

SCAFFOLD ON NEW SINGLES

SHAKE-UP IN CHART

New boys zoom in

IT'S shake-up time in the Pop 30. In come the new faces — the Love Affair, John Fred and his Playboy Band, Plastic Penny and Solomon King.

And out go Dave Dee, Dozy, Beaky, Mick and Tich, Sam and Dave, the Troggs, Felice Taylor and Frankie Vaughan.

The Love Affair make the biggest chart leap — straight in at number 18 with "Everlasting Love." And they must be one of the youngest groups to make the chart — their ages range from 15 to 17 and they were formed via an advert in the Melody Maker.

American group John Fred and his Playboy Band have entered the chart at 26 with "Judy In Disguise," which is currently high in the American Top Ten.

John Fred, leader of the group, is 23 and has been recording since he was 18. He is from Baton Rouge, Louisiana, and plays harmonica as well as singing and composing.

The Plastic Penny are in at 27 with "Everything I Am." They used to be a six-piece group called the Universals, but have now dropped to a five-piece. Lead singer is Brian Keith.

Solomon King — number 30 with "She Wears My Ring" — is a giant, six feet eight inch American singer who weighs 20 stone.

Other new chart entries are Engelbert Humperdinck with "Am I That Easy To Forget" and "Nights In White Satin" by the Moody Blues.



PLASTIC PENNY: at 27



SOLOMON KING: at 30

BEARDED MONKEE PETER SAYS—
Fans say they love me, but there's only one love



MONKEE Peter Tork was in a frank mood when he said this and other things to the MM in London this week. See the full interview on page 5. Peter and Davy Jones flew back to Hollywood on Tuesday. Early next month they are expected to start work on their first full-length film for Columbia Pictures. There are as yet no definite plans for the group to appear in Britain in 1968, but there is a possibility that they may make concert appearances in Britain as part of a world-wide tour in the late summer or early autumn.

VIOLENCE IN POPLAND

SEE CENTRE PAGES

MELODY MAKER POP 30

- 1 (4) **MAGICAL MYSTERY TOUR (EP)** Beatles, Parlophone
- 2 (6) **DAYDREAM BELIEVER** Monkees, RCA
- 3 (1) **HELLO, GOODBYE** Beatles, Parlophone
- 4 (11) **WALK AWAY RENEE** Four Tops, Tamla Motown
- 5 (14) **BALLAD OF BONNIE AND CLYDE** Georgie Fame, CBS
- 6 (5) **THANK U VERY MUCH** Scaffold, Parlophone
- 7 (3) **I'M COMING HOME** Tom Jones, Decca
- 8 (10) **WORLD** Bee Gees, Polydor
- 9 (7) **SOMETHING'S GOTTEN HOLD OF MY HEART** Gene Pitney, Stateside.
- 10 (12) **KITES** Simon Dupree, Parlophone
- 11 (2) **IF THE WHOLE WORLD STOPPED LOVING** Val Doonican, Pye
- 12 (9) **CARELESS HANDS** Des O'Connor, Columbia
- 13 (16) **HERE WE GO ROUND THE MULBERRY BUSH** Traffic, Island
- 14 (18) **IN AND OUT OF LOVE** Diana Ross and the Supremes, Tamla Motown
- 15 (8) **LET THE HEARTACHES BEGIN** Long John Baldry, Pye
- 16 (17) **ALL MY LOVE** Cliff Richard, Columbia
- 17 (19) **TIN SOLDIER** Small Faces, Immediate
- 18 (—) **EVERLASTING LOVE** Love Affair, CBS
- 19 (13) **EVERYBODY KNOWS** Dave Clark Five, Columbia
- 20 (15) **THE LAST WALTZ** Engelbert Humperdinck, Decca
- 21 (20) **THE OTHER MAN'S GRASS** Petula Clark, Pye
- 22 (28) **PARADISE LOST** Herd, Fontana
- 23 (26) **JACKIE** Scott Walker, Philips
- 24 (—) **AM I THAT EASY TO FORGET** Engelbert Humperdinck, Decca
- 25 (21) **BIG SPENDER** Shirley Bassey, United Artists
- 26 (—) **JUDY IN DISGUISE** John Fred and his Playboy Band, Pye
- 27 (—) **EVERYTHING I AM** Plastic Penny, Page One
- 28 (—) **NIGHTS IN WHITE SATIN** Moody Blues, Deram
- 29 (29) **I ONLY LIVE TO LOVE YOU** Cilla Black, Parlophone
- 30 (—) **SHE WEARS MY RING** Solomon King, Columbia

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POP 30 PUBLISHERS

1 Northern Songs, 2 Screen Gems, 3 Northern Songs, 4 Flamingo, 5 Clan, 6 Noel Gay, 7 Donna, 8 Abigal, 9 Marbus, 10 Robbins, 11 Immediate, 12 Morris, 13 United Artists, 14 Jobete/Carlin, 15 Schroeder, 16 Shapiro Bernstein, 17

Avakak/Immediate, 18 Peter Maurice, 19 Donna, 20 Donna, 21 Wellbeck, 22 Lynn, 23 Carlin, 24 Palace, 25 Campbell Connelly, 26 Jewel, 27 Essex, 28 Essex, 29 Shapiro Bernstein, 30 Acuff-Rose

TOP TEN LPs

- 1 (1) **THE SOUND OF MUSIC** Soundtrack, RCA
- 2 (3) **VAL DOONICAN ROCKS, BUT GENTLY** Val Doonican, Pye
- 3 (2) **SGT. PEPPER'S LONELY HEARTS CLUB BAND** Beatles, Parlophone
- 4 (5) **THEIR SATANIC MAJESTIES REQUEST** Rolling Stones, Decca
- 5 (4) **THE LAST WALTZ** Engelbert Humperdinck, Decca
- 6 (—) **REACH OUT** Four Tops, Tamla Motown
- 7 (8) **DISRAELI GEARS** Cream, Reaction
- 8 (7) **AXIS—BOLD AS LOVE** Jimi Hendrix, Track
- 9 (6) **BREAKTHROUGH** Various Artists, Studio Two
- 10 (—) **MR. FANTASY** Traffic, Island

US TOP TEN

- As listed by "Billboard"
- 1 (1) **HELLO, GOODBYE** Beatles, Capitol
 - 2 (3) **JUDY IN DISGUISE** John Fred and his Playboy Band, Paula
 - 3 (2) **DAYDREAM BELIEVER** Monkees, Colgems
 - 4 (5) **WOMAN, WOMAN** Union Gap, Columbia
 - 5 (4) **I HEARD IT THROUGH THE GRAPE VINE** Gladys Knight and the Pips, Soul
 - 6 (7) **CHAIN OF FOOLS** Aretha Franklin, Atlantic
 - 7 (8) **BEND ME, SHAPE ME** American Breed, Acta
 - 8 (6) **I SECOND THAT EMOTION** Smokey Robinson and the Miracles, Tamla
 - 9 (—) **GREEN TAMBOURINE** Lemon Pipers, Buddah
 - 10 (10) **SKINNY LEGS AND ALL** Joe Tate, Dial

NEXT WEEK

SPENCER DAVIS

reviews the new singles

in

BLIND DATE

NEXT WEEK

HERD TO MAKE BRITISH TOUR

THE Herd are to make a full-scale British tour in the Spring, probably sharing top billing with another top British name. The tour will start around the beginning of April and will probably last for a month. The group left for Belgium on Tuesday and today (Thursday) moves on to Germany for two days. Their current single "Paradise Lost" is number twenty-two in the MM Top Thirty.



HERD: German visit

Boyd back in London

U-S. pianist and blues singer Eddie Boyd, visited this country with the Folk Blues Festival of '65, arrived in London on Sunday for a three-month stay. While he is here, Boyd will record with Peter Green's Fleetwood Mac for Blue Horizon Records.

NEW YORK FESTIVAL

NEW YORK is to have its first major Pop Festival on May 29, 30 and 31. And British groups will be featured. Titled the First Memorial To The 20th Century Environmental Pop Festival it will be held in two areas of Flushing Meadow — where the World's Fair was held — each of which holds 300,000 people. Singer and promoter David Dalton is in London on behalf of the organisers, Group Image, to sign the British attractions for the Festival.

WOODY TRIBUTE

NEW YORK, Monday.—Woody Guthrie's personal manager Harold Leventhal has been besieged by offers for the TV rights for the special tribute to Guthrie at which Bob Dylan will make his first public appearance for 18 months.

The tribute is at New York's Carnegie Hall on January 20 and Dylan will sing several of Guthrie's songs. Also on the bill will be Guthrie's son Arlo, Pete Seeger and Judy Collins. Dylan's first album, in almost two years, will be released in Britain in late February.

SUPREMES AT MIDEM

THE Supremes — who arrive in London next week for a season at the Talk Of The Town — are to headline the grand opening gala at the MIDEM festival in Cannes, France on January 22.

The group appear at the gala with many stars including Sandie Shaw and Gordon Waller. They fly to Britain the following day and will appear on the Palladium TV show on January 28 with Tom Jones.

This year's MIDEM — the second to be held — is sold out. Originally, the event was planned for four floors of Cannes' Martinez hotel, but an extra floor has now had to be added.

McGRIFF TOURS HERE

A MERICAN jazz organist, Jimmy McGriff, arrives in London on January 18 for a tour of London clubs. He opens at the Manor House on January 19, doubling the Cue Club, Paddington.

The rest of the dates are: Ram Jam, Brixton (20), Douglas House and Bag O' Nails (21), Marquee (23), Kloooks Kleeek (24), Raspotin Club (27), Black Prince, Bexley (2—), Cooks Ferry Inn (29), Raspotin residency January 30 and 31 and February 1, All Star Club (3), Ram Jam, Brixton, and Speakeasy (4).

NEWS EXTRA

KLOOKS KLEEK, the West Hampstead R&B Club, is to re-open Wednesday jazz sessions featuring organ groups. Opening attraction is the Jimmy McGriff Quartet and the Jeff Reed organ trio. America's Cowsills arrive in Britain on February 6, after appearing at the San Remo festival. They guest on Top Of The Pops (8), All Systems Freeman (9) and Dee Time (10). The Spencer Davis Group are on New Release tomorrow (Friday). John Chilton's Swing Kings play Chelsea's Six Bells on Saturday (13). Procol Harum and the Move are to appear at a teenage festival in Brest, France on March 9. America's Impulse label, specialising in avant-garde jazz, will be issued here by EMI from April. Pianist Stan Tracey has an album of original compositions. "With Love From Jazz" on February 1. Jazz pianist Gordon Beck has two albums released on Major Minor next week. The Hayze, the Geoff Hawkins quartet, the Electric Laundry and blues singer Mike Cooper appear at Reading Technical College in a free event on Saturday (13).

FIFTH COLUMN PLUS TWO

FONTANA have got a fabulous pop label, but I don't know if you have noticed, in the last few years they have also built up a tremendous FOLK and JAZZ catalogue and are considered to be one of the bright lights in both these fields. Their repertoire comes from both sides of the Atlantic, for instance JOAN BAEZ is exclusive to FONTANA in this country and listing her albums here would take all this column, however, her latest, simply titled "JOAN" (STFL 6082 stereo, TFL 6082 mono) once heard will tempt you to buy the other local L.P.s! FONTANA's own local folk recordings look and sound very good too, they have so many artists with a range of traditional and contemporary material that once again a listing here would take up too much room. Later on I'll list them all, but for the time being, the SPINNERS have a beautiful single out at this moment called "UNCLE SIGMUND'S CLOCKWORK STORY BOOK (STOP, LOOK, LISTEN)" (TF 888). It's well worth a listen. Then, of course, in December an L.P. called "NYA-A-AH" hit an unsuspecting public — NOEL MURPHY had been immortalised on disc. Any self-respecting Murphy fan will have bought this album now but, if you've never seen this man work you must get a listen to the L.P. — it's incredible!

On the other side of the fence, who would send two men to Paris to make a record — only FONTANA. Just under a year ago "JAZZ FROM A SWINGING ERA" was touring Europe and the only day available to record this tremendous line-up was a Sunday in Paris — so that was why two lovely Englishmen went to Paris in the Spring to work! Mind you, it was well worth it for "JAZZ FROM A SWINGING ERA" (DTL 200) features EARL HINES, ROY ELDRIDGE, BUCK CLAYTON, BUD FREEMAN, SIR CHARLES THOMPSON, VIC DICKENSON, BUDD JOHNSON, EARLE WARREN, OLIVER JACKSON and BILL PEMBERTON, and what's more it's in a special presentation sleeve, and it's two records for the price of one — it's a set you've just got to have. TUBBY HAYES' "100%" is an L.P. which should grace any self-respecting big band jazz enthusiast's record collection. The "MELODY MAKER" gave it a "Ravers" award and that is really something — as you all know the "Raver" doesn't give that much away. I think you'll find the record number is STL 5400 stereo and TL 5400 mono. When Earl Hines was here the other year FONTANA got him into the studio with a British rhythm section — the Alex Welsh boys to be precise — and after a couple of sessions they came up with "JAZZ MEANS HINES" (ouch) which has had tremendous reviews and is just another great L.P. from the FONTANA catalogue — the record number STL 5378 stereo and TL 5378 mono.

Now let's have a look at the January Scene — on the Folk side there's a DOC WATSON L.P. titled "HOME AGAIN!" STFL 6083 stereo and TFL 6083 mono, here's a man who has built a fantastic name in this country during his only too brief visits — he is one of the finest guitarists and singers to come over from the "States" in years. In FONTANA's FJL series, there is a sampler of local folk recordings under the title of "FOLK IN FOCUS." It has twelve tracks and eleven artists, the artists with two tracks to themselves are the SPINNERS, who, by the way, have presented (among many others) two highly successful concerts at London's QUEEN ELIZABETH HALL. "FOLK IN FOCUS" (FJL 505) will give you an idea of how great the FONTANA Folk Catalogue is. The jazz side is not to be outdone. It has a BEN WEBSTER album (another FJL) that was recorded here with musicians like ALAN HAVEN on organ and DICK KATZ, piano. There are a lot of Ellington titles including "JUST A-SITTIN' AND A ROCKIN'" and "SOLLITUDE." The title of the album? It's another ouch one — "BIG BEN TIME" (FJL 316). My word these FJLs taste lovely and they're only 21/9d each! I think this will have given you some idea of the sort of thing to expect from the specialist side of FONTANA, in future weeks there will be information on all Folk and Jazz movements, as these so-called specialist lines are becoming more and more popular. People have been forecasting the end of Folk and Jazz just as they have been forecasting the end of the world, and after all, you are still here reading this — so someone's wrong somewhere.

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TROGGS RELEASE NEW SINGLE NEXT MONTH

The Troggs follow up their hit single, "Love Is All Around" with "Little Girl," written by Reg Presley, to be released by Page One Records on February 16.

The group is now preparing for its first week in cabaret at the Fiesta, Stockton and the Top Hat Club, Spennymoor, County Durham, which begins on January 28.

In March, the Troggs tour Europe, Australia, Japan and make their first ever visit to America. While in America they go to New York, San Francisco and Hollywood. The tour includes concerts, one-nighters, radio and television.

On February 9, Page One Records release "Magic Spectacles" by the Nerve, the group managed by Trogg Reg Presley. The song was written by Nerve guitarist Rob Duffey.

FRANCOISE TO VISIT

FRANCOISE Hardy arrives in Britain on February 9 for a promotional tour for her first United Artists single "Now You Want To Be Loved," to be released early in February.

Dates of her tour include Dee Time on January 10, International Cabaret on BBC-2 (11) and Southampton University (15).

United Artists release a new single from Carl Douglas and the Big Stampede in February. Titled "Nobody Cries" it is scheduled for February 2.

KENNY BALL BACK

KENNY Ball who underwent a tonsillectomy late last year, rejoined his band on Sunday for a week in cabaret at the Cresta Theatre Club, Solihull. But trumpeter Dave Stewart, one of the depts during Ball's absence, remains with the band all this week to lighten the load on Kenny.

JAZZ COURSE

THE Second National Jazz Course organised by the London Youth Jazz Association takes place from April 15-20. Its prime purpose is to pick young musicians to form a National Youth Jazz Orchestra.

More than 100 people will be attending the course which will provide tuition facilities as well as providing musicians for the Youth Jazz Orchestra which will tour abroad in the summer. At the last course in 1966, an orchestra was formed which toured youth festivals in France.

HERMAN LINE-UP

CECIL PAYNE, Sal Nistico, Carl Fontana and Carl Pruitt are among the stars of the 1968 Herd coming to Britain later this month. Woody Herman and the band open their tour of the country in Glasgow on January 30.

With Woody (alto, clt) are Joe Alexander, Sal Nistico and Joe Romano (trns), Cecil Payne (bari), Bill Byrne, Jim Bossy, Tom Nygaard, Luis Gasca and Robert Yance (tpts), Carl Fontana, Russ Little and Mel Wanzo (tms), Al Dalley (pno), John Van Ollen (drs) and Carl Pruitt (drs).

IAN TOUR CANCELLED

JANICE IAN's proposed tour to promote her MGM single "Insanity Comes Quietly To The Structure Mind," has been cancelled for "personal reasons."

The single is due for release on January 19 and is an edited 2½ minute version of an album track.

DUKE ORCHESTRA HIT

HOLLYWOOD, Tuesday. — Illness struck the Duke Ellington Orchestra when it opened a season at Harrah's Club, Reno, Nevada (reports Leonard Feather).

Lawrence Brown returned to New York for a three-week check-up in hospital; Cootie Williams, taken suddenly ill, was hospitalised in Reno.

Drummer Sam Woodyard has also been indisposed and only occasionally appearing with the band.

MORE FOR FAME

GEORGIE FAME is adding an extra performance to his show at the May Fair theatre, London, on January 13. The extra show beginning at 10.45 pm will be his last performance of a three-week season.

On January 15, Georgie appears on Radio 1 in the Radio One O'Clock show and on January 16 flies to France for two television and six radio shows on January 17 and 18.



FANS HURT AT CONCERT

MORE than 20 Japanese fans were injured when a crash barrier collapsed during the Walker Brothers concert at Nagoya, Japan last weekend.

The fans were taken to hospital and detained. The concert was at Nagoya's city auditorium which was packed with several thousand fans.

The Walker Brothers reformed specially for the Japanese tour and split again as soon as it was finished.



India's psyche-Delhi pop group arrives

Now it's the psyche - Delhi pop group. Rassi and his Playbacks, a pop group from India arrived in Britain last weekend to break into the British scene. The group are to record for HMV.



Union say 'no' to Dave Dee & Co's tour of Rhodesia

DAVE DEE, Dozy, Beaky, Mick and Tich have been told by the Musicians' Union that they cannot tour Rhodesia.

The tour, said to be worth £10,000 to the group would have lasted two weeks. According to Dave: "We were to have played at ten concerts with a guarantee that audiences would not be segregated."

MU members are barred from performing in Rhodesia and South Africa because the Union is opposed to their policies of racial discrimination.

PLASTIC PENNY LP

THE Plastic Penny, who entered the MM's Pop 30 this week at 27 with "Everything I Am" are currently working on their first LP.

"It will be released in March," said a spokesman for Page One Records. The group are booked for Parade of the Pops (17).

NEXT OPERA DISC

THE third Teenage Opera single will be released at the end of this month.

Titled "The Weather Man" it will be sung by Mark Wirtz who wrote both music and lyrics. He told the MM: "I only wrote the lyric this time because Keith West was on holiday in Jamaica."

Keith's new album with Tomorrow, titled just "Tomorrow," will be released early in February.

Mark Wirtz is to produce a new series of singles as tributes to people he believes have influenced the development of pop. The first, by Simon And Py, will be dedicated to Phil Spector.

HANDY TO TOUR

NEW Orleans altoist Captain John Handy is to tour Britain for a week with the Barry Martyn band, opening at the Fox, Islington on January 25.

Handy then goes to Belgium for 10 days with the Cotton City Jazz Band, Martyn (drs).

DAVE CLARK DISC

DAVE CLARK follows up his hit single "Everybody Knows" with a ballad, "No-one Can Break A Heart Like You," written by Les Reed. To be released on February 2, it features the singing of guitarist Lenny Davidson who was heard on "Everybody Knows."

The B-side is a song written by Dave and sax player Denis Payton, "You Don't Want My Lovin," sung by organist Mike Smith. The new single will be produced by Dave.

TUBBY AT BRISTOL

THE Tubby Hayes Quartet with guests Keith Christie and Ian Hamer appear at Bristol University on February 7 during their Arts Festival week.

The group will be playing some of Hamer's compositions for his Sextet featured recently on BBC's Jazz Club and Tubby's quartet will be featured separately.

ANDY COLLAPSES

ANDY Fairweather Lowe singer with the Amen Corner, on Saturday collapsed for the third time in two months.

He was appearing with the group at Hastings. On doctor's orders he is now resting at his home in Cardiff.

The group's new single, "Bend Me, Shake Me," is released tomorrow (Friday). It is hoped Andy will be fit to make a series of radio and TV dates including All Systems Freeman, tomorrow (Friday), Saturday Club (13), Pete Brady Show (week commencing 15), Granada-TV's Scene (19), David Symonds Show (week commencing 29), Pop North (31) and BBC-TV's Victor Spinetti Show (February 1).

Armstrong and Hampton at San Remo

LOUIS ARMSTRONG and Lionel Hampton will star at Italy's San Remo Festival on February 1, 2 and 3.

Hampton will be the first instrumentalist in the festival's history to play all 24 of the winning songs, picked from the hundreds submitted by European publishers.

Playing with an 18-piece Italian orchestra he will perform eight numbers nightly and will also be featured over Eurovision TV.

An album of the same songs will be recorded in New York with an all-star group and released in Italy to coincide with the Festival.

BILK FOR GERMANY

ACKER BILK and his Paramount Jazz Band fly to



● LOUIS



● HAMPTON



● BILK

Germany on Saturday (20) to take part in an all-star ball that night at the Bayersdorfer Hotel. Others on the bill include Diana Ross and the Supremes, Tom Jones and Henry Mancini.

The Bilk band returns on Sunday to begin a week's cabaret doubling Brighouse and Wakefield. Early next week Acker records a new album with strings at the Lansdowne Studios, and on Wednesday (17) he and the band play a Coates Somerset

Cider Night date at London's 100 Club opposite Aage Cutler and the Wurzels.

NEW LABEL

BARRY CLASS, manager of the Foundations, is starting a new record label, Trend, which will be pressed and distributed through Saga Records.

The first releases, on February 9, will be "Speak To Me" by the Explosion, and

"Breaking Up A Dream" by the Ways and Means. Both are produced by Bill Shepperd.

Trend will then release one single a week. There are also plans to produce LPs.

RUSH RELEASE

ELEKTRA are rush-releasing "No Regrets," by American singer Tom Rush, in January.

Tom will be heard on "Top Gear" next Sunday and tonight (Thursday) appears at the Jug O' Punch folk club, Birmingham. During the afternoon he records songs for the Five to Ten radio programme.

A date at the Speakeasy has been cancelled because Tom could not get a backing group in time for his appearance.

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Beatles blow cool over Yogi?

RUMOURS, as they say, were rife in showbiz circles last week that at least two of the Beatles have pulled out of the projected trip to Mahari-shi Mahesh Yogi's Indian school for meditation.

The rumours suggested Ringo and Paul wouldn't be making the trip and their disenchantment had caused some disharmony within the group.

But their press officer, Tony Barrow, said on Monday that the trip was still on "for some time this year" although the exact date of the departure would not be publicised.

One-man band Don Part-ridge, who has a single, "Rosie," out, was fined two quid at Bow Street on Monday for busking. The Stones should have spent less time on their LP cover and more on the music.

Flower power must be dead—Eric Burdon on Jonathan King's show wearing sober dark suit, shirt and tie. Frankie Vaughan has bought a racehorse and will donate winnings to the Grand Order of Water Rats.

libel

Paul Desmond is writing a book about his experiences with the Dave Brubeck Quartet. Ray Charles has filed a six million dollar libel suit against the American magazine, Jet.

Sons And Lovers are "Backing Britain" by sending £1 to the Treasury from every gig. The next one to have a go at the Raver will have his address given to all those girls who ring up to ask where the Monkees are staying.

Freedom's Bobby Harrison, Ray Royer and Steve Shirley arrested in Monte Carlo after playing a New Year's party for film producer Dino Di Laurentis. They say they were nicked for having long hair and not carrying passports and spent several hours in the cells.

THE'S Silent Raver Liz won a watch for being the most outrageously dressed girl at the Here We Go Round The Mulberry Bush premiere. Afterwards everyone steamed down the new discotheque Revolution. Grapefruit fashionable in 1968?

Jim Collins, 15-year-old, four-foot-nine-inch guitarist with One In A Million impressed at group's reception. Pete Townshend shared a ride with Jim on a mini-hovercraft.

Bee Gees say they turned down Wonderwall film score now being penned by George Harrison for Denis Preston the Midnight Sun never sets.

The hard luck story to beat them all. In three weeks the Savoy Brown Blues Band's lead singer broke a leg, lead guitarist went down with a mystery rash, equipment worth £400 was stolen from the bandwagon. Not surprisingly the bass player and



The RAVER'S weekly tonic

drummer have quit.

Maurice Bacon, 15-year-old drummer with the Love Affair is the nephew of comedian and drummer Max Bacon. Twigg was the only one to vote the group's "Everlasting Love" a hit on Juke Box Jury. Now it's at number 18 in the Pop 30.

MM writers Bob Houston and Tony Wilson interviewed by French deejay Gerrard Klein during two-hour live programme to France from Broadcasting House last week. At the same time MM folk writer Karl Dallas was on the air in Country Meets Folk. Lulu, Tony Hall, Bee Gees and Steve Marriott seen digging Spookey Tooth at Speakeasy.

The Herd plan to sit in at their new local jazz club, Jazz At The Three Tuns, which tenorist Dave Quincey opens tonight, Thursday, with the Don Rendell-Jan Carr group.

Baby girl for Jane, wife of Simon Dupree guitarist Raymond Shulman. Muff Winwood wed 20-year-old Zena Dolly at Bearwood, Birmingham, on Monday.

A well-known MM Reader caused problems at the Ronnie Scott Club by whistling along with Coleman Hawkins. Same Reader, who comes from Kilburn, fell into the Revolution and asked "Where am I?"

Ree Gee Vincent Meloney swamped with phone calls from States after Los Angeles deejay gave his

number over the air that was a fair non-interview with the Smothers Brothers on Dee Time.

Jonathan King's Good Evening a vastly improved show. We are told that Chris Welch does a great impersonation of Mary Poppins at 4.30 am. Arthur Brown collapsed at the Middle Earth on Friday.

Start of a new trend? After six-foot-five-inches of Long John Baldry we now have six-foot-eight-inches of Solomon King. Gene Pitney watch out! Whatever happened to Twinkle?

Bob Dawbarn training his cats to spit at the mention of Keith Goodwin. Ken Dodd starts new ABC-TV series on January 20.

reward

After working with Maynard Ferguson at Manchester's Club 43, Jack Bell had his car stolen with his trumpet in the boot. Jack offers a reward for the finder. It's a Maynard Ferguson Liberator, serial number LB465002.

The Graham Collier Septet take part in a lecture discussion at the International Students Centre, Park Crescent, London, W1, on January 14.

Salena Jones must have a hit in 1968. Tony Hall's biggest ambition is to discover the best girl soul singer in Britain. Whose isn't?

Ivy League's Perry Ford flies to Sweden today (Thursday) to record a Swedish group, the Jackpots. Looks as though there will be more "I'm Backing Britain" singles than Dr Dolittle albums.

Hands up all those who understand what Eddie Rogers was on about on Good Evening. Blues fans watch out for Paul Oliver's three-part Radio Three series which starts on January 29.

Ronnie Scott Club negotiating for singer Jimmy Rushing. Thought For The Week: Have You Got The Message?

Manfred beats up Dylan's Eskimo

NEW POP SINGLES

BY CHRIS WELCH



MANFRED: a pure nonsense song

MANFRED MANN: "Mighty Quinn" (Fontana). Mighty Manfred returns with a new Bob Dylan composition, one of several recently sent to Britain by Dylan's manager.

As Alan Walsh, my trusted colleague just bellowed into my left ear: "Instant hit!"

It's a pure nonsense song, with much of the cheerful insanity of "I Am The Walrus," only this time Quinn is an Eskimo and "when Quinn the Eskimo get here everybody's going to jump for joy."

Manfred has given the song a relentless beat treatment, with solid drumming and pounding piano, while Michael D'Abo sings meaningfully. Double-tracking makes him sound like the Everly Brothers on occasions.

It's a great record. Super Mann!

AMEN CORNER: "Bend Me, Shape Me" (Deram). If Manfred has any

competition in his climb chartward it will be from this corner of the pop world.

A tremendous song, powerfully performed, and bound to establish the group safely for '68.

The vocal harmonies and brass backing bring back nostalgic memories of the early days of the beat boom. And there shall be a great rushing of winds and a mighty hit record that shall appease the wrath of the gods.—Amen!

AMERICAN BREED: "Bend Me, Shape Me" (Stateside). I remember a reader being stunned and induced to communicate to me by post the allegation that I was in the pay of a higher authority, when I expressed the hope an English group would hit with a song also released by an American team.

My motives, as in the case of Amen Corner versus American Breed, were dependent upon pure patriotism.

There is little to choose between the two "Bend Me's" and once again I come out loudly in favour of the homegrown product. Hint of wheels within wheels if you must, readers, but I'm backing Britain.

DENNY LAINE: "Too Much In Love" (Deram). Tremendous song and production. Tremendous singing. Tremendous hit — we hope. The Electric String Band may have slipped from the scene but Denny is still here, writing good material and singing better all the time. He sounds a lot like Buddy Holly, especially in the last chorus. Conga drums make the whole scene bounce along.

TREMELOES: "As You Are" (CBS). What a week. One hit after another. It's going to be a busy time ahead with groups galore fighting their way into the Top Of The Pops studio. The Trems keep up the good work of producing unpretentious, attractive and appealing pure pop. Once again vocal harmonies are the forte, while the beat is safe and sure four-to-the-bar of the most foot-stamping kind. Guaranteed free from freak-out. Highly recommended.

MARTHA REEVES & THE VANDELLAS: "Honey Chile" (Tamlam Motown). Sweet soul music people, and that can't be bad. Mr Bassman and Mr Drummer from Detroit City jell as they always do, while the strings and brass shout gloriously behind the soul stirring voices.

A hit? Who cares. Just play the record again. HANK B. MARVIN: "London's Not Too Far" (Columbia). Hank, a chief guitarist with the Shadows, emerges as a star in his own right. Well, he will if my calculations are proved correct and this beautiful song is the success it deserves to be. Written and sung by Hank with a string backing, it has a charm all of its own, and is in the class of one of the Beatles' better ballads. Cliff had better start looking for a new backing group, when the Hank B. Marvin show hits the road!

TONY BLACKBURN: "So Much Love" (MGM). Britain's number one deejay breaks into records himself with a pleasant Goffin and King song. Actually Tony has been singing for some time and has made records before. But this time it's for real. He has a warm, clear voice, with a certain degree of soul feeling. A couple of times he seems to get mildly tied up with the lyrics at the end of choruses, due to the tricky construction of the song. The overall effect is of a mellow sound that will get the housewives at it, without being a huge hit.

CAUGHT IN THE ACT

A Jazz Club to remember

If anyone can lay on a fresher, more evocative, more original, more beautiful or more humorous half-hour programme of jazz than pianist Michael Garrick, I would like to know who it is.

His sextet of Jimmy Philip, Art Themen (cls, trns, flts), Henry Lowther (cnt, vib), Rob Rubin (bass) and Colin Barnes (drs), flanked by the Danny Moss Quartet and the Tommy Whittle / Harry Klein Quintet, formed the centre piece of an enormously entertaining Jazz Club from the Playhouse Theatre last week.

It is inevitable, given the originality of his work, that Garrick's music should impress itself on the mind the most, even though the band he leads was not as strong as either of the other two groups. Nowhere was his tongue-in-cheek humour more than in evidence than on the opening "Atrophy," check full of derivative, swing-style riffs and pastiche pop phrases, or a sprightly "Merlin The Wizard" with its cornet, clarinet and tenor parts giving it a strong old-timey feel. Themen's tenor was magnificent throughout, and in "October Woman" he produced such breathtaking clarity of statement of the brooding melancholy theme.

Indeed, the way Garrick uses clarinet voicings makes one wonder whether it's here in England that the instrument may well be saved from extinction.

The one weakness of the band, the rhythm section, was pointed up most markedly by the joyful professionalism of the other two groups, but to be fair, with Spike Heatley, Tony Carr and Brian Lemon with Moss, and Jeff Clyne, Jackie Dougan and Kenny Powell with Whittle / Klein getting down to business on much more straight-forward material, comparisons are perhaps a little invidious. The Whittle / Klein set, in particular, was a salutary reminder that you don't have to be starving to play fine jazz, or that music which is 10 or 15 years old is necessarily old hat: it all depends on how much ability, guts and drive goes into it as well.

Theirs was a fine set, and I hope their strong reception encourages them to take their music out of the studio rather more often. To those who are frustrated by abysmal medium wave reception, a visit to the Playhouse is strongly recommended any Wednesday. But ask for tickets first. — CHRISTOPHER BIRD.

BARRY MARTYN

ANY band who can extract enthusiasm from an audience in the hung-over days immediately after New Year's Eve must be worthy representatives of swinging Britain.

To raise a tomato juice — with vodka — to the Barry Martyn outfit, picked for this year's New Orleans International Jazz Festival. They more than justified the choice with a spirited battle against long-faced odds at the Sackville Hotel, Hove, on Tuesday. For a start they blew off



BARRY MARTYN: a spirited battle against the odds.

in a production of this magnitude, Vince was remarkably at without bassist Brian Turnock, struck down by flu, to an audience of eight. Frantic re-tuning after the first number indicated that the piano was a semi-tone flat. Undaunted, the band blazed on with a flurry of tunes not normally associated with the New Orleans style like "Magic Is The Moonlight," "Am I Blue," and "Deep In The Heart Of Texas."

At first the band sounded scrappy, but considerably perked up in the second half. Star of Martyn's now settled line-up is undoubtedly clarinetist Sammy Rimington. He switched to tenor for several numbers including a bouncing solo on the West Indian-flavoured "Rum and Coca Cola," title of the band's latest LP. "Texas" included a biting solo in the John Handy manner and Rimington's general exploration of both saxes helped to give the band a new dimension.

Trombonist Pete Dyer sounded more relaxed than in his earlier days with the band, but trumpeter Teddy Fullick still appeared to be settling in. He lacked attack, but flared into inventive life on up-tempo things like "Climax." The two-man rhythm section worked well. Martyn mixed a solid foundation on his minimal kit and pianist Graham Patterson rolled serenely along, apparently impervious to keyboard difficulties.

Under the trying circumstances it was, overall, a night of lively jazz. Lively enough to make one wonder what the BBC were up to in failing the band on their recent audition. — JOHN ROBERTS.

MARK WYNTER

POP star Mark Wynter takes the male romantic lead in The Pied Piper of Hamelin at Bradford Alhambra theatre with the ease of a seasoned trouper. He works hard throughout, along with co-star Freddie Davies, in a colourful,

swinging show. Mark swings through many of the songs associated with him though he also manages to integrate his star spot, however, is well and truly cornered by the hilarious Mr Davies. He is a riot. — STAN PEARSON.

ROCKIN' BERRIES

THE Rockin' Berries have no hit disc. So they plug equal kudos for his singing as for his comedy spots in Cinderella at the Palace Theatre, Manchester. There is plenty of scope for the comedy talents of Jack Douglas, and two hilarious Dames — Freddie Sales and Joe Black — and the singing of Vince Hill.

Playing his first acting role since an opening night despite a slight tension. And of course, his singing is first-class. — JERRY DAWSON.

DES O'CONNOR

DES O'CONNOR'S current chart success brings him equal kudos for his singing as for his comedy spots in Cinderella at the Palace Theatre, Manchester. There is plenty of scope for the comedy talents of Jack Douglas, and two hilarious Dames — Freddie Sales and Joe Black — and the singing of Vince Hill. Playing his first acting role since an opening night despite a slight tension. And of course, his singing is first-class. — JERRY DAWSON.

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IT'S THE SONG THAT MATTERS NOW ...



SAYS BEE GEE BARRY

"It's not groups that are selling records now — it's songs," said Bee Gee Barry Gibb. "If the Stones recorded something bad, it wouldn't go. People are buying the song; the performer is almost incidental."

Barry was relaxing at his manager's Belgravia house with brother Robin shortly after flying back to London from Istanbul where they had been forced to stop and rest because of "nervous exhaustion."

Barry cited Warm Sounds as an example. "They had that one hit with 'Birds And Bees.' People were buying the song, but since then ... nothing. That's where we score by writing our own material. If people like a song, they usually like us too because we create it." Barry and Robin looked pretty fit and told me the background story of their enforced stopover in Istanbul. "We originally went to Australia for Christmas for a holiday, but it never happened that way. We were working all the time with press and promotion work — even right through Christmas Day."

"We never had a minute to relax. We should have gone on from Sydney to Melbourne, but the pressure was too great and we decided to fly back to Britain. We didn't know but our manager Robert Sigwood only booked us as far as Istanbul. He wanted us to rest there for a day. As it happened, we couldn't have gone any further anyway."

"We went to hospital from the airport for a check-up but they let us go to a hotel to rest. We stayed in the hotel for a couple of days resting and then flew to London."

"This is shaping up as a good year for the Bee Gees. They fly to America next week for their first tour, opening with a 60-piece orchestra in Los Angeles and also doing major television appearances. Their British tour opens at London's Royal Albert Hall on March 27, again with a 60-piece orchestra, and in between they are mak-

ing a spectacular for Southern Television for which they have written the script and the music.

In addition, they are to start work on their first film Lord Kitchener's Little Drummer Boy later this year and have a new single "Words" out in a couple of weeks.

The Bee Gees' world looks secure, but did they share the view that pop was at its nadir? "Not at all, we think it's going to boom again very soon. Groups will come back — in fact they've never been away."

"They'll be a lot of new groups making it in a big way this year and a lot of the established ones will fall by the wayside. I think the Traffic and the Cream will really be big this year. The Cream will establish their place as the world's number one blues group."

"It's still possible to make it big in the pop world, if the group is good and they are promoted properly. After all, good promotion is the most important thing, as well as the material."

"The Bee Gees have set a target — you have to or you'd never do anything. We know what we want to do this year and we are going out to do it. If we fail, we'll set another target and try again. But we are confident, because we only attempt what we are fairly sure we can do."

The Bee Gees spent 10 years in Australia preparing the way for their current success. "You must never feel 'we've made it to the top.' That's fatal. It's a mistake to become egotistical about success because it can turn sour."

"We've been lucky. And we're glad that no one person has been singled out of the group as the 'star' or the person at which all the attention is directed. Because the public can build up a person and then turn against him for some reason. They are less likely to do it with a group. But the public is fickle and you have to be prepared for it."

It was hard to tell Peter Tork from the mutter of a fierce press of journalists.

He perched primly on an executive desk at Decca's West End offices last week sporting a brand new beard, colourful beaded suit and leather Davy Crockett pouch and came out victor in a running battle with the massed show business journalism brigade.

Monkee Peter, on his second trip to Britain, this time ostensibly for a holiday, proved to be one of the most articulate, thinking teenybopper idols since you-know-who.

In fact, he regards his place as a member of the biggest scream-provoking pop group since the Beatles as something of a puzzle.

The fan adulation he receives as a Monkee is to him a matter of social significance; rather than just revel in the blaze of glory, he examines it and tries within his own spectrum to analyse the phenomenon.

PLANS

"Fan adulation concerns me because to me there's only one love and that's reciprocal love. The fans say and believe that they love me, but there's no such thing as the sort of unrequited love they think they are going through."

"What they are experiencing is transferred emotions."

Peter said that although the Monkees have no specific plans to appear live in Britain this year, he would be delighted if it could be arranged. "When I go back to America, we have to finish a new album and choose songs for our first movie which goes into production this year."

"Both Mickey and I have to edit episodes of the Monkees series which we have directed."

Directing their own episodes is all part of a sort of expansionist policy for the series.

"The original idea for the show was OK for the beginning but we hope to widen the scope of the

WHAT MAKES A MONKEE FAN?

'FAN ADULATION CONCERNS ME AS THERE'S ONLY ONE LOVE' PETER TORK



Monkees in future. We'll be including things like interviews with various people — for example, I've done one with Tim Buckley and Michael Nesmith has interviewed Frank Zappa of the

Mothers of Invention which was very weird."

There were stories of dramatic episodes but Peter squashed these, but he said that musically the Monkees were progressing.

"As you get older and better, you must progress and there are various things we will be doing musically. For instance, each of us will be producing tracks on the next album and will later

each produce whole albums."

The Monkees are producing their own music now because they felt that their previous two producers weren't giving them enough voice in their music.

"We had to give in to the producer in the end and this was having its effect on the group's music."

The show will run in America for at least another year, he said, but he obviously feels that it will go on a lot longer than that. "I can't say how long the BBC will continue to buy it, though, for Britain."

Peter can see himself as a Monkee for a very long time, although he said that the personality we see on screen will change and become more definitive. "I decided to get in there and do a lot more, show them a few tricks," he said.

How long could he see the Monkees lasting? "For a long time. I could imagine a 45 or 50-year-old Beatle. And it's the same with us. If the Beatles were 70 they'd still be the Beatles."

SHORT

Are stories about dissension and disharmony in the group true? "No. There isn't a group around, with the exception of the four boys from Liverpool, who get on completely about everything. We get along. Except that Davy is too short and that irritates me!"

Peter manages to find a lot of time to devote to music. He listens a lot and manages to keep up although he admitted that he didn't know enough about the British scene.

"The Small Faces, for example, I met for the first time yesterday and it was quite an experience. I hope they have a big hit in the States."

He also enjoys the Monkees concerts and digs appearing before an audience. "I enjoy being in front of an audience. It's a mistake, too, to think that you can't do on stage what you can in the studio."

"You can do so much more on stage. A thousand times more. How, for example, do you get a smile on record ... ?" — ALAN WALSH.

So much Love

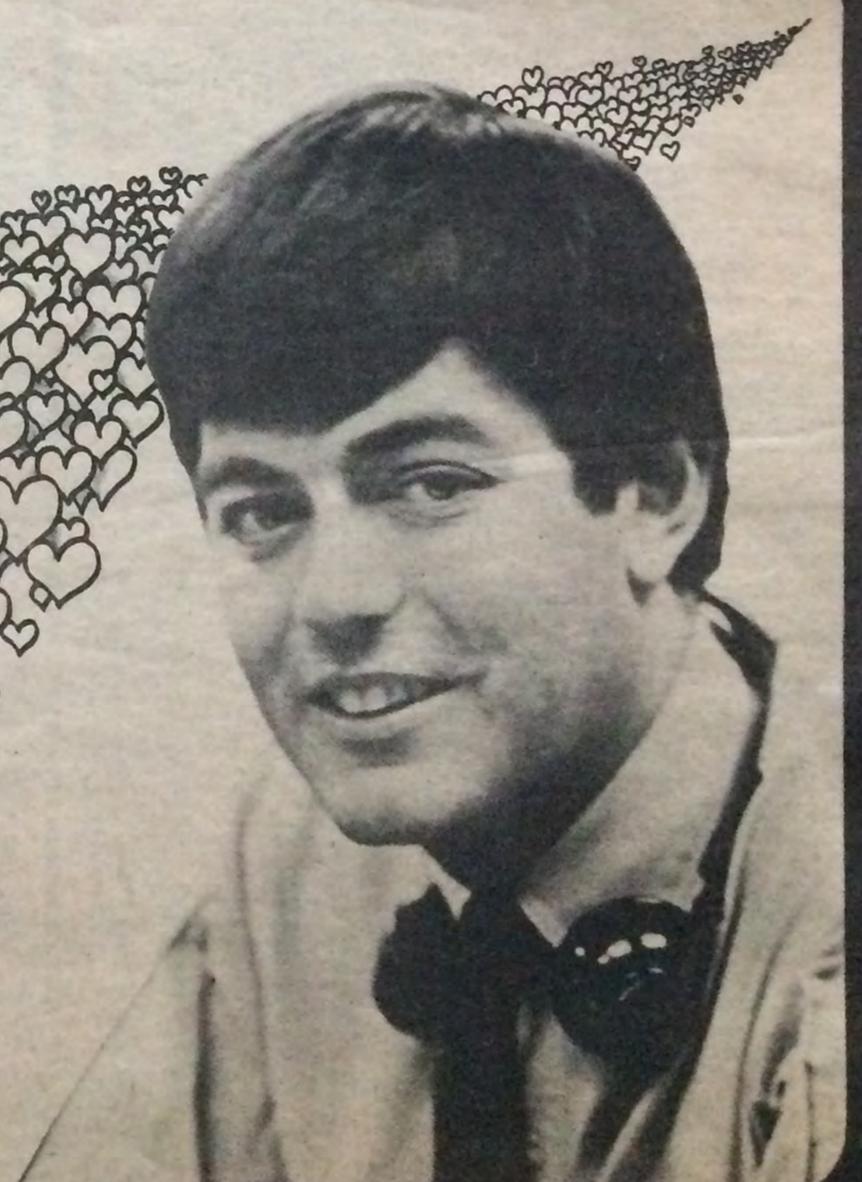
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JAZZ SCENE

Nowadays, there's very little up LP sleeves . . .

THE Marble Arch label recently released an LP titled "Modern Jazz Today." It featured different bands or singers on each of the ten tracks and the sleeve gave absolutely no information about personnel or soloists. It's perhaps unfair to single out Marble Arch—a label which puts out a lot of good music at bargain price—but it serves to illustrate the growing lack of sleeve note information which is essential for the jazz market.

A recent Jimmy Smith release, "Respect," had some 2,000 words on the sleeve, but neglected to inform the purchaser who the excellent guitarist and drummer were who completed the Trio. I'm sure jazz fans want to know who is on the record rather than read columns of guff from a sleeve note writer who, in many cases, hasn't even been able to hear the record before launching into his purple prose. Another increasing irritation is the number of reissued LPs

which appear with the original, outdated, sleeve note. To take just one example, Oliver Nelson's "Screaming The Blues" has been reissued and the note continually refers to the activities of Eric Dolphy who has now been dead for more than three years. Would it really cost so much to bring such notes up to date and even try to put the record into new perspective? Every jazz collector could name a dozen recent examples—including the bargain

price album where someone had taken the trouble to list the differing personnel for each track but someone had forgotten to indicate which particular track each personnel belonged to. Is it all carelessness, or an unbelievable misunderstanding of the needs of the jazz market? And how nice it would be if every sleeve gave the recording date—a matter of some importance. These days a great deal of care is taken

in recording and packaging jazz albums. Yet so often they are marred by uninformative sleeve notes. For me, the ideal sleeve note contains the titles, composers, arrangers, personnel, who plays what solo, the date of recording and brief biographies of those who are featured. Never mind Johnny Hodges' "princely alto tracing its filigree patterns"—just tell me he's on the track and I can fill in the rest of the sleeve myself.—BOB DAWBARN.

Beyond the blues horizon



JOHN MAYALL

THE ever-growing acceptance of blues during the Sixties has decisively affected the direction in which the popular music business has travelled in this country. On the whole it's been a benign influence, in my opinion, in spite of a number of malignant offshoots. But good or bad, the popularity of what is at root an American Negro song style is an established fact. More blues has been played on the air, in clubs and on concert stages, and in Englishmen's homes these past few years than in the whole of the rest of my life.

Names like Muddy Waters, Jack Dupree, John Lee Hooker, B. B. King and Memphis Slim have become a commonplace in record company catalogues. Specialist magazines and disc labels have sprung up, and some survive. One of the labels most likely to succeed is Blue Horizon, a name with a nice visionary touch to it. It began, nearly three years ago, as a modest private operation putting out limited editions of U.S. recordings which appealed strictly to blues fanciers. Hubert Sumlin, J. B. Lenore, Jack Dupree and Little George Smith were among those issued. Last year the Horizon boys recorded Eric Clapton and John Mayall's "Lonely Years" on Purdah (by then two more labels, Out-asite and Purdah had been launched) and every copy was disposed of in a fortnight. Subsequently the masters were sold to Decca and reissued on their "Raw Blues" set.

"For a time we carried on like that," says Mike Vernon, one of Horizon's proprietors. "But we realised there was a mounting demand not only for American-made blues but for British groups playing good blues in their own way. An obvious illustration of this is Mayall's Bluesbreakers whose sales I've seen rise to 25,000 and more during my year and a half of producing records for Decca. When Peter Green left to form his own group it looked as though there was going to be one more group with an uncompromising attitude to its music. For us, the next move was clearly to find a major company to distribute our records. It wasn't simple because companies were slow to see the possibilities; and we didn't want a major to put out records we made under their imprint. We wanted to keep our label identity." Finally a contract was realised between CBS and Blue Horizon. Singles by the Fleetwood Mac and Aynsley Dunbar Retaliation are already out, but on a CBS label showing a Blue Horizon symbol. The first Blue Horizon proper, by the Chicken Shack, appears on January 19. And the first LP, by Peter Green's Fleetwood Mac, is to appear early next month. Richard Vernon, the other Vernon who runs Blue Horizon, says when things are ticking over perfectly there will be a minimum of one single and one LP each month, plus extras as required. "Briefly, our policy is to establish a market for a label," he explains. "So that when people buy Blue Horizon they know they're getting blues. Our plans are far-reaching; not just British groups far from it." Mike Vernon, enlarging on the plans, says that the scope will be pretty wide — "starting with Mississippi or Texas blues and any country style that comes our way, then taking in early Chicago and Detroit, also things from the West Coast made in the late Forties and early Fifties." Blue Horizon aim to represent every facet of blues right up to current trends. Names they mention are B. B. King, Albert King, Little Joe Blue, Eddie Boyd. It hardly seems necessary to enquire if the Vernons have faith in the future of the blues market here. "I think the chances of the label surviving for five years or more are very good," says Mike. "If I'd wanted just money I'd have gone into something else." Now that is spoken like a true blues gent. — MAX JONES.

CARNEGIE HALL 30 YEARS AFTER

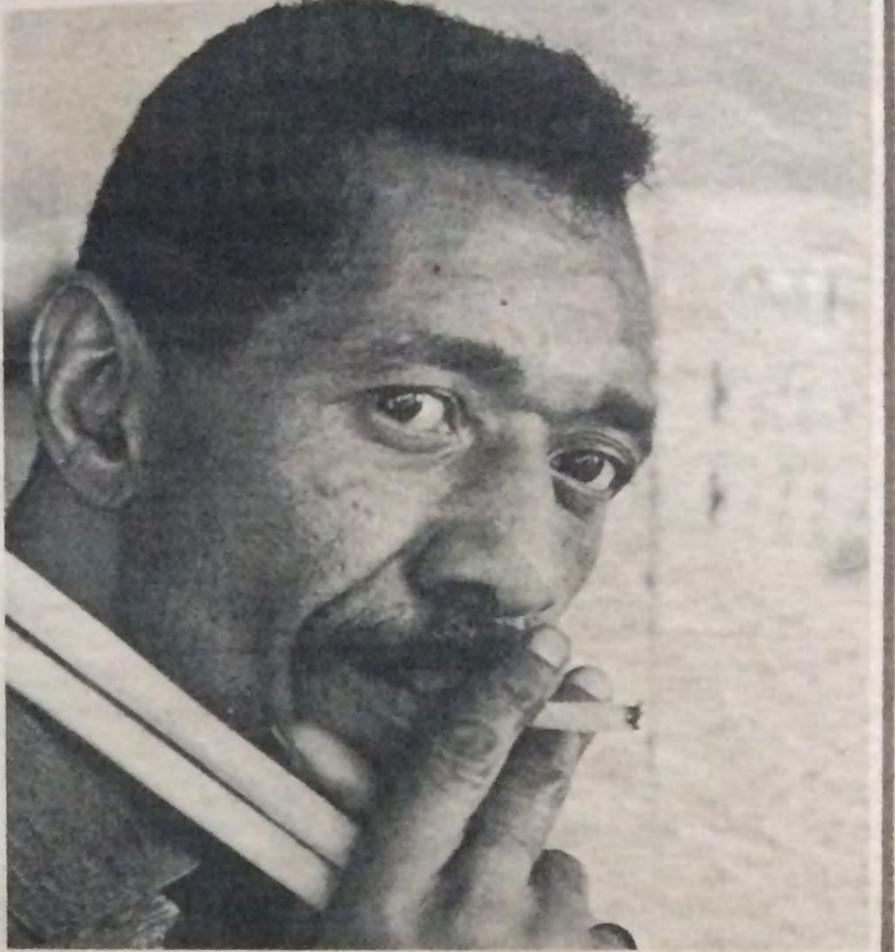
BENNY GOODMAN is tossing a party on January 16 to mark the night 30 years ago when his band made jazz history by giving a concert at Carnegie Hall. Expected to attend are Gene Krupa, Teddy Wilson, Lionel Hampton, Harry James, Ziggy Elman, Bobby Hackett and about 20 other ex-sidemen.

Eddie Condon pianist Gene Schroeder, who has recently been managing a motel in Wisconsin, has suffered a stroke and is in Hayward Hospital, Hayward, Wisconsin. Veteran pianist Don Ewell was also rushed to hospital, in Toronto, after a stroke.



GOODMAN

The Sound of Feeling, an avant garde vocal group, has been recorded by Leonard Feather for MGM-Verve as part of the Encyclopedia Of Jazz series. . . . thieves stole \$500 dollars worth of recording equipment from Mary Lou Williams' Harlem studio. Duke Ellington brings his concert of sacred music back to New York on January 19 when he and his orchestra play at the Cathedral Church of St John the Divine on Amsterdam Avenue and 112th Street. The Archie Shepp Quintet played their first date since their European trip when they did a New Year's Night session at the Film-Maker's Cinematheque in Greenwich Village. Louis Armstrong guests with his old friend Bing Crosby on the Hollywood Palace TV show on January 13. The Armstrong All-Stars are currently playing two months at the Tropicana Hotel, Las Vegas.



PHILLY JOE: "I always try to keep swinging in mind."

Ode to Philly Joe

IT'S not often that we in England are honoured with an American-Jazzman-in-Residence, and yet the most incongruous collection of musicians have, in the past, cast an appraising eye over our rather inhospitable climate. Right now, the most influential drummer of the late Fifties has set up camp near Hampstead Heath where he is actively enjoying life in the relaxed atmosphere of his temporarily adopted home.

Philly Joe Jones, who came to Europe last October to take part in the Berlin Jazz Festival, is currently engaged in some industrious study with the award-winning bassist, John Hart.

At the time when he was the driving force behind the Miles Davis quintet (1955-59), his muscular namesake, Elvin, had not yet become a force to be reckoned with.

There was no drummer alive untouched by Philly's musicianly approach to percussion; he had a magical way of making a combo float while he stirred up his witch's brew of rhythms behind them.

Anyone who has heard him sitting in around town will know that his supremacy has not diminished during the years when he was out of the public's eye in Japan and teaching on the West Coast.

Long, lean, lanky and easy-going in the tradition of all the best drummers, Philly also holds strong views about the major needs for good percussion. "Number one, I always try to keep swinging in mind," he declared. "Then, to play what the people will enjoy. In other words, regardless to who's on the bandstand, the people are looking at the drummer."

"He is standing out, not because he's doing shenanigans, but because he's actually playing and the things that he plays upset the people!"

"This is why I like to play brushes a lot because people are fascinated by brushes. You can get ten drummers to work in a club one night and eight of 'em won't even have a pair of brushes! And the others, the only time they'll pick 'em up is when the frontline decides to play a ballad. But I like to see a drummer play brushes in tempo, play brushes just like you do sticks."

In saying this, Philly was unconsciously echoing the sentiments of Oliver Jackson, the ambitious little drummer whose intelligent brushwork enlivened last year's Jazz From A Swing- ing Era visit.

"With the exception of the strokes I've invented myself since then," said Philly, "most of my brushwork came from Sid Catlett. Oliver got most of his from Jo Jones because he lived with him for so long and Jo, as we know, plays brushes superbly."

It is interesting to note that Philly Joe, who is 44, is eighteen months older than Max Roach who was one of his teachers and influences. This is because he started his career a little later than most men of his generation.

Jones has an immense amount of respect for the past and for the musicians who helped him on his way. "We all learn from each other," he stressed. "When I started my idols were Sid Catlett, Art Blakey and Max and, of course, Cozy Cole. I studied with Cozy for three years and got the whole rudiments from him while

I was getting brushwork from Sid Catlett.

"I was at home in Philadelphia then, driving a streetcar while I was buying my drums, and on my weekends off I used to go to New York to spend my weekends with Max. He'd help me with my drumming, and he's quite a teacher!"

All going according to plan, Jones will be opening at Ronnie Scott's for the month of March in company with his old tenor saxophonist sidekick, Hank Mobley. Then he'll start showing the locals the benefits of listening to other drummers as he has done all his life.

"The time you stop learning is when you stop listening," he insisted, and it shows, as he explained. "A lot of the young drummers currently on the throne were thrown into the topnotch groups more or less by luck and they've gotten sorta cocky. They may be sounding good because they've changed the music, but they're not filling that seat, as we say in the business."

"Most bandleaders and drummers have a marriage. We feel each other and we know each other. After a few weeks it comes so that the leader can't make a move without me anticipating it."

"With Miles that was five men with mental telepathy. A lot of times he would say 'don't do it with me, do it after me!' — our marriage was so strong."

He is also hoping to give lessons to aspiring youngsters, for, as he so rightly concluded, "I think more drummers should give a little bit of themselves. If you have that much to give, go out and give it."

Philly Joe should have no trouble finding recipients for his exceptional gifts. — VALERIE WILMER.

JANIS IAN

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Beefheart bandwagon begins to roll

CAPTAIN BEEFHEART is coming! The Captain and his Magic Band arrive on January 19 for three London dates at Middle Earth the same evening, at the Speakeasy (21) with one date on January 20 to be fixed.

For some he has already arrived—on record. Nearly 2,000 copies of his imported "Safe As Milk" album have been sold before its British release and with virtually no promotion apart from word of mouth recommendation. A fair indication that Beefheart could become big in Britain.

The music on the album is an intense amalgamation of moods. "Sure 'Nuff Yes I Do" and "Grown So Ugly" have strong blues feelings about them in contrast to the relaxed, slow "I'm Glad" which drifts along in a dream-like atmosphere.



"Abba Zabba," "Electricity" and "Plastic" find the Captain's Magic Band weaving strange musical spells with dark, mysterious sounds then suddenly all leap off down a sunny "Yellow Brick Road."

Another music-dream sequence occurs on "Zig Zag Wanderer" followed by a soulful "Call On Me" with a steady beat backing. "Drop Out Boogie" is a menacing rebuke to Establishment values. "Where There's a Woman" is mainly instrumental in praise of love and the album is rounded off with "Autumn's Child," the longest track, making an exciting finish to a great record.

Captain Beefheart cannot be pinned down to any one form except analysis the true power of Captain Beefheart himself. In the final tain Beefheart and his Magic Band will be known when he arrives next week to play for us.

"MAC leaving? No — of course not!" groaned Stevie Marriott and Ronnie Lane in unison.

The mighty duo of the Small Faces were relaxing in their usual fashion at the offices of Immediate Records, sipping at welcome glasses of beer and jumping up and down to deafening stereophonic sounds.

But they were both surprised at the sudden wedding of their organist Ian 'Mac' McLagen to dancer Sandie Serjeant, last week, which had prompted the question.

Rumours had been circulating that all was not well within the Faces. But this was proved palpably untrue. Steve and Ronnie are still the best of working mates, and they have nothing but respect for Mac, and Kenny Jones, their drummer.

The Faces are working on a new British LP, have one due for America containing tracks like "Tin Soldier" and "Itchy Zoo Park," and are going to Australia for a tour on January 12. They also hope to start a British tour in the spring.

"Yes, we're working very hard, but it's a gas," said Steve. "There's nothing worse than sitting about on your backside getting bored."

Did Ronnie agree that groups' sound balance could do with some improvement?

"Our balance could be better. It's all according to what the hall is like. Open air places are terrible. Were you having a go at us? You've got to remember groups like Booker T and the MGs who everybody thought sounded just like the records, and older men, and much more professional than us."

"When things go wrong for us we just get the horrors. But half the promoters don't really cater for groups."

Was it true the Faces got a bad name for unreliability last year?

"Whenever we didn't turn up anywhere, I know for a fact we weren't supposed to be there anyway. You often get a promoter sending in a contract, which we haven't even seen, then find he has been advertising us for a week beforehand. They're trying to twist our arms, and we don't

IS ALL STILL WELL WITH THE FACES?

want it.

"Other times we haven't turned up either because we were ill or due to bad planning, like when we missed a plane to Paris. It's a terrible feeling when a lot of kids have been waiting for you, and we can't turn up. It's not a pleasant thing I know."

Stevie sipped his beer sadly and reflected on the thought that he has to move out of his new home at Chiswick, due to neighbour trouble.

"I've moved out into the country. I should have done it ages ago. The people who live on one side of me are great but the other side . . . she doesn't like me playing piano when I'm writing songs. She phoned up once and complained she couldn't hear Bach on the wireless."

"I want to get a cottage in the country like Stevie Winwood."

One more bit of trouble for Stevie, Ronnie, Kenny and Mac. As we chatted a telephone call came from BBC-TV to inform the group that the last line of their single "Tin

PLONK: 'It's a terrible feeling when a lot of kids have been waiting for you, and we can't turn up.'

Soldier" had to be cut out of a show, because it seemed to infer sleeping with a girl.

Stevie stiffened with anger for a bit then, slumped in his chair after hearing the news. "I actually said SIT with her, not sleep," he mumbled staring at his knees in per-

plexity. "The meaning of the song is about getting into somebody's mind—not their body."

"It refers to a girl I used to talk to all the time, and she really gave me a buzz. The single was to give her a buzz in return and maybe other

people as well. I dig it. There's no great message really, and no physical scenes."

The day the Faces can placate neighbours, producers and other grumblers, then they can really use the time honoured phrase "getting themselves together."—CHRIS WELCH

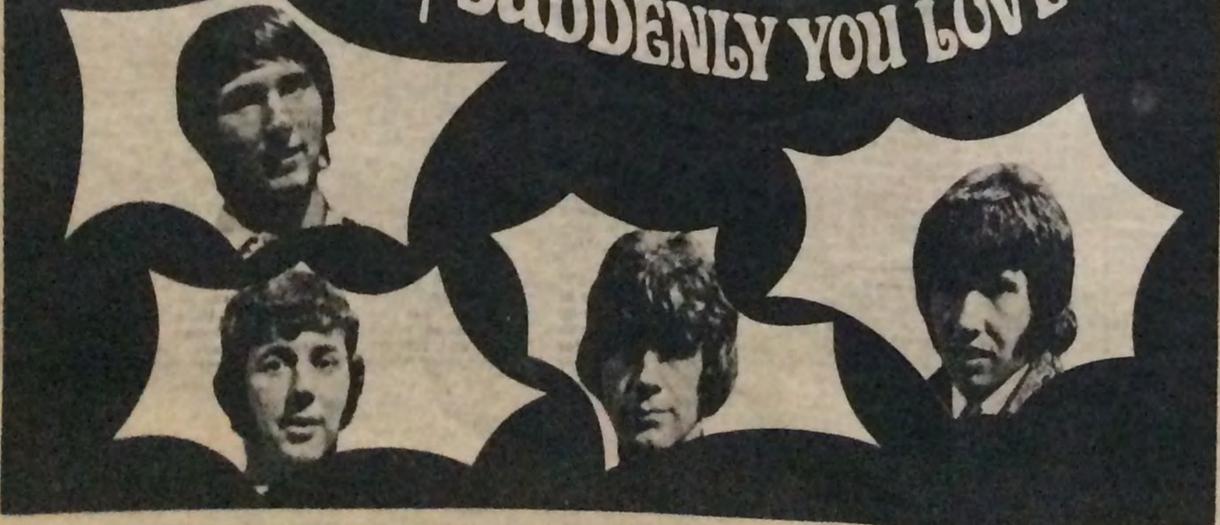


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THE TREMELOES

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BLIND DATE

JOHN GORMAN

OF THE SCAFFOLD

TREMELOES: "As You Are" (CBS). That's rather a nice sort of song. It's the sort of that nice worked-up feeling to I like the plucking in the background though what they're plucking... It's not a hit, it's all much of a muchness with other nice records.

P. P. ARNOLD: "If You Think You're Groovy" (Immediate).

This is a sad record, and the danger of that is that it makes people sad. It's the sort of thing that makes you want to press your sad white face to a window, while people passing say "Look at that sad white face!" A lady. Definitely a lady. You can tell by the shape of the record. I'm crying at the sad part. I hope she has a nice New Year anyway. The backing is sufficiently full to be interesting.

HANK B. MARVIN: "London's Not Too Far" (Columbia).

I'm not terribly keen on this. It'll not be remembered as the vocal record of the year. I prefer good instrumental arrangements actually, which means I'm probably biased. This is nothing special. The lyric's not really saying anything. He's probably very kind to his mother though. If you were sorting records for a party, this is the one you'd reject. Too neutral.

AMEN CORNER: "Bend Me, Shape Me" (Deram).

That 1-2-3-4... is that for our sakes, so we know when to start getting excited? I don't like the backing. The drummer sounds as if he's got his foot stuck in a guitar and can't get it out. Nice to dance to. Pulsating. Erratic—the sort of



record to go wild to, like I love to do at a party until I'm asked to leave. It won't get any awards for advancing culture in 1968. It sounds like a hot version of the Salvation Army on a Sunday. It doesn't feel like a hit — or smell like one either, but you can never tell these days.

SPOOKY TOOTH: "Sunshine Help Me" (Island).

I like this. Very exciting. You see, I don't like getting trapped into romantic things. I want to escape from romance into a world of wildness. The depth of this record goes down a long way. There's a sort of uni-

versal depth about it. Very celestial. When you're on a beach, looking at the stars, this is the sort of music you expect to hear.

JR WALKER AND THE ALL STARS: "Come See About Me" (Tamla Motown).

Nice bright record, but not very clever. The last one was far more subtle. This isn't well thought out. The feeling and emotion carry it through. It sounds like the track from an LP rather than a single. It's a terribly conventional record. There's a million groups making this happy sound—and the noise is killing me.

CLINTON FORD: "The Last One To Say Goodnight" (Pye).

I don't like records like this whether they're good or bad. Is he foreign? This isn't the sort of thing that appeals to me. It's not the music of the day. There's a split in pop music — with the Humplebert thing scene and the Beatles and Stones stuff. But this is neo-nothing.

EDDY ARNOLD: "Turn The World Round The Other Way" (RCA-Victor).

This is even less interesting than the last one. You can't do anything to this. You can't join in, unless you've got that sort of voice. You can't dance to it. If you put it on at a party everyone stops dancing and waits for the decent records. Well sung and presented, but with no basic appeal.

YOUNG RASCALS: "It's Wonderful" (Atlantic).

I like the opening two bars. I wish they'd kept it going. Listen to the backing — there's nothing there. I can only hear the drums. Somebody sneezed then, hear it? It sounds as though they're singing into a banana with the peel on it. No banana-appeal there. It comes out on one level. I like music to have several levels and substrates and subterranean effects. That's the way you achieve musical progress.

MARTY WILDE: "By The Time I Get To Phoenix" (Phillips).

Oh, another song about the pain of love... a mistake. It's like that "24 Hours To Telstar." All the kids were going round weeping. You couldn't get any sense out of anyone. They were all weeping deeply.

WHEN YOU ACTUALLY SEE A DEEJAY...

IF the recent debuts of Radio One deejays on Top Of The Pops proved anything, it was that the BBC's platter spinners should be heard but not seen.

However successful the deejays were on steam radio, their appearances on television's top pop show were abortive and unsuccessful.

Why? "Because we were competing in a new medium against experienced deejays who had had time to settle in," said Tony Blackburn at a London reception to launch Southern Television's new pop TV show, New Release, which Blackburn will host for its 13 weeks.

"We weren't used to television. After radio, it's a much more intimate and personal medium. And, in my case, I was working with Jimmy Savile.

"Whatever else happens, there is bound to be an element of rivalry and it's virtually impossible to impress anyone, least of all the critics, when you are competing against someone with experience. I was frankly overshadowed."

But Tony was at least aware of his television shortcomings and has put in a lot of work to perfect a TV technique which is different from a radio technique.

"My agent has one of those machines that records TV programmes and I watch anything I've been on for mistakes.

"To be honest, when I did the pilot of New Release I was quite pleased with it. I'm confident about the show. I think I'll be a success in it."



ROAD MANAGER ERIC BARRETT

We want to be able to carry gas guns—just for protection

WHO

VIOLENCE, brutality and mob terror in Britain today does not solely threaten bank clerks, policemen and postmistresses.

Right in the front line of attack by boots, knives and bottles are the young musicians of hundreds of professional and semi-professional pop groups.

Money, fame and girls are among the rewards of being in a successful group, but there is a heavy price to pay in injury and fear, insult and humiliation.

For the pop group is pitched into the natural habitat of the bored, frustrated and vicious youth who is taking a longer and painful time than the rest of us to grow up.

He can be called a teddy boy, rocker, mod or simply a yob. Whether in a suit or leather jacket, he is just as dangerous, and even more of a threat when he is in a gang.

And pop guitarists, singers and drummers are scared and angry. Investigations made this week, among groups reveal a sick story of stabbings, beatings and riots, which prove that hoodlums regard the group at their local dance or club as fair game, when they get tired of fighting among themselves.

Beat musicians are not noted for being particularly muscular. They can't rely on police or "bouncer" protection, their defence rests

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MAGNIFICENT

LEMON JEFFERSON



IN ESSENCE American Negro blues is vocal music. The first blues were sung, any time around the turn of the century, somewhere in the South. But this story can begin with Blind Lemon Jefferson, a pioneer Texas bluesman whose music reveals the influences of work and prison songs, dance tunes and folk ballads as well as commercially recorded blues songs. Considering the primitive flavour of much of his work, and the fact that he was a blind, itinerant street musician for years, singing and playing guitar in brothels, at parties, picnics and country dances, Jefferson won considerable fame in the Twenties and sold surprisingly large numbers of records. He made some 90 titles between '26 and '9 and they amount to a remarkable library of folk blues performed with extraordinary power and conviction. Lemon, who was born in 1897, was too personal a musician to be typical of Texas blues, and his high, assertive voice and complex, independent guitar patterns in the South. He died in mysterious circumstances early in 1930, probably in Chicago. Records are hard to come by, and he can be heard on one side of an Early Jazz Classics album and on a US LP on Milestone label. They are worth searching for.

BESSIE SMITH



IF LEMON Jefferson was king of the Texas guitar pickers in the early days, Bessie Smith was without doubt the queen of female blues singers. She was inspired by Ma Rainey — herself a most impressive performer in the classic blues tradition — and inspired a host of singers (and instrumentalists) in her time. It's true that Bessie transcended the blues idiom. She was the first great jazz singer, and her influence was felt by a variety of artists ranging from Billie Holiday to Mahalia Jackson. From Jimmy Rushing and Joe Turner to Billy Eckstine. But she also drew on the Southern folk or country tradition and gave it something back. A country-born bluesman like Big Bill Broonzy could use Bessie's songs and speak of her huge following in the South. And a younger R&B-style artist, Big Mama Thornton, also cut her teeth on Bessie Smith records. Bessie, born in Chattanooga, Tennessee, in 1894, made her first records in early '23. Between then and her final session ten years later she recorded scores of titles, almost all of them moving and many superlative. The easiest way to sample her majestic vocal powers is to hear all or part of the epic "Bessie Smith Story" on CBS.

BIG BILL BROONZY



ANOTHER GREAT MAN of the blues was William Lee Conley Broonzy, born in the blues country of Mississippi in 1893 and known professionally as Big Bill. Like Blind Lemon and Lead Belly, two Texas folk giants, Big Bill knew many types of song outside the blues. But unlike Lead Belly he was dedicated to blues and the blues way of life, and many singers and guitarists were influenced in some way by his music, for he was a prolific storyteller and songwriter. Bill left the country to settle in Chicago around 1920, and became more and more the versatile city singer. He was one of the multiper Blackwell Lonnie Johnson, Sonny Boy Williamson and many others — who helped to change and shape the course of Chicago blues during the Thirties. Bill recorded hundreds of songs — using piano to support his splendorous drums, and sometimes horns — in Chicago before coming to Europe in '51, the first of several visits. When he died in '58 he was widely mourned in Europe as well as at home. Hear his easygoing mid-thirties group blues on RCA Victor's "Big Bill and Sonny Boy" LP, his later and still expressive concert-type work on "Sings Folk Songs" (Folkways).

ROBERT JOHNSON



At one time blues was largely a matter of regional styles. And we can still speak of and recognise this school and that, though characteristics tend to get blurred. Indeed, traditions always overlapped. The most fertile breeding ground was the Mississippi Delta area which reared such magnetic performers, adept at knife or bottle-neck blues, as Charley Patton, Son House, Skip James, Bukka White, Elmore James and the prodigious Robert Johnson. Little is known of this brilliant singer-guitarist except that he picked up some tricks from House, started young and learned quickly, was respected by musicians who heard him, and that he suffered a violent death at the age of 21 or so a few months after his final record date. I've never even seen a photograph of him. But Johnson recorded 29 titles in five sessions during '36 and '37 and they bear ample witness to his vast stature as a blues poet and player. The intensity of his ideas, the originality of his best ideas, the drive and diversity of his instrumental parts can only be wondered in San Antonio and Dallas. Hear him on "King of The Delta Blues Singers" (CBS).

MAX JONES CHOOSES SEVEN MAJOR FIGURES IN

COLENGE IN POPLAND

MM INVESTIGATION BY CHRIS WELCH AND TONY WILSON



ROAD MANAGER 'BAZ' WARD

When the fighting starts, it's either thump or get thumped



with their road managers, who have to be skilled at ramming motor cycle gangs with handwagons, and using microphone stands as life preservers, as well as packing up gear.

Barrett this week Scotland is definitely the worst area in Britain for violence," said Ward and there is a restaurant on the M1 where the rockers always pick on groups.

ing for me outside, and smashed my glasses." "We want to be able to carry gas guns in a shoulder holster—just for protection," said Barrett. "But the police won't let us."

or get thumped. The first time I went to Germany with a group a five-foot-three guitarist walked out of a club, and a Kraut stuck a cigar in his face.

in neck, a whole group bottled, a coloured soul singer beaten savagely... The Alan Bown were attacked at a dance in Norfolk by 15 rockers last month.

got on stage when the rockers were tampering with our equipment. "They came at us with screwdrivers and broken glass. It's very sick. They told us they would get us whenever we played Norfolk. We're not interested in going there again."

SEVEN BLUES SINGERS

MUDDY WATERS

LIGHTNIN' HOPKINS

B. B. KING

IN HIS TURN, Johnson exerted influences still felt today. Muddy Waters was one, perhaps the most important, to follow in his footsteps, though Muddy was a pupil of Son House and credits Son with coaching him Johnson's songs.

THE POST-WAR blues, as a style, generally implies a pounding ensemble approach with powerful beat and an urban slickness about the lyrics. But old-time bluesmen, too, favouring voice and guitar with maybe bass and drums now and again, have made their names since the war.

During the 40 years since Blind Lemon's heyday, blues have undergone constant modification and modernisation while maintaining ties with the Southern tradition. After the war, old-school performers went out of favour with Negro record buyers.

"The musicians can't be expected to fight after every gig. They've got to protect their hands." Said Barrett: "The yobs see what they think are queer-looking blokes getting all the birds, and go mad, I'm too scared to go up to Scotland again. Last time I was there we got our van smashed up. They ripped it to pieces — instruments as well."

Glasgow, where the rival teenage gangs, the Tongs and the Fieet terrify the population, is known as the most dangerous place for groups, followed by Newcastle. London is reckoned to be the safest.

HANK B. MARVIN

London's not too far

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IN THE HISTORY OF VOCAL BLUES

advice ★ dealers ★ bargains

WHAT equipment is used by the Beatles when they are recording? — Paul Glover, Leicester.

George Harrison plays a Stylist guitar, made by us, and uses a Conqueror amplifier. John Lennon plays a Gibson guitar and has a Conqueror amplifier. Paul McCartney plays Rickenbacker and Hofner bass guitars and uses a Defiant amplifier with a T100 speaker cabinet. Other sounds are created by using a Continental two-manual organ and a Vox wah-wah pedal. — Charles Cobbett, i/c group equipment, ELECTRONIC MUSIC SERVICE, 117-119 Dartford Road, Dartford, Kent.

IS it possible to obtain the "Songs Of Grief And Glory" featured in the BBC-TV series? — Marilyn Bakewell, Gosport.

Sixteen of these numbers are available in Songs of Grief and Glory, Books 1 and 2, price 7s 6d each, published by Robbins Music Corp Ltd and obtainable from music shops or Francis, Day and Hunter Ltd, 138-140 Charing Cross Road, London, WC2 (postage 6d each).

TWO BASS GUITARS FOR BEATLE PAUL

EXPERT ADVICE BY CHRIS HAYES

WHEN was the first Hammond organ made and where can it be seen? How many pop and jazz groups use the Hammond? — Mike Dean, Plaistow, E13.

American watchmaker Laurens Hammond invented the organ in 1929 and it was first marketed by the Hammond Instrument Co of Chicago in 1935. It still has the original method of tone-wheel generation and is played by pop, jazz and blues groups all over the world — far too many to list. No one seems to know where the first model is these days — if it does still exist — but in their London studios Hammond possess one estimated to be 25 years old. A com-

plete description of the origin and mechanism of the Hammond is contained in A Guide To Popular Music, by Peter Gammond and Peter Clayton (Phoenix House, 22s 6d), which has 600 entries, covering pop music, theatre, dance music, jazz, folk, brass and military bands, presented in dictionary style, with a short essay on each item.

I'VE just bought the Music For Pleasure LP, "My Baby Loves To Charleston," and I see that the trumpet player on many of the tracks is Sylvester Ahola. He was a great player and I'd like to know more about him. — Albert Douglas, Tilbury.

A series of five articles on Sylvester Ahola were run in "Vintage Jazz Mart," June 1966 to July 1967, available at 3s each, post free, from Trevor H. Benwell, 4 Hillcrest Gardens, Dollis Hill, London, NW2.

ARE there fan clubs for Barbra Streisand, Jerry Lee Lewis and The Who? — Alice Milne, Portsmouth.

Barbra Streisand: Gerald Bryant, 121 Rosebery Avenue, Yeovil, Somerset. Jerry Lee Lewis: Martin Affleck, 12 Brittany Road, Worthing, Sussex. The Who: Miss D. Meehan, 67 Chatsworth Road, London, NW2. These and dozens of other fan clubs are



McCartney

listed in the MELODY MAKER Diary for 1968, price 7s at any bookshop, or 7s 6d from Melody Maker, 161-166 Fleet Street, London, EC4.

WHAT strings does Val Doonican use on his guitar and which amplifier does he use? — Bill Helland, Plymouth.

Val uses John Alvey Turner light-gauge strings on his Gifford Essex wide-fingerboard guitar, I am told by session guitarist Jimmy Currie, who often accompanies him. Val plays finger-style rhythm a lot, besides using a pick. His amplifier is a transistorised Burns Orbit Three with a matched pickup.

NEW JAZZ RECORDS

Good news for blues fanciers!



FULLER

ARHOLIE is one of the specialist American blues and folk labels whose output stands in high repute with collectors here. Some of its items have been released in Britain through arrangements with Fontana and other labels.

But now Continental Record Distributors have secured distribution rights of Arholie and Blues Class C. As a result, a heap of excellent blues material becomes readily available at a recommended price of 39s 9d per LP.

CRD's first batch for review gives an idea of Arholie's scope, though it doesn't for instance include New Orleans jazz, which the label covers in a small way.

Right off, I must recommend some fairly intense vocal-piano music in an authentic, quite old Western tradition. It is found on ROBERT SHAW'S "TEXAS BARREHOUSE PIANO" (F1010), a collection already well received when it appeared on another label.

A few numbers, such as the opening "The Cows" or "The Ma Grinder," are Shaw's personal interpretations of standard piano pieces—the classics of the Texas bar-room circuit. Most tracks have vocals, and they vary from casual verses chanted over it and between attractive piano themes to really emotional blues with full, rich instrumental work.

Shaw—the best of the Texas barroom men still to be heard, says Mack McCormick who recorded this set in Austin in March '63, performs with terrific musical feeling and a higher degree of keyboard skill than we expect from previously unrecorded blues discoveries.

Much could be said about the content and style of his music, with titles like "Whores Is Funky," but he explains it simply: "When you listen to what I'm playing, you get to see in your mind all them gals out there swinging their butts and getting all the mens excited." It's not hard to do.

Famous

Next is CLIFTON CHENIER'S "BON TON ROULET" (F1031), a fascinating album in another near-folk style not widely known in this country.

Chenier, talented and swingy accordion player from New Iberia, Louisiana, plays Zydeco music—dance music with jazz and blues affiliations rooted in traditional Cajun (Arcadian) folk music—and is probably its most famous exponent.

Some of the tunes here—the title song, also "Frog Legs" and "Long Toes"—have the beat and vitality of the piano-guitar-drums-bass sound of Chicago blues, or approximately so.

Piano is not often present though accordions are, and other instruments crop up: a fiddle, by Morris Chenier, on several tracks, including the really bluesy "Baby, Please Don't Go" and "Black Gal," and isn't a harmonica in there on the latter?

What I should make clear is that Chenier sings as well in a good, entertaining manner; when he is singing and the band is rocking, results are pretty formidable. But for much of the way on side two the music is good-time Cajun jump-around stuff which may fall dully on jazz-attuned ears. You've been warned.

The Zydeco music of Chenier, featuring genuine blues accordion, is allied to older Arcadian strains but is not the traditional article. I gather it is the popular dance music of Cajun-speaking Negro people of the Louisiana and Texas Gulf Coast. True Cajun sounds abound on "CAJUN FAIS DO-DO" (F5004), a collection of French-sounding titles recorded in Mamou, Basil and Crowley, La, by Chris Strachwitz.

Nathan Abshire (French accordion) and his Pine Grove Boys do eight tunes on the first side: instrumentals for the two step and such, and songs in Louisiana French by either Abshire or his fiddle player, Dewey Balfa. One of the songs is "Ma Negresse" ("Black Girl") which occurs on Chenier's LP and has also been made as "Pine Grove Blues."

Side two offers a selection of well-known Cajun artists like the Breux Brothers (Amade and Ophé) and Adam and Cyprien Landreneau (who came to Europe in '66). A lot of it is repetitive and you need to be fond of fiddles, mouth harps, accordions and even triangles to get with the Fais Do-Do spirit.

The fourth album is JESSE FULLER'S "FRISCO BOUND" (R2009), and the work of this singer is well known and liked in Britain.

This is the Lone Cat's first (or is it his second?) recording—made for Cavalier in Oakland in April of '55—and still one of the most striking examples of his unusual abilities on guitar, harmonica, kazoo, cymbals and home-made pedal-operated bass, the fiddle.

The blends he creates are for the most part arresting, the repertoire is broad and the 12-string guitar sounds out at its best on "Leavin' Memphis, Frisco Bound," "Finger Twister," "Cincinnati Blues" and a group of spirituals played with a knife: "Motherless Children," "Amazing Grace," "Mark From The Tomb" and "Feel The Spirit."

Impact

Fifth and last is "BIG MAMA THORNTON AND THE CHICAGO BLUES BAND" (F1032), Willie Mae Thornton, who has been seen in Britain, is a bold and big-voiced singer who can put over a song with impact.

Here she wails out worthwhile songs — "Black Cat," "Bumble Bee," "Looking The World Over" (all associated with Memphis Minnie) among them — with impressive force and conviction, keenly accompanied by Otis Spann, Jimmy Cotton, Francis Clay and the rest of Muddy Waters' 1966 band, including "Clear Creek" on guitar.

But the overall effect is somewhat monotonous, perhaps because Big Mama needs the convivial atmosphere of an in-person performance to get her message across. The sleeve says Big Mama listened to Bessie Smith and Memphis Minnie, but if you compare Minnie's records with these versions of her songs you'll hear at once the difference in expressiveness, in real blues essence.—MAX JONES

Time was when R&B was as much instrumental jazz, heavily influenced by blues and inclined to feature buzz-toned tenor saxophones, as all that vocal noise. King Curtis, on "SOUL SERENADE" (Speciality SPE/LP 6609), takes us back to those days with 30 minutes of down-home dance music played for the most part by a seven or eight piece group with organ. On "Watermelon Man" Curtis plays very high register alto (much like a soprano) as well as tenor and he is featured on it throughout "Soul Serenade," one of two originals on the LP. Otherwise, the tunes are well-known instrumentals such as "Night Train," "Harlem Nocturne," "Swingin' Shepherd" and "Tequila." The bands, there are two or three lineups, have their own kind of togetherness and the music is moderately good in its unpretentious way; functional, rather mechanical dance stuff for juke boxes and the like. Not for true jazzers. — M.J.

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NEW ALBUMS

The McPeakes seem to have recovered from their encounter with big record companies — their first album for Fontana was a disaster — and on "Pleasant and Delight" (Fontana TL 5433) they are much closer to the old McPeakes we have known and loved for years. Not that there isn't development. As the family's association with Irish music moves into another generation and instruments like the banjo are added to the pipe and harp,

there are bound to be changes. Kathleen is coming to the fore as a sensitive and lovely singer, and though she isn't equal to the massive demands of songs like "She Moves Through the Fair" and "My Lagan Love" there is great promise here of finer things yet. James isn't quite as good as Kathleen, judging by his showing on "Bold Fenian Men," though he has a fine, rich voice. And on the chorus songs the

McPeakes are still the McPeakes, a cheerful sound from the heart of Ireland. — K.D.

Meanwhile the Clancys continue from strength to strength in "The Clancy Brothers and Tommy Makem In Concert" (CBS 63070), a live recording which has an interesting selection of less-obvious material, including "Windy Old Weather" which is credited to Pete Seeger rather than Bob Roberts of Pinmill, the Suffolk barge-captain who is really responsible for giving it back to us.



Rush reaches for the pop audience

TOM RUSH walked into my office shortly after he had arrived to record a BBC-2 colour TV show with Julie Felix and John Renbourn last week and I introduced him to a friend: "This is Tom Rush, the American folk singer."

"Correction," said Tom. "This is Tom Rush, the American pop singer." And so Tom is the latest to leave the folk and join the ranks of pop, now that pop is no longer a dirty word.



RUSH: real problem

Later, as I wolfed down steak-and-kidney pie, he toyed with half a ham sandwich, and explained how Tom Rush folk singer became Tom Rush pop singer.

"If by folk you mean traditional music," he said "then I haven't been a folk singer for a long time. My new album is entirely composed songs, a few of them new, a couple I've written, and some oldies. Among them is 'The Glory Of Love'."

I reminded Tom that Big Bill Bronzzy, no less, had set the precedent of recording that particular song.

"Yes, I know. In fact, I think there's a lot of Big Bill in the way I do it. We've also got a trio of girls doing doo-wah things. It's a bit of a put-on."

"The whole album, really, is the story of a love affair. The framework isn't rigid, but the songs have been programmed to lead on to each other. The last song is one of mine, 'No Regrets.' I believe Polydor will be issuing it as a single here shortly."

"The instrumental backing varies from track to track. Some of them have strings and woodwinds. Others just have piano, bass and drums. One track is a straightforward instrumental solo, but even in the orchestral pieces the acoustic guitar is well up front."

"Bruce Langhorne is on several of the tracks on guitar and Jonathan Raskin plays classical guitar and bass guitar. He's a musician I have a lot of respect for."

"The arrangements were by a pianist called Paul Harris, and I believe it's the first album he has been entirely responsible for. He's certainly done a good job. The arrangements serve the songs, and never get in the way."

Besides recording a spot for the Julie Felix show, Tom appeared in Dee Time on Saturday and recorded a Radio 1 Top Gear appearance. He was at the Locarno, Glasgow on Monday this week and tonight (Thursday) he is at Birmingham's Jug of Punch.

A brief enough tour—but he'll be back at the end of March for a longer one.

With the virtual disappearance of folk clubs from the American scene, I asked Tom where he was working these days.

"Mostly concerts with some coffee houses. But what I'm doing all the time is my new material. This is what I really want to do and I can't in all honesty sing songs that no longer have any meaning for me."

Does that mean that folk material will drop out of his British appearances, too?

"I suppose so. Of course, I don't do too many of the clubs over pubs even now—only the larger ones. What I really want to do is to build up my own audience as I have in America."

"There I don't draw folk fans or rock and roll fans, but people who want to hear Tom Rush because they like what I am doing. With the help of my new album and with things like my television work, I hope to do that here, too."

I raised with Tom the problem of making records with elaborate backings which couldn't be transferred to concert halls for economic reasons.

"It's a real problem," he admitted, "but I am hoping to form a group to work with me regularly. Electric guitar, bass, electric harp—chord, perhaps an organ—I dunno."

Would he leave the band behind for his British tours?

"Hopefully, what I will do is have the leader of the group

come over a couple of weeks before I do and get together a British band to back me. I think that makes more sense economically. My biggest problem at the moment is the same in Britain and America, though it's more obvious here: I am in a sort of limbo at the moment while I try to break out from the world I've been in so far.

"I've priced myself out of the smaller, specialised places, and now I'm engaged in reaching out for the wider audience that a pop singer has."

Pop music's gain is going to be folk's loss. — **KARL DALLAS**



JUDY COLLINS

Judy Collins LP due next month

MORE folk albums due this month: the Campbells' latest is out on Transatlantic exactly a week from today. Judy Collins' "Wildfire," again with orchestrations by Josh Rifkin, will be released in Britain by Elektra on February 1.

Clive Selwood tells me the album is already in the American charts.

A L STEWART phoned to say the fanfare opens "Bed-sitter Images" because he likes it that way. He suggests there should be another category between folk and pop for people like him.

IF Don Partridge's new single "Rosie," isn't chart material I shall be very much surprised. They've managed to capture the one-man-band sound that Don has been making round the London streets for years, now, and it sounds very commercial.

FOLK humorists, the Smothers Brothers, started their series of 50-minute programmes on BBC-1 last Saturday, with Esther Ofarim and comics Jack Benny and George Burns as guests. The Smothers have been a fantastic TV rating hit in USA, but I don't know if they'll wear me away permanently from The Prisoner.

A L LLOYD a bit confused about who is the present folk critic of the Morning Star in his talk to the WMA last Saturday. Answer: the paper has two of them, me and Tony Wilson, who's carrying on in a freelance capacity despite his new MM staff job.

THE Dubliners on the Julie Felix show on BBC-2 this Saturday with actor Jack MacGowan. Julie sings "Guantanamo."

STRANGE people Roy Guest has chosen to appear with the Waterstones on their farewell round of concerts! With them at Birmingham Town Hall on Saturday, February 3, will be Hedy West, Al Stewart, the Munster Men and the Furey Brothers.

AT Manchester Free Trade Hall on Friday, February 9, with them are Bert Jansch, Hedy West and Harry Boardman.

THURSDAY

AT LES COUSINS, 49 Greek Street, successful Anglo American Revue, plus folk music.

THE COMPENDIUM
Admission 5s.

BLACK BULL, High Road, N.20. **WALLY WHYTON** (Country meets Folk). The **JACKETS GREEN**, **DENNIS AND VANESSA**.

REFECTORY, MICHEL JESSETT, **ALASDAIR CLAYRE**, European and contemporary songs, 9 p.m.—65 Buckingham Gate (St James Park Tube).

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THE FOX, Islington Green. **RESIDENTS**.

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JOHN PEARSE
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MIKE ABSALOM
sings blues.

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SHRDLU quertyuiof fans will have realised that the Stewarts of Blair are at the Spinners' club on Monday, January 22. Their visit to Merseyside comes at the end of a tour which includes Blackburn's Castle Hotel next Monday, Accrington's Sportsmen's Club next Wednesday, and at the Cricket Club, Burnley, next Thursday, January 18.

HOW can Robin Denselow write such a knocking piece about Festival of Fools in the Gaurniad when he left at the interval? The show's been so successful it's been extended till Saturday.

GERRY LOCKRAN returns to Britain this weekend for a West Country tour after a foreign tour which has taken in Wiesbaden, Naples, Venice, Frankfurt, Hamburg, Cologne and Berlin. He cut an LP in Italy and his third blues LP for Waverley will be out in February.

SIDMOUTH Folk Festival takes place this year from August 2 to 9. Guests will include Johnny Handle and Colin Ross.

PENDLEY, venue of the folk weekends run by Ken Lindsay, has one on the British Music Hall from February 16 to 18. Details from Pendley Manor, Tring, Herts. — **KARL DALLAS**

SUNDAY

AT UNION HOTEL, Surbiton Road, Kingston, **PUNCHBOWL 2**, 8 p.m.

BLACK BULL, High Road, N.20. **DEREK BRIMSTONE, PANAMA LIMITED JUG-BAND**.

BOB DYLAN. Prophet of Capitalism's Doom. Illustrated talk, Sunday, January 14, 7 p.m. 2 Soho Square, W.1. Followed by questions and discussion. First of lively new series of Sunday evening meetings at this central London venue. Definitely Sunday 14th. All welcome. Socialist Party of Great Britain.

DARTFORD, Railway Hotel, The Darenth Circle.

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Star and Garter, Bromley.

HAMPSTEAD. DAVE AND TONI ARTHUR, MARIAN MCKENZIE, DON BONITO. The Enterprise. Opposite Chalf Farm Station, 7.30 p.m.

MARIAN SEGAL & DAVE WAITE present

FOLK AT THE NAGS with **ROGER EVANS**

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OPENING 14th. YE BUG 'UTCH FOLK CLUB, 7.45-10.30. Bull Faced Stag, Buckhurst Hill.

STARTING GATE, Wood Green. **ROY HARPER, JON BETHEAD, NEW MYTHOLOGY**.

STEVE BENBOW FOLK CLUB Norbury Hotel London Road, Norbury, Dave Kelsey, Samantha Timbs, Living Chicago Blues. **EDDIE BOYD** Talks, Songs and Plays

TROUBADOUR, 9.30 **PETE & MARIAN GREY** Members 5s. Guests 7s. 6d.

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FOLK AT THE KING'S STORES, Fettiplace Lane, near Liverpool St. Station (Bishopsgate), featuring

THE PEELERS
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ROYAL ALBERT HALL, Sat. Feb 10, at 7.30 "Folk Festival '68," **THE WATERSONS** (farewell appearance), **INCREDIBLE STRING BAND**, **AL STEWART**, **ROY HARPER**, **DORRIS HENDERSON**, **CHAPTER 3**. Trkts: 15s, 12s 6d, 10s, 7s 6d, 5s, 3s 6d from Royal Albert Hall NOW!!

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ALEX CAMPBELL BOB DAVENPORT
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★ THE ALAN CLARK SOUL SHOW WITH CLEO

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★ THE RACKET
★ ALL NITE WALKERS
★ CLEO (WOW!)
★ ALAN CLARK DISC-ET

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Disco, Live Groups, Star Guests,
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BILL GREENOW, Jolly Gardeners, Putney.
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FROGISLAND JAZZ BAND, Essex Arms, Brentwood.
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TOMMY WHITTLE QUARTET
with BARBARA JAY
THIS THURSDAY, JANUARY 11th
8 p.m.

ED FAULTLESS & LEN HOOKER
presents MODERN JAZZ EVERY WEDNESDAY
at **THE PHOENIX**
Cavendish Square, W.1. MAY 1700.
Wednesday, Jan. 17th, 8.15-11 p.m.
HAROLD McNAIR QUARTET
Adm. 6/- Students 4/- Licensed Bar

PALM COURT HOTEL
RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Friday, Saturday and Sunday
Admission 2/6.
Friday, January 12th
STAN ROBINSON
Saturday, January 13th
ART ELLEFSON
Sunday, January 14th
DON RENDELL

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMEN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, January 12th
DANNY MOSS
Saturday, January 13th
HAROLD McNAIR
Sunday, January 14th
Lunchtime and Evening
HAROLD McNAIR
TUBBY HAYES
Monday, January 15th
ALAN HAVEN
Tuesday, January 16th THE TRIO
Wednesday, January 17th THE TRIO
Thursday, January 18th THE TRIO

marquee
90 Wardour Street London W.1
Thursday, January 11th (7.30-11.0)
★ MARMALADE
★ THE BREAKTHRU
Friday, January 12th (7.30-11.0)
★ AYNLEY DUNBAR RETALIATION
★ BLACK CAT BONES
Saturday, January 13th (8.0-11.30)
★ THE GODS
★ THE CAT'S PAJAMAS
Sunday, January 14th (7.30-10.30)
★ "WHOLE LOTTA SOUL" featuring STUART HENRY & BLUE RIVERS & HIS MAROONS

Ramjam 390 BRIXTON ROAD LONDON, S.W.9 RED 3295
SAT., 13th JAN. 10 p.m.-5 a.m. **JOYCE BOND** Plus DUKE REID SOUND Admission 10/-
SUN., 14th JAN. 7.30-11.30 p.m. **JOHN L. WATSON and THE WEB** Admission 6/-
SAT. 20th JAN. **JIMMY McGRIFF** FORTHCOMING ATTRACTION:
RAMJAM DISC SCENE
Friday, Monday nights, Sunday afternoons

WHISKY A'GO GO
SATURDAY, JANUARY 13th
THE CASTAWAYS
SUNDAY, JANUARY 14th
FREAK-DOWN-LUCIFER
TUESDAY, JANUARY 16th
GARNET MIMMS
33-37 WARDOUR STREET, W.1. GER 7676

WITCHDOCTOR CATFORD S.E.6
SAT. JAN. 13th
JOYCE BOND REVUE 6/-
EVERY SUNDAY THE
STEVE MAXTED SHOW 3/-

BURTON'S · UXBRIDGE
SAT. JAN. 13th
MARMALADE
EVERY FRIDAY
THE STEVE MAXTED SHOW
NEXT SAT., JAN. 20th
AMBOY DUKES

BLUESVILLE '68 CLUBS
"THE MANOR HOUSE" opp. Manor House Tube, N.4. 7.30-11 p.m. LIC. BAR
FRIDAY, 12th JANUARY
FREE Photos, Posters and Buffet
TEN YEARS' AFTER
with ALVIN LEE
NEXT FRIDAY 19th JANUARY **JIMMY McGRIFF QUARTET**
EVERY SUNDAY! **DISCO SOULBEAT**
BLUESVILLE'S SUPER HI-FI SOUND SYSTEM! SOUL & ROCK STEADY!

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, JANUARY 11th Admission 5/-
AMBOY DUKES
TUESDAY, JANUARY 16th Admission 2/6
MISS P.P. ARNOLD
NEW ORGAN NIGHT OPENING, WED., JAN. 24th, with
JIMMY McGRIFF QRT.
Plus JEFF REED ORGAN TRIO
Plus D.J. PEE, B

BILL Lewington LIMITED
 164 Shaftsbury Avenue, W.C.2
 Phone: C0Vant 5384
 Hours 9.0-6.0. All day SAT

DON'T MISS EUGENE ROUSSEAU
 Concert Saxophonist
WIGMORE HALL
JAN. 19, at 7.30 p.m.
 Tickets 12/6, 8/6, 5/-

CLARINETS
 LEBLANC, Bb, A, D, C Eb £107
 BUFFET, in A, Adv £100
 BESSON 55, Bb, new £38
 NORMANDY, new £45

TRUMPETS
 OLDS Recording, immaculate £120
 KING Symphony, fine horn £100
 CONN 38A, good value £100
 F. BESSON (Paris), as new £40
 SCHERZER, perfect £40

TROMBONES
 CONN 6H, immaculate £110
 CONN 24N, good value £105
 CONN 14N, new, complete £95
 CONN Director, capricorn bell £70

Highest Part Exchange
 Allowance on your present,
 Horn

SITUATIONS VACANT
 1/- per word

ATTRACTIVE YOUNG LADIES required (18-23 years) for duties as high-class waitresses in Japan. Fare paid (round ticket) for one year. Attractive wages and living conditions. Refs required and given. Apply Anglo-Japanese Travel Services, 24 Rupert Street, W.1. REG 0317.

JAZZ RECORD SHOP requires intelligent female for office work. Typing essential. — Box 6755.

PRODUCER of blue-beat records wants partner with capital. Pop artist's manager with progressive blue-beat record business seeks partner. Capital of £150-£250 will be considered. — Phone Benjamin, FRO 1256.

ROAD MANAGER, Temporary. Must reside London area and have clean driving licence. 01-629 6165.

YOUNG MAN required to run progressive new entertainment agency in Leeds/Sheffield area. Modern central offices, possible partnership to right man. — Box 6772.

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Due to expansion and the opening of Sub Offices **ASTRA ALLEN ASSOCIATES LTD.** require the following for their WOLVERHAMPTON Offices:

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Please write for appointment, stating age, experience and salary required

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PIANIST AND MUSICAL MAN FRIDAY WANTED. Must be accomplished reader, able to arrange and conduct, young presentable, enthusiastic, free to travel and totally unflappable. For the right man a unique job is open to work alongside a top star of 1968. Write to Peter Shelley c/o The Decca Record Company Limited, Decca House, 9 Albert Embankment, London, S.E.1.

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14-SEATER COACH (weekdays). — BAL 7278.

ATTRACTIVE GIRL SINGER
 (aged 17-21)
 required immediately for well-known recording group. Also girls for recording and Cabaret work

Apply: MISS FORD, GRO 3180

MUSICIANS WANTED
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ACCORDIONIST (male) with dynamic personality 7 p.m.-11 p.m. for New South West London **BEER KELLER**. Good fee. Flat for promoting audience participation in Continental and music ball songs.—Tel. Whitehall 1733.

ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and cornet players. Other instruments considered. Permanent station near Reading.—Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

ALL UNATTACHED bandmen in London area are invited to enrol in the Concert Band of the Royal Green Jackets (T & AV). Sponsored by the Regiment and not by MOD, funds low but potential tremendous. Membership of TA not essential. Rehearsals Tuesday evenings, 58 Buckingham Gate, S.W.1, or apply Victor Chudley, L.T.C.L., 34 Priors Road, Windsor.

AMATEUR OR SEMI-PRO PIANIST FOR TRAD / MAIN-STREAM JAZZ BAND, LONDON. — 428-4650, after 7.

A PRO TENOR / Clar / Flute / Harmony vocals and ORGANIST or Pianist (Hammond supplied), required for established show-band **RESIDENCY** in DERBY (4-5 nights per week). Applicants must be young, **GOOD READERS**-Soloists, have good appearance and possess cheerful "stage-like" personalities.—Letters, please, to Jack Jay, Locarno Ballroom, Blackburn, Lancs, or ring Blackburn 57979 (after 11 a.m.) or 59181 evenings.

BASS (ELECTRIC) wanted for **WORKING GROUP (JAZZ/SOUL)** **SOUTH LONDON** area. Semi-pro.—WRY 48597 or EAL 9235 (9.30 a.m.-5 p.m.).

BASS GUITAR for modern trio, some Pop, vocals preferable. March to end October on U.K. based ship. Must be smart. — Box 6767.

BASS/GUITAR, must have good ear, reading, pleasant manner, singing an advantage and a little lead guitar. North West London outskirts. Box 6787.

BASS GUITARIST, dedicated, vocals essential. Must read for busy professional recording group. Box 6761.

BASS URGENTLY required for professional Blues band. — Tel. 01-536-3831.

BASS WANTED for trad band.—Hoddesdon 66101.

BLUES GUITARIST, Vocals. Ambitious semi-pro. — SHO 6491.

urgently required TRUMPET/CORNET PLAYER
 read/busk, 20s/30s, style band, willing to turn pro. Ring 836 2665.

ORGANIST FOR TOP SEMI-PRO EIGHT PIECE BAND, must rehearse. North London area.—LAR 1637.

ORGANIST for working semi-pro group, good equipment and own transport essential. 692-3246.

ORGANIST (JAZZ) to join outstanding drummer work waiting.—01-854 0281 (Bexleyheath).

ORGANIST, SAXIST, SOUL / BLUES WORK! S.E. LONDON.—Box 6777.

PIANIST/ORGANIST, available all types groups-solo. U.K. or abroad. Good reader. Box 6789.

PIANIST OR ORGANIST/Vocals an asset/reader. Top residency with vocal instrumental group. London area. Recording contract. Great prospects for keen, youngish musicians. Box 6786.

PIANISTS, DRUMMER / VOCALISTS; ORGANISTS; ACCORDIONISTS; THREE-PIECE BEAT GROUPS; ENTERTAINING TRIOS; LOUNGE WORK, LONDON AREA. BANDWAGON, GRA 9460/5906.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates.—Clayman's, BIS 5531 (Day).

PIANISTS, ORGANISTS, drummer, vocalists required for lounge work. Top rates for top rate, reliable musicians.—Music Unlimited, 674-5524.

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PIANIST /VOCALIST, youngish, reader, high voice parts. Must know hit parade, standards, vocal instrumental trio, West End residency.—WEM 6027.

PIANIST WANTED, Middlesbrough area. Six nights. Read, jazz, busk. Start immediately. Night Club.—Box 6769.

PROFESSIONAL PIANIST, high standard, youngish. Trio restaurant residency. Iford area. Must read/busk, jazz, standards, few pops, harmony vocals asset.—Phone Marks Ter 717. Write 31 Allendale Drive, Copford, Essex.

SOLO GUITAR/VOCALIST for restaurant.—247-5531, Clayman Agency.

TENOR SAX for pro soul group, start immediately, excellent prospects.—WAL 3248, TUL 7655.

THE BAND OF 17th/21st LANCERS has vacancies for bandsmen and junior bandsmen. ALL instruments considered.—Apply Bandmaster, 17th/21st Lancers, B.F.F.O. 16.

TRIO/QUARTET required mid-week and weekends. Split week. Vocals essential. Phone 850-3741. Daily 4 p.m. to 7 p.m.

C.B.S. RECORDING GROUP requires
TOP LEAD GUITARIST/VOCALIST
 URGENT
 Send information on self and photo by post
 MR. T. HOLLINGSWORTH
 324 Hackney Rd., London, E.2
 SHO 5426

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DEDICATED LEAD GUITARIST FOR COUNTRY WESTERN GROUP REFORMING, some vocals. London area.—ACO 4746, between 5 and 8 p.m.

DRUMMER FOR BLUES GROUP in Hornchurch/Dagenham area. No bookings at present. Must be willing to practice hard.—Phone Hornchurch 44848 or 592-2419.

DRUMMER for Combo Standards and Pops.—Box 6779.

DRUMMER REQUIRED urgently, young, experienced for continuity.—Please phone Heysham 51430.

DRUMMER URGENTLY required for newly formed recording group. No rubbish.—GRO 8169.

DRUMMER URGENTLY required for professional Blues band.—Tel. 01-836-3831.

DRUMMER, VOCALIST, Friday, Saturday, Sunday evenings.—The William IV, 84 Thornhill Road, Barnsbury, N.1. Tel. 607 3668.

DYNAMIC YOUNG DRUMMER for new-formed, progressive group.—876-7124.

EXPERIENCED LEAD GUITARIST urgently required for backing group for recording artist.—Box 6771.

EXPERIENCED LEAD GUITARIST / VOCALIST, for better class semi-pro group. Age 18 upwards. Good equipment essential. Phone Inverbourne 46530.

GIRL DRUMMER and guitarist.—VAN 7211, ext. 31 (Joan).

GIRL PROFESSIONAL DRUMMER seeks girl musicians with a creative mind to join the first progressive girl group. Excellent prospects.—Phone Patricia Nunn, 672 4195.

GUITARIST / VOCALIST wanted.—Phone NEW 4634 7 p.m.

LEAD GUITARIST CLAPTON INFLUENCED for established group. Wimbledon 540-7731.

LEAD TRUMPETER, young, good reader, busk, chorus, section, one year contract, good wages. Germany. Box 6757.

LUTON AREA, bass and organ for semi-pro group.—Phone Dunstable 65276.

MODERN YOUNG vocalists required. Pops and ballads.—Phone 858-1533.

NAME GROUP require **YOUNG ORGANIST/VOCALIST** with great imagination. Terrific opening for outstanding character.—Phone Bournemouth 52299 Wednesday & Thursday, 4-8 p.m., or write Box 6768.

WANTED
 HAMMOND ORGANIST with own equipment to join the Lloyd Alexander Real Estate (recording group) who are still (successfully) on the Tama/Soul Kick but have progressive ideas.
 Phone SIL 6655

WANTED IMMEDIATELY for Continent. Pianist doubling mind organ. Lead guitar, vocalist, drummer. Good salary.—Write: Ralph Dolan, 8202 Wiesbaden, Biebrich, Am Jagerhof 10, West Germany.

WAY IN require Soul vocalist, trumpet and trombone.—FAI 8445, WAL 5348.

YOUNG ORGANIST and trumpeter for well known group. Hammond Organ supplied. BIS 8415/3697.—MAR 5288.

YOUNG PRO DRUMMER reqd. Good swinger. Reading an asset. Phone Jeff Wright, Bradford 64494 after 9 p.m.

ENGAGEMENTS WANTED
 8d. per word
 Minimum charge 2/8d.

A ABLE ACCOMPLISHED ACCORDIONIST.—876 4542.

A ABLE ACCOMPLISHED PIANIST.—876 4542.

ALL ROUND drummer (20). 8 years experience, wishes to turn pro, not beat group. All replies answered.—Box 6745.

ALTO / CLARINET.—979-6233 (Mole).

ALTO/TENOR available.—MAC 4055.

ALTO/TENOR clar.—CLI 4811

AVAILABLE. EXPERIENCED drummer.—BUS 1202.

BASS / BARNET / S or G.—01-449 3221.

BASS (DOUBLE), Brentwood 4487.

BASS (DOUBLE) vocalist, summer season.—01-864-2677.

BASS (DOUBLE).—01-607 4196.

BASS GUITARIST, experienced, pro, good appearance, blues background, seeks progressive minded group. Passport.—WAT 3687.

BASS GUITARIST, good gear, requires working pro group.—Ring Dave, Gerrards Cross. 85556 (after 6.30).

BASS GUITARIST, read, busk, friendly age group.—989 1933.

ORGANIST/PIANIST (28)
 REQUIRES SUMMER SEASON
 Solo or will form group
 Dance, Jazz, Accompany
 Own LOWEY HERITAGE Organ
 Box No 6784, c/o "Melody Maker",
 161-166 Fleet Street, London, E.C.4

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 (continued)
 1/4 per word

BASS GUITARIST, 18, Fender/Vox, but no transport, seeks work. ing semi-pro group.—Malcolm 01-668-1479.

BASS/LEAD guitarists want semi-pro group.—01-804 5299

BASS/STRING, Experienced. Transport. REN 5218.

BASS (STRING).—672 9572.

BLUES / SOUL guitarist seeks group. Kingston area.—Box 6783.

BRIILLANT YOUNG DRUMMER (ex top names). Jazz, Blues, etc. Pro or semi. Still available due to time wasters.—01-854 0281 (Bexleyheath).

COLOURED PIANIST / VOCALIST.—Box 6770.

DRUMMER, All fields.—Franklin 2031.

DRUMMER, brilliant, prefers jazz but plays anything, gigs / residency.—868 9915.

DRUMMER, experienced, reader available.—Watford 20936.

DRUMMER, experienced, semi-pro. Jazz, standards.—ARC 5866.

DRUMMER, Experienced. Transport. RENown 5218.

DRUMMER, PROGRESSIVE, experienced all types, seeks pro-combo, any offers.—Fleet (Hants) 1268.

DRUMMER / READER, experienced.—01-272 2315.

DRUMMER, READER, 28, Ludwig.—AMH 6090 (day).

DRUMMER.—RENEW 2866.

DRUMMER, TOP CLASS, READER.—01-722 5709.

DRUMMER, TRANSPORT.—WS 28640 (day), 804-3979 (evenings).

DRUMMER WANTS gigs, lounge.—778 7475.

DRUMMER / YOUNG, experienced, seeks semi-pro group, beat, jazz, blues, etc. Surrey area.—Byfleet 44193 evening.

DRUMMER, YOUNG, versatile, reader, available now, pro only. N.W.L.—845-0040.

DRUMMER.—01-594-6567.

DRUMMER.—01-883 5122.

DRUMMER (25), Rogers kit, seeks modern Combo. Latin/Dance/Poppy, etc.—Tel. LOU 6340.

DRUMS, GIGS.—DAY 739-9442. Eve 550-5218.

DRUMS, GIGS.—GLA 0598.

DUALS DRUMMER, SINGS, OWN EQUIPMENT.—363 1815.

ELECTRIC GUITARIST. Can read.—Phone AMH 6074 after 7.

EXCITING PRO LEAD GUITAR, flute, etc, seeks earning, writing original pro group with a future.—01 977 2404.

EXPERIENCED GUITARIST seeks summer season, July, August, September. Abroad preferred.—01 0367.

EX-R&B SCOTLAND DJ seeks work on continent.—Box 6778.

FENDER triple-neck guitarist, with Fender twin amp and Binson Echo, wants to join pro C/W or showband.—Box 6728.

FOLK / CLASSICAL guitarist/vocalist seeks club, restaurant, hotel work.—020-2980.

GIRL ORGANIST/Vocalist top class, available now. Own Farfisa Duo compact. BAT 9541.

GITARMAN BLUESVILLE, spectacular stylist. Bread offers only.—Esmond, 01-800 3164.

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ALAN PRICE, ANITA HARRIS, ANDY WILLIAMS, NANCY WILSON, FRANKIE VAUGHAN

ALAN PRICE: "A Price On His Head" (Decca). Alan Price is one of the best musicians on the pop scene, an attractively distinctive singer and a composer of growing merit. With all that talent flying around this couldn't be anything but a very nice album indeed. There are seven Randy Newman songs, four by Alan, one by Goffin and King and Bob Dylan's "To Ramona," which Alan sings accompanied only by his own piano. "Tickle Me" comes complete with false start and strings are added to give variety to the occasional track. An excellent album with titles that include: "The House That Jack Built," "Grim Fairy Tale," "Biggest Night Of Her Life," and "So Long Dad."

Alan Price—getting better all the time

NEW POP LPs

Eddie Karam. Titles include: "Something Stupid," "Kisses Sweeter Than Wine," "The More I See You" and "God Only Knows."

FRANKIE VAUGHAN: "There Must Be A Way" (Columbia). A crop of oldies, impeccably delivered by Frankie, rounding off a great year. The unmistakable Vaughan stamp is scribed on some unabashedly sentimental material. A good 'un for mum's Christmas.

KEN DODD: "I Wish You Love" (Columbia). Duddy's romantic streak comes out again in another selection of top-selling cornbelt material. Can't miss in the market at which it's aimed, although it might make the younger element balk slightly. We prefer him as a comedian.

MONKEES: "Pisces, Aquarius, Capricorn & Jones Ltd" (RCA Victor). There's a nice rock and roll feel to much of the Monkees' work. It's simple, happy and communicates. Each Monkees' album improves, and tracks like "The Door Into Summer" would

make nice singles for other artists. The instrumental sound is well balanced, with some nice bass by producer Chip Douglas, and a pleasant mellow and merging guitar sound from Tork, Nesmith and Dolenz. There are some pretty far-out sounds as well on moody tracks like "Words." Davy sings well on several tracks, with a sort of Lennon dryness to his voice.

TOM JONES: "13 Smash Hits" (Decca). Tom is the archetypal big production singer—he puts a lot of effort into his singing and he certainly lets you know about it. Sometimes we worry for him—is he going to make it, will he hurt his throat? Probably this sense of involvement he arouses in the listener is largely responsible for his success—as with great soloists like Sinatra, Piaf and Louis Armstrong. Anyway Tom goes through the gamut of emotions here on redressed versions of huge hits like "Don't Fight It," "You Keep Me Hanging On," "Keep On Running," "Funny How Time Slips Away" and "Yesterday."

mailbag

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WHO WILL BE THE SAVIOURS OF POP?

THERE is only one hope for pop in 1968 and the saviours will be neglected American groups like Doors, Jefferson Airplane, Electric Prunes and Vanilla Fudge.

I don't regard myself as a devoted fan of these groups, but their originality is surely the only answer to the balladeers. — **ALF BLACKER**, Crawley, Sussex.

I WAS very disturbed to hear of the tragic split in the fabulous Bonzo Dog Doo Dah Band.

I feel each member of the act had something to offer which was vital to the whole group. I am sure that they will suffer from the loss of such characters as "Sam Spoons." — **C. TURNER**, London W1.

CONGRATULATIONS Rolling Stones for the joke of the year.

Many fans must have been as baffled as I was by the last few grooves on the first side of "Their Satanic Majesties Request" LP. Played at 33 rpm it sounds like electronics gone wrong.

But flip the speed control to 45 rpm and what do you get? A short, but sweet, version of "We Wish You A Merry Christmas." — **JOHN L. RANSLEY**, Maida Vale, London.

CONGRATULATIONS Bob Dawbarn for his well-reasoned blast at the Magical Mystery Tour critics.

Public success or not, it is yet another step forward in the Beatles' fantastic career, an excellent attempt to provide TV viewers with something different and stimulating.

There are still some of us over 30s who are keeping our minds and ears open for progressive music and entertainment. — **ROY SMITH**, Thornton Heath, Surrey.

LIKE a good few more in the entertainment world, Bob Dawbarn's article on the Beatles' Magical Mystery Tour shows he is aware on which side his "bread is buttered."

I suppose if Peter Ustinov and Sir Laurence Olivier got together with a few ace cameramen and scratched out an hour of mediocre chamber music, we should be expected to applaud, as we could not expect them to "stay in one place."

Incidentally I have yet to find one person from the younger generation who liked the film — so much for the different generations! The opinions of those who must appear "with it" at all costs are not worth soliciting. — **JOHN CHURCHILL**, Cornwallis Avenue, London.

THANKS MM for a great article on "What Folk Means Today" (MM December 30), as there are a lot of us who appreciate the music of Tom Paxton and Tim Buckley.

I hope this helps make MM readers realise that folk is not a happy, simple type of music with singalong tunes. Most of today's folk songs have more meaning than ever. — **JANE BRENNAN**, London SW10.

RADIO JAZZ

Times: GMT
SATURDAY (13)
 11 a.m. H1: C and W Express. 12 noon B3: Jazz Record Requests (Steve Race). 1.40 p.m. H2: Radio Jazz Magazine. 3.2 H2: Jazz. 6.50 J: C and W Hits. 9.35 Q: Pop and Jazz. 10.15 A2: Get To Know Jazz. 10.45 A2: Ella Fitzgerald, Louis Armstrong (Porgy and Bess). 10.45 T: JJ Johnson.
SUNDAY (14)
 7.0 p.m. B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene.
MONDAY (15)
 11.15 a.m. E: Jazz Magazine. 3.5 p.m. J: 1605 To Nashville. 3.55 U: Larry Coryell's Free Spirits. John Mayall's Bluesbreakers. Wilson Pickett, Aretha Franklin, BB King. 9.0 E: Kurt Edelhagen Ork. 9.30 U: Charlie Christian. 10.10 M: Jazz. 10.15 T: Ella Fitzgerald.
TUESDAY (16)
 4.15 p.m. H2: Dutch Swing



DOORS: are they the answer to the balladeers?

I WOULD very much like to swap jazz and pop LPs with British fans.

I could send some LPs of the latest Soviet music in exchange.—**BORIS CHUISTOW**, 19 Sadova Street, Yalta, Ukraine, USSR.

AS a blues group organist I am fed up with all crew-cutted mods, and not just those from Glasgow.

These over-grown school-boys with no musical knowledge jeer anything unless it has a Motown beat.

Why don't these idiots go down to their local discotheque for their favourite music and leave groups like us and the Pink Floyd alone. As Bob Dylan said: "Don't criticise what you don't understand." — **JEFF LEWIS**, Slough, Bucks.

SO Kaleidoscope and Peter Daltrey are not influenced by Tolkien's works (MM December 30).

Perhaps not — but with what condescension is Tolkien dismissed because "I can find no one who has heard of him." Professor J. R. R. Tolkien, for many years Professor of English language at Oxford, is primarily one of the greatest scholars of the century.

But his ventures into fiction include The Hobbit, first published in 1937, and now a classic children's book, which Mr Daltrey may have heard via the Jefferson Airplane.

On a much more adult and allegorical level is the lengthy trilogy The Lord Of The Rings, and the United States have adopted Tolkien on a grand scale both on the campus and among the flower children of the West Coast and in New York where the Tolkien Society Of America is run from the heart of the digger community.

The books have inspired many so-called psychedelic groups, hence the not unreasonable assumption of the MM about Kaleidoscope. Note well, Mr Daltrey, that many people, not least of them DJ John Peel are aware, and that the surviving UFO venture, Middle Earth, is named after Tolkien's fantasy world. — **LYNETTE I. OWEN**, Clifton Gardens, London W9.

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