

Melody Maker

January 20, 1968

9d weekly

MIDEM SPECIAL—PAGE 8

GEORGIE GUNS

WAY TO NO 1

Gillespie, Duke big



GILLESPIE/ELLINGTON

bands in Expo '68

by MAX JONES

TWO big bands will take part in the eight-day Jazz Expo '68, this year's edition of the Newport Jazz Festival which opens in London on October 19.

They are Duke Ellington's and Dizzy Gillespie's and the latter will be a hand-picked ensemble which is expected to include Phil Woods, James Moody, Lucky Thompson, Harold Land and Sahib Shihab (saxes), Melba Liston and Frank Rehak (trmps) and what Gillespie calls "all the boss trumpets in New York."

Ellington's will be his regular line-up, but the Duke is going to present a "Historically Speaking" programme featuring himself at the piano, the small group which recently appeared at New York's Rainbow Room, and the full orchestra.

WORKSHOP

Roland Kirk's quartet will appear on the same evening as Dizzy's band. Another festival attraction will be a drum workshop, starring Art Blakey, Elvin Jones, Louie Bellson and Max Roach. There may also be a vibes workshop featuring Gary Burton, Red Norvo and Bobby Hutcherson.

Other bookings are the Gary Burton Quartet, Earl Hines Septet (including Jimmy Cleveland, trombone and Budd Johnson, saxes), Newport All Stars (with Buddy Tate, Benny Carter, Burney Kessel and Big Joe Turner) and singer Miriam Makeba. Jazz Expo '68 is to devote one evening to "The Soul of Jazz," and this will present the Horace Silver Quintet, Muddy Waters Blues Band and Stars Of Faith gospel group. And, as last year, there will be one programme devoted to the American Folk Blues Festival.



GARY BURTON



GEORGIE: "Ballad of Bonnie And Clyde" will be issued in the States and 14 other countries

GEORGIE FAME shot his way to number one this week with "The Ballad Of Bonnie And Clyde."

And he has been signed to record the title music of the new Richard Burton-Elizabeth Taylor film, Go Forth, backed by the Johnny Dankworth Orchestra. He will record it tomorrow (Friday) and the music will be released by CBS to coincide with the release of the film.

Negotiations are also under way for a capsule version of his Christmas season show at London's Mayfair Theatre to be filmed in colour for British and American TV.

Georgie guests in BBC-TV's Rolf Harris Show on Saturday (20) and BBC-2 International Cabaret, in colour, on January 29.

He flew to Paris on Tuesday for two days in which he recorded two TV and four radio shows. Next Wednesday (24) he flies to Cannes for the Midem Festival. Georgie goes to Norway for two days on January 29.

"The Ballad Of Bonnie And Clyde" was released in America this week and is scheduled for release in 14 more countries over the next few days.

SUNSHINE SUPERHOLIDAY!

Come with the MM to the Antibes Jazz Festival

TURN TO PAGE 4



MELODY MAKER POP 30

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

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POP 30 PUBLISHERS

1. Clan; 2. Northern Songs; 3. Flamingo; 4. Screen Gems; 5. Northern Songs; 6. Peter Maurice; 7. Palaces; 8. Donna; 9. Abigail; 10. Noel Gay; 11. Avakak/Immediate; 12. Robbins; 13. Immediate; 14. Jewel; 15. United Artists; 16. Maribus; 17.

Jobete/Carlin; 18. Essex; 19. Morris; 20. Welbeck; 21. Lynn; 22. Shapiro Bernstein; 23. Schroeder; 24. Carlin; 25. Essex; 26. Donna; 27. Acuff-Rose; 28. Immediate; 29. Active; 30. Donna.

TOP TEN LPs

- 1 (2) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 2 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 4 (6) REACH OUT Four Tops, Tamla Motown
- 5 (4) THEIR SATANIC MAJESTIES REQUEST Rolling Stones, Decca
- 6 (5) THE LAST WALTZ Engelbert Humperdinck, Decca
- 7 (8) AXIS—BOLD AS LOVE Jimi Hendrix, Track
- 8 (—) 13 SMASH HITS Tom Jones, Decca
- 9 (10) MR FANTASY Traffic, Island
- 10 (7) DISRAELI GEARS Cream, Reaction

US TOP TEN

- As listed by "Billboard"
- 1 (2) JUDY IN DISGUISE John Fred and his Playboy Band, Paula
 - 2 (6) CHAIN OF FOOLS Aretha Franklin, Atlantic
 - 3 (1) HELLO, GOODBYE Beatles, Capitol
 - 4 (4) WOMAN WOMAN Union Gap, Columbia
 - 5 (9) GREEN TAMBOURINE Lemon Pipers, Buddha
 - 6 (3) DAYDREAM BELIEVER Monkees, Colgems
 - 7 (7) BEND ME, SHAPE ME American Breed, Acta
 - 8 (8) I SECOND THAT EMOTION Smokey Robinson and the Miracles, Tamla
 - 9 (5) I HEARD IT THROUGH THE GRAPEVINE Gladys Knight and the Pips, Soul
 - 10 (—) IF I COULD BUILD MY WHOLE WORLD AROUND YOU Morvin Gaye and Tammi Terrell, Tamla

IN NEXT WEEK'S MM

ENGELBERT HUMPERDINCK

reviews the new singles in

BLIND DATE

DON'T MISS IT



TAYLOR: dragged off

STAGE RIOT GREET'S HERD IN BRUSSELS

THREE million Belgian TV viewers saw the Herd involved in a riot last week.

The group were appearing in the Brussels TV studios on a live show, Then Klienken. During their third number girls ran from the audience and pulled Gary Taylor from the stage. Within seconds he was stripped to the waist and submerged under a mob of girls.

On the instructions of the producer, the rest of the group started playing again. Gary was just climbing back on stage when the girls rushed forward again and he was dragged off. The show was faded out while he was rescued.

The release of the group's LP, "Paradise Lost," has been put back a week to January 26.

LONG JOHN RECORDS

LONG JOHN BALDRY today (Thursday) and tomorrow records two titles — "The Man That Can Move Mountains" and "Hold Back The Daybreak" — one of which will be the A side of his next single.

Next week, he starts rehearsing a new backing group of organ, lead guitar, bass guitar and drums. Brass will be added for his cabaret appearances.

Long John guests in Dee Time on Saturday (20). His one-nighters include: the Royal Ballroom, Tottenham (tomorrow), and Pantiles, Bagshot (20).

He appears at the Midem Festival in Cannes from January 23 to 25.

REPRIEVE FOR NEXT WINDSOR FESTIVAL

A REPRIEVE for Windsor Jazz And Blues Festival, came last week when an appeal against the decision of Windsor Council to ban the festival was upheld.

The Council had originally refused to allow the three day festival to be held as they alleged there had been rowdiness and complaints about noise by neighbours.

Among those who gave evidence on behalf of the festival that it was a well-run event were Robin Scott, controller of Radio One, singer George Melly and Harold Pendelton, festival organiser, and Charles Watkins of Watkins Electric Music Ltd.

A provisional date for this year's festival has been set for August 9, 10 and 11. Negotiations are now going ahead to book top jazz, folk and pop attractions.



ROBIN SCOTT

WOODY'S TOUR DATES

WOODY HERMAN and his '68 Herd begin a tour of Britain on Tuesday (30) at the Odeon, Glasgow. The rest of the tour dates are Calrd Hall, Dundee (31), Belfast University (February 1), City Hall, Newcastle (2), London's Queen Elizabeth Hall (3), De Montfort Hall, Leicester (4), Town Hall, Birmingham (5), Colston Hall, Bristol (6), Fairfield Hall, Croydon (7), London's Royal Festival Hall (9), Free Trade Hall, Manchester (10) and Winter Gardens, Bournemouth (11).

STEREO SINGLE?

MGM Records are only "investigating" the possibility of releasing a stereophonic pop single, it was stated on Monday, following Sunday newspaper reports that the next Eric Burdon and the Animals single "Sky Pilot Parts 1 & 2" would be in stereo.

A spokesman for MGM told the MM: "After a meeting with Eric Burdon's management it has been agreed to make the record available in mono and investigate the possibility of release a limited number in stereo as an experiment. But there are certain technical difficulties involved."

The two sides of "Sky Pilot" last seven minutes twenty seconds and are out on January 26.

A round-up of opinion among the four record "giants" EMI, Decca, Pye and Phillips revealed that none of them have any plans to release stereo singles in the near future.

COUNT BASIE CAPTURES Walt Disney's The Happiest Millionaire



JASON CREST

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Dusty to record LP in America

DUSTY SPRINGFIELD plans to record an album in America during a busy 1968 when she will make several overseas tours, a return to London's Talk Of The Town and a new TV series.

She starts recording a new single on January 25 and it is planned to release the results in early March.

She returns to Britain early in March and, on March 6, stars in Amsterdam at the annual Grand Gala Du Disque. On March 21 she goes to Canada for three weeks cabaret in Vancouver.

In early April she moves to the West Coast of America for more major TV and cabaret dates before returning to Britain where her Talk Of The Town season opens in May.

She makes a further American trip in the Autumn for cabaret in Los Angeles, New York and Las Vegas and to record the album.

ART DUE AT CLUB 43

LAST night (Wednesday) American trumpet and flugel horn star, Art Farmer, was scheduled to open a short exclusive five-day season at Manchester's Club 43, where he will be backed by Joe Pallin (pno), Ian Taylor (bass) and Bob Gillespie (dms).

NEWS EXTRA

PAUL JONES, the Small Faces and Who left London on Tuesday for a combined tour of Australia and New Zealand. The Faces are expected to go on to America on February 5 and there is a possibility of them appearing on the Ed Sullivan TV show. Fairport Convention, Move, Nice, Buffalo Springfield, Bo Diddley, Zoot Money's Dantalion's Chariot, Grateful Dead, Buffy St. Marie, John Handy, Muddy Waters and the Paul Butterfield Blues Band are all expected at the First European International Pop Festival in Rome from February 19 to 25.

The Moody Blues, currently at 25 in the chart with "Nights In White Satin," plan a concert with the Royal Festival Orchestra at the

SECOND GOLD DISC FOR PROCOL HARUM

PROCOL Harum have won a second Gold Disc, for selling a million copies of their second single, "Homburg."

British sales of the disc have reached 175,000 and a further 300,000 were sold in America, but the biggest figure was achieved in Italy where 350,000 copies have been sold.

Procol return to America at the end of March for a four-week coast-to-coast schedule of concerts.

The group flies to Paris this weekend to star in a major TV show before moving on Monday to Cannes where they head the British group line-up for the Midem Festival. They return to Britain to appear at Boston Gliderdrome on January 26.

PLASTIC PENNY TV

THE Plastic Penny, whose "Everything I Am" reached 18 in the Pop 30 this week, appear on Top Of The Pops tonight (Thursday), and on Saturday play their first live performance at Walsall Town Hall.

On January 26 they are on Parade Of The Pops, and the

U. S. CONCERTS SCHEDULED

same evening appear at the Regional College of Technology, Nottingham, Queens Hall, Narbeth, Pembrokeshire, the Dave Symonds show from January 29 to February 2 and Dee Time on February 10.

They are also working on their first album, "Two Sides Of A Penny," which includes the Beatle ballad, "Fool On The Hill," for release in mid-February.

It was stated in the MM of January 13 that Plastic Penny were once known as the Universals. We are asked to point out by manager Mr Basil Lucy that Chris Lamb and the Universals are a popular group, currently in cabaret in the North of England, and that some ex-members of the Universals joined the Penny.

MUSICA '68

MUSICA '68, billed as "The First World Festival of Jazz And Popular Music," has been announced for July 22 to 27 to take place in the Plaza de Toros in Palma, Majorca.

The festival will consist of six different three-hour concerts, one each night, and participating artists are expected from Britain, France,

Spain, Germany, the USA and other countries.

According to the organisers, Music Festival Promotions, stars already signed are Lulu, Georgie Fame, Blossom Dearie and Scott Walker. But they say that negotiations are in hand with many big jazz, pop and folk names. Ronnie Scott and Pete King of the Ronnie Scott Club are directors of the organisation, and Ronnie will be taking a band to the festival.

BEEFHEART DUE

CAPTAIN BEEFHEART and his Magic Band arrive in Britain this week. His first live appearance is at the Middle Earth Club, Covent Garden, on Saturday and the next evening the group appear at the Speakeasy.

Pye Records, who are the British outlet for Kama Sutra Records, are releasing the Beefheart single, "Yellow Brick Road" on January 19.

As yet no date has been fixed for the "Safe As Milk" album which has already sold about 2,000 copies in Britain. The One Stop record shop, which specialises in imported American records has sold about 700.

There is a possibility that Captain Beefheart's Magic Band may make a return visit very soon after this forthcoming visit.

NEW LULU DISC

LULU is recording a new single this week, but no title has yet been revealed. She is also considering new film offers and it is highly likely that she will start on a new one in the summer.

After her season at London's Talk Of The Town, which opens on February 5, she goes to Hollywood and opens at the Coconut Grove from February 27 to March 11.

She then does selected TV dates in America before opening at the Diplomat Hotel, Miami Beach, on March 22.

Lulu is due home on March 30 to start recording her BBC-TV series, The Lulu



PROCOL HARUM

RADIO ONE SHAKE-UP, GREATER VARIETY IN POP FORECAST

GREATER variety in the pop music in individual shows is forecast by Radio One and Two chief, Mr Robin Scott, as part of a BBC shake-up.

Radio Two will become more of a sweet music station with less accent on pop music.

These are the first changes announced in Radios One and Two since they took the air last September after the demise of the off-shore radio stations.

Mr Robin Scott says "The period of the bash, bash, bash is behind and now we want to improve the rhythm of the shows."

"There has been a little too much breathlessness and verbal nonsense from some of the disc jockeys and we want to end that."

This does not mean that there will be an axing of disc-jockeys as there was some time ago. Neither will they become less important.

"Where the BBC went wrong originally was that personality became subdued," says Mr Scott.

"The biggest change we would like to see is more needle time."



Bennett-Rich open in London

THE itinerary of the Tony Bennett-Buddy Rich concert tour for March is almost set, though one or two dates are subject to revision.

The tour will open at the Odeon, Hammersmith on March 9 and other London engagements fixed are the New Victoria (11), Odeon, Hammersmith (13), Royal Festival Hall (16) and Odeon, Hammersmith (17). Other definite bookings are for Manchester's Free Trade Hall (18) and the Leeds Odeon (20).

Bennett and the Rich band will appear on TV on March 10 (the Palladium Show) and record for ATV on March 15. Buddy Rich's band on its own plays the Central Hall, Chatham on March 7.

BEE GEES TO TOUR

THE Bee Gees, currently at No. 8 in the chart with "World," start a British tour in March. The rest of the bill will be announced next week.

The tour opens at London's Royal Albert Hall on March 27, then goes to Victoria Hall, Leeds (29), Chester (30), Manchester (31), April 4 Cambridge, Slough (5), Sheffield (6), Birmingham (7), Carlisle (10), Glasgow (11), Edinburgh (12), Stockton (13), Liverpool (14), Portsmouth (17), Handley (19), Bolton (20), Hull (21), Salisbury (24), Romford (25), Exeter (26), Cardiff (27), Tooting (28), Dublin (May 2), and Belfast (3).

"Let's get original and just say—"

CONGRATULATIONS GEORGIE FAME

on your 3rd No. 1★ Hit"

JOHN AND RIK GUNNELL

★ For those who haven't heard it, the title is: 'THE BALLAD OF BONNIE & CLYDE'



NEW SINGLE RELEASES

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TAKE ME LIKE I AM 3232
- THE ARBORS**
VALLEY OF THE DOLLS 3221
- MAUREEN EVANS**
I ALMOST CALLED YOUR NAME 3222
- JUAN & JUNIOR**
TO GIRLS 3223
- THE LOOT**
DON'T TURN AROUND 3231



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● GOODMAN

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Currently being negotiated for Antibes are COUNT BASIE, RAY CHARLES, MAHALIA JACKSON and BENNY GOODMAN among others.

This fabulous 12-day holiday-of-your-life will cost only 35 guineas and that includes all travel and bed-and-breakfast accommodation in excellent hotels near the famous festival.

The 12-day coach trip leaves London on Wednesday morning, July 17, and arrives back on Sunday evening, July 28.

Last year dozens of MM readers raved about the MM Antibes Holiday trip.

"The best holiday I've ever had," said Tony Hill of Swindon.

"The most fantastic 12 days jazz fans could have wished for," said Danny Daniels of Dartford.

"It exceeded all my expectations," said Paul Kavanagh of Co. Dublin.

If you didn't make it last year, don't miss the bus this time. Just think of all that sun, all the jazz and all the raves-ups with your fellow MM readers.

FILL IN THE COUPON BELOW AND SEND IT OFF TODAY.

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ADDRESS

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'Gas guns not answer to violence'

SUGGESTIONS that road managers should be armed with gas guns for protection, were denounced by one leading road manager this week.

Following last week's MM investigations in Violence In Popland, Cream road manager Bob Adcock described suggestions for hitting back at attacks on groups as "very wrong."

"This is no constructive answer to the problem," he said, "and it could ruin scenes for other groups not affected by the problem. You can't answer violence with violence."

Organ fans looking forward to Jimmy McGriff's visit.

Maynard Ferguson so impressed on Dee Time he was rebooked for next Saturday's show with minutes of finishing his performance.

Yardbirds offering £500 reward for information leading to recovery of equipment stolen from their van at Cricklewood, North London over Christmas.

Cat Stevens has split with record manager Mike Hurst and will produce his own records.

George Harrison returned from Bombay this week after

composing part of the soundtrack music for the film Wonder Wall.

Petula Clark broke her ankle while skiing in the French Alps. New label Spark Records formed by Southern Music, to be pressed by Decca and distributed by Selecta. First releases are on February 23.

Cesar's Palace, Luton, launching its own Back Britain campaign by giving free admission to all workers doing extra time.

Saxist Trevor Watts denies he plays "electric saxophone," as suggested in the Daily Mail.

Traffic to record in America.

Chicken Shack feature girl pianist and singer Christine Perfect.

One agent reckons about 15 per cent of groups he books fail to show up on gigs each week.

Alan Bown cancelled gig at Cromer after nutter phone calls threatening to do him if he showed up.

Hollies' Allan Clarke bet Mark Wirtz £50 the next Teenage Opera single will flop.

Unknown British singer Big Boy Pete guaranteed 100,000 dollars over three years for release of his Camp label discs on America's Bell Records.



The RAVER'S weekly tonic

Amen Corner arrived in Wales by tractor after their van fell down a hole in the road.

New Alan Freeman show looks promising.

Cream filmed in colour for French TV at London's Revolution Club last week. Much cursing and shouting at inadequate supply of Fleet Street taxis after successful meeting of the new MM Literary, Philosophical and Political Debating Society at the Red Lion.

Peter Green's Fleetwood Mac to tour France, Holland and Sweden.

Foundations number one in Israel with "Baby Now That I've Found You."

DJ Don Wardell, Radio Luxembourg's chief announcer, has left the Grand Duchy to become a London executive with 208.

Dr Sokell, sousa player with the Lounge Lizards robbed of his sousaphone. It was spotted by banjoist Mighty Joe Cashmore in a Soho supermarket and rescued by a detective.

Jazz giant Ben Webster a regular visitor to Sunday lunch sessions at Tally Ho, Kentish Town.

Scott Club hoping for Johnny Griffin with Philly Joe in February.

Harry James tour again rumoured for this year.

Mitch Murray and Peter Callander who wrote "Ballad Of Bonnie and Clyde" for Georgie Fame, have a follow-up if he wants it.

"Neville Thumbcatch" by the Attack sounds original.

Nice blowing lots of minds on Mondays at the Marquee.

Drummer Blinky Davison playing better than ever.

CAUGHT IN THE ACT

Miss Blossom

wins the cheers



probably be repeated annually. LUBOMIR DORUZKA.

PETE & MARIAN

FOLK singers may come and go, but Pete and Marian Grey go on for ever, it seems — and the ovation they received at the Troubadour on Sunday showed that they are still one of the most popular pairs on the folk scene.

Marian reinforced her reputation singing blues, gospel songs, calypsos, trad and folk with equal confidence, her voice ranging from deep contralto to soaring soprano. She began with "We Shall Not Be Moved" in a whisper, then crescendoed to a sound which might have knocked down the walls of Jericho.

Her dead-pan treatment of humorous songs such as Leon Rosselson's "Tourist Complaint" was riotously funny; yet she was unexpectedly moving in serious songs such as Sidney Carter's "Said Judas To Mary" and "Work Song."

Her husband Pete accompanied her intelligently on the double bass, and Troubadour resident Redd Sullivan lived-up the evening further by joining in on some of the blues numbers. — JEAN AITCHISON.

PETER, PAUL, MARY

THE most notable feature of the appearance of Peter, Paul and Mary at the Odeon Theatre, Manchester, last week was the audience.

The theatre was full to capacity, their restraint was admirable despite the fact that the concert started an hour late weather having delayed P, P and M on their journey from Paris. And not one moan or complaint when an embarrassed manager announced the delay.

The trio gave two hours of their own conception of folk songs of every kind, from the protest to the satirical, sad to jolly, religious to the near-bawdy. The whole gamut, in fact, including a slice of Dylan. They were preaching to the converted all right, but theirs is a show which anyone can enjoy. — JERRY DAWSON.

SPINNERS

JUST seven years after the days when he used to bask to the queues outside the old National Film Theatre, Redd Sullivan returned to virtually the same spot last week — as featured guest in the Spinners' latest concert at Queen Elizabeth Hall.

They introduced him as the man who switched them from skiffle and on to English folk-song.

Redd's own programme was strictly music-hall, and his foghorn-volume voice gave him an independence of the microphones that we thought had disappeared with the last of the old troupers.

The Spinners were entertaining as ever, and on the coldest night of the year generated a warmth that London folk concerts rarely equal. Much of their material we had heard before, which is as it should be, for while others must explore the outer hinterlands of folk, someone has to stay home and mind the store.

Occasionally, they rose to greater heights, as on an accomplished version of "Shoals Of Herring" or on Hughie's solo "Barbara Allen."

It may be true that the biggest demand that the Spinners make on their audiences is a lusty voice for the choruses, but there are few others in the revival who have kept so single-mindedly to what they are doing, and continue to do it so well. — KARL DALLAS.

DUSTY

DUSTY SPRINGFIELD'S return to the British cabaret scene — she has been away for five months working in Japan, Australia and the States — was marred by a backing group that really does not do her justice.

At the plush Castaways club in Birmingham on Monday, she had to interrupt the act while she got the group in tune and then had her interpretation of "My Colouring Book" ruined by a behind-the-scenes crash at a most sensitive point in the song.

It was also difficult to hear Dusty at times above the overblowing brassmen in an outfit whose appearance was more in keeping with a beat group doing a gig at the local church hall than backing a top international star at one of the country's leading nightspots. — DENNIS DETHERIDGE.

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WING-SIZE HIT TRAIL BEGAN IN NASHVILLE

A FEW months ago Solomon King was ready to quit a 20-year old singing career that covered opera, country and western and jazz. Instead he took a gamble and came to Britain with a master-tape of "She Wears My Ring". It was a gamble that paid off for "She Wears My Ring" entered the chart last week at No. 30.

"It's been like a dream" said Kentucky-born Solomon, a genial giant standing six-foot-eight and weighting 20 stone. "I'm really pleased with all the excitement that the record has created."

The story of "She Wears My Ring" started in Nashville, Tennessee. "I went down to Nashville to record what I felt like for the first time in 20 years. I used the musicians who I wanted but, of course, I had to use my own money."

"I listened to song after song. In fact, I heard about 400 songs from 15 publishers. Then one day I was sitting with the Acuff-Rose executives listening to demonstration records and I heard this song."

At that time Engelbert Humperdinck's "Release Me" was issued in America and Solomon was amazed at how like Engelbert's voice was to his own. He decided then to take the chance of coming to Britain and last November EMI Records issued "She Wears My Ring."

Solomon met Gordon Mills, who manages Tom Jones and Engelbert, and was impressed by him. "I thought it would be great to have Gordon manage me" said Solomon. And Gordon did become Solomon's manager.

The first thing he did was to record Solomon because the American version of "She Wears My Ring" was not right for the British market. A decision that meant the withdrawal of the U.S. version.

"The fact was," Solomon stated, "that at a time when records weren't selling, this record was. I think I found a way to please the public through a song and a recording." — TONY WILSON.



SOLOMON KING

CHRIS WELSH MEETS ...

A LOVE AFFAIR TO REMEMBER ...



IT'S exciting, it's fun, it's new — it's the Love Affair!

Yes, a new group has come upon us, with a smash hit "Everlasting Love," and they threaten to become one of the rave groups of the year.

Why? Because they are young, good-looking, talented and aren't trying to change the world. It's a simple formula lots of groups had forgotten about, and recently revived by the Herd.

But Love Affair groan a bit at comparisons with the Frampton Quartet. "All I can say, in all frankness, is watch out Herd!" said dark-haired, nicely-mannered bass guitarist Mick Jackson.

Mick, aged 18, and singer Steve Ellis, aged 17, were sipping coffee in the MM office, trying to unwind after a hectic day of picture sessions and interviews.

Mick is courteous, friendly, intelligent and from Bradford, which belies the myth of the blunt Northerner. Steve is happy, bright and a straight-speaking Mod from Finchley.

"Ah, a Finchley Mod," said I.

"How did you hear about them?" said Stevie, highly intrigued. "Yeah, that's right — the Finchley Mods!"

Why are Mick and Stevie so confident about their ascendancy over the Herd? "There is only one guy in that group," said Mick, "and there are four of us, and one ugly drummer. He's a character—have you seen him?"

"Cor, he's ugly!" grinned Steve. "He's just like a great big teddy bear. He's the youngest, biggest and softest one in the group."

group, and when we go up on stage and things are moving, we just get excited."

How did the Love Affair view older groups who try to inflict philosophy on their fans?

"Silly to do that," thought Mick. "When they got on stage they fall flat on their face. Only a few groups like the Herd and Tremeloes have been catering for the younger boys and girls. We've got the advantage of being five or six years younger than most of the other groups."

"Yeah, some of them are about 25 years old," said Steve incredulously.

"They tried to get too far out and young people just don't understand all that. Only the Beatles can get away with it."

Said Mick: "Groups have been trying to emulate the Beatles in being clever. We're not trying to stop progress, we're trying to freshen things

up. It's all got stale.

"We are just a good commercial pop group, trying to cater for our audiences! We want to be commercial and keep our standards high."

"This group isn't a bunch of friends who got together. We are from all over the country. We applied for a job advertised by one of our managers in the Melody Maker. He auditioned people for their age, musical ability and looks, so it's a hand-picked group, who have become friends."

"At first we couldn't get it together musically, but now we have realised we have got to play for each other."

"We got a commercial song which was well performed, well publicised and the group had what was needed to carry it through. I hope the formula continues to work."

"When we started off," said Steve firmly, "we wanted to get the club scene together

first. We didn't want to be caught with our pants down with a hit straight off, then have to go and rehearse because we couldn't play together."

"We were all confident one day we would make it," said Mick. "Otherwise we wouldn't have stayed together."

"We used to encourage our audiences to go mad, but now we don't have to bother. We had our hair pulled out by fans at Top Of The Pops, and I had my trousers ripped at a ballroom. They were a brand new red velvet pair that got ripped in the most embarrassing place they could be."

"We like to wear individual stage clothes, but the other night we all wore some new frilly lace shirts."

"Yeah, which I was dead against," grunted Steve. "What would the Finchley Mods think of frilly shirts?"



TRA 166



TRA 165



new stars on new LPs

Transatlantic

JAZZ SCENE

IN any other field but the tough and chancey world of music, an equivalent series of events to those involving 30-year-old trombonist-composer-arranger Mike Gibbs in one week in November, would have set the seal of approval and success on a career rich with promise.

Consider Sunday-gig at Ronnie Scott's Club, with the Tubby Hayes Big Band. Wednesday—Queen Elizabeth Hall. Final concert of John Dankworth / Northern Sinfonia tour, with Gibbs not only playing with Dankworth band, but filling the trombone chair with the Sinfonia for Stravinsky's "Pulcinella Suite" ("I was petrified every night"). Thursday—Purcell Room—awarded first prize of £100 for composing a Double Wind Quintet, performed by the Portia Ensemble. Saturday—Festival Hall, hailed from stage by Stan Getz as composer of "Sweet Rain," title of the tenor giant's best selling album.

Earlier, in October, Mike was awarded second prize for an original jazz composition at the Prague Festival, and every night during Gary Burton's week at Scott's produced a fistful of his original, quicksilver tunes which are featured by the group.

Clearly, Michael Clement Gibbs, Rhodesian, now living in London, is a young musician of exceptional talent. "That was my most intense musical experience to date, listening to Gary playing my things night after night like that. He told me that when he was working at the Manne Hole in Hollywood earlier this year, Thelonious Monk was listening every night without a word." Almost the last place on earth you would expect such

Gibbs, man on the threshold



BY CHRISTOPHER BIRD

a combination of talents to originate would be Salisbury, Rhodesia, where Gibbs was born.

From seven to seventeen he studied piano and theory privately. Then on to University in South Africa where he goofed his science degree through his involvement with the local musicians.

From then on it was to be music or nothing. At 21 he was at Berklee and the Boston Conservatory simultaneously, where he studied under Gunther Schuller, worked innumerable dance gigs to pay the rent, and finished up five years later with a B.Mus. from Boston and a firm grasp of jazz writing techniques from Berklee.

"That's where I met Graham Collier. When I arrived here in 1965 he really did a lot for me, and within a few weeks I was working with his group, and I have been with him right up until recently." "Really I'm a section

player—that's where I feel I can hide. That's why I enjoyed the Dankworth band so much. I wasn't exposed too much as a jazz soloist.

"I've loved the gigs I've done with Chris McGregor and Tubby as well, although all the bands are different from each other. Really, I just love to play, and I hope to go on playing as long as possible, because to me writing without playing is pretty sterile.

"On the other hand you can obviously say much more in your writing.

"No, I don't feel any special allegiance to jazz. I love it, of course, and I'd like to write for a big band LP more than anything else, but at the same time I would like to try some more classical things, and even more I think I'm ready to try film work.

"There is so much more scope in film writing now—people accept more, and there you have a really big audience, a different audience, and that appeals to me."

Hot stuff from Down Under

BY MAX JONES

AUSTRALIAN jazz groups have a fondness for coming to Britain to prove themselves in one way or another.

Latest of the Australians to make their point on tour in this country are Allan Browne and the Red Onions Jazz Band, a traditional-style septet which has been doing encouraging business in our clubs since it arrived last summer.

The Red Onions, average age 20 to 21, were semi-professional before they left home, and expect to be semi-pro again when they get back Down Under. But they're enjoying the bit in between.

"We sort of did everything we could as a band in Melbourne and the next step was to come over here. Apart from seeing the people, and being able to play to British audiences, we've been able to hear musicians like Hawkins, Roland Kirk and Charles Lloyd in person in Europe," Browne says.

The band played at the Polish Jazz Festival in Warsaw in October and did some dates as part of a package with the Kirk and Lloyd groups.



RED ONIONS

"This broadened our outlook," explained pianist Rowan Smith (who also plays alto). "As listeners most of us have liberal views, but as a band we want to play hot music. The idea when we started, around 1960, was to play classic jazz, and pre-classic too, by learning it from records in the first place.

"You have to get your education, and where better than from the masters? So we learned Oliver and Morton numbers we liked, Armstrong and George Lewis too. Later we added tunes from the Luis Russell repertoire and now we have Ellington and even Jimmy Lunceford numbers in the book.

"We hope they sound a little like us. We want to play our own stuff eventually, but it would be a bit pretentious to do it now.

"Everyone has a go at writing original things but we don't perform them in public. I think the fans would rather hear the classics, jazz classics, that is."

And what is the important lesson the Red Onions will take home with them next month? Allan Browne thought it concerned the one-nighters.

"You can earn the money in Britain, enough money, but it is terribly gruelling. All the travelling on one-nighters is hard. It's something we didn't have in Australia, but we're just about getting used to it."

The rise and fall of the Basie band



BASIE: policy of compromise

THE fight for survival among America's few remaining big jazz bands is nowhere more clearly symbolised than in the case of Count Basie.

Recently Basie played a one-nighter at Marty's in Los Angeles. Section for section, the orchestra could not be faulted. Piloted by Marshall Royal's impeccable lead alto, the saxes displayed a beautiful blend.

The brass team has a potent lead trumpeter in Gene Coe. Harold Jones, the latest

BY LEONARD FEATHER

drummer in a period of frequent changes, holds the legendary rhythm section together.

The men waved a flag of the old flags like "Jumpin' At The Woodside," repeated several hits of the Sixties that have become tiresome through repetition ("Li'l Darlin'," "I Can't Stop Lovin' You" and the inevitable one - more - timed "April In Paris"), and generally gave the noisy audience what it seemed to want.

The band almost never records its own music. Freelancing around, Basie now makes LPs of anything and everything, for whatever company will meet his manager's very substantial demands.

If the project involves teaming with Sinatra or Tony Bennett, valid music emerges. But there have also been, among others, an album of second-grade rhythm and blues tunes such as "Hang On Sloopy," an alliance with Disney for a set of songs from "The Happiest Millionaire," an LP teamed with the Mills Brothers, and even a set with rock singer Jackie Wilson.

MY FAVOURITE THINGS



BEN WEBSTER

Chooses Art Tatum's 'Art of Tatum'

A GUY over here asked me the other day who I thought the greatest of all jazz musicians, and I said: "He's passed."

He asked who it was and I said: "Art Tatum." That may hurt a few people's feelings but it's the truth.

I usually wake up to piano players — they'll start your day off right — and in particular it's good to listen to stride piano.

For that reason it's hard to pick an album of Art's — he played everything so great. But this one, "The Art of Tatum," is very good.

I like all the numbers, but "Emaline" is a special favourite because it's one of the first tunes I heard him play, a long time ago.

This album is from around 1940 and Art plays mostly solo, and that's how I prefer him. Frankly, drums and bass or horns were really in Tatum's way.

This man had so much to offer in the way of technique and ideas that I imagine it must have been hard for him to restrain himself to play along with other people.

He liked those tempo changes, and I think they add colour.

You can tell as he plays his arrangements of "Elegie" and Dvorak's "Humoresque" that he loved to play solo. "Elegie" is a masterpiece.

Listen to that stride passage; I don't believe we'll ever hear anything like that again.

"Sweet Lorraine" is another pretty track, and "Get Happy" — that's a beautiful performance.

The stride playing is perfect; everything is perfect. The time that man had, and the touch!

I used to think he got the sound from the pedals, but when we did the album together I watched his feet and sometimes he didn't use them at all. The sound was the same. He just had touch.

After he got off work he'd find the after-hours spots and he'd play alone — he was best alone.

(*Available on Ace of Hearts AH133.)

SPARK

Yet there was an intangible element lacking, the inspirational spark that can bring a crowd to its feet when the ambience is right.

The band has become an automated swing machine, a crisp and competent organisation that rarely tears at your guts, too often cruises through familiar motions.

Basie's talent as a pianist is entirely submerged; the plink-plank-plunk codas are tiresomely, monotonously predictable.

What has happened to the Basie juggernaut illustrates a classical pattern; you start out making musical history by accident, and wind up making plenty of money by design.

Somewhere along the way, sidemen get bored and quit the band, or worse, get bored and stay on.

SALES

In 1937, fresh out of Kansas City, the Basie band recorded its series of instrumental classics — "One O'Clock Jump," "Topsy," "Ev'ry Tub," "Swingin' The Blues" — and the first memorable Jimmy Rushing blues vocals.

Many of the arrangements were heads, born of the group's collective inspiration. The soloists were total individualists who inspired a thousand imitators: Lester Young, Buck Clayton, Harry Edison, Dickie Wells, the late Herschel Evans.

After a roller-coaster career, Basie moved into high gear again from 1955-60. His record sales were revitalised by Joe Williams' blues singing. A new jazz era was represented by such vital soloists as Thad Jones, Frank Foster, Frank Wess and Billy Mitchell.

COMIC

Today, except for the quizzical, impudent tenor sax sound of Eddie "Lockjaw" Davis, the truly personal solo horns are gone. Vocally, in place of the vibrant sound of Joe Williams, a trombonist sings comic yodelling pseudo-blues. His repertoire seems to consist of two tunes.

INTEGRITY

Coming next, no doubt, will be such joys as "Count Basie Meets Mrs Miller."

By spreading himself so thin and so indiscriminately, Basie neglects his long-established image of integrity, vitality, originality, a "to thine own self be true" philosophy.

The blame cannot be placed entirely on his own shoulders. Economic necessity is the villain; the band's very existence might be imperilled without this policy of compromise.

Surely, though, some record company in the millions - a - year profit bracket can afford to offer the Count a free hand to record just one LP for which the soloists will take an active role in its creation, the soloists will be provided with fresh, stimulating frameworks, and the amiable Count will sound as if he is interested in something more than who will win the fifth at Aqueduct.

URGE

Potentially, this is still the second best band in jazz. If Duke Ellington, pushing 69, can still feel the urge to create new works, experimenting with provocative new ideas, why must Basie, almost six years younger, feel compelled to let time and inspiration pass him by?

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MEET THEM ALL AT MIDEM!



SANDIE SHAW/LONG JOHN BALDRY/GEORGIE FAME/JUDY COLLINS/ESTHER OFARIM/KIKI DEE/JULIE DRISCOLL/BRIAN AUGER/GORDON WALLER/LULU.

OVER the past year, Dusty Springfield has become a full international star, spending as much of her time overseas — in America, Australia, Japan and the Continent — as at home.

Success, however, breeds its own problems. "I don't know where I'm going," admits Dusty. "You can't keep thinking of chart success — you get past that. Of course, it's important to have records in the chart as long as you can — it's very

Dusty ponders the next step forward

good for the morale for one thing. But you can't make it the centre of everything. "It was a pity about my last single, 'What's It Gonna Be.' Of course, I wasn't in the country to plug it, but I wasn't too happy about the promotion of the record. Or with the LP — and that really upset me because I'd worked really hard on it.

STANDARDS

"One or two of the tracks were done a long time ago but hadn't been finished — the Bacharach thing for one. Then I did a couple of standards as you are expected to progress in that way. A lot of the tracks are semi-R&B which I picked myself because I liked it.

"But to get back to looking ahead. In the States everybody thinks you should go into clubs, but I find no excitement in the prospect. If somebody says you are going to Las Vegas, a lot of singers would be overjoyed. I tend to turn the offers down. I don't know if I'm right or wrong.

"The ridiculous thing is I often enjoy it when I'm doing it. Checkers in Sydney was fantastic. I enjoy it while I'm there but I get no joy in looking forward to it all.

"One thing I'm waiting for is a decent film offer. Everyone is going into films but mostly they are so crummy. It would have to be something that was right for me. Cilla found one that was right for her. Lulu found one that was right for her. The trouble is I don't want a film that is offered to me because I'm a singer. If I have to sing, then I will, but I don't want that to be the reason I'm in the film.

"I started as a kid wanting to be an actress and I'm still waiting. I suppose I'll be 80 before they give me a part." I suggested she'd be just in time for the re-make of *The Whisperers*. We got back to the International Star bit.

"From the personal point of view it does have its disadvantages," she said. "I hate having to leave my friends behind. But most of my work centres on Britain and I've built up a small set of acquaintances in America where I spend the second largest amount of time.

ORCHERSTRA

"It may be worse now that I've found somewhere decent to live here. It's not exactly a flat and not exactly a house." Another problem for Dusty is the different backing she

gets around the world.

"I'm off to the frozen Midlands with the Echoes this week," she said. "They are a seven-piece group. I got used to a big band at *Talk Of The Town*, with strings and three girl singers. Then in Australia, they had a mid-sized orchestra of 14 pieces. I decided it was better to pay for the extra musicians rather than re-do the arrangements.

"The trouble is I'm not working consistently in one particular field and that means constantly changing the type of work and presentation. Still, it keeps me busy."

PUZZLED

There are discussions at present for a new BBC-TV series, but Dusty won't be available to record it until the early summer.

Dusty is as puzzled as most people by the present chart scene.

"Some of the records in the chart I just don't believe," she said. "To think that not so long ago I was rejoicing at things like Tamla Motown getting in. Then we went through the psychedelic bit and now it's the Des O'Connor Era."

IMPORTANT

How important are audiences to Dusty? Some artists admit that they only come alive when faced with an audience.

"I don't miss them if I don't do live shows for a while," she says. "I takes me at least a week to get back into it. I find I sing certain songs better live. But ballads I do better in a studio because I sometimes lose control when I'm working to an audience.

"No matter what kind of mood I'm in before I go on stage I change when I go on and try to get through to them. Mind you, if after 20 minutes there is no great audience reaction I tend to think 'To hell with it.' Which, according to show business, is wrong. But that's the way I am." — BOB DAWBARN.

THOUSANDS of music business people from all over the world, 300 journalists from more than 30 countries and dozens of top-line stars will meet at the Midem in Cannes when the Second International Record and Music Publishing Market opens on Sunday, January 21.

In addition to more than fifty British music publishing and recording companies, whose participation at Cannes is being subsidised by the Board of Trade, Britain will be strongly represented by a star contingent including Sandie Shaw, Lulu, Long John Baldry, the Procol Harum, Georgie Fame, Rog Whittaker, the Moody Blues, the Spooky Tooth, Kiki Dee, Gordon Waller, Billie Davis and Julie Driscoll with the Brian Auger Trinity.

INTERNATIONAL MUSIC

Sandie Shaw will appear in the opening international gala in the Palais des Festivals on Sunday along with the Supremes, Judy Collins, Esther and Abi Ofarim, Little Tony, Los Bravos, Roy Black, Juan and Junior and other top stars from Brazil, Portugal, Poland, Yugoslavia, Hungary, France, Austria, Italy and Spain.

The record and song market itself will be staged in the Hotel Martinez where five floors of rooms have been converted into offices and auditoria for exhibitors.

The Martinez will become a song-plugger's paradise for a week, for it is anticipated that a total of 4,000 songs will be presented to the biggest gathering of international music business executives ever assembled under one roof.

For the first time MIDEM will strongly feature classical repertoire and there will be classical recitals in the Cannes Municipal Casino by distinguished concert artists from France, Germany, Hungary, Czechoslovakia and Poland.

East European participation in the MIDEM is particularly strong this year, and there will be a Czechoslovakian variety gala on Tuesday, January 23, featuring top Czech artists, many of whom are virtually unknown in the West.

Although MIDEM was initially conceived by organiser Bernard Chevry as a song and record market, it is becoming increasingly important as a talent market. An artist appearing in a MIDEM gala has the chance of being seen by radio and TV producers from more than 30 countries.

UNIQUE EVENT

Another innovation at MIDEM '68 will be the non-stop shows staged in the Salle Jean Cocteau of the Palais des Festivals between ten am and seven pm each day. These shows provide a world-wide shop window for up and coming talent.

The seven-day MIDEM will culminate on Saturday in the MIDEM Trophy gala covered by Eurovision, at which trophies will be presented to the top-selling recording stars from various countries. The awards are based on sales achieved between July 1, 1966 and June 30, 1967.

For countries whose total annual record sales are more than 100 million, three trophies will be presented: to the top male singer, the top female singer and the top group.

For countries whose total annual record sales are between 25 million and 100 million, two trophies will be presented: to the top male singer and the top female singer.

For countries whose total annual record sales are less than 25 million, one trophy will be presented: to the top singer or group.

An indication of the growing importance of MIDEM in all sections of the music industry, is the fact that participation in this year's events treble that of last year.

To accelerate the evolution and world-wide acceptance of this unique event, Bernard Chevry is now considering the possibility of staging the MIDEM in different world music centres each year. — STEVEN HOLROYD.

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DYLAN IN CONFERENCE

THE SECOND PART OF AN INTERVIEW WHICH BOB DYLAN GAVE TO AMERICAN PRESS REPORTERS IN FRONT OF TELEVISION CAMERAS. THIS REPORT IS FROM A TRANSCRIPT



I just hope to have enough boots to be able to change them

● Of all the people who record your compositions, who do you feel does the most justice to what you are trying to say?
I think Manfred Mann. They've done about three or four. Each one of them has been right in context with what the song was all about.

● How would you define folk music?
As a constitutional re-play of mass production.

● Would you call your songs folk songs?
No.

● Are your songs ever about real people?
Sure they are, they're all about real people.

● Particular ones?
Particular people? Sure, I'm sure you've seen all the people in my songs at one time or another.

● How do you explain your popularity — your mass popularity?
No, no, I really have no idea. That's the truth. I always tell the truth.

● What are your own personal hopes for the future and what do you hope to change in the world?
Oh, my hopes for the future: to be honest, you know, I don't have any hopes for the future and I just hope to have enough boots to be able to change them. That's all really, it doesn't boil down to anything more than that. If it did, I would certainly tell you.

● Did they censor you from singing what you wanted to on the Ed Sullivan show?
Yes. It was a long time ago.

● What did you want to sing?
I don't know. It was some song which I wanted to sing and they said I could sing. There's more to it than censorship there. They actually said I could sing the song, but when we went through the rehearsal of it, the guy came back afterwards and said that I'd have to change it and he said "Can't you sing some folk song like the Clancy Brothers do?" And I didn't know any of their songs and so I couldn't get on the programme. That's the way it came down.

● Do you find that when

you're writing you free-associate often?
No, it's all very clear and simple to me. These songs aren't complicated to me at all. I know what they all are all about. There's nothing hard to figure out for me. I wouldn't write anything I couldn't really see.

● I don't mean it that way. I meant when you're creating a song are you doing it on a subliminal level?
No. That's the difference in the songs I write now. In the past, I don't know, I used to know what I wanted to say, before I used to write the song. All the stuff which I had written before which wasn't song, was just on a piece of toilet paper. When it comes out like that it's the kind of stuff I never would sing because people would just not be ready for it. But I just went through that other thing of writing songs and I

couldn't write like it any more. It was just too easy and it wasn't really "right." I would start out, I would know what I wanted to say before I wrote the song and it would never come out exactly the way I thought it would. Now I just write a song, like I know that it's just going to be all right and I don't really know exactly what it's all about, but I do know the minutes and the layers of what it's all about.

● How long does it take you to write?
Usually not too long a time, really. I might write all night and get one song out of a lot of different things I write.

● Why do you think your so popular?
I don't know. I'm not a reporter, I'm not a newsman or anything. I'm not even a philosopher, so I have no idea.

I would think other people would know, but I don't think I know. You know, when you get too many people talking about the same thing it tends to clutter up things. Everybody asks me that, so I re-alise they must be talking about it, so I'd rather stay out of it and make it easier for them. Then, when they get the answer, I hope they tell me.

● Where is Desolation Row?
Where? Oh, that's someplace in Mexico. It's across the border. It's noted for its Coke factory. Coca Cola machines sell a lotta Coca Cola down there.

● Where is Highway 61?
Highway 61 exists — that's out in the middle of the country. It runs down to the south, goes up north.

● You seem almost embarrassed to admit that you're popular?
Well, I'm not embarrassed, I mean, you know — well, what do you want exactly, for me to say. You want me to jump up and say "Hallelujah" and crash the cameras or do something weird? Tell me, tell me. I'll go along with you, if I can't go along with you I'll find somebody else to go along with.

● You really have no idea as to why you are popular, no thoughts on why you are popular?
I just haven't really struggled for that. It happened, you know. It happened like anything else happens. Just a happening. You don't try to figure out happenings. You dig happenings. So I'm not going to even talk about it.

● Were you surprised, the first time the boos came?
Yeah, that was at Newport. Well, I did this very crazy thing. I didn't know what was going to happen, but they

certainly booted. I'll tell you that. You could hear it all over the place. I don't know who they were though, and I'm certain whoever it was did it twice as loud as they normally would. They kind of quieted down some at Forest Hills although they did it there too. They've done it just about all over except in Texas — they didn't boo us in Texas or in Atlanta, or in Boston, or in Ohio. They've done it a lot of other places. I mean they must be pretty rich to be able to go someplace and boo. I couldn't afford it if I was in their shoes.

● Other than booing, have audiences changed much? Do they scream and get hysterical and rush the stage?
Oh, sometimes you get people rushing the stage, but you just turn 'em off fast. Kick 'em in the head or something like that. They get the picture.

● What's more important to you: the way that your music and words sound, or the content, the message?
The whole thing while it's happening. The whole total sound of the words, what's really going down is — it either happens or it doesn't happen, you know. That's what I feel is — just the thing which is happening there at that time. That's what we do, you know. That is the most important thing, there really isn't anything else. I don't know if I answered your question.

● You mean it might happen one time and it might not happen the next?
We've had some bad nights, but we always take good cuts for the records. The records are always made out of good cuts and in person most of the time it does come across. Most of the time we do feel like playing. That's important to me; the aftermath, and whatever happens before, is not really important to me; just the time on the stage and the time that we're singing the songs and performing hem. Or not really performing them even, just letting hem be there.

You told us . . .
But we know it
ARETHA'S
'Chain of Fools'
is a

SMASH!



THE OTHER SIDE OF THE PLASTIC PENNY

MYSTERY. Who are the Plastic Penny? Answer. Five nice blokes destined for big things in 1968.

Individually they are Brian Keith, lead singer from Glasgow; Nigel Olsson, drums, from Wallasey, Cheshire, Paul Raymond, organist from St. Albans, Hertfordshire; Mike Graham, lead guitarist from Sunderland; and Tony Murray, bass guitar, from Dublin.

Introductions over, the Plastic Penny as a group are already known as the lads who slotted into the No 27 spot in the chart last week with "Everything I Am," and have now reached 18.

The record was originally made as a speculative single for Page One Records and Brian Keith, Tony Murray and Paul Raymond were on the session. Mike and Nigel joined shortly after having come down to London from Sunderland. The name Plastic Penny is a pun on the devalued pound.

"Our manager Lionel Conway suggested that we got a group together as the record was getting some notice. People were saying 'Who are the Plastic Penny? What can they do?'" Brian Keith told me.

"Mike and Nigel joined us on the recommendation of someone else. We went on the Jonathan King Show having only been together two days. For Top Gear we had to rehearse five brand new numbers."

With the record showing so strongly in the chart the demands for the Plastic Penny to make personal appearances are beginning to roll in.

"We're dying to get on the road. I think people are going to be very surprised after the image set



KEITH: lead singer

by the record. It was slow and moody but that'll represent only five per cent of our programme.

"Mick is very good on the Hendrix stuff. We'll be doing some Hendrix numbers and some of our own material and some ballads.

"It's all very experimental. We won't know what will go down first of all. It's entirely different selling records from playing in a ballroom.

"You know, the Traffic and Procol Harum, these groups are different. We'd like to be as different as they are but still be commercially acceptable. But we would never like to get ahead of people so they don't know where you are."

The Plastic Penny are already preparing an LP. "We'll be doing a lot of our own material and ballads like 'Fool On The Hill.'"—TONY WILSON



P. J. PROBY

IF Britain is going to the dogs, it is obvious a large section of the (older) community are convinced that sinful pop stars are prime movers in sending us all to yelping perdition.

"Danged pop stars," I can almost hear wrinkled crones cursing into their small beer. "Making fools of us all with their long hair, fancy fripperies and foppish ways. They and the trade unionists are a pack of awkward boobies who'll see us all on the dank, dark and boggy road to bedlam and confusion."

But lo—who is this coming to the Old Country's aid in her hour of need? Who is this in the forefront of the Back Britain fever sweeping the nation? Why 'tis your much-maligned but friendly Pop Star!

Let the church bells peal! Hear the trumpets bray! Listen to what the pop stars have to say!

HERMAN and his recording manager MICKIE MOST have already come out stoutly in favour of the campaign launched by five office girls who volunteered to work extra time for no money.

Says Herman: "Both Mickie and I feel very strongly that it is up to the youth of this country to pull out all the stops in an effort to get us out of our troubles. And it can be done!"

"We have publicly offered to donate the British royalties from our new single 'I Can Take Or Leave Your Loving' to the Exchequer. If the record reaches a high spot in the chart, this could amount to something like £10,000. But what has it cost me?"

"It took about twelve hours to record the number. That's not much to devote to one's country is it? If everyone—particularly in the pop business—would give just a few hours of their time, our troubles would soon be over.



HERMAN



BARRY FANTONI



CHRIS DREJA



LORD SUTCH

Right then, who's backing Britain?

"Just think how much the country would benefit if—say — the Beatles devoted their next single to the cause. Their world sales would probably bring in something like £100,000.

"This is not much to ask when you consider that our fathers had to give up five years of their lives fighting a war for us.

"Surely the country's top groups would be prepared to sacrifice just a few hours of their lives for what is an equally important battle, economic survival.

"Mickie and I would like to in at the foundation of a British National Debt Fund. If every man, woman and child in Britain were to donate £1 that would give us something like £55,000,000. Although this is not impossible—it is unlikely.

"Why don't all the leading groups get together and present a series of concerts throughout the country, and all proceeds could go to the fund.

"We could go on to build a People's Concert Hall in London where shows could be held for famine relief or underprivileged children, or any other worthy causes. "If everyone gave up just

a little, we could soon put Britain on top of the world."

Supporting Britain is Screaming Lord Sutch who goes to America tomorrow (Friday) on the Queen Elizabeth, with his Silver Wraith Rolls-Royce, painted with a vast red, white and blue Union Jack, and a trailer full of Marshall amplifiers, well-known British sound equipment, to demonstrate to the Americans the "All British Sound."

And the Screamer is now dubbed Lord David Sutch, to be even more British.

How do Herman and Sutch's fellow artists feel about the Campaign? Most react patriotically, others are cynical, while one at least is violently against the whole concept.

SPENCER DAVIS: I've been backing Britain for a long time. I think the pop scene could definitely help the economy. All the groups could play a mammoth charity show lasting ten years to help the trade gap.

Quite frankly the trade gap is already being helped by groups like the Beatles and Rolling Stones selling so many records abroad. A lot of people don't realise this when they put down groups because of their long hair and fancy

clothes. Anyway, think how much long hair helps the shampoo manufacturers!

P. J. PROBY: I'm paying back thousands to English Revenue, so I'm backing Britain.

DUSTY SPRINGFIELD: I'm not all that wound up about the whole thing. They take enough money in taxes already, what more do they want?

I definitely won't be Mr. Wilson's favourite singer now!

ANDY FAIRWEATHER LOW (Amen Corner): One can't distinguish whether this is an intensified press campaign to boost the Government's sagging image—correction, Harold Wilson's sagging image—or if it is genuine, and that a few misguided people believe they can help.

It's been proved that ants can't move rubber tree plants. If everyone owned up, the truth would be that each individual puts his interests first.

I would sympathise if the movement was backing Welsh Home Rule.

BARRY FANTONI: I am completely and absolutely unpatriotic. Let's face it, how can an Italian Jew back Britain?

Anyway, I'm sure the Tories are behind it all. It sounds like a typical Tory Central Office wheeze to discredit the Trade Unions, and it won't wash.

The financial state of the country is chaotic and people going to work half-an-hour earlier than usual waving flags and spouting patriotic nothing is no solution.

It's all a pretence at doing something.

CHRIS DREJA (Yardbirds): We back Britain all the time—by going to America.

Backing Britain is all very well, but how about the manufacturers doing something

about it? Americans do months of market research before they put out a product.

British manufacturers don't seem to make or know what the public wants.

TICH (Dave Dee, Dozy, Beaky, Mick and Tich): We haven't worked much since our Rhodesian trip fell through, because we had to cancel a lot of other foreign trips as well.

But British pop groups generally earn a lot of money for the country by working abroad. I agree with the campaign and if possible we'd like to help.

I suppose groups could go on tour for a week and hand over all the money to the Exchequer. Other than that, I can't see what else we can do. People think pop stars earn a lot of money and enjoy themselves travelling all over the world.

"Well, fair enough, we do earn more than the average working man, like my father who works on the buildings. But if you look upon Dave Dee, Dozy, Beaky, Mick and Tich as a company our turnover doesn't compare to the big businesses. In spirit I am backing Britain, but I am just wondering if the whole thing might backfire."

The Who were supporting Britannia years ago by flying the Union Jack from their amplifiers. The Beatles have boosted our swinging image from Borneo to Basutoland. Millionaire Herman is offering a slice of his wealth. So, despite the head-shaking of Mr. Fantoni, one tends to feel proud to be British.

And as part of MY campaign to help Blighty, I promise to contribute eight million pounds of my weekly salary to the Royal Family.

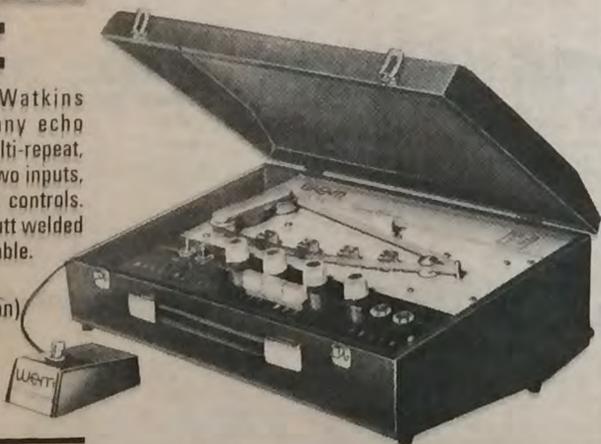
CHRIS WELCH

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copicat

The world-famous Watkins Copicat Echo has many echo combinations, repeat, multi-repeat, reverberation settings. Two inputs, two Gain, reverb, Swell controls. Foot switch operation, butt welded tape loops always available.

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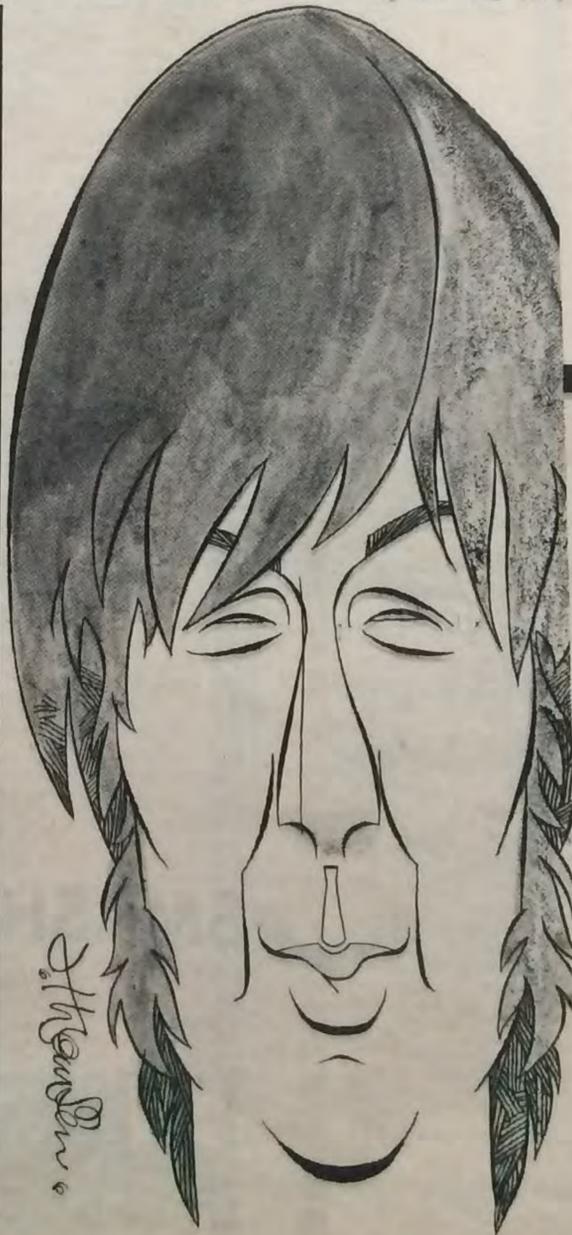
shadow

The specification of this is very similar to that of the Copicat but with slightly less effects combinations. Two inputs, Gain, Swell and reverb controls. Multi-repeat control. Dual echo combination toggles. Butt welded tape loops always available. 30 gns.



WATKINS ELECTRIC MUSIC

66, OFFLEY ROAD, LONDON, S.W.9 REL 6568.



Spencer's record guessing session took place in the press room of London Airport, when Spence passed through with his group on the way from Paris to Manchester. In the sanctuary normally reserved for Prime Ministers and African trade delegations, Tamla Motown blared.

SONNY & CHER: "Good Combination" (Atlantic).

Cher isn't it? One of the most casual, chuck-away singers I know—she's great. Sonny & Cher faded out a bit as far as the public were concerned, but not financially. Cher is a far superior singer to Sonny, but they seem to work well together. Not as good as their past songs, but I've always dug Cher and her younger sister is beautiful as well. Not a hit.

GORDON WALLER: "Rosecrans BLVD" (Columbia).

Oh, this is a cover of a 5th Dimension's number. The song stood out on the group's album. I don't know why they didn't release this as a single themselves, to follow "Up, Up And Away." God, he sounds like Paul Jones. Gordon Waller! He's singing very well. That surprises me, and has a good

SPENCER reviews the

chance of making it. Good choice of material and good arrangement. I wish him the best of luck.

TIM BUCKLEY: "Once I Was" (Elektra).

I would have used a piano for this type of Ketty Lester "Love Letters" beat in 6/8 time. No idea who it was. I've gone off this "once I was a soldier boy" bit. Too depressing. He's capable of performing better material.

LOVE: "Alone Again Or" (Elektra).

Sounds very Loving Spoonful-ish. It's interesting. The voices sound a bit like Peter, Paul and Mary to me. Perez Prado trumpets creeping in the background, yeah! It's quite good actually. Love? They haven't made much impression here yet, so it's difficult to say if that will be a hit on first hearing. I like Love and considering all the groups that

were l... edic... fore th... after t...

BRUCE...

It's Britain... in. It... British... like th... the ec... been... long t...

MAR...

Napo... Could... Suprem... Vandell... is ther... with yo... you su... tella Ba... her. I... micky... well-

MELODY MAKER EXCLUSIVE

"JUST great," said Cliff Richard. "Absolutely fantastic," said Rog Whittaker. "Formidable," said an utterly entranced Frenchman.

The intricately engineered chaos and confusion which normally prevails in French TV studios had suddenly been switched off as everyone stopped to watch with undisguised admiration as Diana Ross and the Supremes rehearsed.

Here was relaxed professionalism, a superb blend of voices, and a hypnotic visual impact which makes you realise the wretched limitations of records.

SUITORS

The Supremes, currently on a tour of Italy, France, Holland, Britain, Switzerland, Sweden, Germany and Spain, were rehearsing for an all-star French TV spectacular which also featured Sandie Shaw, Cliff Richard, Rog Whittaker, Julie Driscoll and the Brian Auger Trinity and a number of French artists.

And, by unanimous vote, the Supremes lived superbly up to their name.

During a rehearsal break, Diana Ross, Mary Wilson and Cindy Birdsong, slipped away to the Hilton Hotel and I took the opportunity to grab Miss Ross (only metaphorically, I'm afraid) for an interview while she ate onion soup in the cafeteria.

Wearing a fawn microskirt, white sweater, white boots, Diana Ross was causing severe cases of neck dislocation among the male clientele.

But any potential suitors would have been wasting their time because Diana told me: "Marriage is a secondary consideration for me at the moment. Singing comes first and will continue to for at least the next five years."

LOVE

"Perhaps when I'm 28 or 29 I'll get to thinking that maybe the times are passing me by."

"At the moment I have a good boyfriend but thoughts of marriage have to take second place. You really have to love this business to be in it — and I really adore it."

Though only 23, Diana Ross has been singing now for ten years. "I started with Mary and Florence when I was 13, although we didn't start singing professionally until around 1961. We were all from the same neighbourhood in Detroit."

With their looks, the Supremes don't even have to sing!



MM MAN-IN-PARIS MIKE HENNESSEY TALKS TO DIANA ROSS, THE SUPREME SUPREME

"I really had to persuade Florence to sing at first. She never wanted to become a singer, but we started making money so she stayed with it."

"But eventually she got tired of being on the road. So we had a meeting and I told her to do what would be the happiest thing for her. So she decided to quit. She's doing OK and driving a big new Cadillac car. Cindy has been with us for eight months now and she's really been remarkable. She knew all our songs before she joined us, so she fitted in perfectly."

I asked Diana what she thought about suggestions that the Motown sound was becoming played out.

"It's certainly not played out in the States — but then we do so many live appearances there."

"I think if you don't get the chance to see the people who make the records, then maybe you have a different view."

"But people are still trying to imitate the Motown sound and we still seem to keep on getting hit records. I'd say the Motown sound is still supreme in the States, and the Memphis sound is going out."

Despite the continuing success of Motown, Diana admitted that she gets nervous about every new record she makes.

STAGE

"I just didn't believe in 'Where Did Our Love Go' or 'Baby Love' but they both proved to be big hits. I guess I felt nervous about every record since."

"On the other hand, we don't really need hit records now because we can work the night club and hotel circuit. As soon as we started making records we began putting a stage act together, and as this developed it made us less dependent on hit records."

Appearances at the Copacabana and similar establishments in the States show to what extent the Supremes have broadened their approach to appeal to more sophisticated audiences, and their album of Rodgers and Hart songs was a further step in this direction.

"We'd like to record more standards — and we hope to. The reason we record so many Holland - Dozier - Holland songs is simply because they keep coming up with the best numbers."

Diana is no great lover of jazz — though she digs Ahmad Jamal — but she says: "I like good songs — and I'll listen to any singer in the world who can sing them well. I particularly like Dionne Warwick and Johnny Mathis."

"And you can't talk music without mentioning the Beatles. They are so great, and so much admired by

other people in the business. And that's a big test — because show people are tough critics."

"You really have to have something on the ball for people in the business to dig you."

"The Beatles write such great material — we do a couple of their songs and we're including 'Michelle' in the TV show."

When I asked Diana how much

of the Supremes success was due to their striking good looks, she became delightfully bashful, thanked me for the compliment and said laughingly: "Berry Gordy used to tell me 'don't worry about being pretty, you have character in your face.'"

"We do take a lot of trouble over our appearance and of course Mary is a very pretty girl. She comes over well on TV — very sexy, you

know — and that all helps." While Diana was speaking Mary was proving the point about care over appearance by shelling out 500 dollars for a wig in the Carita hair-dressing salon.

Brought up in the integrated city of Detroit, Diana Ross says she has never suffered personally from racial discrimination.

"But I was very sad about the riots there recently. I had no idea that sort of thing was brewing up."

"I guess we're not really home often enough to know what's happening, and when a thing like this breaks out in the neighbourhood where you grew up, it's pretty disturbing."

I asked Diana if she believed with Dionne Warwick that only Negro singers could really sing soul music, and she said: "I wonder why Dionne would say that? It depends what she meant by soul."

"To me it means singing with feeling and sincerity and wanting to give something to your audience and to receive something in return — that kind of empathy."

"Maybe she meant real bluesy music — and that certainly comes naturally to a lot of Negroes."

"But today Negroes and whites grow up together in the same environment and hear the same kind of music so I think both Negroes and whites can

sing soul." The meal over, Diana returned to the TV studio where the French cameramen were knitting their cables trying to beat each other to close-ups.

Berry Gordy was right. THE SUPREMES DON'T HAVE TO WORRY ABOUT BEING PRETTY. WITH THEIR LOOKS THEY DON'T EVEN HAVE TO SING.



HAVE YOU MET MISS ROSS?

ENCER DAVIS

the new singles in BLIND DATE

were lumped into the psychedelic bag, Love came before them and will continue after them.

BRUCE FORSYTH: "I'm Backing Britain" (Pye).

It's British! I'm back in Britain too — I just flew in. It makes me sad to be British. I don't think songs like this are going to help the economy, although I do like Bruce Forsyth. I've been backing Britain for a long time.

MARVELETTES: "My Baby Must Be A Magician" (Tamla Motown).

Napoleon XIV rides again! Could be anybody from the Supremes to Martha and the Vandellas, or Felice Taylor. Is there something wrong with your record player? Are you sure? Remember Fontella Bass? Sounds a bit like her. I don't like the gimmicky sounds. It's obviously a well-known Tamla group,

but it's not Martha — no, she has a much more punchy voice than that. "Reflections" was very good with those electronic gimmicks, but this is a case of repeating a good idea too much. I still like a lot of the stuff coming out of Tamla, but this doesn't sound like a hit to me.

CAPTAIN BEEFHEART & HIS MAGIC BAND: "Yellow Brick Road" (Pye).

It's not the Fudge, is it? It's American — I guessed that. Nobody except the Beatles could get away with that introduction. I think it was John Lennon who sent up that sort of intro on the Beatles Christmas Fan Club record. This is one of those hippy mod groups from the West Coast. Not Country Joe and the Fish, or Big Brother and the Holding Company? I prefer their albums, where you get more quality and quantity.

AMERICAN BREED: "Bend Me, Shape Me" (Stateside).

I know the song. Is it an American group? An English group has covered this — the Amen Corner. Without meaning to be hard on the Amen Corner, I think this is a better version. But the English group have got a head start on the Americans because of their last hit "Gin House," which I remember Paul Williams singing with Zoot Money. Good production.

JANIS IAN: "Sunflakes Fall, Snowrays Call" (Verve).

I dig her. It's not fair to listen to her records under these conditions. It's amazing that a girl so young should have such a developed social conscience — unbelievable. I think she is about 16 years old. She has such insight into people. She should come over here.

Gordon Waller

First solo single

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JOHN DANKWORTH

SUN RA

MIKE WESTBROOK

DON ELLIS

LION IN HIS DEN

WILLIE THE LION SMITH: "The Swinging Cub Men." Streamline Gal; What Can I Do With A Foolish Little Girl Like You; Harlem Joys; Swing, Brother, Swing (all c); The Swamp-land (Is Calling Me); More Than That; I'm All Out Of Breath; I Can See You All Over The Place (all b); Get Acquainted With Yourself; Knock Wood; I've Got To Think It Over; Achin' Hearted Blues (all c). (Ace Of Hearts AH162).

Smith (pno, voc) on "Swing, Brother" with (a) Ed Allen (cornet), Cecil Scott (clt), Willie Williams (washboard). New York 23/4/35 and 22/5/35.

(b) Dave Nelson (tp), Buster Bailey (clt), Robert Carroll (tr), Jimmy McLin (gtr), Ellsworth Reynolds (bass), Eric Henry (drs). New York, 13/4/37.

(c) Frank Newton (tp), Bailey (clt), Pete Brown (alto), McLin (gtr), John Kirby (bass), O'Neil Spencer (drs, voc). New York, 14/7/37. and 15/9/37.

IN the right hands, the big band can still produce the most satisfying jazz sounds and although the opportunities for keeping a band together as an economic proposition are strictly limited, within the walls of the recording studio there exist many superb organizations.

However, all four of these orchestras do exist outside the studio (the Sun Ra album is over ten years old and even some of the Chicago sage's followers have departed in that time) and each has a distinct and different approach which illustrates that far from stagnating, the big band in jazz goes marching on and looks to have a secure artistic, if not economic, future.

The long-awaited Dankworth album (he was featuring some of the material here during the band's Scott Club season in May) is nothing less than superb.

The ten tracks are musical impressions of paintings that the composer admires, and the wealth of arranging skill displayed throughout the ten tracks are enough to establish Dankworth as a man to rank with the gigantic figures of Ellington and Evans.

This could easily be the most worthwhile band I've ever had," Dankworth says in the sleeves; for my money they prove beyond doubt that they are that already. Soloists like Chris Payne and Kenny Wheeler have never sounded better, especially Wheeler's flowing flugel-horn on "Sailor."

But it is the composing and arranging skills which make this a great record. Dankworth mixes the tonal colours with all the flair of the masters who inspired the album: each track abounds with masterly touches, individually and faultlessly utilised.

The section work of the band is superb; far better than the nervous and uncertain performances these works were

NEW JAZZ RECORDS 1

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

A British masterwork by Dankworth

JOHN DANKWORTH: "The Million Dollar Collection." Winter Scene Sailor; Two-Piece Flower; Little Girl In Blue; Composition With Colour; Face In A Crowd; La Clownesse; Garden Of Delights; Madonna; Hoghead Of Hogarth (Fontana TL5445).

Derek Watkins, Les Condon, Kenny Wheeler (tp), Henry Lowther (cnt, vib), Chris Payne, Mike Gibbs (tmb), Dick Hart (tuba), John Dankworth, Ray Swinfield, Tony Roberts, Tony Coe (reeds), Laurie Holloway or Alan Branscombe (pno), Kenny Napper (bass), Johnny Spooner (drs), Tristan Fry (percussion), London, 1967.

MIKE WESTBROOK CONCERT BAND: "Celebration." Pastoral; Awakening; Parade; Echoes And Heroics; A Greeting; Image; Digue; Portrait (Dream Stereo SML1013).

Westbrook Living (alto, flt), Dave Chambers (tr), Osborne (alto), Bernie Living (alto, flt), Dave Chambers (tr), George (clt), Malcolm Griffiths (tmb), Dave Perrottet (vib, tmb), George Smith (tuba), Tom Bennelick (fr horn), Dave Holdsworth (tp, flugel), Harry Miller (bass), Alan Jackson (drs), London, 1967.

SUN RA AND HIS ARKESTRA: "Sun Song." Brainville, Call For All Demons; Transition; Possession; Street Named Hell; Lullaby For Redville; Future; New Horizons; Fall Off The Log; Sun Song (Delmark DL411).

Sun Ra (pno, org), Dave Young, Art Heyle (tp), Julian Priestner (tmb), James Scales (alto), John Gilmore (tr), Pat Patrick (bar), Wilbur Green (gtr), Richard Evans (bass), Bob Berry (drs), Jim Heardon (tymps), Chicago, July 12, 1956.

DON ELLIS ORCHESTRA: "Live In 3 3/4 Time." Barnum's Revenge; Upstart; Thetis; Orientation; Angel Eyes; Freedom Dance (Liberty LBL3060E).

Ellis, Glenn Stuart, Alan Weight, Ed Warren, Bob Harmon (tp), Dave Wells, Dave Sanchez, Terry Woodson (tmb), Ruben Leon, Joe Roccosano, Ira Schulman, Tom Scott, Ron Starr, John Magruder (reeds), Dave Mackay (pno), Roy Neopolitan, Frank De La Rosa, Dave Parlate (basses), Steve Bohannon, Alan Estes (drs), Chino Yaldes (conga, bongos), Mark Stevens (percussion),

Over ten years old, it catches this astonishing musician at a formative stage. Heard now, this is seldom more than conventional big band jazz, slightly Ellingtonish in flavour, with several fine soloists, notably Gilmore, Scales, and both trumpeters.

The rhythm section stiffens up occasionally, but most tracks swing along healthily. Rarely do glimpses of the joys of future developments appear. To hear these ten tracks is to wonder how Sun Ra broke away from the traditional cocoon to produce the music he does now; perhaps there may be more Delmarks to fill in the gaps in the development of this fascinating musician.

As this is the first Sun Ra it is possible to buy without starving for a couple of weeks, those poorer souls among avant garde fans can begin right at the beginning with this album. — B.H.

BEBOP ERA

"THE BE-BOP ERA": Coleman Hawkins: "Allen's Alley"; Illinois Jacquet: "Muttin' Leg"; Lucky Thompson: "Boppin' The Blues"; Kenny Clarke: "Epitaphy"; "52nd Street Theme"; "Oop-Bop-Sh"; "Royal Roost"; "Charlie Ventura"; "Ha"; Metronome: "All Stars"; "Overtime"; "Victory Ball"; Count Basie Sextet: "Rot Race"; Dizzy Gillespie Orchestra: "Owl"; "Oop-Pop-A-Do"; "Stay On It"; "Cool Breeze"; "Jump Did Le Bo." (RCA Victor RD7909).

SO much of what was highly original in the early days of bop has since become cliché that it is hard to recall what a stir some of these groups caused in the 1940s.

These tracks were all recorded between 1946 and 1950 — the latest being the Basie Sextet — and, apart from period charm, there is a good deal of excellent jazz that has stood the test of time.

The Hawkins track, perhaps surprisingly, featured another tenor, Allen Eager, who was hardly in Hawk's class. There is also very un-Bop but jumping alto of Pete Brown. The Jacquet track has pleasantly restrained tenor and a remarkable display of technique from J. J. Johnson. Lucky Thompson is outstanding on his own track which is also memorable for one of the worst solos on record — by Neal Hefti on trumpet.

Most typical of the era are the four Kenny Clarke titles including two excellent interpretations of Thelonious Monk tunes. Even here, though, the rhythm section plays a rather chugging four-four. Bud Powell is outstanding, Fats Navarro plays some good trumpet, Kenny Dorham is less certain and Sonny Stitt does his Charlie Parker bit.

STAN GETZ

STAN GETZ: "Voices." Once; I Didn't Know What Time It Was; Nico's Dream; Little Rio; Keep Me In Your Heart; Zigeuner Song; I Want To Live; Where Flamingos Fly; Midnight Samba; Infirmary; Darling Joe. (Yerpe VLP9186).

Getz (tr), Herbie Hancock or Hank Jones (pno), Jim Hall (gtr), Ron Carter (bass), Grady Tate (drs), Arlie Butler, Bobby Rosen-garden (percussion), Bill Horvath (cymbalom), plus choir.

THE use of a choir must have been the main reason behind this record, but it is an excellent one despite, rather than because of, the voices.

When Getz is in full flow, such gimmicks are entirely superfluous. But, to give arranger-conductor Claus Ogerman his due, he has used the voices with restraint. They are rarely obtrusive and only occasionally reduce art to the level of film background music.

None of this really matters because Getz is absolutely superb on a series of lyric ballads which suit his particular brand of genius perfectly. He caresses new lines out of the original themes for chorus after chorus making music which flows right through you.

He gets nice support from the musicians, notably Hall's guitar and Tate's sympathetic drumming. The cymbalom makes the odd appearance — and I use the word advisedly — sounding like an electric piano.

This is Getz at his best and you can't get a much higher recommendation than that. — B.D.

given when I first heard them at the Scott Club. Every man pulls his weight, but lead trumpeter Derek Watkins deserves special mention.

This is as close as Dankworth has come to a masterpiece; his decision to adopt the serial technique for five of the compositions — "Winter Scene," "Sailor," "Composition," "La Clownesse" and "Madonna" — results in the most successful writing of this kind I've ever heard in jazz. In all, a record that no broad-minded jazz lover should be without.

Like the Dankworth band, the Mike Westbrook group contains some of the finest young jazz musicians in Britain and in multi-instrumentalist John Surman a soloist of real world stature. But this condensation of the Westbrook-Surman "Celebration" suite may come as a disappointment to the followers of the band as built up at venues like the Old Place.

The writing is competent but lacks variety and it is soloists Surman, Osborne, and Griffiths who lift the set out of the ordinary. But as it's mainly a band performance, these moments aren't really enough to compensate. However, Surman has a marvellous solo on "Portrait" where enough of his fantastic technical command, swing and originality are heard to justify the claims that he is the finest baritone in jazz today.

It's good to have the band on record at long last, but I wish they had made more of the opportunity. As it is, this

is still an album which will provide much pleasure for those who believe in British jazz.

Back across the Atlantic, trumpeter Don Ellis is being hailed as the man who will save the big band from extinction.

On the evidence of this LP and what I heard at the Berlin Jazz Festival last year (admittedly with a pick-up band on that occasion) I can't share the enthusiasm that Ronnie Simmonds expressed in the MM recently. I'm more in agreement with the American reviewer who described Ellis as a "hip Harry James."

Ellis's determination to utilise strange time signatures — "Barnum's" is in 7/4, "Orientation" is in 7/8 plus 9/8, and "Upstart" in 3 3/4 for example — tends to obscure the fact that the arranging skills the band can draw upon are mediocre; and three basses, two drummers and an abacus aren't enough to disguise this.

The Ellis trumpet is heavily featured, and on "Barnum's" and "Upstart" he bores tenaciously through long solos which are technically impressive but like the whole album, rather low on "soul," feeling or whatever you like to call it. For so superbly equipped an instrumentalist, Ellis seems to have dispensed with a lot of the light and shade which made his earlier work with the George Russell Sextet's so promising and enjoyable.

The approach is interesting, if a shade too avowedly intellectual, and once Ellis discovers that banality is still banality whether in 4/4 or 27/4 his band may get down to acquiring more basic jazz qualities. At the moment, it's rather like superbly played circus music.

The Sun Ra set is the first widely available in Britain, though his later LPs have been steady sellers in specialist shops as imports for a couple of years now.

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The Ventura band did much to popularise bop and featured the leader's curious, squeezed tenor, Conte Candoli sounding like, but better than, the Miles Davis of the era, and Benny Green's Bill Harris-inspired trombone.

The Metronome All-Stars, featured on "Overtime" and "Victory Ball," were Charlie Parker, Ventura and Ernie Caceres (saxes), Buddy De Franco (clt), Dizzy Gillespie, Miles Davis and Fats Navarro (tpts), Kai Winding and J. J. Johnson (tmb), Lennie Tristano (pno), Billy Bauer (gtr), Eddie Safranski (bass) and Shelly Manne (drs).

As with most such poll-winners sessions the mixture was too odd and the musicians sound too uncertain to produce anything remarkable, though Tristano and Parker showed why they had won the poll.

"Rat Race" is typical small group Basie featuring the saxes of Georgie Auld and Gene Ammons. The remaining Gillespie big band tracks give a fair example of its brash, exciting sound and Dizzy's superb way of building the excitement.

A fascinating set.—B.D.

Charles Mingus LPs are hard to come by these days and any reissue should be most welcome. "JAZZ PORTRAITS" (World Record Club T663) may not rank with his most important albums but it contains a lot of really first-class music and signs of the usual Mingus care with the arrangements. Recorded at a concert in 1959, and originally released here on United Artists, it has John Handy (alto) and Booker Ervin (tr) in front of the superb rhythm section of Richard Wyands (pno), Mingus (bass) and Dannie Richmond (drs). The tracks are "I Can't Get Started" and three excellent Mingus originals—"Nostalgia In Time Square," "No Private Income Blues" and "Alice's Wonderland." Later re-recorded as "Diane," Handy was very much in Parker man in those days and lacked his current maturity, but still produced much that was memorable. Ervin was, as always, intensely exciting when given the space to move around.—B.D.

It's not really in Oscar Peterson to make a bad record, but "SOUL ESPANOL" (Limelight 407) won't be remembered as one of his great ones. The pianist's trio (at this time Sam Jones on bass and Louis Hayes on drums) is augmented by timbales, conga and assorted Latin percussion; while it doesn't slow down what is one of the rhythmically slickest groups in the business, it adds little of consequence to the proceedings. It could probably have been done as well without their assistance. The material is drawn from the best of the bossa nova repertoire, including "Mas Que Nada," "Manha De Carnaval," "Meditation" and "Samba Samba." "Soulville Samba" (a good piano solo here) and "Samba Sensitive" are Peterson originals. Perhaps the tunes are too familiar by now, but this would have sounded much more impressive and fresher a couple of years ago. — B.H.

Now, curious readers can enjoy the Lion's cheerful, informal jazz of 30 and more years ago on another well-chosen Ace Of Hearts bargain.

The music varies from group to group, beginning with what is virtually Clarence Williams Washboard band stuff on the first four tracks and ending with jump-band music somewhat in the Fats and his Rhythm manner.

Smith performs cleverly on "What Can I Do," "Joys," "Swinging Brother," "More Than" and "Get Acquainted," and his piano is decorative in the Harlem parlour-social fashion on "Swampland" and "Breath."

More typically pretty Lion occurs on "I Can See You" (his variant of Waller's "Squeeze Me") and this, like the other (b) tracks, also features Nelson's uncomplicated lead, bounce tenor and Bailey's clearly constructed clarinet parts.

Newton, a very attacking lead and solo player, is a star of the rather more polite (c) titles which also show off Pete Brown's knocked-out alto and drummer Spencer's vocals.

A word of warning about the personnel information on the sleeve: Lineups are correct for the first five tracks, though some of the dates are wrong, and after that you'll need to refer to my details.—M.J.

RADIO JAZZ

Times: GMT	SUNDAY (21)	THURSDAY (25)
FRIDAY (19)	4.25 p.m. H2: Boy's Big Band, 7.0 B1: Mike Raven's R and B Show, 7.35 P1: The Jazz Scene (Humph. P. Clayton, Nat Pierce, Ian Carr), 8.5 J: Finch Bandwagon, 11.15 E: Jazz and Near Jazz.	3.35 p.m. U: Jazz Magazine, 8.5 E: Antibes JF 1967, 10.15 T: Pop and Jazz, 10.45 T: Jazz.
6.0 p.m. H2: Jazz Rendezvous, 8.45 U: Sammy Davis Jnr, 10.15 T: Frank Sinatra (1949-51), 10.45 T: Gerry Mulligan, 11.0 Q: Dixieland, 11.30 J: All That Jazz (Fri, Mon-Thurs), 12.5 a.m. B1 and 2: Jazz At Night (Paul Gonsalves, Rex Stewart, Benny Goodman, Jimmy Raney, Bud Freeman).	MONDAY (22)	Programmes subject to change
12.0 noon B3: Jazz Record Requests (Steve Race), 1.40 p.m. H2: Radio Jazz Magazine, 2.30 E: Ballads and Blues, 3.2 H2: Jazz, 5.0 E: Count Basie Get To Know Jazz, 10.15 A2: Frank Sinatra (1951-53), 10.45 T: Charles Lloyd Quartet, 11.10 E: Doctor Jazz, 11.30 J: Bobby Troup's Jazztime.	10.10 p.m. M: Jazz, 10.15 T: Pop and Jazz, 10.45 T: Jazz	
	TUESDAY (23)	
	4.15 p.m. H2: New Orleans Syncopators, 10.0 U: Ornette Coleman Trio, 10.5 O: Jazz Journal, 10.15 T: Pop and Jazz, 10.30 E: Billy May Ork, Anita O'Day, 10.45 T: Jazz.	
	WEDNESDAY (24)	
	6.15 p.m. B1: Jazz Club	

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NEW JAZZ RECORDS

2

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

IKE QUEBEC - ILLINOIS JACQUET - BEN WEBSTER: "Angry Tenors." Ike Quebec: Jim Downs, Scufflin', I.Q. Blues, Girl Of My Dreams. Illinois Jacquet: Savoy Blip, Doggin' With Doggett, Minor Romp; Berry's Blues. Ben Webster: Blue Skies, Kat's Fur, I Surrender Dear, Honey-suckle Rose. (CBS Realm 52389).

An album to relax the soul and stimulate the foot

How nice to come across a newly released album which relaxes the soul and stimulates the foot without upsetting the central nervous system too drastically. Of course the music therein is purposeful stuff from the late swing era, the mid-Forties, but within its category and period it is good emotional stuff, brightly played and filled with simple, direct virtues.

Quebec, a disciple of Hawkins and Webster and a deep-feeling blues performer, goes first of the three "angry" tenormen who are not really as violent as the title may suggest.

"I.Q." has him maintaining a slow blues mood, with solo assistance from pianist Johnny Guarneri; "Dawgs" is a jazz standard at up tempo which has piano and guitar (Bill de Arango) filling out the solo strength, and Quebec growling in true Big Ben fashion. More real jump tenor occurs on "Scufflin'", a fast-medium blues, and this is held firmly on its course by the rhythm team — completed by Ike's Calloway colleagues, Milt Hinton and J. C. Heard.

Jacquet, whose style lies somewhere between the Hawkins and Lester Young schools, blows clear and flowing phrases on his solos in all four numbers. He is at his most satisfying on Bill Doggett's rapid "Minor Romp" — exultant playing from tenor and Emmett Berry's terse, swinging trumpet here — and the leisurely "Berry's Blues." Emmett is again excellent on the latter. This rhythm section comprises Doggett (pno),

Freddie Greene (gtr), John Simmons (bass) and Shadow Wilson (drs).

And so by the easiest possible stages to Webster, biggest of the three and with his tone in lovely condition on this 1944 session. Supported by Guarneri, Oscar Pettiford and a little-known drummer, David Booth, he coaxes beautiful sound from the tenor on "Surrender" and the bouncing "Skies."

On his original "Kat's," the approach is reminiscent of the smoothest, most urbane Hawkins, and the final "Honey-suckle" again calls the earlier Hawk to mind until Ben roughs things up in his unique way. All in all, a happy set with a lot of swing and vitality. — M.J.

CHICK WEBB



CHICK WEBB: "The Golden Swing Years." Nit Wit Serenade; Big John's Special; Tea For Two; Sugar Foot Stomp; Keepin' Out Of Mischief Now; Blue Room; Liza; Stompin' At The Savoy; King Porter Stomp; Don't Be That Way; Grand Terrace Rhythm; One O'Clock Jump; How Am I To Know; Dinah; Blue Skies; Crazy Rhythm. (International Polydor 423248).

WEBB'S band was one of the great dancing bands

of the Thirties; not a dance orchestra in the conventional sense but a jazz band which was a favourite with Savoy Ballroom dances because its interpretations had what was required in the way of tempos, lift, power and attack.

This LP features the Webb band of the '35 to '39 period in action — not at its most interesting, I have to say, but playing a kind of straight-ahead swing music salted with not-too-long solos.

Trumpeters Taft Jordan and Bobby Stark, trombonist Sandy Williams, pianist Tommy Fulford, tenorist Ted McRae and two or three others are heard from, also Webb himself on "Liza" and in the odd break elsewhere. Chick is often spoken of as



ILLINOIS JACQUET

Room" and most of the numbers on the second side. Wayman Carver emerges on flute during "Dinah," and both trumpets have rousing moments.

No solo identification is attempted on the sleeve, but it sounds as though Stark takes off on "Sugar Foot," "Liza," "Blue Room" and is the main soloist on "Big John's." The others are mostly by Taft.

Let me not put this down as a bad record. It has value for collectors, but for an ensemble which, in Panassie's words, "cut Fletcher Henderson and the other well-known bands which met them in competition," it sounds a bit dispirited, unadventurous and even plodding at times. — M.J.

Tenorist Archie Shepp and trumpeter Bill Dixon share "ARCHIE SHEPP & THE NEW YORK CONTEMPORARY FIVE" (Realjazz 52422) with performances which suffer badly from poor recording. The Contemporary Five, Shepp (tnr), John Tchical (alto), Ted Curson or Don Cherry (tp), Ronnie Boykins (bass) and Sonny Murray (drs), provide the most interesting music in their three tracks. "Like A Blessed Lamb" has a good and typical Shepp solo for the time, and Ted Curson sounds more coherent on this and "Where Poppies Bloom" than does Don Cherry on "Consequences." The second side is taken up by Dixon's 7-tette, and the music relies more on arrangement than solo and collective improvisation. "The 12th December, 1964"

is a long, inconclusive piece which has a Gil Evans texture to the writing and a good oboe solo from Ken McIntyre. Dixon's trumpet has an attractive edge, but these are really rather pedestrian affairs. Of historical interest, but little else. — B.H.

Speciality, an Ember blues label, comes up with a quite interesting selection of late Forties and early Fifties blues recordings on "EVERY DAY I HAVE THE BLUES" (SPE/LP6601). The artists involved are Lowell Fulson, Charles Brown, Ray Charles, Linda Hayes, Lloyd Glenn and Jimmy McCracklin, good singers for the most part whose performances are largely of the smooth and relaxed variety which Charles Keil has termed the "postwar Texas clean-up movement in blues singing." Brown's sophisticated but very persuasive manner is fully displayed on "In The Clay," "The Best I Can" and others (vocals with rhythm section support); Fulson makes a nice job of "Every Day I Have The Blues" (strong blues alto behind his singing) and three instrumentals: "Guitar Shuffle," "Low Society Blues" and "Blues With A Feeling"; McCracklin, who sings and plays harmonica (with group backing) and has a more resolute style than most here, shines on "It's Alright"; Ray Charles sings in the lighter, more commercial vein he favoured in 49; Glenn plays useful piano on "Chico Boo" and "Old Time Shuffle," while Linda Hayes, not previously known to me, sings one number, "Take Me Back." The LP helps to fill some of the gaps in our recorded blues history. — M.J.

NEW FOLK ALBUMS

Fontana have Murphy upon us. Popular Irish singer, Noel Murphy, comes up with a bunch of songs performed in typical boisterous Murphy fashion on "NYAAAH" that make some of the most entertaining listening put on a folk record for a long time.

On stage Noel is the complete entertainer mixing song with bawdy humour. Fontana successfully capture the Murphy style despite the fact that this album was made in a studio.

The songs are those that Noel is likely to do during a club performance. There is the inevitable "Wild Rover," "Kerry Recruit," and a raving "Captain Kelly's Kitchen." Ewan MacColl's "I'm A Feaborn Man" is treated seriously but makes a good contrast to more wilder tracks such as "The Wild Irish Rover" and "Whiskey Your The Devil."

The most unusual song is "Nuair A Me Seasca-Ceathair," which turns out to be the Lennon - McCartney composition, "When I'm 64." Pity that only the title is in Gaelic; nevertheless Noel's send-up style makes one of the best tracks on the record.

I hope the next Noel Murphy album will be recorded live — then we can really get a taste of the real Murphy hard stuff! — T.W.

As long as there are instrumentalists around like Willie Clancy who can produce such beautiful music from within their own tradition, I will never be able to see why anyone can think that the tradition is limiting.

As can be heard from his fantastic Topic record, "THE MINSTREL FROM CLARE" (L2T175), Clancy coaxes melo-

dies from the elbow-driven uilleann pipes that can send shivers of joy up your spine in a slow or a fast jig. He can do the same on the whistle.

He is also a more than competent singer — no virtuoso in the Heaney or MacDonal class, perhaps, but pleasing and without affectations. His decoration is unemphasised, a delicate thing that is sometimes nothing more than a hint at something more elaborate.

But it is as an instrumentalist that he is really superb. To hear him pipe The Brink of the White Rock or the fantastic triplets and popping of The Flogging Reel, or to hear the wonderful sounds he gets from the little tin whistle on the Spalpeen's Lament is to realise that "good enough for folk music" is nonsense. Nothing less than this skill is good enough. — K.D.

None of the purists who self-righteously bawl out shanties in clubs have probably stopped to ponder the Anglo-Afro-West-Indian-American hybrid they are performing. This is how it should be, perhaps, for now the days of sail are over the shantey becomes just a bloody good song for a bloody good sing.

That there's life in the old shanties yet is proved more than adequately every time someone records them: I even heard the old shanteyman Stanley Slade, once get the BBC Men's Chorus to sing them with the right spirit.

The Young Tradition have the right spirit all right, and on their EP "CHICKEN ON A RAFT" for Transatlantic (TRA EP 164) they show plenty of it. They even convince me that women can join in with a shantey chorus without weakening

it, for Heather Wood's contribution is an important one, as ever.

The record gets its title from one of the first songs I ever heard the YT sing, Cyril Tawney's shantey-style song which he wrote while sailing under the seas of the clippers in a submarine.

It's a fine record altogether, but frankly I regard it as an interim report on the progress of the Young Tradition while they prepare for their third LP. How long are we going to have to wait for that? Not too long, I hope. — K.D.

Dominic Behan's certainly not taking himself too seriously on his first Major Minor album, but I'd imagine that he's also making a point that, as Alex Campbell once said, a good song is a good song wherever it comes from.

"Goodnight Irene" isn't much improved in Dominic's version, in which one of the verses becomes the chorus, nor by the strange cis-Atlantic accent he assumes for it which makes him sound like a refugee from an Irish C&W group. He uses the same accent for "The Nightingale," the English song which is the origin of the Irish-American melody he used for "The Patriot Game," though I can't say why he does it.

On the other hand, the vigour with which he sings "McAlpine's Men," which is our old friend "McAlpine's Fusiliers" is great stuff indeed. "The Leaving Of Liverpool" and "Oh Father Dear I'm Over Here" are in the same class.

Generally, too, Nicky Welsh's cello-band-type arrangements are exactly what Dom has been needing all these years.—K.D.



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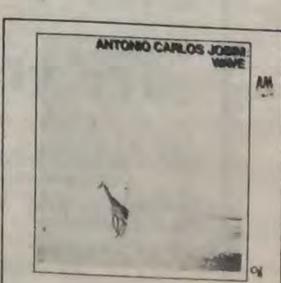
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A chance to cement the Foundations in the chart

NEW POP SINGLES



BY CHRIS WELCH



FOUNDATIONS: plenty of shouting harmonies.

FOUNDATIONS: "Back On My Feet Again" (Pye). Here is the follow-up to their number one smash "Baby Now That I've Found You," and it promises to do well if not quite so spectacularly.

It has plenty of shouting harmonies and a roaring backing that should cement the Foundations securely to the chart.

P. J. PROBY: "It's Your Day Today" (Liberty). Disappointing performance from Jim with a song not up to the usual high standards of Les Reed and Barry Mason.

The idea seems to be to "back ballads" as a safe bet in view of recent successes by Long John Baldry and Engelbert. But the fire seems missing from Proby's voice. It may do fairly well in view of the current vogue for this sort of thing, but P.J. is capable of better things.

ROY ORBISON: "Born To Be Loved By You" (London). What is the Big O up to!

A strange introduction like the Fairy Queen's speech from Cinderella, then the rhythm section moves in and Roy is off at a gallop, pausing halfway for more recitation over xylophone and harp. Unusual and chartworthy.

CHERRY SMASH: "Sing Songs Of Love" (Track). Mike Hugg helped write, and produced this new group's effort, and naturally the Manfred Mann drummer and vibrist has ensured there are some interesting rhythmic effects.

His brother Brian is a member of the group, and while there is nothing startling about the tune, it has a pleasant hypnotic and romantic effect that could catch a few ears.

LOOT: "Don't Turn Around" (CBS). Says the handout: "A requiem for the flower people; a comment on the hordes of hippies who last year bedecked themselves with blossoms to show they were different. While all the time, says the song, they were the ones who were conforming."

Vocalist Chris Bates explains: "This is not a flower song. It's more in the way of social comment. The Flower People were conforming while we were free." Hmmm. Would anyone care to record a song about the people who jeered at, made money from, and finally spoilt a phase of youthful idealism?

KENNY LYNCH: "Mister Moonlight" (Columbia). Not the song the Beatles recorded on "Beatles For Sale," but an attractive Lynch composition which he sings well enough to string up the chart, if he doesn't fall through the trap of lack of promotion.

There's a strong beat, brass and strings vie with each other for prominence, while Kenny shouts "yeah" during pregnant pauses.

RICHELIEU HAVENS: "Three Day Eternity" (Verve). Havens has an adult voice, sings meaningful lyrics in a rather strained but warm voice, accompanied by funky drums and guitar.

A sound best appreciated on albums,

but single exposure should help the good work of spreading his name.

TREMELOES: "Suddenly You Love Me" (CBS). Things are coming to a pretty pass when groups expect not one, but two reviews of their record.

After issuing high praise for "As You Are" last week, I am now informed it is a double A side, and they would prefer us listen to "Suddenly."

I am tempted to spread rumours that it is worthless. But my previous comments still apply. A great sound, highly appealing and a guaranteed hit.

But this nonsense of double A sides should be stamped out, especially when one side is being plugged and the other ignored. Folly, sir, pure folly.

MEDITATIONS: "Transcendental Meditation" (Liberty). Here is bilge on a scale hitherto believed impossible.

At a scientific conference recently, a delegate moved that in the record field, bilge to the power of Mach III could not be reached until the late 1970s.

But obviously advanced research work has been going on. In this triumphant breakthrough we find ladies and gentlemen intoning what amounts to a commercial for the Maharishi's philosophy.

There now follows a blank space where the reader can imagine how bad it is.

HERB ALPERT & THE TIJUANA BRASS: "Carmen" (A&M). Carmen? C'mon, own up.

Giving the classics is an activity I view with the deepest suspicion. Listening to this well-loved theme given the steam calloph treatment is enough to turn me off my shaking pudding and tiff taff.

The gargantuan arrangement continues for endless minutes. Once Alpert was fun, but the formula is wearing thin.

CHICKEN SHACK: "It's Okay With Me Baby" (Blue Horizon). Cocking an ear to the Meditations and similar tomfoolery, one realises it's not time to split hairs about how good Peter Green is, opposed to Eric Clapton, etc.

One should merely count blessings that at least British bluesmen are trying.

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NEW POP ALBUMS

THE KINKS LIVE AT KELVIN HALL (Pye). Some records are improved by crowd sounds and participation. Not this one. The music sounds thin and the screams just get in the way. We'd much rather hear the original and clever Davies songs in the kindlier climate of a well-equipped recording studio with augmenting musicians helping to bring out the quality of the music. Ray writes some of the best songs on the scene and it's pleasant to be reminded here of Kink contributions like "You Really Got Me," "All Day And All Of The Night," "Sunny Afternoon" and "Dandy."

MIREILLE MATHIEU (Columbia). Mireille, despite her manager's denials, owes a lot to Edith Piaf. Ears, not managers, tell you that. But there's nothing wrong in having such a mentor. There is drama in Mireille's voice and when she gets away from some of the more trite French tunes, there's beauty and charm as well. She can only increase in stature as she gets older. Best numbers here - "La Dernière Valse," "Un Monde Avec Toi," and "Les Yeux De L'Amour."

LONG JOHN BALDRY: "Let The Heartaches Begin" (Pye). Ten years it took for John to click in the pop charts and here's his first post hit LP. Thankfully he sounds the same John with groovy arrangements and more commercial songs. There's a lot of jazz and coloured feel in John's voice which may make it a bit old fashioned. If so, that's today's loss for he is certainly one of Britain's better singers. Two of his best performances here are on "For All We Know" and "Everytime We Say Goodbye." Others are "I Can't Stop Loving You," "Annabella" and "Wise To The Ways Of The World."

TREMELOES "The Tremeloes" (CBS). With pop divided these days into the progressives and the entertainers, the Tremeloes belong firmly among the entertainers—and theirs is a highly professional, thoroughly entertaining album comprising a wide range of carefully chosen material. Tracks include "Silence Is Golden," "Happy Song," "Negotiations" in Soho

A pleasant reminder of Kinks songs, but little else



RAY DAVIES

"Square," "Cool Jerk" and "Come On Home."

CAT STEVENS: "New Masters" (Deram). In view of the quality of production and Cat's song writing talents, it would not have been a bad idea to include a proper sleeve note to this album. The music certainly deserves recognition. Cat is singing better than ever. His voice has peculiar characteristics, difficult to nail down. Sometimes it's Irish folk then moves the numbers like "Moonstone" to a sort of Arabian Tim Hardin—if you can imagine that. The songs are often beautiful and all picturesque and producer Mike Hurst has ensured a proper treatment for them, with musical directors like Ivor Raymond, Des Champ and more. With all this good material emerging it's surprising Cat hasn't had a hit single recently.

BING CROSBY "Crosby Classics" (Hallmark). The first of the great pop singers shows what made them swoon to crooners in 1932 and 1933. Though the accompaniments are naturally rather dated, Bing's voice sounds as attractive as ever 35 years later. And he could swing better than most, as witness "Sweet Georgia Brown" or the famous 1932 "St Louis Blues" with the Duke Ellington Orchestra. Other tracks include: "Please," "A Ghost Of A Chance," "How Deep Is The Ocean" and "Did You Ever See A Dream Walking." A gem for Crosby collectors.

BILLY ECKSTINE: "Billy Eckstine & Quincy Jones At Basin Street East" (Mercury). Mr B, who promises to be back in Britain next spring, delivers a typically controlled and expressive set of standards, old and relatively new, watchfully accompanied by the 15-piece Jones orchestra. High-point of the album is the Ellington medley ("Don't Get

Around Much," "Lucky So And So," "Caravan" and "Sophisticated Lady") performed in front of Duke, who was in the audience at Basin Street East for this on-the-scene recording. Other dynamic performances are "Work Song" and "All Right, Okay" and the amusing "Ma (She's Making Eyes)." The recording was made quite a few years ago, when Phil Woods, Joe Newman, Jerome Richardson and Patti Bow were with Quincy.

RAY CHARLES: "Yes Indeed!" (Atlantic). This is the Charles we dig—straight down the line with no frills. He's singing at his best, his piano

is grooving away and his band is playing solid gutsy accompaniment. On top of that Ray sings one of the all-time greats, "I Want A Little Girl." Others are "I Want To Know," "Get On The Right Track Baby," "Swanee River Rock," "The Sun's Gonna Shine Again," and "Heartbreaker."

SARAH VAUGHAN: "It's A Man's World" (Mercury). A new Sarah Vaughan album is something worth writing about. Because of the title idea all the songs are about chaps: "Jim," "I'm Just Wild about Harry," "Danny Boy," "He's My Guy" and "Man That Got Away" are among the numbers worked over by Sarah with frightening vocal technique. "Alfie" is present, too, but its special appeal is not perhaps enhanced by Sassy's ornamental treatment. "He's Funny That Way," "My Man" and "Jim" respond best to her rich tonal range, expert timing and astonishing self-confidence. Lovely singing, but it may be a case of loading songs with more stylistic mannerisms than they are able to carry. Okay for convinced Vaughan fans, though.

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Folksong is doomed!



FOCUS ON FOLK AN EXCERPT FROM A RECENT TALK GIVEN BY FOLKLORIST A. L. LLOYD

THERE'S a lot of confusion, now, about the nature of folksong and it's a confusion that has been stirred up by Tin Pan Alley.

Some ten years ago Tin Pan Alley woke up to the fact that there was a thing called folksong revival and that folksong had prestige. Being smart boys, they quickly whipped in and annexed the word folksong to a kind of song that belongs to a totally different stream of culture, to the products of the professional show-biz performers like Dylan and Jonnyvan and those droopy haired girls from American universities — Miss Baez, Miss Felix, Miss St. Marie, Miss Hester.

Some of these did use a certain amount of traditional material in their repertory although they sang it in a nightclub manner. They didn't sing it in a folkloric manner. But with all of them that traditional stuff has got less and less and they have sung more and more of popular compositions.

Perhaps I should make my meaning clear. We have, on

the one hand, a world of fine art music produced by individual composers who set their works down in dots on paper. At given times these works are performed through the medium of professional interpreters in the presence of concert hall audiences, who may also play those works at home, having bought the sheet music.

There is also the world of musical folklore in which the material is entirely fluid, where the composer, who is more often than not also the poet, has made his poem and set it to an assembly of traditional scraps as it were. He just sets it in motion around the countryside, where it takes countless shapes and it may be performed at any odd moment without the presence of an audience, in the middle of a field while the nan is working for instance

and not necessarily for entertainment, for recreation, or diversion at all, perhaps for quite casual reasons.

So there are those two streams of musical culture. Between those two streams, there is a third stream, impinging on to either of the spectrum at either end of the spectrum, having something of art music at one end of the spectrum and something of folk music at the other, but generally speaking occupying a position firmly between the two.

This is the world of professional popular music that has been on the go for more than 2,000 years, a stream that first made itself particularly felt after the Roman Empire and since then through the travelling minstrels of the medieval times, the pleasure garden musicians of the 17th and 18th

century and the stage comedians and other such performers of the 19th and 20th centuries, it has been a very vigorous and often very ingenious stream.

Now, as far as the folklorist is concerned, he is fairly clear as to what the domain of musical folklore consists of. He is fairly clear that it does not consist of popular music any more than it consists of fine art music, though the three may merge.

Day merges into night but day is a different phenomenon from night for most of the time.

Here comes the confusion, because Tin Pan Alley has annexed the name of folksong for products that the folklorist in the interests of defining his study, consider at all as folkloric products, but very firmly as popular, commercial products.

This has created a lot of confusion so that, for example, the present folksong critic of the Morning Star is totally at a loss and he's constantly referring to these Dylan-Donovan kind of performers as folksingers. I think the former folksong critic for the Morning Star had a clearer notion of matters—I'm not sure how much clearer, but still clearer.

This does rather confuse the issue for us—which is not, I may say, to knock the products of the Dylans, Donovans and such. They're not folkloric products and shouldn't be confused with them. Musical folklore is really something else.

I suppose, folksong as folksong is doomed. I suppose that as society changes, the folk change, we are faced with a situation where we no longer have that division, which is by no means a hermetic division, between musical folklore on the one hand and commercial popular music on another, and fine art music on a third hand.

I suppose that we are moving towards a condition where we have, in fact, one music and perhaps one universal world music in which the differences between, say, Indian music and European music cease to operate also. With the Chinese taking to Scarlati on the harpsichord and the Indians in the Bolivian Highlands taking to the repertory of the Rolling Stones, as is indeed the case, we are moving towards much more of a melting pot of music.

This has its negative features which occur to me first of all but it also has positive features. We shouldn't rule them out. I suppose we are moving towards that position of one music. There are many parts of Europe where the situation is different from our situation, where we have a very diminished and receding authentic folklore, a certain amount of fine art music production, but an enormously powerful corporation-backed popular music condition. In some parts of Europe still, for most of the population, the orbit of folk music is the most powerful cultural sphere that they are aware of.

But still, even there things are changing very rapidly. We may well find that in England, first of all, the folksong thing more or less disappears and is replaced by popular commercial music. But gradually, nevertheless, I think we'll find that we are living within a synthesis of musics, of one music.

FOLK NEWS

STILL they come, the folk albums. The new Incredible String Band album should be out on Elektra in March, with the title "The Hangman's Beautiful Daughter."

Title of Judy Collins' new album, by the way, is "Wildflowers."

CYRIL TAWNEY celebrates six years of Plymouth Folksong Club with a Cyderdelic Evening at the Royal Naval Association, Raglan Barracks, Devenport, on Friday, January 26.

Should be a great evening. There are few who have done more for the revival than Cyril and it's good that he's now fit and on the go once more.

MICHAEL JESSETT'S interesting Thursday evening song nights are continuing at the Refectory, Buckingham Gate. On January 25 he has

Tim Feild and Leo Aylen's poetry with radiophonic music.

Other future guests include Alasdair Clayre, Michael and Frances Horowitz, Dorita y Pepe, and (on March 7) Christopher Logue. When is someone going to read extracts from Count Palmiro Vicarion?

VIRGINIA country singer Blaine Smith will be touring Britain during March. Blaine is pretty well known on the American country scene through radio shows like National Barn Dance, Jamboree and Old Dominion Barn Dance and describes his field as "old ballads and poems."

LESS than a year since it L started last May, Pipers Folk in St Buryan, Cornwall, are issuing 1,000 copies of an LP album featuring their two

residents, Brenda Wootton and John the Fish. The record should be out next month.

Meanwhile the club is open on Saturday nights, though they'll be open five nights a week in the summer. Forthcoming guests include Tim Hart and Maddy Prior, Gerry Lockran, Noel Murphy, Steve Benbow, the Yetties, and Stefan Grossman.

RAVE reviews in Time magazine for Bob Dylan's new album "John Wesley Harding" and for Arlo Guthrie's "Alice's Restaurant." About Arlo's record, I agree with Paul Nelson who doesn't like the "B-side" tracks. "Happily," says Paul in the latest issue of Sing Out magazine, "the younger Guthrie's talents are great enough to surmount a somewhat mismanaged debut LP." —KARL DALLAS.

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YARDBIRDS RAINBOW REFLECTIONS GOLD · JEFF DEXTER LIGHTS · FILMS

Saturday, January 20th 10.30-Dawn

CAPTAIN BEEFHEART and his MAGIG BAND WINSTON G. SET · DOC K's BLUES BAND · JEFF DEXTER LIGHTS · FILMS

Sunday, January 21st 8 p.m. on

PROBE EVENTS and ENVIRONMENTS BY PROF. BRUCE LACY, BARBARA GLADSTONE JOHN LATHAM, PETE SEDGLEY, PETE KUTTNER STUART BRISBY and many others

Poster and ticket: 12/6

Monday, January 22nd through Thursday, 25th, 8 p.m. on

ANNA LOCKWOOD'S GLASS CONCERT

Members and Students 5/- Guests 7/6

STARLIGHT ROOM · BOSTON

SATURDAY, JANUARY 20 **JOYCE BOND REVUE · JAMAICAN ALL-STARS**

SATURDAY, JANUARY 27 **PROCOL HARUM · EQUALS**

SATURDAY, FEBRUARY 3 **DAVE DEE, DOZY, BEAKY, MICK and TICH SHELL SHOCK SHOW**

MAGIC MIXTURE

ALL ENQUIRIES TO **JOHN EDWARD ENTERTAINMENT AGENCY** 01-806 4645/6494

THE BRIAN RUTLAND BAND

in association with the **MADINGLEY CLUB, RICHMOND**, following recent successful appearances by the band at the Club, intend to start regular weekly **JAZZ SESSIONS** every Thursday, commencing **JANUARY 25th**.

The Club, standing in its own grounds on the riverside close to **RICHMOND BRIDGE**, is fully licensed and has a large private car park. **THIS WILL BE THE PLACE** to go where you can listen to jazz in a comfortable, friendly atmosphere, where you can also wine and dine, if desired.

Membership of the Club is 10/6 (Member of the Clubman's Club) and a cover charge of 4/- on jazz nights will be made. Guests are welcomed. The bar normally remains open one hour after public licensing hours. Sessions will begin at 8.30 p.m. and continue until 11.30 p.m.

Further details may be obtained from the **MADINGLEY CLUB** Willoughby Road, East Twickenham, Middlesex. POP 5818

ST MARY'S COLLEGE, TWICKENHAM

CREAM · ALAN BOWN CHRIS IAN DREAMBOAT SHOW

Saturday, January 27th, 7.30 p.m.

Tickets (Students and Guests) 12/6 in advance from Social Secretary (or at door)

THE RECORD TREND THE RECORD TREND THE RECORD TREND

WATCH FOR THE RECORD TREND

Friday, January 19th **MAX BAER and the CHICAGO SETBACKS**

Saturday, January 20th **ROOT and JENNY JACKSON**

Sunday, January 21st **MR. HIT**

FORTHCOMING ATTRACTIONS Saturday, January 27th **RONNIE JONES**

BRUNEL UNIVERSITY STUDENTS' UNION presents an

END OF RAG ALL-NITE HAPPENING at the "NEW" ROUNDHOUSE, CHALK FARM, N.W.1 SATURDAY, JANUARY 20th, 9 p.m.-7 a.m. with

★ **THE MOVE** ★

★ **CRAZY WORLD OF ARTHUR BROWN** ★

★ **PETER GREEN'S FLEETWOOD MAC** ★

★ **FAMILY** ★

★ **PAPER BLITZ TISSUE** ★ **GERANIUM POND** ★

★ **LOUISE** ★ **VIRGIN GRASS** ★ **DISCS** ★

FANTASTIC ULTRADELIC ALCHEMIST LIGHT SHOW ★ **LATE BAR** ★ **ALL-NITE BUFFET** **KNOCK-OUT ATMOSPHERE** and, for the first time! ★ **NEW DANCE FLOOR**

The management are pleased to announce that tickets will now be available at door to S.U./N.U.S./U.L.U. Cardholders, Nurses, Members of Leading Clubs and Guests only

ALL PROCEEDS TO CANCER RESEARCH

QUEEN ELIZABETH HALL SATURDAY, FEBRUARY 10th at 6 p.m. and 8.45 p.m.

ROY GUEST and JAMES LLOYD present an evening with

THE SCAFFOLD

SONGS POEMS, SATIRE, HAPPENINGS, ETC!

TICKETS: 15/-, 10/-, 7/6 from Royal Festival Hall and usual agents. Tel: (01) 928 3191

PETER GREEN'S FLEETWOOD MAC and THE EXECUTION Saturday, January 20th 7.30 - 11.30

THE POLYTECHNIC LITTLE TITCHFIELD STREET, W.1 (Oxford Circus Tube)

Licensed Bar Admission 7/-

Promoters are advised to confirm booking with **HARVEY BLOCK ASSO.**, Sole Management and Agency 493 5912/3/4/5 :: 73 South Audley St., W.1

GODS



KEN LEE GREG JOE

CLUB CUBANA 45 Grosvenor Road, ILFORD Phone: 478-1836

presents **WEDNESDAY, JAN. 24th** the last appearance in this country for a long time —

THE MIKE CARRY-TONY CROMBIE DUO

Applications for membership welcomed Also **SUNDAY LUNCHTIME JAZZ** with **TONY LEE on Piano**

FICKLE PICKLE CHICAGO BLUES CLUB HORNSEY WOOD TAVERN Seven Sisters Road (near Manor House Tube) **WEDNESDAY, 24th JANUARY** **UNION BLUES BLUES BAND** plus supporting band

TRAFFIC AT CITY with **MAGIC MIXTURE** and **THE CHASERS** CITY UNIVERSITY, ST. JOHN'S ST, E.C.1. **FRIDAY, 26th JANUARY** Tickets 10/- Call or phone 253 7191 (12/6d. at door) Tube to Angel

KATCH 22

Current Record "MAKIN' MY MIND UP" FONTANA T.F. 874

Representation: **JOHN EDWARD ENTERTAINMENT AGENCY**

ALL ENQUIRIES 01-806 4645/6494

100 CLUB
100 OXFORD ST., W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, January 18th
KEITH SKUES' SHOW
Discs Live Groups
Star Guests, etc.

Friday, January 19th
TERRY LIGHTFOOT'S ALL STAR JAZZ BAND

Saturday, January 20th
HUMPHREY LYTTTELTON AND HIS BAND

Sunday, January 21st
TIAJUANA JAZZ BAND

Monday, January 22nd
LAMB BROTHERS AND COMPANY

Tuesday, January 23rd
AUDITION NIGHT
for FROG ISLAND JAZZ BAND
OLANDER JAZZ BAND
and the BLACK BOTTOM STOMPERS, etc.

Wednesday, January 24th
KEN COLYER'S JAZZMEN

Full details of the Club from the Secretary,
100 Club, 8 Great Chapel Street, W.1
(GER 0337)
Club Telephone Number: MU5eum 0933

STUDIO 51 KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE

Saturday, Jan. 20th, 7.30 p.m.
KEN COLYER'S JAZZMEN

Sun., Jan. 21st, afternoon 3-6
JOHN DUMMER BLUES BAND

Sunday, Jan. 21st, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, January 19th
ERIC SILK AND HIS SOUTHERN JAZZ BAND
Saturday, January 20th
ALEXANDER'S JAZZ BAND
Sunday, January 21st
BRIAN GREEN'S JAZZ BAND

SIX BELLS
KING'S ROAD, CHELSEA
SATURDAY, JANUARY 20th, 8 p.m.

WALLY FAWKES

WOOD GREEN (Fishmongers Arms)
SUNDAY
ALEX WELSH and his BAND
THE MEMPHIS CITY JAZZ BAND
TUESDAY
MIKE COTTON SOUND

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, January 19th, 8 p.m.-M'night
RONNIE JONES & THE Q SET
Saturday, January 20th
THE MOODY BLUES

MIKE COTTON SOUND
with U.S. Singing Star **LUCAS**
Jan. 18 EXETER, QUAY CLUB
Jan. 19 EXETER UNIVERSITY
Jan. 20 SOUTHAMPTON UNIVER
Jan. 21 GUILDFORD
Jan. 22 WOODBRIDGE HOTEL
Jan. 23 WOOD GREEN
Jan. 24 SOUTHSEA
Jan. 25 SOUTH PARADE PIP
Jan. 26 COVENTRY, "Red House"
K.M.4. Variety Agency
43-45 Abchurch Lane, London, E.C.4. M.4111 1434

THE PINK FLAMINGO
33-37 WARDOUR STREET, W.1

FRIDAY, JAN. 19th (8.00-5.00 a.m.)
ALL-NIGHT SOUL SESSION
9 GREAT HOURS OF NON-STOP
MUSIC AND DANCING IN AN
EXCITING ATMOSPHERE WITH
★ SOUL CARAVAN
★ THE TRIAD
★ THE ALAN CLARK
★ SOUL SHOW WITH CLEO

SAT., JAN. 20th (7.30-6.00 a.m.)
★ ANOTHER ALLNIGHT SET
★ WILSONS TRANSACTIONS
★ KATCH 22
★ CLEO (WOW!)
★ ALAN CLARK DISC-TET

SUNDAY, JAN. 21st (7.30-11 p.m.)
★ SWEET SOUL MUSIC
featuring
★ MIKE QUINN
★ PLUS LEE HARMERS
★ POPCORN
(PAGE ONE ARTISTS)
STARTING TONIGHT
A RAVE DANCE CONTEST

WED., JAN. 24th (7.30-11 p.m.)
THE MIDWEEK BIG NITE OUT
★ THE ALAN CLARK
★ SOUL SHOW PLUS LIVE
★ THE CORTINAS
★ CANAL ST. PHILARMONIC
REDUCED RATE FOR STUDENTS
AND YOUTH CLUB MEMBERS

THURSDAY
BICKLEY ARMS, Chislehurst.
Peter Bond Trio, Julia Daig.
Free.
BROCKLEY JACK, S.E.4. Bird
Curtis Quintet. Adm free.

EALING TOWN HALL, Katch
"22" Magic Mixture. Lights,
sounds, people.
JOHN KEEN Jazzband, JOLLY
GARDENERS, Putney.
KEITH SMITH band, Rother-
ham.
"STILL" SPONTANEOUS
music at the Little Theatre Club
Thurs, Fri, Sat, 10.30-1 a.m.

THAMES CITY JAZZMEN,
Metropolitan Tavern, Farringdon
Road, E.C.1.
**THE WOODEN BRIDGE JAZZ
CLUB**, Guildford. Brian Rutland.
THREE TUNS, BECKENHAM.
TERRY SMITH QNT.
Next Week: JOHN SURMAN,
MIKE OSBORNE.
"WHITTINGTON," PINNER,
TERRY LIGHTFOOT.

FRIDAY
BARRY MARTYN, PRESTON.
BROCKLEY JACK (near Crofton
Park station). Urban Gin House
Ragtime Band.
**ELMER CRUMBLEY'S JAZZ
BABES**, Red Lion, Brentford.
ERIC SILK Club temporarily
closed.
ERIC SILK, Thames Hotel,
Hampton Court.
FRANK POWELL Quintet at the
Old Place, not Chislehurst.

FRIDAY MACK SHOW
GREAT YARMOUTH
FROGISLAND JAZZ BAND,
Romford Football Club.
GRAVESEND JAZZ CLUB, Clar-
endon Royal Hotel, Brian Green's
New Orleans Stompers.
HIGHGATE JAZZ CLUB
THE OLDE GATEHOUSE
DUNCAN CAMPBELL
COLIN PETERS QUINTET
MARTIN HART TRIO
JOHNNY GOODING Jazzmen at
The Lord Rookwood, Cann Hall
Road, Leytonstone.
NEW ERA JAZZ BAND
ELM PARK HOTEL, ELM PARK
HORNCHURCH, ESSEX
OPENING NEXT week Jazz at
the Royal Albert, Blackheath Hill,
S.E.10. Fridays, Saturdays, Tony
Middleton Quartet, Peter Bond
Trio, Julia Daig. Admission free.
OSTERLEY JAZZ CLUB
HUMPHREY LYTTTELTON
Next week, Capt. John Handy
RAILWAY DISCOTHEQUE! NEW
SOUNDS! NEW THOUGHTS! NEW
LIGHTS! DISCOTRACKTION! RAIL-
WAY HOTEL, WEALDSTONE.
STARTING GATE, WOOD
GREEN, Red Kelly Band, Derek
Goem.

CLUBS
161-166 Fleet Street, Lon-
don, E.C.4. 01-353-5011,
Ext. 171 and 176

FRIDAY cont.
THE BORO JAZZ CLUB every
Friday at Romford Football Club,
Brooklands Road, Romford. To-
night **FROG ISLAND JAZZ BAND**.
WHYTEBRIDGE JAZZ BAND,
Essex Arms, Brentwood.

SATURDAY
BARRY MARTYN, BRIGHOUSE.
BROCKLEY JACK. See Friday.
CHICAGO BLUES
Shakey Vick's Big City Blues
Band. "Blues Thing," 55, 21
Winchester Road, N.W.3.

FREDDY MACK SHOW
RAMSEY
FROGISLAND JAZZ BAND,
"Brewery Tap," WARE.
JAZZ PRAISES, Wandsworth,
February 3.
KEITH SMITH band, Harrogate.
**THE ORIGINAL EAST SIDE
STOMPERS**, Chelmsford.

SUNDAY
BARRY MARTYN, ACCRINGTON
BEXLEY, KENT, Black Prince
Hotel. The Freddy Mack show.
13 piece band, 4 singers and dan-
cers.
BILL BRUNSKILLS jazzmen,
Fighting Cocks, Kingston.
BILL GREENOW'S STRONG JAZZ
with CUFF BILLET
12-2 p.m.
Prince of Wales, Dalling Road,
Hammersmith (next Ravenscourt
Park tube). Thanks to Alan
Elsdon and Davy Jones for stop-
ping by.

BOTTLENECK BLUES CLUB
Railway Tavern, Angel Lane,
E.15. Near Stratford Tube.
FOLK BLUES
FAIRPORT CONVENTION
BROCKLEY JACK. See Friday.
CLUB OCTAVE PRESENT
MIKE CARR DUO
HAMBROUGH TAVERN,
SOUTHALL.
COOKS, CHINGFORD
ROYAL FOREST HOTEL,
ERIC SILK
ERIC SILK, Royal Forest Hotel,
Chingford.

FREDDY MACK SHOW
BEXLEY
"GEORGE," MORDEN, GOMEZ
COOPER'S INCREDIBLE CHICAGO
GANGSTERS.
GOOD OLD Jazz, Mike Messen-
ger band and Pam Heagren, The
Green Man, West Ealing.
GOthic JAZZ BAND, Lord
Ranelagh, SW5. Lunchtime.
SHAKEY VICK'S BLUES
As Saturday
TROPICANA, 18 George Street,
Croydon, BIRD CURTIS QUINTET,
MAGGIE NICHOLS, 8 p.m.-12 p.m.
Adm 5s, couples 7s 6d. Pub
prices.

MONDAY
BEXLEY, KENT, Black Prince
Hotel, Eric Silk.
ERIC SILK, Black Prince, Bex-
ley.
FREDDY MACK SHOW
WHISKY "A" GOGO

MONDAY cont.
**READING, SHIP, MONTY SUN-
SHINE.**
**THE BLUE HORIZON
BOILERHOUSE**
BRYCE PORTIUS UNDERGROUND
"Nag's Head," 205 York Road,
S.W.11. Buses 44 and 170.
**THE ORIGINAL EAST SIDE
STOMPERS**, Three Rabbits, Rom-
ford Road, Manor Park.
"WHITTINGTON," PINNER GO-
MEZ COOPER'S INCREDIBLE
CHICAGO GANGSTERS.

TUESDAY
AT THE PLOUGH, ILFORD
DAVE GRAVES TRIO
BRIAN EVERINGTON QUINTET
BERKHAMSTED, Kings Hall,
Terry Lightfoot.
BLACK BOTTOM Stompers, 100
Club.
BLUESVILLE '68
ST. THOMAS'S HALL,
BRENTWOOD, ESSEX
**AYNSLEY DUNBAR
RETALIATION**
ERIC SILK, "George," Morden.
FREDDY MACK SHOW
ABERYSTWYTH
**FRED STEAD'S SUNFLOWER
JAZZ BAND**, Holloway Castle,
Camden Road, N.7. (Opposite
Holloway Prison).
"GEORGE," MORDEN, ERIC
SILK.
HIGHWAYMAN, Camberley.
MICHAEL GARRICK SEXTET.

**SPA LOUNGE
CHELTENHAM**
HUMPHREY LYTTTELTON
WEDNESDAY
ALAN ELSDON'S JAZZ BAND,
The Iron Bridge, East India Dock
Road, E.14.
FELTHAM, "The Cricketers,"
High Street, Monty Sunshine.
Buses, 237, 117, 90b, 285. Trains,
S.R. to Feltham, 8-11 p.m.
FREDDY MACK SHOW
CARDIFF
GREEN MAN, Blackheath, Black
Bottom Stompers featuring John
Maddox.
JEFF YOUNG Jazzband, THE
ROSE, Rosehill, Morden.
METROPOLITAN (Farringdon
Road). Urban Gin House Rag-
time Band.
NEW SEDALIA JAZZ BAND,
Holloway Castle, Camden Road,
N.7.

REHEARSAL ROOMS
1/4 per word
BAND REHEARSAL studio
available.—Studio 51, 10/11 Gt.
Newport Street, W.C.2. (836-
2071).
FOR HIRE. Large Rehearsal
Room. Stage available.—Pied
Bull, 1 Liverpool Road, N.1. TER
3218.
GROUP REHEARSALS, Warren
Street area, 7s, 6d. hour.—435
7316.

HOTELS
1/4 per word
**BOURNEMOUTH, HOTEL ROM-
ANTICA**, Wimborne Road. Tel.
22941. Special reduced terms for
honeymoon couples.
HOPBINE nr. N. Wembley Station
HARRY KLEIN
TOMMY WHITTLE QUARTET
with BARBARA JAY
THIS THURSDAY, JANUARY 18th
8 p.m.

RONNIE SCOTT'S CLUB
47 Frith St., W.1 GER 4752/4239
WINE & DINE NIGHTLY 8.30-3 a.m.
and hear the world's finest jazz
NOW APPEARING
BEN WEBSTER
with
STAN TRACEY TRIO
and
BLOSSOM DEARIE
with
TONY OXLEY & JEFF CLYNE

at the OLD PLACE
39 Gerrard St., W.1 GER 0217
Best of jazz nightly. Open 7.30 onwards
Closed Sundays. Licensed Bar and Food
Wednesday, January 17th
JOHN STEVEN'S
SPONTANEOUS MUSIC ENSEMBLE
Thursday, January 18th
CHRIS MCGREGOR'S GROUP
Friday, January 19th
FRANK POWELL QUINTET
with Dave Gally
MIKE TAYLOR QUARTET
Saturday, January 20th
DAVE QUINCY QUARTET
MIKE WESTBROOK BAND
Monday, January 22nd
**ALEXIS KORNER TRIO &
JOHN HISEMAN/HOWARD
RILEY TRIO**
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JOHNNY PARKER'S
GOODTIME BAND
Wednesday, January 24th
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Friday, January 19th
FRANK POWELL QUINTET
with Dave Gally
MIKE TAYLOR QUARTET
Saturday, January 20th
DAVE QUINCY QUARTET
MIKE WESTBROOK BAND
Monday, January 22nd
**ALEXIS KORNER TRIO &
JOHN HISEMAN/HOWARD
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JOHNNY PARKER'S
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EASY COME, EASY GO—THAT'S THE TROUBLE IN POP TODAY

PROMOTER Kevin Donovan's impassioned letter to the MM (December 30) about the failure of groups to arrive at venues contains the venerable old line about agents and managers being parasites.

It's part of the mythology of popular entertainment that the principal villain is this bloated manipulator flicking expensive cigar ash off his hand-sewn lapels and getting ten per cent richer every time he picks up the telephone.

How I wish it were true! Leaving aside the deflections of some promoters, I insist we distinguish between agents and managers—although some do combine the functions. An agent negotiates the engagements on behalf of the principals—promoter and artist (or his manager). It is his know-how, application and, in the case of unknown groups, salesmanship, that obtains work in tours that are economically and geographically feasible.

If the groups don't turn up he has wasted his time, lost the commission he was supposed to have got and, inevitably, has to make the explanations to outraged promoters, his own reputation being affected as a consequence. The failure of the group is not his fault, but he has to carry the can.

Agents do not "control" groups or acts. They are merely the necessary intermediaries. Managers are supposed to "control" groups—albeit control is a joke word when one considers some of the pustular young delinquents who comprise some groups whose ethical sense, with regard to fulfilment of their obligations as public entertainers is, to put it mildly, negligible.

As an agent of long-standing, I've long been aware that I am the first to be courted—"Man, we need the work"—the first to be kicked—"Man, is that all the bread you can get from that lousy promoter?"—and the last to get paid—"Man, you wouldn't get a living if it weren't for us and we've got a lot of expenses right now."

Of course, everyone agrees that non-arriving groups are a canker in the business, but it is the manager's responsibility to try and ensure punctual arrival—not of the agent's.

The solution rests with managers impressing upon their infant charges that a signature guaranteeing appearance means something and that everyone—public, promoter, the group, manager and

mailbag

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agent—suffers if they don't turn up.

To many of the groups, the money they earn is a matter of "easy come, easy go." If they've got a string of bookings worth up to £500 a night, what's one booking missed more or less?

This, I regret, is the fundamental palsy. Easy money.—**JIM GODBOLT**, London W8.



HOAX

Hendrix fans rush to repel Pet's attack

WHAT on earth is Petula Clark talking about? (MM January 6). Jimi Hendrix a hoax? Rubbish!

Jimi isn't aiming at the over-30 age group, but just ask some kids who have been to his shows. No Petula, Jimi isn't for you—but for teenagers he is the most exciting act in the country.—**M. HAMM**, Yeovil, Somerset.

ALTHOUGH the appalling Petula Clark nauseates me in her condemnation of the Hendrix, I realise she is entitled to her own opinions, however misguided they may be.

However, I object to her reference to the "general public," not liking Hendrix.

The "general public" she refers to are the over-30 record buyers. It is by pandering to this audience that Petula and her cohorts, Engelbert Humperdinck and Des O'Connor, earn a steady income. Jimi is a genuine musician who appeals to teenagers who don't buy so many records nowadays. Because of this we have to put up with Petula Clark shows on TV. But that's the way it goes folks.—**ERIC CRIMMINS**, Cleveley Avenue, Southport.

VIVE Petula Clark. At last someone in the pop world has the audacity to express their true feelings about Jimi Hendrix, king of this new weird "music."

I have seen both artists, and there is no doubt in my mind who is better.—**JOHN AUTREY**, Ealing, London.

PETULA CLARK'S comments regarding Jimi Hendrix being a "hoax" were timely.

But her conclusion "if he can get away with it, good luck to him," is most irresponsible, as it reveals an attitude which is all too prevalent on the pop scene today, which is responsible for many "hoaxes" perpetrated on the long suffering pop fan.

Hendrix has been compared with the Cream, but really there is no comparison, for the Cream are talented musicians, songwriters and singers, who really are progressive.

If more people like Pet would speak up, I'm sure untalented people would be deterred from inflicting themselves on the pop scene.—**CHARLES BRUCE**, East Kilbride, Glasgow.



WHAT PETULA SAID . . .

Jimi Hendrix is a great big hoax—but if he can get away with it, good luck to him.

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I WAS amazed by the BBC's decision to reject the Barry Martyn Band after their recent audition.

Having purchased their LP "Rum And Coca Cola" I can vouch the fact this band is tremendously vibrant and alive. The BBC's stupidity is made more evident by the fact Barry's band has been chosen to represent Britain at the New Orleans Jazz Contest this May.

It would appear the BBC's conception of New Orleans jazz harks back to the days of goatee beards, bowler hats and fancy waistcoats.—**D. G. TUCKER**, Portsmouth, Hants.

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I SHOULD like to answer criticisms aimed at this company regarding the release of Long John Baldry's single "Only A Fool Breaks His Own Heart," which were contained in Chris Welch's singles reviews (MM January 6).

We at United Artists consider this single to be a good commercial record, and one which is indicative of the artist's current style. In making his comments he has not taken into account the amount of time, effort and money this company spend on John Baldry, all of which far from depreciating his value must have contributed considerably to his current prestige and reputation not only in this country but throughout the world wherever his records have been released on our label.

Finally his observation regarding this release hurting Long John's chances of a hit on his Pye follow-up should really be directed at the artist's management and agency. We are promoting the record to the best of our abilities and if the artist were to support us it certainly would be a hit.

However, if we work against each other and it fails, the fault is theirs—not this company's.—**MARTIN DAVIS**, United Artists Records Ltd, London SW1.

SO the Four Tops have a big hit with "Walk Away Renee."

I couldn't understand why the original version by the Left Banke wasn't a hit. But British record buyers don't seem to like white American groups.

I wonder if the next Tops single will be another hit by artists like the Doors or Jefferson Airplane?

Let's hope Britain wakes up to these groups, also Love, Grateful Dead, Country Joe and the Fish and Captain Beefheart.—**PETER J. ROE**, Thurcaston, Leicestershire.

BEAUTIFUL! I have just seen the Magical Mystery Tour for the second time, in colour.

Most of the critics knocked it on first showing, but surely they now have to agree that it wasn't "a big mistake," or "badly produced."

No, Beatles, you didn't boob at all. Own up, you knockers, you made the mistake—not John, Paul, George and Ringo.—**DAWN SMITH**, Streatham, London.

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