Newton, Pete Brown, etc. (RCA Victor RD7887). When French critic Hugues Panassie went to New York in '38 he set out to record jazz in the then-neglected New Orleans style. These Ladnier groups and Frankie Newton band helped inspire the New Orleans Revival.

"KING OLIVER'S JAZZ BAND" featuring Oliver Louis Armstrong, Johnny Dodds, etc. (Parlophone PMC7032). From the greatest band of today and the Thirties, Forties and Fifties, Duke Ellington's, this reissue set can take interested readers back to the greatest of the early Twenties and one of the finest ensemble units of all time. The LP offers all 15 of the '23 Okeh titles in chronological order.

"THE LUIS RUSSELL STORY" featuring Henry Allen, J. C. Higginbotham, Charlie Holmes, Albert Nicholas, etc. (Parlophone PMC7025). From small-band perfection by Oliver's Creole Band to a pioneering kind of swing music by Russell's nine and 10-piece of 1929-30. Here are 16 historic tracks.

"THE BLUE BECHET" by Sidney Bechet groups (RCA Victor RD7854). One of the music's master soloists is presented in various settings between 1932 and '41. The music, basically New Orleans in style, ranges from fairly good to magnificent but Bechet (on clarinet or soprano) is seldom less than superb.



"THE ELLINGTON ERA VOL 2" by Duke Ellington's orchestra (CBS BPG66302—three LPs in box with booklet). A large chunk of the Ellington story is told in the 47 tracks on this handsomely presented, sensibly selected album. They run from "In Our Alley Blues" of March '27 to the "Little Posey" session of October '39, including a number of masterworks on

"THE GOLDEN YEARS VOL 2" by Billie Holiday groups (CBS BPG66301—3 LPs in box with booklet). This, like the Ellington box, costs 85s complete. But it covers seven years' production by the most original singer in jazz since Bessie Smith. And in addition to Lady Day the buyer gets solos on cohesive band music from Lester Young, Buck Clayton, Teddy Wilson, Roy Eldridge, Hodges, Goodman and a host more".

"SPIRITUALS TO SWING, VOLS 1 and 2," featuring Benny Goodman, Count Basie, Charlie Christian, Bog Bill Broonzy, etc. (Fo). Recorded of John Hammond's historic Carnegie Hall concerts of '38 and '39, these discs cover a hefty segment of what was going on in the jazz and blues world in pre-pop days. Much exciting music is offered by bands, large and small, gospel groups and sundry blues singers and players.

"THAT'S MY KICK" by Erroll Garner with rhythm (MGM C8047). Garner's rangy piano style takes in segments of al-

"CARNEGIE HALL JAZZ CONCERTS VOLS 1 and 2" featuring Benny Goodman band trio and quartet, Bobby Hackett, Johnny Hodges, Count Basie, Lester Young, etc. (CBS 66202—two LP set). Goodman's first Carnegie Hall concert, like the Hammond shows mentioned above, was a ground-breaking affair which caught the orchestra in near-peak form. The 1938 concert also offered a jam session with guests from the Basie and Ellington bands and Twenty Years of Jazz presentation which is a curate's egg. On balance, though, this is varied and vivid music from the Swing Era.

"A BUCK CLAYTON JAM SESSION" featuring Clayton, Joe Newman, Urbie Green, Henderson Chambers, Jo Jones, etc. (CBS Realm RM52078). Two long and spontaneous jams, on "Huckle-Buck" and "Robbins' Nest," which restored a lot of people's faith in the continuing vitality and inventiveness of middle-road jazz. The LP, now reissued at 22s 6d, will still do to define the term "mainstream".

"LOUIS ARMSTRONG'S GREATEST HITS" featuring Armstrong, Trummy Young, Edmond Hall, Barney Bigard, etc. (CBS 63035). A splendid collection, mostly reissues from past All-Stars LPs, presents Louis in glowing performances from the Ambassador Satch. W. C. Handy and like mid-Fifties sets. The album shows how good traditional jazz can be in the hands of masters.

"CHARLIE PARKER — VOLUMES 1 to 4" (Saga Era 8005-6-7-8). Wonderful reissue set of the great altoist. Volume 4 is the superb "Jazz At Massey Hall" set.

"BACKLASH" by Freddie Hubbard (Atlantic 1421). Proves that Hubbard has moved from the most-promising-young

most all piano methods from stride and barrelhouse to modern. When he's in swinging mood, as he is throughout this album, there are few players to touch him. It's one of the happiest piano LPs of the year.

trumeter tag to take his place among the very top men.

"SWEET RAIN" by Stan Getz (Verve VLP9178). Getz probing deeper than usual into his material while retaining the beauty of tone and easy execution.

"SWING CLASSICS, VOLUME 1" by Hot Lips Page, Ed Hall, Coleman Hawkins, Eddie South, etc. (Polydor 423246). A set of 1944-45 small group recordings combining nostalgic charm with a lot of excellent jazz.

"TRIO" by Mike Taylor (Columbia SX6137). Actually a quartet at times with Taylor (pno) and Jon Hiseman (drs) joined by Jack Bruce and Ron Rubin (basses). A highly original album Britain can be proud of.

"ALL GOD'S CHILDREN GOT RHYTHM" by Sonny Stitt (Xtra 5015). A reissue from the Stitt, but the real star is Bud Powell who plays brilliantly on nine of the 14 tracks.

"LIVE AT THE HALF NOTE" by Art Farmer (Atlantic 1421). Farmer's own special brand of lyricism proving enormously effective on a live session.

"THE MASTER SWINGERS" by Dexter Gordon and Wardell Gray (Fontana FJL907). Another nostalgic set of two great tenors with tracks dating between 1949 and a Gordon solo session of 1956.

"100% PROOF" by the Tubby Hayes Big Band (Fontana TL410). A really first-class big band album with Tubby in excellent form.

### BOB HOUSTON

SONNY ROLLINS / CLIFFORD BROWN / MAX ROACH: "Three Giants." (Transatlantic PR7291). Excellent reissues of one of the finest of all small groups, the Roach-Brown Quintet, with trumpeter Clifford in marvellous form.

SONNY ROLLINS: "East Broadway Run Down." (HMV VLP3610). Contemporary Rollins with splendid assistance from Jimmy Garrison and Elvin Jones.

JOHN COLTRANE: "Live At The Village Vanguard Again!" (HMV CLP3599). One of the last Trane recordings and certainly one of the finest with the augmented group containing Pharaoh Sanders.

JOHN COLTRANE: "Giant Steps." (Atlantic 1311). Re-issue of one of the great jazz records. Coltrane in stunning form.

MILES DAVIS: "The Original Quintet." (Transatlantic PR7254). Fine mid-Fifties tracks from the classic Davis Quintet with Trane, Philly Joe, etc.

MAL WALDRON: "The Quest." (Xtra 5006). Pianist Waldron in a neo-bop setting, but altoist Eric Dolphy ignites the whole set with some magnificent playing.

CHARLES LLOYD: "Love-In." (Atlantic 58707). The Lloyd Quartet recorded at San Francisco's Fillmore Auditorium and in powerful form for most of the record. Pianist Keith Jarrett stands out.

CECIL TAYLOR: "Unit Structures." (Blue Note BLP4237). Avant garde pianist Taylor in a set which crystallizes most of the ambitions of the New Wave. An important record which may well be one of the great ones. Time will tell.

BILL EVANS: "At Town Hall, Volume One." (Verve VLP9172). Pianist Evans back to his brilliant best in a live recording.

GIL EVANS: "Big Stuff." (Xtra 5034). Not the greatest of Gil, but as he's not the most prolific recorder, a good selection of his unique scoring for a medium-size combo.

ORNETTE COLEMAN: "Chap-paque Suite." (CBS 66203). Two-LP set of the Coleman trio augmented with strings, etc. Magnificent example of Ornette's ability to weld form to large scale works and probably his most impressive album to date.

ORNETTE COLEMAN: "Free Jazz." (Atlantic 1364). The famous Double Quartet album finally made it to Britain this year. Coleman's experiment in free improvisation has its ups and downs but again this is a most important, and in parts marvellously enjoyable, set.

## Almost all quiet on the book front

1967 has been a fairly quiet year on the book front—the spate of two or three years ago spewing forth millions of words on all aspects of jazz and showbiz seems to have dried up.

But there were a number published this year which are worth a reminder. Among them:

BLAME IT ON MY YOUTH by Benny Green (MacGibbon & Kee, 30s), a novel, often hilariously accurate, about life on a showbiz paper.

AIN'T MISBEHAVIN' by Ed Kirkeby (Jazz Book Club, 8s). One of the tragedies of the year was the demise of the Jazz Book Club. But many of their titles are still available, including this life of Fats Waller by his manager.

THE BLUESMEN by Samuel Charters (Oak Publications, 28s)—available from Collie's, 70 New Oxford Street, London, W1. A careful and scholarly handbook of the blues and the men who make them.

### DETAIL

JAZZ CATALOGUE 1966 by George Cherrington and Brian Knight (Jazz Journal Ltd, 27 Willow Vale, London, W12, 17s 6d). Volume 7 in this series, it lists all records of interest to jazz fans released in 1966, plus a complete jazz bibliography for the year.

THE LIFE THAT HE LED by George Eells (W. H. Allen). The life of Cole Porter in almost more detail than you need to know.

THE JAZZ CATAclysm by Barry McRae (Dent, 30s). A handy guide to the developments which have led to the current avant garde scene.



FATS WALLER

NEW SINGER, NEW SONG, by David Winter (Hodder & Stoughton, 18s). Cliff Richard's story with the accent on his conversion to Christianity.

CALL THE KEEPER by Nat Hentoff (Secker & Warburg, 21s). A novel about the murder of a New York Negro detective. Although not concerned with jazz, its knowledge of the conditions which have given rise to many of the current convulsions in jazz should fascinate most readers.

BROADSHEETS by Alasdair Clayre (World End Music, 5s). One of the folksters, a box of 12 of Clayre's songs.

THE ART OF SAXOPHONE PLAYING by Larry Teal (Summy-Birchard, 35s—available from Lewington Ltd, 164 Shaftesbury Avenue, London, WC2). Comprehensive coverage of all aspects of the saxophone. Even Sonny Rollins bought

a copy when he was in London.

MUSIC IN THE WIND by Barry Wynne (Souvenir Press, 18s). The story of Leon Goossens. For those whose interests in music have spread beyond pop and jazz.

LEONARD BERNSTEIN by David Ewen (W. H. Allen, 25s). A rather breathless biography of the famous American conductor which manages to avoid virtually any mention of his interest in jazz.

### CAREERS

FOUR LIVES IN THE BEPOP BUSINESS by A. B. Spellman (MacGibbon and Kee, 36s). Wonderfully informative study of the careers of pianists Cecil Taylor and Herbie Nichols and saxists Ornette Coleman and Jackie McLean, and arguably the best jazz book in many years. Highly recommended.

THE YOUNG METEORS by Jonathan Aitken (Secker and Warburg, 36s) is a very good piece of reportage, slick and a bit glib. Aitken and his friends have interviewed successful young people in the rag trade, the business world, the world of photography and fashion, politics, and so on. It is a fascinating study of ambition and obsession with material success. It is also chilling to read of such ruthlessness acquired so young.

The trouble with a book like this is the scope is too wide. Some of the so-called meteors become terrible drags in print and hardly deserve such meticulous inspection. Also, among the pop stars' comments are highly suspicious passages which sound like the old send-ups especially where money is concerned.

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## A GUIDE TO THE BEST OF THE YEAR'S LPs

CHRISTMAS is the time to catch up on some of those LPs you meant to buy when they were first released but got sidetracked into spending the hard-earned lolly on the girl friend.

So you can drop the necessary hints to anxious relatives wondering what to get you this year, here is a selection from the pop albums which impressed MM reviewers over the past 11 months. It covers most tastes and if you won the pools in January and already own the lot, then you can just keep your eye on the regular MM reviews between now and Christmas. Anyway, here goes:

**BEATLES:** "Sergeant Pepper's Lonely Hearts Club Band" (Parlophone). An obvious choice, but still the most rewarding album of the year.

**ENGELBERT HUMPERDINCK:** "Release Me" (Decca). The biggest new single star of 1967.

**DONOVAN:** "Sunshine Superman" (Pye). The folk poet of pop on one of his most satisfying collections.

**ROLLING STONES:** "Between The Buttons" (Decca). Will keep the Stones fans happy until the new album is released.

**MAMA'S AND PAPA'S** (RCA Victor). Wonderful, searing sounds sung with considerable feeling and commercial appeal.

# Pop '67—all shapes and sizes



ENGELBERT: biggest new single star of 1967



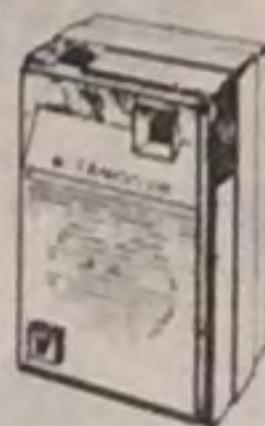
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## The latest look at New Orleans

THE Victor Morton records are beautifully conceived, beautifully played and (undoubtedly most important) they were carefully rehearsed. Probably no jazz records before or since have received more preparation and care."

This is one of the very many interesting things said about Jelly Roll Morton's 1926 Red Hot Peppers discs by Martin Williams in his book, *Jazz Masters Of New Orleans* (Collier-Macmillan, 35s).

The chapter on Morton, titled *The Roll*, is among the most engaging in an informative book, but then Jelly was an uncommonly engaging character to listen to or write about. The entire volume is readable, though, and that's saying something for any book which tells us once more the story of New Orleans jazz through some of its principal figures.

Williams, a respected jazz commentator whose work has appeared in *Down Beat*, *Saturday Review* and *Evergreen Review*, has chosen Buddy Bolden, the ODB, Morton, Joe Oliver, the NORK, Bechet, Armstrong, Zutty, Ory, Bunk Johnson and Red Allen as his subjects. But each chapter covers more than the one man or band, and we read much of interest about Freddy Keppard, Tony Jackson, Johnny and Baby Dodds, Jimmy Noone, George Mitchell, Bigard, Simeon and others.

In general the author takes a sceptical view of legends and reputations, preferring "to use musical achievement as the basis for what I have included."

### ACHIEVEMENT

No sensible man should argue with that. The achievement, he explains, is largely what has come down on records; and the only safe way to assess past jazz contributions is by recorded performances, even though these don't tell the whole story.

Luckily for this book, Williams is a shrewd judge of records and his findings will help younger jazz fans to place the old masters in helpful perspective. I have to rate him a good expositor of New Orleans music because so often I find him agreeing with valuations of records — by Armstrong, Oliver, Morton, Bechet and Allen (probably the last important jazz trumpeter to come from New Orleans) — which I've reached after some 25 years' experience.

Although this book is the latest publication in the Jazz Masters series, it takes first place chronologically speaking. Already out are *Jazz Masters Of The 20s* by Richard Hadlock, *Jazz Masters Of The 40s* by Ira Gitler, and *Jazz Masters Of The 50s* by Joe Goldberg. All are recommended, and rich up — MAX JONES.

(Columbia). Will make mum go all misty-eyed.

**GEORGIE FAME:** "Two Faces Of Fame" (CBS). Fame with big band and regular small group recorded live.

**FOUR TOPS:** "Live" (Tamla Motown). The Tamla sound may have lost a little popularity but records like this should help.

**NANCY SINATRA:** "Sugar" (Reprise). Nancy surprises the doubters with an excellent all-round performance.

**MANFRED MANN:** "Soul Of Mann" (HMV). Superb set of instrumentals which is virtually a history of the Manfreds before they quit HMV for Fontana.

**YOUNG RASCALS:** "Collections" (Atlantic). An enormous hit in the States and very pleasing to British ears too.

**ROY ORBISON:** "Greatest Hits" (Monument). Fashions come and go, these Orbison oldies go on forever.

**JEFFERSON AIRPLANE:** "Sur-realistic Pillow" (RCA Victor). One of the best of the West Coast groups should make converts with this.

**PETULA CLARK:** "These Are My Songs" (Pye). Still one of the most professional of singers, she knows how to remain at the top.

**CAT STEVENS:** "Matthew And Son" (Deram). A good example of Cat's songwriting abilities.

**JOAN BAEZ:** "Joan" (Fontana). The pure-voiced folk star who appeals to all ages.

**MANTOVANI:** "Hollywood" (Decca). Mood music at its smoothest.

**FRANKIE VAUGHAN:** "The Frankie Vaughan Song Book" (Philips). Frankie's old hits — and the arrangements sound as fresh as ever.

**SMALL FACES:** "From The Beginning" (Decca). Another of 1967's top names in the group world.

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# Behind the strippers, another Herd hit



GEORGIE: gangster bit

**HERD:** "Paradise Lost" (Fontana): Giant smash follow-up for the Herd! An excellent Ken Howard and Alan Blakley composition, complex, ingenious, sad and appealing, that will firmly establish Peter Frampton, Andy Bown, Gary Taylor and Andrew Steele as one of Britain's top groups.

As a piece of advanced pop writing it tells the story of a boy drinking heavily in a strip club and pondering briefly on the loss of innocence that comes with age. Peter, the sort of combined Stevie Winwood and Scott Walker of the group sings as bitingly as he did on "From The Underworld," in a reverie bit, sandwiched callously between brash stripper music, creating a violent contrast.

**GEORGIE FAME:** "The Ballad Of Bonnie And Clyde" (CBS). The Bonnie and Clyde gangster bit must have faded a bit fashion-wise, and jumping on the gangster bandwagon didn't seem to help the Artwoods much when they recently changed to the St. Valentine's Day Massacre,

But this is such a good record, and Georgie sings so well, it must be a hit, fashionable or not. It's probably Fame's best pure pop single yet, apart from "Sunny," produced by Mike Smith, and written by Mitch Murray and Peter Callender. Machine guns rattle away in the background to add fire power.

**NDY WILLIAMS:** "Holly" (CBS). Well it's Christmas, isn't it? Sung in the eminently relaxed manner we expect from America's top selling male vocalist. That's what it says in the official handout, and I can only agree. In fact the song is not concerned with Christmas - type holly but a girl called Holly. Damned useful these handouts — I would never have guessed.

**A YNSLEY DUNBAR RE-**  
**TALIATION:** "Warning" (CBS). Ah, ha, this is better. Earthy British R&B with ace drummer Aynsley, an alumnus of the John Mayall Group, wielding the sticks behind Victor Brox vocal and organ.

Nice guitar from John Morshead completes the opera-

tion released via CBS's Blue Horizon label.

**C YMBALINE:** "Matrimonial Fears" (Philips). They made a good record earlier this year called "Peanuts And Chewymacs" which I liked, 'cos I like peanuts anyway.

As the old Scottish saying goes — "A tin o' pinnuts afore ye gae tae bed, will gang awa' the beasties, gangrene, sheepdip and polis 'ere the Laird droons in the watter."

Cymbaline continue the good work with a clever, original and comic production including a nightmare sequence at the beginning about getting married.

Unless there is bungling in high places, this will be a hit of the age, I hope. Well, as I was saying, I like nice salty peanuts, not too stale, with plenty of natural oils . . .

**E ASYBEATS:** "The Music Goes Round My Head" (United Artists). Times don't seem to have been too easy for the Easys recently. No hits and not a sign of Easybeat mania.

Here is a cute bouncy sort of song sung in a very curious, out-of-breath, schoolboyish manner, with a solitary bass drum beating in the background and a dancing clarinet player.

So make what you like out of that and tell me if it's going to be a hit.

**A NITA HARRIS:** "Just Loving You" (CBS). A Tom Springfield composition, sung with charm and sincerity by the lovely Miss Harris.

Remembering my prediction that Petula Clark would have a smash with her last single — it didn't happen remember? — I shall shut up about the chances of this one, but merely say that it should be a giant smash if the gods are on Anita's side.

**S COTT WALKER:** "Jackie" (Philips). Scott continues his one-man battle to widen the spectrum of pop by releasing this spirited and bawdy Jacques Brel-Mort Shuman composition, that will shock unsuspecting listeners and delight fans of the "New Scott" freed from old Walker Brothers restrictions.

It romps along at a spanking pace, and Scott sings with surprising strength and virility as he tongues his way round the pithy lyrics. There are references to "Spanish bums" (anything like Spanish tummy?), queers, opium and what seems to be a truncated part of the human anatomy. Dangerously liable to banning, but really very harmless, if very earthy. It must be a hit.

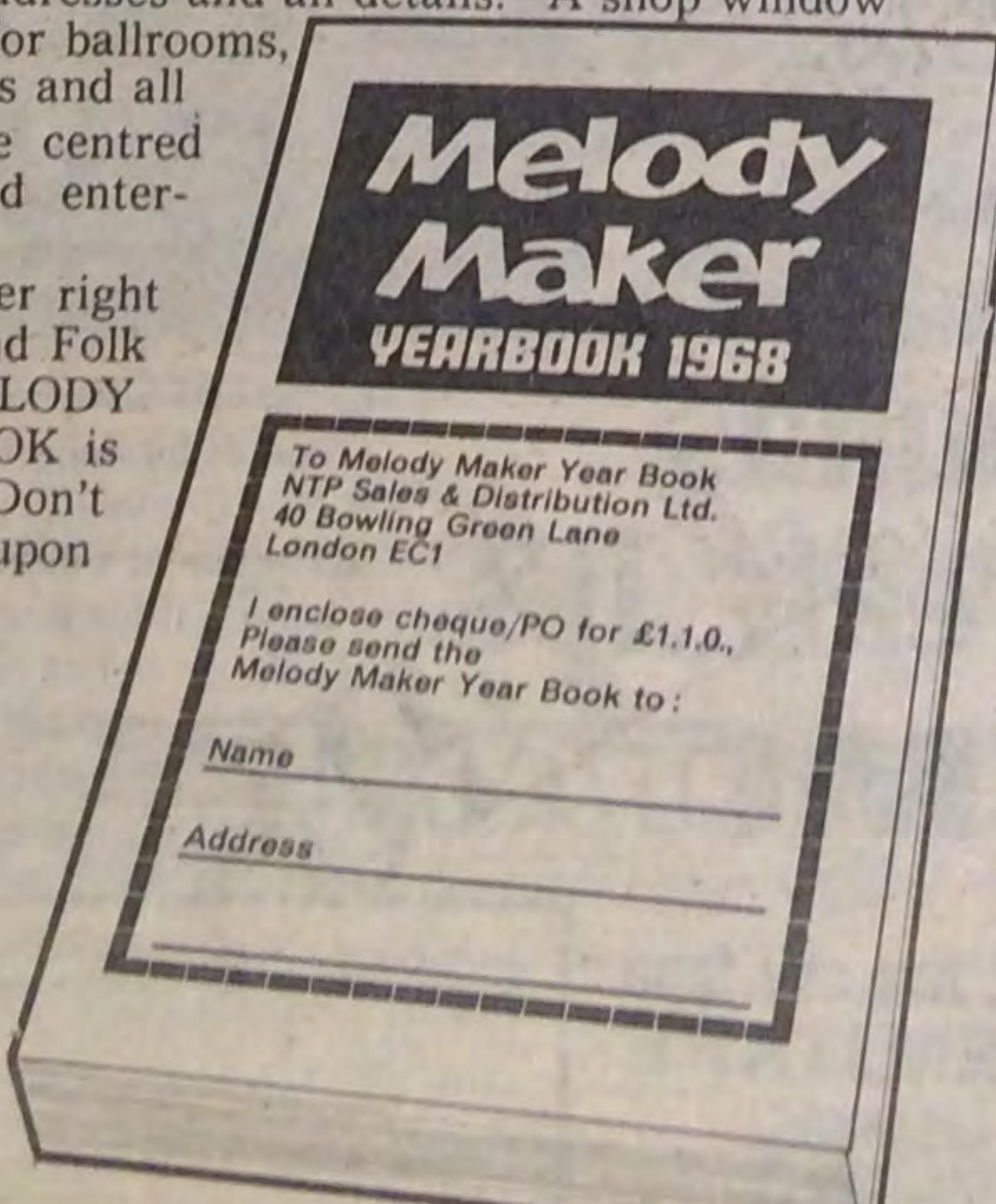
**S MALL FACES:** "Tin Soldier" (Immediate). Steve Marriott and Ronnie Lane produced and wrote this punchy soldier's saga, packaged in an attractive sleeve, following the lead set by Traffic with their latest single.

It's solid as well as being thoughtful, if it doesn't quite have the attraction of "Itchy Coo Park" on first listening at any rate. But the Small Faces are getting better all the time.

# PUT YOUR FINGER ON IT THE MELODY MAKER YEAR BOOK

A complete and authentic guide to the production, technical and business sides of the world of light music. Agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on are all listed fully with names, addresses and all details. A shop window for artists too and for ballrooms, clubs, photographers and all whose interests are centred on light music and entertainment.

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**B OBBY DARIN:** "At The Crossroads" (Atlantic). A great performer with a great song. Maybe Bobby can repeat the success he had a while back with "Carpenter."

This is a ballad sung without histrionics, and Bobby displays some of the hip phrasing Sinatra was famous for in his heyday. Leslie Bricusse wrote the song, and the combination of talents makes for worthwhile music.

**B OBBY VEE:** "Beautiful People" (Liberty). Bobby was a pop giant of the early Sixties who faded away with the changes that swept through pop. Despite the title this has nothing West Coast or psychedelic about it, and simply swings along at a skipping pace. Watch this one — it's nice.

**T EMPTATIONS:** "(Loneliness Made Me Realize) It's You That I Need" (Tamla Motown). No, these aren't the Original Temptations, or the Original Beatles. They are the Temptations, hot from Tamla Motown, with a beautiful if undistinguished song.

Strings are added and the boom-chick-a-boom beat, bass voices and chanting make it sound a bit like the Drifters.

The real Drifters that is and not the Original Drifters.

## The Down Under deejay who's up, up and away



MORAN: Dusty Tan

I did a few commercials but didn't work regularly, did a few recorded tapes for Radio London which they sent out to the boat from London, and then a few months after that a job with the good old BBC doing afternoon Swingshows, odd interviews, Saturday shows, jingles and a few other things.

What does Johnny think now of Radio One? "Well, quite frankly considering the limitations, the Musicians' Union and needle time and things like that, it's been quite successful. I do think there's a little too much emphasis on the Top 10, I mean you're inclined to get a record like 'Flowers In The Rain' or 'The Letter' being played by all the DJs for weeks on end."

"It's a bit tough for new people to get a break—but they are progressing with programmes like Top Gear who give exposure to new people—and we try on Scene and Heard to give time to the more progressive pop music. But a lot side."

Johnny himself is a fan of Dusty, the Jefferson Airplane and the West Coast records, and is also watching Scott Walker's rising solo career with an admiring eye.

"I like the West Coast things because they're progressing. It isn't that simple 'I love you, you love me, isn't it lovely,' kind of thing—they have more of an insight into life."

"I've been looking and reading about the political scene in America for some time and it's good to see the younger movement there, for once questioning whether in fact everything their mother country does is always right."

"Groups and artists specialising as much of the old three guitar-thrill groups about—and that's a good thing."

NEW POP ALBUMS • NEW POP ALBUMS •

# 3-D Stones try for the big league

**ROLLING STONES:** "Their Satanic Majesties Request" (Decca).

Before the music reaches you . . . the album cover is the most remarkable ever produced. It's too good to be crushed in with its tatty cardboard brethren in record store racks. The cover folds out to reveal an attractive montage of historical scenes, while the front has a beautiful and magical colour photograph specially built up to give the most remarkable stereoscopic effects. The music is the most far-out the Stones have recorded. Forget the Stones of rocking guitars and Mick shouting up-front days. This is heavily instrumental, experimental and demanding. It is also self-indulgent. If hippies are impressed, well that's nice. If unsophisticated pop fans don't like it, well too bad. If sophisticated pop fans don't like it, well, so it won't sell. The



MICK JAGGER

## A big hit album from Engelbert

**ENGELBERT HUMPERDINCK:** "The Last Waltz" (Decca). This has been Hump's year, without a doubt. Three big hits for the boy with the big voice — and here's a hit album for Christmas. Gerry Engelbert Dorsey Humperdinck has the basic ingredient to prop up chart success — a fine voice, illustrated to good advantage on this new album. The songs aren't all in the syrupy "Last Waltz" vein, but include some up-tempo swingers and even the Dave Clarke Five hit "Everybody Knows." You'll have to queue behind massed mums at the record shop to get this.

**DUSTY SPRINGFIELD:** "Where Am I Going" (Philips). A Dusty Springfield album is still something of an event — you know Dusty would never allow the release of a single track that hadn't passed even her perfectionist's approval. On this one she has a wide range of orchestral support under such MDs as Alan Tew, Arthur Greenslade, Ivor Raymond, Wally Stott, Reg Guest and Peter Knight, plus the usual essential background dinging of Madeline Bell and Lesley Duncan. She ranges from the very Tamla sound of "Take Me For A Little While," through brother Tom's gentle "Broken Blossoms," to the jazzy "Sunny," showbiz "Come Back To Me" and, of course, the title track.

**BING CROSBY:** "Bing Rare Style" (Ace Of Hearts). This should send the Crosby collectors heading for the shops. It comprises six tracks which have previously only been available in Britain on EPs and six that have never been released here at all — "Let Me Look At You," "Father Advice" — with son Gary — "Lost In Loveliness," "Liza," "More Than You Know" and "You Are Too Beautiful." Enough to say that Bing sounds his usual, relaxed, musical self on them all.

**RAY FOX:** "Fox Favourites" (Ace Of Clubs). Somebody went to a lot of trouble researching these personnels from the early 1930s and then forgot to indicate which belongs to what track. The Fox Orchestra was one of the less jazz-orientated British dance bands, but this still retains a certain charm and should go a bomb with the Bonnie And Clyde 1930s revivalists. Dennis sings occasionally, but most of the vocals are pretty hilarious 30 years after. Titles include: "Keep Young And Beautiful," "Over My Shoulder," "Sweet And Hot," "Rhythm Lullaby" and "Everything Stops For Tea."

**CHARLIE BYRD:** "Hollywood Byrd" (CBS). Byrd, an excellent jazz guitarist who prefers acoustic to electric guitar, plays prettily on a set of film songs, but is too often swamped by sickly arrangements for orchestra and oo-oo-ing chorus. Tracks include: "Alfie," "A Time For Love," "Born Free" and "Any Wednesday."

**MINIM:** "Wrapped In A Union Jack" (Polydor). Here it is, the mystery disc. The singer on the folk-orientated "mongrel" of a record hide behind pseudonyms. They aren't professional singers, but have other occupations. They include folk, music hall contributions, comic songs — all moderately entertaining, cool Dean Martin.

**Scribed By The Barron Knights** (Columbia). The Barron Knights are a very competent group but the trouble on this new album is that there are no standout songs. As ten of them were written by the group, that's a shame. But the album just lacks excitement. Included:

"A Place To Go," "Condemned," "Hey Dad," "Let's Call It A Day," and "Every Night."

**RIGHTHEOUS BROTHERS:** "Greatest Hits" (Verve). There are showbiz pundits who will argue that the Righteous Brothers' "You've Lost That Lovin' Feelin'" is the greatest single ever. They could even be right. It's just one of several excellent tracks featured on this excellent album. If you want to know what soul really is, try "Georgia On My Mind," "Unchained Melody," "Ebb Tide" or "The Great Pretender."

**DIONNE WARWICK:** "The Windows Of The World" (Pye International). Dionne is a puzzling singer. She has all the equipment, a great voice, a nice way of phrasing and a lot of style. But she has the deadening effect of making all the numbers here sound the same. Sorry, but it's true. Best here include "Walk Little Dolly," "There's Always Something There To Remind Me," and "Love."

**SANDIE SHAW:** "Love Me, Please Love Me" (Pye). Yes, say what you like, Sandie can get a song across. She's there punching out a definite line, her line, and it all means something. There's a lot of sex in the Sixties in Sandie's voice and long may it stay there, say us. Included — "One Note Samba," "Smile," "Ne Me Quite Pas," "Ev'rytime We Say Goodbye," "I Get A Kick Out Of You," and "Time After Time."

**FROM THE FOUNDATIONS** (Pye). It's the Notting Hill/Detroit sound! "Baby, Now That I've Found You" is the first track and the rest are in the same vein. Many people are having a go at the Foundations for their chumping beat, repeated riffs and strained singing. They are not exactly exploring uncharted pop ground but, what the heck, they sound happy and with all the moodiness going around, there's room for a happy sound at the moment. This will be the hit of Christmas parties. Included: "Love Is A Five Letter Word," "Call Me," "Jerking The Dog," "Mr Personality Man."

**SCRIBED BY THE BARRON KNIGHTS** (Columbia). The Barron Knights are a very competent group but the trouble on this new album is that there are no standout songs. As ten of them were written by the group, that's a shame. But the album just lacks excitement. Included:

REVIEWED BY THE MM POP PANEL



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# Authentic barrelhouse and boogie

"THE PIANO BLUES, VOL. 2." Champion Jack Dupree: Blues Before Sunrise; You Got Me Way Down Here; Please Send Me Someone To Love; Speckled Red; T'Ain't Nobody's Business; How Long Blues. Henry Brown: Deep Morgan Blues; New Eastern Chimes. Roosevelt Sykes: Under-Eyed Woman; Hour Call. Memphis Slim: Worries All The Time; Gone Mother Blues. (Storyville 671187).

"BARRELHOUSE, BLUES AND BOOGIE WOOGIE, VOL. 2." Jimmy Yancey: Yancey Special. Champion Jack Dupree: Shirley May; Daybreak Blues. Speckled Red: You Ain't No Good. Henry Brown: Becky Thatcher Blues; St Louis Sweet Potatoe. Memphis Slim: Celeste Boogie. Roosevelt Sykes: Dog Finger Blues. Pete Johnson: 4 O'Clock Blues. Meade Lux Lewis: Dupree Blues. Albert Ammons: Monday Struggle. (Storyville 670183).

"PRECIOUS CLARENCE TURNER: "Boogie Woogie Explosions." Breathless Boogie; Ginger Snaps; Mojo Mama; At The Graveyard; Three Steps To Denver; Diesel Train; Jumpin' The Freight; Blues For Mama Yancey; Canal Walk; Barrelhouse Dreams; Walkin' The Mat; Goofer Dust. (Saga SOC1041).

**Y**OU could say there was a mess of piano blues on these three records. Twenty or twenty-five years ago, when this branch was still being seriously cultivated and studied, such releases might have caused a rush to the record shops.

Today, I imagine, they'll attract small attention. Interest in boogie has run its course, but connoisseurs of authentic early barrelhouse will find much to please them on the Storyville albums, especially the second.

It contains nearly 40 minutes of music performed with a great deal of feeling (and not a little artistry) by men who were specialists and, in most cases, innovators in the field.

Among the selections are a

## RCM JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Yancey from 1950, highly personal as always though not one of his best; two excellent Sixties Duprees ("Daybreak" is a percussive slow

blues, with a string bass, of moving simplicity); a fine, jaunty Johnson solo, a characteristically forthright and rolling swinger from Ammons, and creative slow ramble from Meade Lux.

These last three date from '39, during the period of the boogie woogie renaissance. Memphis Slim, a relative youngster, reinterprets a Lewis celeste blues.

The "Piano Blues" set presents some of the same men (Dupree, Speckled Red, Henry Brown, Sykes and Memphis Slim) but lacks music by the "boogie giants," Yancey, Lewis, Johnson and Ammons. It has much more singing, of course.

Champion Jack again does well, with Leroy Carr's "Sunrise" and "Work House" in particular; Red is less impressive as a singer but his rough piano is really out of the barrel. Sykes sings fiercely on "Under-Eyed," and Brown plays his curiously individual blues on "Chimes" and reminisces in a chat with himself on "Morgan." Slim is again at the celeste (with one hand) for a plaintive "Gone Mother."

Still in the tradition, but newly made and hard-edged, is the relentless boogie playing on "Explosions." Much of it is based on driving patterns favoured by Meade Lux, Ammons or Johnson, though all sorts of side-influences are brought in. Only a little Lofoten, but Yancey often hovers overhead.

"Freight" is a version of Lewis's "Honky Tonk;" the slow "Blues For Mama" is a feeling tribute in Yancey style, and about my favourite track; "Ginger Snaps" throws in a fine variety of basses; in fact, the eclecticism gives the game away.

Precious Clarence is a nom-

de-disc, probably for a local pianist named Jimmy Hopes whose mastery of blues and boogie I've heard demonstrated. Working on a good instrument for the style he hammers out classic solos and interpretations with the required vitality, co-ordination of hands and ringing treble attack.

Not everyone's meat, but not a bad buy at Saga's low price. And the girl-photo on the cover is, to quote Waller, one of those fine Arabian things. — M.J.

## RICHARD SUDHALTER

THE ANGLO AMERICAN ALL STARS: "Sudhalter & Son." Pinch Me; Peg O' My Heart; Button Up Your Overcoat; Gonna Meet My Sweetie Now; I Never Knew; Deed I Do; You Made Me Love You; Baby Won't You Please Come Home; Do Something; No Idea; It Might As Well Be Spring. (77 LEU 12/25). Albert Sudhalter (alto), Richard Sudhalter (cornet), Henry Francis (pno), Alan Cooper (clt), J. R. T. Davies (bass), Ken尼 Nichols (bass), Nevil Skrimshire (gtr), Fred Hunt (pno), Mike Scott (dr), Mike Nichols (dr), Russ Allen (bass), Mike Gilligan (bass), Composite personnel, London, 16/1/67.

A LOT of people in and around London have been talking about Dick Sudhalter and his Bix-influenced cornet playing. Sudhalter, a New Englander working as a journalist in Britain, has been heard mostly with the Anglo

American All Stars, though he has sat in here and there.

Word spread slowly around the jazz circuit this year of a good cornet player who usually worked with a stride pianist, another American named Henry Francis.

Now Sudhalter and Francis can be appreciated on record for the first time. "Sudhalter & Son," though, what about that?

Richard's father is an alto player who worked with Bert Lowe's band in Boston in the Twenties, and very nearly came to London then to join Ambrose. As he was over here when this album was made, father joined son to add an authentic alto style to the kind of period interpretations presented on the LP.

The music is traditional in style, Golden Age stuff (as we used to say) but nothing to do with trad. Among prevailing influences are Beiderbecke, Trumbauer, Benny Carter, Jimmy Dorsey, Rollini, and, in the piano playing, Waller and Jimmy Johnson.

But there are various individual touches (such as Alan Cooper's growl-toned clarinet on some tracks) and the ghost of Red Nichols is evoked almost as often as Bix's spirit.

The tracks which go along best, such as "Pinch Me," "Never Knew," "Deed I," and parts of "Overcoat," are pleasant enough in their relaxed dance-musicy fashion. Pa Sudhalter sounds the most experienced musician, and I like his work in the main although sometimes he holds up the action a bit.

There is plenty of Sudhalter Junior's pliant Bixish lead and a certain amount of good fast solo playing ("I Never Knew," a pretty one, is among the best); some decent trombone, clarinet and baritone, and a nice chunk of Harlem-style piano on the solo "No Idea."

On the debit side is some out-of-tune stuff, as on "Meet My Sweetie." And Chris Ellis' singing on this and "Baby Won't" is a bit too English for jazz. Still, it's an unusual British record which presents a bright cornet star. — M.J.

Programmes subject to change.

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## WOODY HERMAN

WOODY HERMAN: "The Band That Plays The Blues." Blue Flame (a); Peach Tree Street (a); Bishop's Blues (a); Blue Prelude (a); Chips' Blues (b); The Blues (a); Bessie's Blues (a); Casbah Blues (a); River Bed Blues (c); Dupree Blues (a); Dallas Blues (a); Farewell Blues (a). (Aces Of Hearts AH156.)

(a)—Woody Herman Orchestra.

(b)—Four Chips: Herman (clt, vcl), Tommy Lineham (pno), Walter Yodel (bass), Frank Carlson (drs).

(c)—The Woodchoppers: Herman (clt, vcl), Joe Bishop (flugelhorn), Lineham (pno), Hy White (gtr), Yodel (bass), Carlson (drs).

**T**HIS was the Herman band which preceded the first of the Herds and, while naturally trying for wide commercial success, its repertoire was based firmly in the blues.

I'm sure it's not just nostalgia that makes me enjoy this bargain price reissue set so much—I cut my big band eye teeth on this band. The tracks were all recorded between 1937 and 1941 and retain their freshness and charm to a remarkable degree.

It was perhaps the last band in which Herman's clarinet sounded completely in context and we get plenty of that and his good humoured vocals. Neal Reid was an excellent, bluesy trombone player and there are other competent soloists in Joe Bishop (flugel), Cappy Lewis (tp), Tommy Lineham (pno) and Hy White (gtr).

And then there are the two small-group tracks, "Chips' Blues" and "River Bed" with their considerable period charm.

This may not have been one of the great bands of the 1930s, but it has still been vastly underrated—no doubt due largely to the importance of the later Herds.

For my money, it's nice to have a chance to hear once again items like the original "Blue Flame," "Casbah Blues" and "Blue Prelude."

■ "ALONE TOGETHER" (Jazz Workshop JLP7008) affords an opportunity to study the work of guitarist Dennis Budimir, a West Coast musician of repute who has been scarcely represented on record in this country. An accomplished technician who has worked with Chico Hamilton and Peggy Lee, Budimir plays acoustic guitar on all six tracks. On "No Cover, No Minimum" and "East Of The Sun" he is joined by Gary Foster's remarkably Getzish tenor, an extremely enjoyable sound despite the heavy debt he owes to his main influence. Foster also justifies the sweet note's Lee Konitz comparison with his fluent work on "All The Things You Are," a track which is very similar in atmosphere to those memorable Konitz-Billy Bauer duets. The remaining tracks feature Budimir's double-tracked guitar, and although the rhythmic interest flags occasionally he can be an interesting soloist. The entire album has a pleasantly informal air (it was recorded rather primitively in the home of producer John William Hardy) which may not please the hi-fi bugs but certainly adds to the enjoyment.—B.H.

Morgan and Shorter made up one of the best of the Messengers' many front lines. The trumpeter plays with relaxed confidence while Shorter, though showing obvious admiration for both Rollins and Coltrane, was already a highly original voice.

Timmons' success with the Adderleys during the soul thing has left him too firmly labelled. On this set he proves he can be as sensitive a balladeer as he is a swinger on the faster things.

And there is always that relentless rhythm section with Blakey getting a tremendous depth of sound from his kit and always driving his men on.

The band contained a good deal of writing talent. "Blue Noise," "Sleeping" and "Giants" are all Shorter originals of much merit.—B.D.

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CHAMPION JACK DUPREE: does well with Leroy Carr numbers

## ART BLAKEY

ART BLAKEY'S JAZZ MESSENGERS: "Like Someone In Love"; Johnny's Blue! Noise In The Attic; Sleepin' Dancer Sleep On; Giantis. (Blue Note BLP4245, Stereo 84245). Blakey (dr), Lee Morgan (tp), Wayne Shorter (tr), Bobby Timmons (pno), Jimmie Merritt (bass).

And then there are the two small-group tracks, "Chips' Blues" and "River Bed" with their considerable period charm.

This may not have been one of the great bands of the 1930s, but it has still been vastly underrated—no doubt due largely to the importance of the later Herds.

For my money, it's nice to have a chance to hear once again items like the original "Blue Flame," "Casbah Blues" and "Blue Prelude."

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Morgan and Shorter made up one

# What to give your favourite folk fan

**H**o! Ho! Ho! Santa Dallas is here with lots of toys for all good folkie girls and boys! While most of my toys are lots of fun I'm going to start with an instructional one.

I can't keep that up for long. But if you are planning to buy a folk fan a present he'll enjoy—especially if the folk fan is yourself—make it Bert Lloyd's new book, *Folk Song in England*, published by Lawrence and Wishart today (Thursday).

A bit pricey, perhaps, at three guineas, but worth it if only for all the songs he's published. Including fragments, the list runs to almost a hundred.

Among them is Phil Tander's gorgeous "Gower Was-sail" song. If you practise it all Christmas morning you should be able to drown out those dull old modern carols which have taken the place of those really ancient semi-pagan songs which indicate what Christmas is really all about.

Mind you, don't buy it for anyone who cherishes his prejudices, for if Bert has done anything in this book it is to show how shaky is the ground that most of our most cherished beliefs are built on.

About a third of the book is given over to industrial ballads, which is not surprising in view of the interest Bert has taken in this field, starting with his classic "Come All Ye Bold Miners" collection, also from Lawrence and Wishart but now out of print. How about a reprint, as an extra Christmas Box?

If £3 is really too much for you, go to the other end of the scale with the EFDSS



KARL DALLAS  
sorts out  
some  
Christmas  
gift  
suggestions

songbook, *Marrow Bones*. It gives you 50 great songs for only £5 even if the production is dreadful and the notes often laughable. Another nice songbook in this series is *Garners Gay* songs collected by the Bedfordshire folklorist Fred Hamer. The production is much closer to what the songs deserve in this case.

The most famous song collection of all time, Child's English And Scottish Popular Ballads, is available in paperback, though it may be a bit scholarly for the general singer. The only tunes are in a small appendix to the fifth volume.



LLOYD MACCOLL YOUNG TRADITION

Just as blues is the heart of jazz, so ballads are the heart of folk music, which is why I can never understand people who claim to like folk but go on about "dreary old ballads." Actually, ballads remind me more of sensational Sunday papers—or horror comics,—except that they have more humanity.

If it's to learn the ballads you want, then you'll probably do better with the MacColl-Seeger ballad sets on record... for Argo, "The Long Harvest" (DA 66-69). These four records really illustrate Ewan and Peggy at their monumental best.

"Authentic Cowboys And Their Western Folksongs" is the title of another RCA Victor Vintage series taken from their archives, "The Railroad In Folksong" (RCA Victor RD 7870). There are a number of good folksong records in this series, all collectors' items recorded in the Twenties and Thirties, as well as some great classic blues from the old Bluebird label.

"Irwin Silber's book, Songs Of The Great American West, comes back into the pricer market at £5, but it's a great work of scholarship, really opulently produced.

A similar labour of love is John Foreman's reprinting under his Broadsheet King imprint of Charles Hindley's Curiosities Of Street Literature, selling for four guineas but worth it for all the facsimile broadsheet ballads of the early 19th century which are printed on one side of a sheet, so that they can be taken out and used as decorations, if wanted.

The Broadsheet King's Folk Almanack will be setting us right on folk events ancient and modern for a couple of bob at the other end of the price scale.

A Good Christmas Box is the title of a new production from Mike and Jon Raven of Wolverhampton club. They have produced a facsimile of the Christmas carol collection produced by a Dudley printer in 1847. There are 58 carols, 24 of them to well-known tunes.

If I had to choose one record from the year's output as a Christmas present for myself I would find myself hard put to it to choose between Willie Clancy's "The Minstrel From Clare" (Topic 12T175), a truly lovely record of pipe and whistle tunes with some good songs, too, the Incredible String Band's "5,000 Spirits" (Elektra) or the Young Tradition's "So Merrily Round" (Transatlantic).

Since I've got all three, I'll make three wishes instead:

For a radio or television series which accurately conveys all the varied excitement of the folk scene.

For the release in Britain at a reasonable price of the Caedmon series of traditional music recordings.

For a new wave of talent from the clubs to equal the near-genius of people like Ann Briggs, Lorna Campbell, the Watersons, Bert Jansch, the Young Tradition, Louis Killen, Sandy Denny, Jim O'Connor, Martin Carthy, Dave and Toni Arthur, Michael Plunkett, and Dave Swarbrick.

Oh yes, and a new pair of trousers for Noel Murphy.

This Saturday the weekly club meets as usual at the Union Tavern, Lloyd Baker Street, Mount Pleasant with an evening of women's songs by Sandra Kerr, Frankie Armstrong and Peggy Seeger.

There's a Seeger-MacColl evening of ballads on December 2 and an exercise of nostalgia, "Old Favourites—songs we used to sing," with Seeger and MacColl joined by A. L. Lloyd. Stand out the man who asked for "16 Tons!"

WHILE I've been writing this, in have walked Arlo Guthrie and his bride-to-be Carol-Ann Davies on a sudden three weeks' visit. Arlo and Carol-Ann are not yet married, contrary to reports, but plan to be soon.—KARL DALLAS

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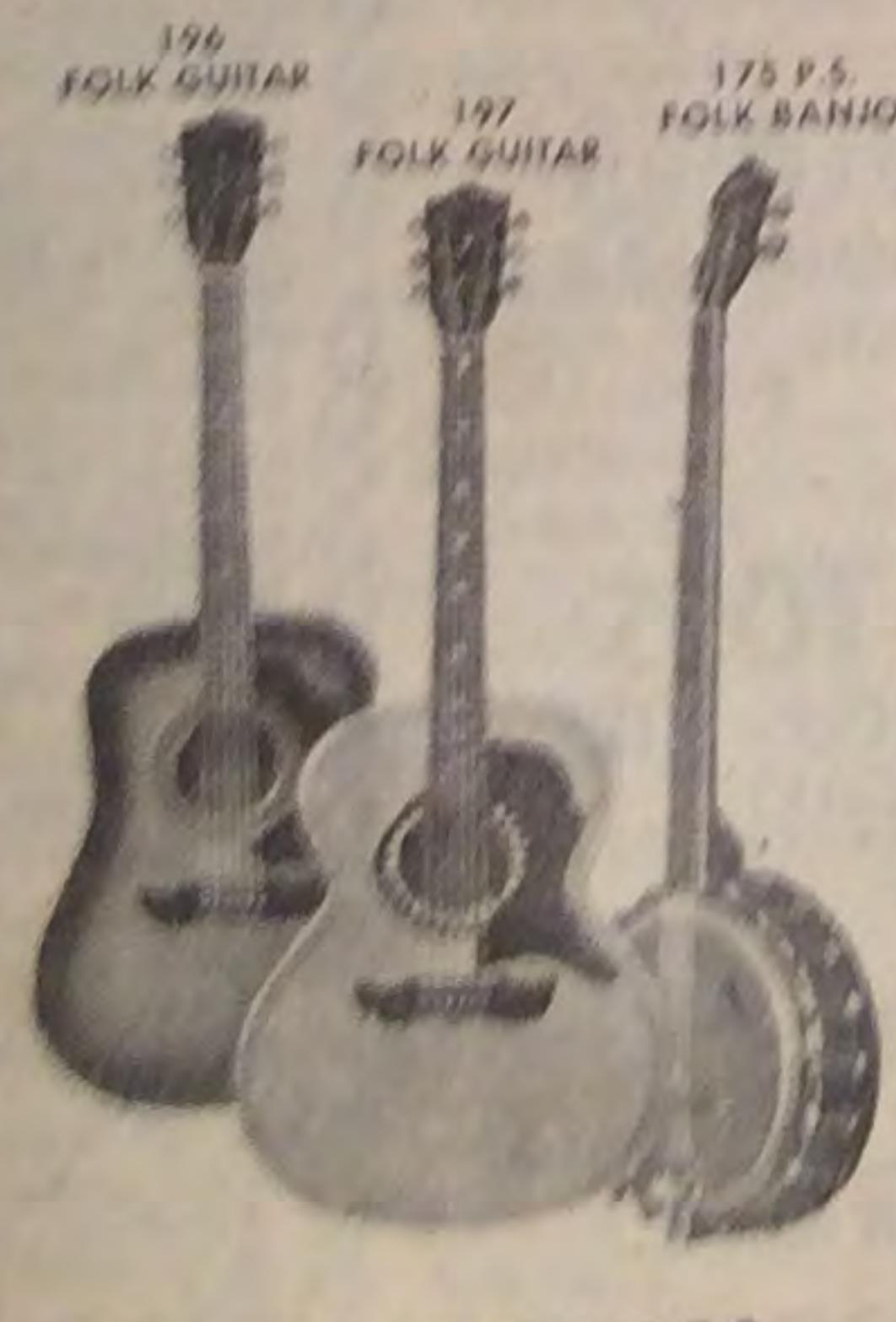
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AT IV Folk Club, Ewell, Martin Winsor, Roger Hill.

AT LES COUSINS, 7.30-11

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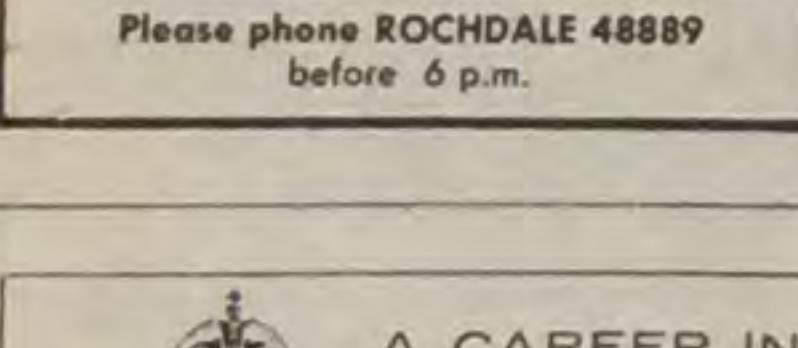
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I am not going to wave goodbye to years of searching; am not going to view this scene as a fashion — but a means to achieve what music has been trying to express throughout history: Love, harmony and beauty.— MICHAEL FAREY, Stroud Green, London.

• LP WINNER,

## The writing's on the wall for the Stones

I AGREE with Stones' critic R. Anchors (MM, November 18). In a sad attempt to keep up alongside the Beatles, the Stones have slipped.

They are still ranked alongside the Beatles, Who, Kinks, and Hollies as consistent, but this is only because some lost cause. Unless they can bring out a first-class single, the Stones' fans won't admit their loyalty is for a the writing is on the wall for the Stones. — P. CREWE, Paulsgrove, Portsmouth.

## VICTIMISED

I AM, and always will be, a Stones fan. I have watched them being dragged through the dirt, slammed and victimised long enough.

Their music is what they want to create not what we need. They should be rated on their present sounds and not on sounds of the past. They are no longer children of planning; they are trying to become great musicians. Good luck to them! — L. M. CROXTON, Eastbourne, Sussex.

## LOST INTEREST

"WE Love You" marked the end of Rolling Stones individualism. I have collected Stones records since "Come On" and in the last two years they have not produced one decent LP and their singles have lost their R&B earthiness.

Many people have lost interest in the Stones because of this. — P. MONK, Halifax, Yorks.

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## mailbag

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As a native Californian on vacation in Britain, I wonder if Nick Jones has actually been to Monterey before writing such unadulterated rubbish about Flower Power (MM November 18).

In California, particularly in the beach communities, there is always an influx of misfits year after year using one kind of alias or another. Most of these kids don't even care what they are following or who, but they make it most difficult for respectable young people to live in California, as we natives are often considered to be the same.

They enjoy the labours of others and lie about our countryside. Really, Mr Jones, from the filthy state of the people who apparently impress you, they could probably grow flowers in their armpits. — LAURA RAMPONE, Los Angeles, California, USA.

I SAW that great American singer Billy Eckstine recently for fifty-five minutes, he held the audience spellbound.

When it comes to entertainment the Americans are way ahead of us. The only ones to come up to their standard in this country are Frankie Vaughan and Shirley Bassey. — TOM NAUNTON, Seaham, Co. Durham.

• LP WINNER,

WITH the announcement of with Beatles' double EP release in stereo, can we at last expect to have all stereo singles?

After hearing hits in stereo on LPs, mono singles are a drab let-down. Let's hope the swing to stereo gets bigger. — A. J. PARROTT, Wareham Way, Winchester.

THOSE responsible for arranging for musicians to back solo Americans who tour Britain, usually do a difficult job well.

But I have witnessed a terrible exception to the rule. The near legendary Coleman Hawkins backed by the brash unsympathetic Mike Carr-Tony Crombie outfit was too ridiculous for words.

They were musically totally inadequate to Bea's requirements, and what was worse showed a genius, nearly twice their age, very little respect. — PETER H. HOOD, Southampton, Hants.

LOOKING through my back issues of the MM—they're so excellent I like to keep them all — I came across a picture in the Raver column of September 11, 1965, of a 14 year old lead guitarist in a group called the Preachers. His name was Peter Frampton! Is he in 1967 the one

## Pop—pretty faces and meaningless minds

THE irrepressible reality and value of the lyrics of Paul Simon, Pete Seeger and Tom Paxton, must eventually revitalise today's scene in Britain and provide us with relief from the cries of agony that is pop music.

Folk singers signify mellow, mature, message music. Pop signifies pretty faces and meaningless minds. — COLIN BRINTON, Dovercourt, Essex.

CONGRATULATIONS Long John Baldry on your long awaited chart success, but please don't ruin it by recording a rubbishy follow-up and ending up a one-hit wonder. — C. DODSON, Croydon, Surrey.

• Yes, Miss Morton was taken when Peter was still at Bromley Marrow School, and he was very amused when we showed it to him this week.

TO those people who are disgusted by the Bonzo Dog Doo Dah Band, to those insulted by "Disraeli Gears," to those fed up with "Psychedelic trash passed off as music," to those who consider Donovan's music to be "a concoction of dreary and meaningless words set to trendy sounds," to those who would have us forget Mayall, Clapton and Green, to those who describe Charles Lloyd as "the living symbol of music at its lowest ebb" (mailbag November 25), please cool it.

If you don't like them don't listen to them, don't go to their concerts, don't buy their records and don't clutter the back page of Melody Maker with snivelling letters about them (please). Love to Melody Maker anyway. — CHRIS KING, Maisemore Mansions, Canfield Gardens, London, NW6.

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