

Melody Maker

February 3, 1968

9d weekly

21
EXTRA! LP SUPPLEMENT!

ALL THE POP, JAZZ, FOLK RELEASES—PAGE 12, 13, 14

SET FOR LOVE AFFAIR!



LOVE AFFAIR: next single will be out on April 5.

**New group
hold top for
second week**

THE Love Affair, unknown a month ago, are to headline a three-week British tour.

The group, whose hit "Everlasting Love" is number one in the MM Pop 30 for the second week, will kick the tour off on April 10 at a London venue and will then tour major cities.

YOUNG

Agent Harold Davison is currently finalising the schedule for the group. No other artists for the tour have yet been named.

The Love Affair — organist Lynton Guest, lead singer Steve Ellis, bass guitarist Mick Jackson, lead guitarist Rex Brayley and drummer Maurice Bacon — are all aged between 16 and 18 — and are one of the country's youngest hit groups. They were formed when their managers, John Cokell and Sid Bacon, advertised for personnel in the MM.

Their next single — so far untitled — will be recorded between February 18-21 and will be released on April 5 in this country. And the group are to re-record the B side of their hit "Gone Are The Songs Of yesterday" as their first American release.

MOBBED

As the sales of "Everlasting Love" soar above 300,000, the Love Affair have been mobbed everywhere they play. They were mobbed by fans at all their gigs last weekend — at Catford, London, Stockport and Ross-on-Wye. Eight shirts and three pairs of trousers were torn to pieces.

TURN TO CENTRE PAGES

HERMAN HERD BLOWS INTO BRITAIN



WOODY: opening in Glasgow

WOODY HERMAN and his '68 Herd were due to arrive in London on Monday evening and fly direct to Glasgow to open there, at the Odeon Theatre, on Tuesday. Tonight (Thursday) the band is at Belfast University. It then moves on to Newcastle (2), London's Queen Elizabeth Hall (3), Leicester (4), Birmingham (5), Bristol (6), Croydon (7), London's Festival Hall (9), Manchester (10) and Bournemouth (11).

COME WITH THE MM ON A ...

SUNSHINE SUPER HOLIDAY

DETAILS ON PAGE FOUR

MELODY MAKER POP 30

- 1 (1) EVERLASTING LOVE Love Affair, CBS
- 2 (3) AM I THAT EASY TO FORGET Engelbert Humperdinck, Decca
- 3 (2) BALLAD OF BONNIE AND CLYDE Georgie Fame, CBS
- 4 (6) JUDY IN DISGUISE John Fred and his Playboy Band, Pye
- 5 (22) MIGHTY QUINN Manfred Mann, Fontana
- 6 (15) SHE WEARS MY RING Solomon King, Columbia
- 7 (11) EVERYTHING I AM Plastic Penny, Page One
- 8 (5) DAYDREAM BELIEVER Monkees, RCA
- 9 (23) BEND ME, SHAPE ME Amen Corner, Deram
- 10 (10) TIN SOLDIER Small Faces, Immediate
- 11 (17) I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits, Columbia
- 12 (21) AS YOU ARE/SUDDENLY YOU LOVE ME ... Tremeloes, CBS
- 13 (4) WALK AWAY RENEE Four Tops, Tamla Motown
- 14 (7) MAGICAL MYSTERY TOUR (EP) Beatles, Parlophone
- 15 (7) HELLO, GOODBYE Beatles, Parlophone
- 16 (20) DARLIN' Beach Boys, Capitol
- 17 (9) I'M COMING HOME Tom Jones, Decca
- 18 (29) CIMME LITTLE SIGN Brenton Wood, Liberty
- 19 (12) KITES Simon Dupree, Parlophone
- 20 (18) PARADISE LOST Herd, Fontana
- 21 (13) WORLD Bee Gees, Polydor
- 22 (14) THANK U VERY MUCH Scaffold, Parlophone
- 23 (16) IF THE WHOLE WORLD STOPPED LOVING Val Doonican, Pye
- 24 (25) NIGHTS IN WHITE SATIN Moody Blues, Deram
- 25 (26) THE OTHER MAN'S GRASS Petula Clark, Pye
- 26 (27) CARELESS HANDS Des O'Connor, Columbia
- 27 (28) SOMETHING'S GOTTEN HOLD OF MY HEART Gene Pitney, Stateside
- 28 (19) HERE WE GO ROUND THE MULBERRY BUSH Traffic, Island
- 29 (—) ANNIVERSARY WALTZ Anita Harris, CBS
- 30 (—) PICTURES OF MATCHSTICK MEN Status Quo, Pye

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POP 30 PUBLISHERS

1. Peter Maurice; 2. Palace; 3. Clan; 4. Jewel; 5. Feldman; 6. Acuff-Rose; 7. Essex; 8. Screen Gems; 9. Carlin; 10. Ayakak/Immediate; 11. Active; 12. Skidmore/Shapiro Bernstein; 13. Flamingo; 14. Northern Songs; 15. Northern Songs; 16. Immediate; 17. Donno; 18. Metric; 19. Robbins; 20. Lynn; 21. Abigail; 22. Noel Gay; 23. Immediate; 24. Essex; 25. Welbeck; 26. Morris; 27. Maribus; 28. United Artists; 29. Morris; 30. Valley.

TOM JONES SINGLE DUE THIS MONTH



TOM: American trip

TOM JONES, who flies off to America for two months on Saturday, will have a new single released at the end of February. But no titles had been decided at presstime.

Tom will film a promotional clip for BBC's Top Of The Pops while in America.

Tom, whose departure from London airport on Saturday will be filmed for next week's Cilla Black BBC-TV show, will make a TV spectacular in New York on Monday and Tuesday (5 and 6) and then fly to Miami on February 7 for three days' cabaret at the Deauville hotel.

He opens at New York's Copacabana on February 15 for two weeks and remains in the States until he opens in cabaret in Las Vegas on March 21. He returns to Britain at the beginning of May.

PAUL, WHO, FACES PUT OFF PLANE

PAUL JONES, the Who and Small Faces were put off an airliner in Australia on Sunday, accused of "insulting a passenger, drinking beer and making a hostess cry." The groups were on their way from Adelaide to Sydney, and put off at Melbourne and delayed three hours.

They were later accompanied to Sydney by two security men. Paul Jones said later: "The trouble began when a hostess served other passengers but ignored the boys. The pilot told us to stop swilling beer. But we did not know there was a law forbidding liquor aboard the plane."



DYLAN: advance orders

New Dylan LP released on Feb. 23

BOB DYLAN'S new album — his first for almost two years — is released in Britain on February 23. Titled "John Wesley Harding," advance orders for the album (reviewed on page seven) have already passed 20,000.

The album was recorded in Nashville, Tennessee, last November with unamplified guitar, harmonica, piano, bass and drums. Within the first week of its release in America, it had sold 250,000 copies.

NEW BRITISH LABEL

AN American entertainment company is to set up a British record company. The company, Music Corporation of America, is starting the MCA label and the first three releases are on February 16.

The company will also market another label, UNI, which will release the same material here as it does in America. Brenda Lee and the Hobbits will be featured on two of the singles and the third will be British-produced by a new singer, John Rowles.

Producer Mike Leander has joined the company which is headed by Brian Brody, with Mike Sloman in charge of A&R activities and Roger Watson handling promotion.

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JUBILEE SINGERS DUE

ALBERT McNEIL'S Los Angeles Jubilee Singers, who feature gospel and freedom songs, begin their first tour of this country with a concert at London's Queen Elizabeth Hall on Thursday, February 15.

The rest of the tour dates are: Chatham, Central Hall (17), Bristol, Colston Hall (18), Fairfield Hall, Croydon (19), Portsmouth, Guildhall (20), Bournemouth, Winter Garden (21), Solihull, Guildhall (22) and finally Manchester's Free Trade Hall (23).

HENDRICKS BOOKED

U.S. singer-songwriter Jon Hendricks has been signed for a season at London's Ronnie Scott Club. He will open for four weeks on Monday, February 26, following Mark Murphy and the Kenny Clarke Trio who commenced their month's stay at the club on Monday.

For four weeks, beginning on Sunday (4), Ronnie Scott's will re-open on Sunday nights for special shows starring singer-pianist Blossom Dearie and a British jazz group.



AMEN CORNER: jump from twenty third to ninth place

TOP TEN LPs

- 1 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (3) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 3 (1) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 4 (1) REACH OUT Four Tops, Tamla Motown
- 5 (1) SMASH HITS Tom Jones, Decca
- 6 (1) THEIR SATANIC MAJESTIES REQUEST Rolling Stones, Decca
- 7 (—) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes, Tamla Motown
- 8 (9) PISCES, AQUARIUS, CAPRICORN AND JONES LTD Monkees, RCA
- 9 (—) BRITISH CHARTBUSTERS Various Artists, Tamla Motown
- 10 (7) THE LAST WALTZ Engelbert Humperdinck, Decca

US TOP TEN

- 1 (3) GREEN TAMBOURINE Lemon Pipers, Buddah
- 2 (1) JUDY IN DISGUISE John Fred and his Playboy Band, Paula
- 3 (2) CHAIN OF FOOLS Aretha Franklin, Atlantic
- 4 (7) SPOOKY Classics, Imperial
- 5 (5) BEND ME, SHAPE ME American Breed, Acta
- 6 (4) WOMAN WOMAN Union Gap, Columbia
- 7 (—) LOVE IS BLUE Paul Mauriat, Philips
- 8 (—) NOBODY BUT ME Human Beinz, Capitol
- 9 (—) COIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU Lettermen, Capitol
- 10 (—) I WISH IT WOULD RAIN Temptations, Gordy

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Gary Leeds and Dave Mason solo singles due



DAVE MASON

GROUP breakaways Gary Leeds—ex-Walker Brothers, and Dave Mason—ex-Traffic, both have solo singles released soon.

Gary has formed a group which will be known as Gary Walker and the Rain, and their first record is called "Spooky" due for release on February 9 on Philips.

It's produced by Scott Walker, and the B side, written by Gary is called "I Can't Stand To Lose You." Mason's song is called "Just For You" which he wrote and is released on Island on February 23, the same day his old group Traffic have "No Face, No Name, No Number" released. Dave is also planning to record the Crazy World of Arthur Brown.

JAMES AND BOBBY

AMERICAN soul singers James and Bobby Purify arrive in Britain tomorrow (Friday) for a ballroom and club tour.

They appear on Southern TV's "New Releases" on February 9 to promote their new British single "Do Unto Me." Other TV and radio appearances are being negotiated.

Ballroom and club dates include: Royal Ballroom, Tottenham (tomorrow Friday), Tin Hat Club, Kettering and Ram Jam, Brixton (Saturday), Co-op Hall, Warrington and Beau Brummell, Nantwich (February 4), Hatchets, and Scotch Of St James, London (6).

PITNEY FOR MUSICA '68

SINGING star Gene Pitney has been added to the list of artists lined up for the Musica '68 World Festival of Jazz and Popular Music to be held at Palma Majorca from July 22 to 27.

Artists accepted now include Pitney, Jimi Hendrix, Blossom Dearie, Scott Walker, Georgie Fame, Spanish vocalist Peret and Los Pekenikes. The organizers, Music Festival Promotions, told the MM on Monday that they were still deciding about a contract for British television distribution of the filmed festival.

McGRIFF TO RETURN

AMERICAN organist Jimmy McGriff, who ends his present British tour at London's Speakeasy on Sunday (4), is to return this summer, according to John Gunnell of the Gunnell Agency. "We're bringing him back in August for dates," says Gunnell "and it is possible he will appear at the Windsor Festival."

Tonight (Thursday) McGriff is at Rasputin of Mayfair. He then plays the All Star Club (3) and Ram Jam and Speakeasy (4).

VIC LEWIS IS NEW NEMS MANAGING DIRECTOR



Vic Lewis and Ringo at Nems London office

AGENT Vic Lewis has taken over as managing director of Nems Enterprises, the company created by Brian Epstein. Lewis has been a director of the company for two years.

Brian Epstein's brother Clive remains chairman of the company, which handles the Beatles and Cilla Black among its artists.

Lewis's first major deal for the company will bring Andy Williams to Britain to appear with the Henry Mancini orchestra as a result of an agreement between Nems and Perenchio Artists of Hollywood. The tour will start in May.

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AMEN CORNER AND HERMAN TO JOIN FOR SPRING TOUR

NEGOTIATIONS are under way for the Amen Corner and Herman's Hermits to co-star for a three-week tour in the Spring.

On Tuesday, the Corner were in the recording studios from 11 pm to 4 am completing their LP which will be released on February 23 with the same titles as their single, "Bend Me, Shape Me," currently at nine in the Pop 30.

The group guests in BBC-Wales TV's Victor Spinnetti Show, tonight (Thursday) and Radio One's Monday Monday (12).

KIKI TO TOUR FRANCE

FOLLOWING her appearance at the Midem Festival, Kiki Dee has signed for an 18-day tour of France starting in mid-August.

She will play three days in each of six cities — Toulon, Lyons, Dijon, Reims, Grenoble and Paris. While in Paris she will record her own 30-minute French TV show.

Kiki will also be featured in a semi-documentary film about the French Riviera to be shot in Cannes in July.

TRACEY JAZZ PACKAGE

STAN TRACEY'S "Under Milk Wood" package may play London's May Fair Theatre for a week in March or April under the auspices of Peter Burman's Jazz Tete A Tete. Negotiations are going on at present.

The package does a live broadcast from Liverpool University on March 21 as part of BBC Jazz Club. Other

AMEN CORNER LP DUE

dates fixed are: Colston Hall, Bristol (March 3); Exeter University festival (4); Aberystwyth (6); Wolverhampton (7); Crewe (8) and Nottingham (9).

PHILIPS SONG TEAM

THE British team for this year's 10th European Song Contest at Knokke-le-Zoute, Belgium, is to be provided by Philips Records. It will be held at Knokke's Casino from July 12-18.

Philips will be entering a team of four singers and a fifth will be provided through Hughie Green's Opportunity Knocks.

WILLIAMSON RESTS

THE Incredible String Band have cancelled all their bookings for February for personal reasons. Multi-instrumentalist Robin Williamson is returning to Scotland for a rest.

They expect to be able to fulfill March dates. A spokesman for Witchseason Productions said: "They will definitely be doing their March

tour but they feel they must rest in order to prepare for it."

They open in Glasgow on March 1 then go to Manchester (2), Brighton (8), Liverpool (9), Birmingham (16) and the Royal Festival Hall, London (30).

NEW PET SINGLE

PETULA CLARK'S new single is "Kiss Me Good-bye," by Les Reed and Barry Mason. It is released on February 2.

Pet flies off to America next week to film her own one-woman TV spectacular for world-wide showing. She returns to London at the beginning of March and will be presented to the Queen at the Royal Film Performance on March 4.

HAWK DATES OFF

TENOR giant Coleman Hawkins, who has been playing club and concert dates in Britain since his Ronnie Scott Club season, had to cancel his final European engagements in



HERMAN

this country and on the Continent because of severe bronchitis.

He is now a good deal better, and expecting to fly back to his New York home today (Thursday).

INJUNCTION ISSUED

A High Court judge last week restraining Decca Records from issuing a record featuring Jimi Hendrix and Curtis Knight titled "Get That Feeling."

The album was recorded in the States and it is alleged that Hendrix was merely one of Knight's backing group on the session. The injunction lasts until the court sits again tomorrow (Friday).

The album is on the London label.



JOHNNY CASH IN LONDON CONCERT

JOHNNY CASH, June Carter, the Statler Brothers, the Tennessee Three and Carl Perkins fly to Britain in May and appear in concert at Manchester (May 4) and the Royal Albert Hall, London (9). Other dates may be lined up later.

Johnny has a new single, "Rosanna's Going Wild," on the CBS label being released on February 9. On the B-side he is joined by June Carter of the famous Carter Family on "Long Legged Guitar Picker."



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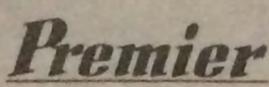
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COME WITH THE MM TO THE ANTIBES JAZZ FESTIVAL

Sunshine Super-holiday

Diz ends up in Florida—via Norway?

DIZ DISLEY, jazz guitarist and George Formby imitator, who left London recently for Norway, has turned up in Florida, where he is currently working and recording. Writes Diz, a former MM cartoonist: "I have fallen headlong into a hectic scene run by Riek Norcross, formerly of various London folk clubs. Diz worked with Lonnie Johnson on his way down from Ontario, and is now furthering "what is laughingly known as my career in the land of opportunity."

Jethro Tull, the man who invented the seed drill, now lends his name to a blues group. Watch out for their "Sunshine Day" released on February 16.

Extraordinary. "Bend Me, Shape Me," sounds not unlike "I Can't Stand Hearing About You (Veronica)" by the Second Wave. Melodisc Records launching their first pop label called "Jewel" with the Mike Stuart Span on "Children Of Tomorrow."

A psychiatrist says strongest resentment against long-haired pop stars come from unconscious homosexuals who can't tell the difference at a glance and get worried. Bob Lang of the Mindbenders opening Play Back record shop in Manchester and looking for assistants.

Cowsills have written a song for Gene Pitney's next single. Jimi Hendrix sat in with Sam Gopal's Dream at the Speakeasy, and just about every other group in London according to their publicists.

RCA plan a big country music campaign in March. Chris Jagger, Mick's brother, had a bitter first taste of promoting pop in Scotland. His agency had to call off a concert when only 300 of 2,500 tickets were sold.

What possible reason could there be for taking a tape-recorder to bed?

New Orleans altoist Capt John Handy: "Folks often come expecting to hear the other John Handy playing that progressive stuff. They always stay."

MM's Barrie Wentzell doesn't like groups who jump up and down when he's photographing them. Remember when Eric Clapton had a crew-cut, in his Yardbirds days?

British Railways Southern Region clerk Stuart J. Ashby sends some "Station hits," like Purple Hayes, Seven Oaks Of Gloom, The More I See Ewell, Papa's Got A Brand New Haven, Hi-Hi Haslemere, There Must Be a Weymouth, I Can Seaford Miles, Simon Smith And The Maze Hill



The Raver's weekly tonic

Dancing Bear, not to mention Godalming Knows, Railman's joke!

Hollies Swedish release "Dear Eloise" at number one. Alan Price can't stand flying so he sailed to America by SS United States on Saturday. His group are risking the plane, however.

Cropped hair coming back in — so the mods can see who's face they are nutting?

Memo to hip Rugby types—the Spinners are looking for verses of "Cosher Bailey" clean if possible for Pat Doody's Monday Night Ride.

Guitarist David O'List very quiet lately. Don Partridge a gas on Eamonn Andrews Show.

Dick Rowe's honest answer on why he turned down the Beatles for Decca: "Because I thought they sang out of tune."

At the Supremes party in Chelsea thrown by the Duke and Duchess of Bedford were Mick Jagger, Marianne Faithfull, Brian Jones, Tom Jones, Michael Caine, David Hemmings, Lyn and Vanessa Redgrave, Charles Clore, Chris Curtis and hundreds more. Mary Wilson looks even better than Diana Ross — and we don't mean Harold's Mary.

MM lost 4-2 to Liberty Records—at least we think it was Liberty. Tony Rivers excellent footballer, Noel Murphy on top form while Tony Wilson collapsed after his first game in five years.

What's so safe about milk? Try putting paraffin on your cornflakes. A London news known as Breakfast Alley, Apple is on the corner, Grapefruit have moved in, and the house opposite theirs is called Cornflake.

Laurie Henshaw has re-joined the MM after four years as Assistant Editor of Disc. Laurie left the MM in 1963 after 17 years.

Coleman Hawkins, recovered from bronchial trouble visited the Tally Ho, Kentish Town on Sunday lunchtime. Another Basie-Fame tour set for April.

CAUGHT IN THE ACT

CARMEN McRAE has been a good, stylish singer for a dozen years and more. But I don't think I've ever heard her sing as well as she is doing on her current visit. In the Playroom of London's Playboy Club, where she is appearing until the end of next week Carmen puts over a programme of classy songs with considerable appeal and almost arrogant artistry.

A typical set and she changes her material for each show— included "My Man," "Haven't We Met," "It's Love," Charles Aznavour's "Too Good," "On A Clear Day," "Let There Be Love," Johnny Keating's "Theme From 'The Hotel'" and an advanced ballad by her pianist, Norman Simmons, titled "If You Could Love Me."

Carmen projected the lyrics with the right amount of meaning without wringing them dry. Every effect, held note and ending was carried off with conviction, and the restraint of her slower performances was matched by her stage deportment. She goes in for a variety of time signatures, tempo changes and vocal approaches so that her offering is never samey, always a stimulating experience.

Her accompanists, besides the remarkably sensitive Simmons (who solos attractively from time to time), are her husband, guitarist Francois Vaz, and Tony Layzell (drums) and Tony Matthews (bass) from the resident Bob Layzell band. Vaz featured in a thoughtful solo on one of the waltzes, and stayed on to play alongside the Layzell group's excellent pianist, Bunny Thompson.

I hope I've given the impression that visit to the Playboy is likely to gratify lovers of jazz singing and the like. Non-members in the London area should start looking for a Playmate to take them in. — M.J.



CARMEN: A variety of time signatures

CLASSY SONGS AND ARTISTRY FROM CARMEN

Crowd on the Cote d'Azur, but the fact is that Chris and his lads have developed a highly skilled nightclub act.

They are polished, musically accomplished, enthusiastic and rattle the numbers out quickly so that the ravers can't leave the floor.

Their R&B bit with electric rhythm backing the sax/clarinet, trombone and trumpet front line is intensely exciting and played with conviction. Trumpet man Pat Halcox improves all the time and his "Some Of These Days" solo was a knock-out.

Chris has moulded his group into a compact, highly competent unit which transcends stylistic barriers. — JACK HUTTON.

CAPT. JOHN HANDY

CAPTAIN JOHN HANDY, the most-raved-about product of New Orleans for years, launched an all-out assault on the senses at Haywards Heath on Sunday.

This was entertainment by explosion. From the moment his alto blew a force-ten gale through "Who's Sorry Now" till the last wailing note of "Ice Cream" took off for the rafters of the Fox and Hounds, Sussex jazz buffs were in perpetual motion.

Not a foot remained untapped nor a hand unclapped as the Barry Martyn band rose to meet the challenge of a Handy in even greater form than on his last British tour.

Up-tempo things, with Handy sitting down throughout, were the essence of the first half. Driven by the thundering beat of Martyn's drums, solid bass work from Brian Turnock and lyrical piano from Graham Patterson Handy soloed at length.

Standards like "Sheik Of Araby" and "Buckets Got A Hole" were given the big-boot

treatment before trombonist Pete Dyer and trumpeter Teddy Fullick departed to leave a frontline duo of Handy and Sammy Rimington. With Rimington on tenor, the pair established a fine rapport on "The Porter's Love Song" and "Shoe Shine Boy."

The second-half, by which time the crowd had swelled to near capacity, was mostly given over to the blues. On these Handy extracted the full range of emotions from soft and sobbing to full-blooded bellows of protest. — JOHN ROBERTS.

FAIRPORT CONVENTION

ONE of the most interesting features about the Fairport Convention, who played the Middle Earth last Friday, is their choice of material.

Instead of the more stereotyped numbers they have widened their horizons to include the compositions by writers like Leonard Cohen and the late Richard Farina, ("Suzanne" and "Reno, Nevada," respectively).

Judy Dyble and Ian MacDonald combine to produce some nice singing on these and other songs such as Dylan's "Jack Of Diamonds" and Ritchie Havens' "Follow." They are backed by Richard Thompson, lead guitar, Simon Nicol, second guitar, Tyger Hutchings, bass guitar, and Martin Lambie, a very good drummer.

Thompson, excellent guitarist, showed well on instrumentals which included "Chili Beans, Warm Nights" and "Ghetto," this one reminiscent of Paul Butterfield's "East Meets West." Thompson's guitar was augmented by Simon Nicol's electric violin and Judy Dyble's recorder.

The Fairport Convention have mastered the art of volume control which makes listening to them a far more agreeable occupation than it is with some other groups who think volume equals music. — TONY WILSON.

KENNY CLARKE

"TIME is of the essence" runs the hackneyed quotation, and no matter how conceptions of it may change, in jazz, it still remains true that the man who lays it down is, or should be, the heart and soul of the jazz group of whatever size.

In Kenny Clarke, who opened with his trio of Jimmy Gourlay (gtr), and Eddy Louiss (organ) at Scott's on Monday, we have a master. Musically, the trio breaks new ground, but in the context of what is going on that hardly matters. Louiss, who was having a spot of bother with his instrument on Monday, certainly doesn't try to blast all out of the club with a high decibel count, preferring rather to get away from some Jimmy Smith clichés and to forge an original approach of his own. Gourlay carries most of the melodic statements, mostly standards and one or two unnamed originals built round the leaders drum patterns, in a manner somewhat reminiscent of Jimmy Rainey but with more blood in his veins.

But it is Clarke's uncanny complimenting of solos, the impression of power to sear in the constantly shifting rhythmic patterns, but above all that magnificent top cymbal which keeps the time flowing and pulsating effortlessly all night, which rivets the attention.

The amazing thing is that Clarke is not an upstaging player, there are no extended solos, nor does the volume ever drown the frontline men: it is simply that he is one of the boss men on his instrument, and to many of us, myself included, have forgotten it for too long. — CHRISTOPHER BIRD.



● BASIE

● GOODMAN

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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-up with your fellow MM readers.

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NEXT WEEK IN... ...MELODY MAKER



MARY WILSON

"We could not figure why the Tamla Motown tour didn't go. We gave it away — we were almost working for free and we all thought it was a great show..."

BOB DAWBARN on his knees...

At the shrine of the Supremes

LIFE holds nothing more! I have knelt at the feet of Mary Wilson of the Supremes — and I didn't even notice my aged kneecaps had dropped off until I tried to stand up. At EM! this week, the girls were modestly accepting the compliments of everyone who had seen their fantastic opening night at the Talk of the Town. Assisted by a photographer's boot — he must have been taking tripping lessons from Dave Davies — I dived through the scrum and landed at Mary's feet. "We kept asking when we were coming back to England," she was saying. "The receptions are always great and we have a lot of friends here. We couldn't figure why the Tamla Motown tour didn't go. We gave it away — we were almost working for free and we all thought it was a great show but the audiences just didn't come." In their current act, Mary shows a fine talent for comedy. "I just used to stand there, but since Florence has gone I do most of the comedy," she told me. "It's easy really, probably because we like to have fun on stage. And we like the audience to have fun, the comedy helps them to relax." Mary finds it difficult to categorise her own musical tastes. "If a song is good I like it — whatever category you like to put it in," she said. "For example, I'm not a great jazz fan, but there are plenty of records I like. My real favourites include people like Tom Jones and Shirley Bassey.

And the Beatles, of course, they write such good material. I wish I could write like that. "What we all like is melody — not just sound. We all like good music and we hope that is what we are singing." Mary's ambition is to write a book — and she intends to do it. "I plan on writing a book when I get to 30," she told me. "I write diaries all the time, keeping a record of everything we do." In High School my teacher wanted me to be a writer and I have a good knack of getting down on paper what I want to say. "But I'm going to do ten years with the Supremes first and then write my book. And I'm not going to let anyone else write it for me." Mary reported that Florence Ballard is planning to get married and, at the moment, has no plans to return to singing. Her replacement, Cindy Birdsong, has now been with the group for eight months and is proving an added attraction — vocally and visually. "It's great to be back in London," said Cindy. "I've been here twice before with Patti La Belle." Before organising a search for kneecaps, I asked Mary what the Supremes do when not working. "We had our first holiday three months ago," she said. "We took a month off, and you know what I did? I travelled. I went to Los Angeles, Las Vegas, New Mexico. My mother thought I was mad."



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STATE OF OUR JAZZ

What is the true state of jazz in Britain in 1968? What's happening in the clubs, on record, on the air? What do our jazzmen think of the jazz scene today? The MM has investigated the whole jazz spectrum. Get the facts next week. Don't miss it.

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JAZZ SOURCE



HUMPH, '48 VINTAGE
—1948 version. Seen at the London Jazz Club, 100 Oxford Street, are (l-r) Les Rawlings, Humph, Dave Carey, Wally Fawkes, and Nevil Skrimshire. Trombonist Harry Brown had, presumably, gone to the Blue Posts. Note 1948 version of with-it bird.

"NO, it can't be true," people can often be heard muttering when their eyes fall on a picture of the mature Shirley Temple or Jackie Coogan. "It can't have been as long ago as that."

I did a similar sort of double-take over the news that Humphrey Lyttelton was celebrating 20 years of bandleading.

Can it have been all those years ago I first saw the Lyttelton band, with Wally Fawkes on clarinet and Harry Brown on trombone, which rose from the ashes of George Webb's Dixielanders?

And if that is so, however long ago was it that Humph joined George Webb, taking the place of a two-cornet team: Owen Bryce and Reg Ridden?

The answer to the latter question is 1947, and when he joined Webb most of the commentators who took notice of such activities approved the change, even though Lyttelton was by no means the purist most of his colleagues were.

When I heard Humph for the first time, at a St George's Hall, London, concert staged by Jim Godbolt, I remember thinking of him as more of a Bix-Spanier-Bobcats man than a King Oliver disciple.

And it is illuminating to read what Charles Wilford wrote at the time in a critique of Webb's band, which he accused of playing much too loudly.

"Lyttelton is certainly a skilled and talented (and even studious) trumpeter; he follows what we might call a McPartland line, which is more accessible to an Englishman than a puritan New Orleans style . . . and he does know the value of playing softly, on occasion."

Of course, the Louis Armstrong influence was present even then, and this was one of the lines Humph developed, especially with the band he formed the first week in February of '48 to carry out "a real jazz policy."

He learned from other sources too, showing at various times in his lead and solo work inspirations which seemed to be drawn from Tommy Ladnier, Mutt Carey and Yank Lawson as well as Louis and Oliver, or so it sounded to me.

At the moment he started

Humph, 20 years after

BY MAX JONES

his band — which made its debut at Cook's Ferry Inn on February 8 — Humph was offered the trumpet post with Carlo Krahmer, Derek Neville and the British representatives at the Nice Jazz Festival. (Armstrong, asked what he thought of the band, said to me: "That boy's sure coming along on cornet.")

This and all that followed—British concerts and club residencies, tours of Belgium, Holland and Switzerland, broadcasts, recordings and the rest—is history now.

Lyttelton, with some help (it must be admitted) from the "Old Etonian Hot Trumpeter . . . Guardsmen . . . King of Jazz" kind of publicity eagerly swallowed by the lay press, quickly became a well-known and respected jazz name.

And he merits the tribute being paid him by the BBC in a couple of weeks time, even if he is one of the very few jazzmen lucky enough to catch the Corporation's eye. I always found him, on balance, the most satisfying of home-grown trumpet players working in the main stream of jazz.

In those early years I wrote often of Lyttelton's playing and sometimes of his opinions. Mostly, though, he put them down himself, revealing a writing style as trenchant as his cornet.

Nowadays, as happens with those who commit their views to print, he runs into fans who accuse him of changing his mind. He doesn't worry about this, though once he might have done.

"People come up and say: 'You once said that so-and-so was instantly,' and all that. I'm not ashamed of it. One's talking about a living form. I'd worry if I found myself saying exactly the same now as 20 years ago. It would mean either the music or I had become a fossil."

The other night I sat in the Old Place on an Outside Broadcast listening to the

Frank Ricotti Quartet, and I discovered that their ages put together totalled nine years more than Duke Ellington's.

"But, if you listen, sort of half thinking of something else and not concentrating on changes and things, it dawns on you that what you're hearing is virtually the same as an old-time roaring Lionel Hampton session."

"It was going like a bomb and I didn't have any feeling that they were doing something 'new'—in the sense of turning their backs on the old tradition. It was just swinging jazz."

"But to go back to the earlier point about altering your opinions. In jazz little cliques, from the early New Orleans people to the early bop people, have always been entrenched in their viewpoint."

"It's understandable that professionally they are cautious about new things. When somebody young with new and different ideas joins a group, the barriers go up almost as a matter of principle and older members tend to give the newcomer a hard time."

"In a way this is good; it's one of the things jazz has that pop hasn't—built-in brakes. So in jazz we don't go madly from one style to another."

"To tie this in with my own situation, when some listeners hear me introducing jazz from all eras on Jazz Club or Jazz Scene their minds go back years to when I used to loose off, about bop perhaps, when I was as entrenched as anybody else."

"An enormous amount of this was due to ignorance or intolerance, but some of it was due to the fact that it is difficult for any of us to exist out of context — the context of what you're thinking about at the time."

"For instance, when they played a Bechet blues, 'Out Of The Gallion,' to Dizzy Gillespie about 15 years ago, his comment was: 'Nothing happens.' A lot of people were horrified, but I can see that in the context of what he was

working on at the time nothing did happen.

"So, after all these years, I like to sit about and express my ideas and keep a completely open mind about jazz. That's why I enjoy the BBC things I do."

Humph these days, a comfortable and almost avuncular figure compared with the tall, slim, moustached Humphrey of Nice '48, appears to be blandly contented. But quite a few things rile him still. One of them is the status of jazz musicians.

"Over the years I've seen their financial lot improve slightly and the scene widen. But their status on the entertainment scene hasn't improved at all. And what burns me up is that, to me, a musician like Tony Coe is in his field as important and talented as, say, Yehudi Menuhin in his."

"Yet for about 70 per cent of the work he does he's regarded by some bejewelled nit as a funny little man with a saxophone whose place is in the servants hall with a brown ale and scrag end of sausage roll. I don't know what the solution is, but it obviously lies with the acceptance of jazz as something that exists in its own right, not as an eccentric fringe of dance music."

And what about the difference in the jazz club situation between the late Forties and now?

"Well, it's hard to generalise. Then it was definitely the thing to do . . . jazz clubs were the places to go to. Now other scenes have taken over. But I was amazed to see all of six or seven hundred people at the 100 Club when we played there recently."

"For some people—and they didn't all appear to be bent with age—it was still the place to go."

"But for me, the main point is that I'm still enjoying it. The life is still a knockout, and hearing some of the musicians coming up, I'm not worried about the future of British jazz."

How to mix jazz and ballet

BY BOB HOUSTON

ALL things considered there are no reasons why ballets should not be set to jazz.

It's been done before, but none of these ventures have had the success of Richard Rodney Bennett's "Jazz Calendar" which is being performed by the Royal Ballet at Covent Garden.

The success of this venture depends as much on Frederick Ashton's choreography as on Bennett's music, which is four years old and was originally written in response to a commission from the then BBC Third Programme.

Bennett, known mainly in the jazz world for the string arrangements he did for a Ronnie Scott album, has already been associated with the Covent Garden Opera.

With "Jazz Calendar" he wisely elected to write "a straight jazz work rather than attempt to bridge the gap between jazz and classical music."

Although his jazz reputation may be slight, Bennett has written an attractive collection of melodies based on the children's poem "Monday's Child Is Fair Of Face," and scored them in a manner closely resembling the Gil Evans technique.

Sitting in the Covent Garden pit to perform it are Kenny Wheeler and Leon Calvert (trpts), Maurice Miller (fr horn), Bobby Lamb (trbn), Alfie Reece (tuba), Tony Roberts (fl), Duncan Lamont (alto), Tony Coe (trn), Ronnie Ross (bari), Pat Smythe (pno), Dave Holland (bass) and Jackie Douglas (drn).

Under conductor John Lanchberry, they give Bennett's score a sympathetic and often inspired reading. Particularly satisfying is the way that nice big gaps are left for soloists, and these are well utilised, especially by Ross on the night I heard it.



Antoinette Sibley and Rudolf Nureyev dance "Friday's Child."

Ashton's translation of the music into dance is superb. He fortunately avoids the temptation to be "revolutionary" because the music is "different," and at no time is there a clash between the jazz and the ballet, even when the music is being carried by a soloist.

Especially successful are "Wednesday's Child (Is Full Of Woe)" which Svetlana Beriosova performs with moody, Twenties Hollywood vamp flavour, and Antoinette Sibley and Donald MacLeary indulging in a sensual and passionate pas de deux to a bluesy theme on "Friday's Child." Rudolf Nureyev danced this at the premier.

The marriage between jazz and ballet is completely natural, and in this case, successful; a compliment to composer, musicians, choreographer and dancers.

Now that we know it can be done, let's hope that Bennett has opened enough eyes and ears to make further similar ventures possible.

Goodman recalls Carnegie

BY BOB DAWBARN & JEFF ATTERTON

BENNY GOODMAN threw a party last week to celebrate the 30th anniversary of his historic Carnegie Hall concert, with 14 of the original 26 musicians on hand. As they posed for photographs, Benny commented: "This is the most discipline I ever got out of any of you people."

The guests included Lionel Hampton, Gene Krupa, ZIGGY Elman, Jess Stacy, Martha Tilton, Helen Ward, Chris Griffin, Vernon Brown, Arthur Rollini, Hymie Schertzer, George Koenig, Bobby Hackett, Buck Clayton, Cootie Williams and Ruby Braff.

Radio One's Jazz Club session from the Six Bells, Chelsea, on February 14, to commemorate Humphrey Lyttelton's 20th anniversary as a bandleader will feature several of Humph's old sidemen.

Lined-up for the session are Wally Fawkes, Keith Christie, Ian Armit, Johnny Parker, Peter Staples, Tony Coe, Chris Pyne, Ed Harvey, Dave Green, Tony Taylor, Ray Warleigh, John Surman and singer Elkie Brooks. Humph hopes Nat Gonella will also be able to make it.

More than 7,500 people paid between one and 100 dollars a seat for Duke Ellington's second sacred concert at New York's Cathedral Church of St John the Divine. He premiered a new work with "Freedom" implicit in all 13 selections.

Ken Colyer goes psychedelic? At Sussex University on February 1, Ken will play to a background of New Orleans street parade films projected on two screens behind the band.

● Saxist-clarinetist Claude "Fats" Greene, who played and recorded with Willie Bryant and Mary Lou Williams, has died in New York, aged 54.

● Stan Tracey is to write the arrangements for Acker Bilk's next album. The Bilk Band flies to West Germany on February 1 for a 14-day concert tour, opening in Cologne.

● Ray Nance left New York for Switzerland last Friday (26) for a two-week tour including concerts in Zurich and Geneva.

● The Mike Westbrook Big Band returns to Ronnie Scott's Old Place on February 5. The New Jazz Orchestra will return to the club in February . . . ex Monty Sunshine banjoist Duncan Chalmers has joined the New Sedalia Jazz Band.

● Promoter Brian Mason is re-opening a Friday jazz club at the Star Hotel, Croydon. First session on February 2 stars Ken Colyer's Jazzmen, followed by Monty Sunshine (9) and the Red Onion Jazzband (16).

● Benny Moll, composer of "Wrap Your Troubles in Dreams" and "Ice Cream" has died in Stoughton, Wisconsin, aged 63 . . . the Terry Smith Quartet, London Jazz Ensemble and Howard Riley Trio air in Radio One's Jazz Club on February 7.

● An unusual new jazz club is open on Thursdays in the crypt at St Mary's Church, Woolwich, with the Owen Bryce Band. The club is run by the Rev. Nick Stacey who also operates a folk club at the church on Tuesdays.

MY FAVOURITE THINGS



GRAHAM COLLIER chooses CHARLES MINGUS'S 'Meditations On Integration'



MY one word definition of jazz is "individualism"—which is why I consider Ray Shankar more of a jazzman than, say, Herbie Mann and it is the interpretation of this word and philosophy in jazz composition that is the writer's perpetual problem.

In "Meditations on Integration" Mingus solves this problem in several ways—

with the expected solo spots, which are usually the only places a normal jazz arrangement can be really individual and different from performance to performance although even here Mingus is individual in the free fluctuations of tempo and backings—with free cadenza sections—in this case a very long trio section between Buddy Collett (flute), Jacki Byard (pno) and Mingus himself on bass; by allowing the ensemble to freely interpret his written lines rather in the manner of Japanese classical music which may lead to a somewhat sloppy approach to some ears but which gives a wonderfully alive feeling to the melodies; by taking control of the band and directing it when and where he pleases (towards the end of "Meditations" he sings a line to the trumpet who picks it up and starts off the magnificent controlled crescendo that ends the piece).

The operative word with Mingus is control. He is in charge but still allows the musicians to be themselves.

This is the main reason for Mingus's supremacy as a jazz composer at this time, and for my perhaps predictable choice of "Meditations," the most recently available example of his output.

* Available on "Mingus At Monterey."

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PROBY— ‘I’M ONLY HAPPY WHEN I’M ON STAGE’

THINGS ain't what they used to be — there was P. J. Proby sitting waiting for me when I turned up for our interview.

"I haven't changed all that much," he protested when I asked if I was seeing a new Proby. "I do have different opinions, though, look at things in a different perspective. There are a lot of things I did in the past that I wouldn't do again—like opening my mouth to the press and upsetting the powers-that-be."

"I find the scene over here has changed drastically. It's completely different. A lot of the excitement has gone. I don't think it's due to a lack of enthusiasm, it's lack of idolisation. Nobody idolises stars any more."

"Mind you, I've always been a ballad singer and that seems to be coming in just now. It makes me happy to see Tom Jones and Engelbert having such success."

In the past I hadn't exactly got the impression that Tom and P.J. were great buddies. Now here was Proby acting pro-Tom — and using a Les Reed song for his current single.

"All that stuff between me and Tom was just publicity," explained P.J. "The only reason I ever said anything that was seemingly detrimental to Tom was to create public interest in a project I had."



PROBY: pro-Tom

"Remember back in the old days when Gene Krupa and Buddy Rich used to do a battle of the bands? Well, the idea I had was for Tom and I to be on stage at once. We would be one on each side of the stage."

"The fans would all be booing and cheering — I thought it was a real fresh approach. The trouble was I seemed to be the only one who thought it was a good idea."

Proby has recently had to sell his ranch.

"I'd been raising horses but it seems nobody wants them any more," he said. "It went down the tubes and I sold everything. Now I'm here on vacation and waiting to see whether I will get a work permit. If nothing happens in a couple of weeks I'm going to Switzerland to learn to ski."

"I could have learned to ski back home but didn't fancy everybody watching me. I don't like to make a spectacle of myself." And that must be the quote of 1968.

"The trouble is I miss audiences 24 hours a day," he went on. "On stage is the only time I'm happy. Most people get nervous when they get up before a crowd. My system works the opposite. I'm nervous walking down the street on stage I feel very secure. I get 45 minutes of complete security."

I asked if he was the sort of person who looks ahead or takes life as it comes.

"I'm the type who plans ahead," he replied. "That's why I get in trouble. It's why I go from manager to manager, because my plans don't jell with theirs. I don't get too disappointed when they don't turn out. My ideas are usually either really bad or really great."

"Pressure makes me nervous and I start getting things in the wrong perspective. When I'm pushed I get in this nervous state and it makes me come out fighting."

"It's all a form of insecurity and paranoia — of which I have more than enough to hand round." — BOB DAWBARN

TONY WILSON ON THE NEW BOB DYLAN ALBUM

Simplified, unelectric, and still the best...



BOB DYLAN made his first public appearance since his motor cycle smash in August 1966 at the Woody Guthrie memorial concert last week.

It was in the same month as his accident that CBS Records issued his last album, "Blonde On Blonde," in Britain. Since the issue of that album — nothing. We were reminded of former efforts with "Bob Dylan's Golden Hits" but nothing new has been issued. This month, sees the release of his first album since 1966. Titled "John Wesley Harding," it has been out in America for about a month but a copy found its way to the MM offices.

The title track, "John Wesley Harding" opens side one and is an outlaw ballad very much in the folk vein as is the second number, "As I went Out One Morning," although drums and bass prevent them sliding back into the folk bag completely.

"I Dreamed I Saw St Augustine," "All Along The Watch Tower"

and "The Ballad Of Frankie Lee And Judas Priest" are more like the pre-crash Dylan of two or three years ago with the lyrics becoming somewhat more complex.

"Ballad" has the familiar Dylan spoken narrative. "Drifter's Escape," the story of a hobo's get-away during what seems to be an act of God, namely a thunderbolt of sorts, is clever story-telling.

The second side opens with "Dear Land Lord" with a strong beat backing and a hint of blues carrying the song along. "I Am A Lonesome Hobo," is quieter and early Dylan in feeling. "I Pity The Poor Immigrant," with half its tune taken from the traditional British song "Come All

Ye Tramps And Hawkers" completes a set of three songs that comment on human situations and social predicament.

"The Wicked Messenger" has much more of the deep imagery and meaning of the "Bringing It All Back Home" era but the last two tracks are particularly interesting. "Down Along The Cove" is a straight twelve-bar blues and "I'll Be You're Baby Tonight," with steel-guitar backing, is definitely country and western in flavour.

Dylan's voice has changed. Gone are the rough edges, replaced by a slightly strained but smoother vocal sound, possibly a result of his accident, but still recognisable as Dylan.

It seems that he has backtracked

and the record, despite its new songs, is an appraisal of what he has written in the past applied to what he is writing now.

The new Dylan album is interesting and intriguing, but because of the variety of song-types and styles gives no definite indication as to where he may go next — if he does go anywhere.

The beat group backing is replaced by a simple bass and drums rhythm section with occasional addition of a second guitar to Dylan's own guitar and harmonica playing.

The new Dylan is simplified, unelectric and still one of the best songwriters of the decade.

● Dylan's album will be released by CBS in Britain on February 23.

CHRIS WELCH meets the TREMELOES and discovers...

War of the groups!

POP, crackle, snap — there's friction in the air!

A slight bust-up between the Tremeloes, Herd and Love Affair was bubbling away this week, leaving the Tremeloes ruffled, Peter Frampton "shaking with rage," and the Love Affair chastened.

It all started when Mick Jackson of the Love Affair said in the MM: "Watch out, Herd. There's only one guy in that group and there are five of us," hinting Peter was the only one who mattered in the Image Stakes.

"Peter told me he was shaking with rage when he read that," said Mick this week. "But we've sorted it out now, and we're friends."

Meanwhile the Tremeloes leap to the Herd's defence. "In all the interviews the Love Affair have done recently, they knocked established groups," said Alan Blaikley, rhythm guitarist, organist and spokesman.

"You can't buy experience, and they haven't got that yet. We were particularly choked at them knocking the Herd. That was a joke, because the Herd are fantastic musicians. Each one of them is important to the group, and they are all very experienced and talented. The Love Affair are really a bunch of kids — very lucky blokes to get a hit."

"We have to work hard to get a hit, doing our own arrangements, looking for material and playing it ourselves. They had an instant hit made for them."

"Give Steve, the singer, his due," said Chip Hawkes. "He's a good singer, and he's not big headed."

"Yes, but it really worries me when they go around saying things like that," said Alan shaking his head.

The sudden blow-up occurred when the Tremeloes were killing time during rehearsals for Radio One's Joe Loss Pop Show.

They are respected as one of the most cheerful, unpretentious, friendly and talented groups in pop. Even their strongest criticisms were made without malice.

Their sane and adult attitude towards the business is obviously paying off, with a succession of hits, the latest being the double A side offering "As You Are" and "Suddenly You Love Me."

What was the point in releasing two songs with a subsequent splitting of plucks?

"Can I have a go about that?" Alan looked quizzically round at the group.

"We couldn't have 'Suddenly You Love Me,' unless we had 'As You Are' as well. It's a bad set-up but it was partly our fault because we originally thought 'As You



TREMELOES: 'we have to work hard to get a hit'

Are' was the right single for us."

"When we heard the other one we realised it was stronger. It's meant some of the radio shows didn't know which one to play. But it doesn't matter anyway because it's our fastest selling single ever!"

"We've gone back to our cheerful style on this one. Let's face it, while we are on to a good thing, let's stick to it. We'd like to do more in Crowd type material sure, but that doesn't sell a lot does it?"

"Our main scene is to be a commercial pop group and get into the chart, so that's what we try to do."

Said Chip: "We do a couple of different things on our LP which is more the music we like to play. It would be nice to get a hit with that sort of thing, but in the meantime..."

"We'd love to do a Dylan number," continued Alan. "I'd like to have done 'Mighty Quinn' for example. But his songs don't lend themselves to our sort of commercialisation. Manfred can do it. They're clever lads in that group."

"When we play in hall-rooms they expect us to do comedy stuff all night, and

they are surprised when we play some Four Tops songs. Then we do our hits. What a let down!"

"We never get a chance to show what we can do on records," agreed Chip.

"At least we still play ball-rooms," said Alan. "That's the first thing other groups drop when they get a hit. I don't know why. Still it can be tiring travelling round the country all the time."

"I remember when we were on the road six days without a break. We were all in the same car, with pants flying from the radio aerial. There was no chance to stop anywhere for a change. We had to have the car fumigated afterwards."

Apart from a chance to wash and change on the road, did the group have any special ambitions?

"We'd like to have our own TV series," said Alan. "Not like the Monkees, but a show built around the group, getting away from just playing our hits."

"All the big TV series go to solo singers like Engelbert or Val Doonican. Why can't a group have a go?"

"They underestimate groups," agreed Chip. "Obvi-

ously some groups are talented and some aren't, but none of them get a chance to show what they can do. We'd like to play, have guest groups and interview personalities."

Chip also has another ambition—to meet Paul McCartney. "I'd really like to meet and talk to him. He's my hero really. It may sound silly, but everybody has an idol don't they?"

"I bet you wouldn't say a word if you met him!" grinned Alan. "The great thing about the Beatles is they can make really complicated productions we would be proud to make if we could, yet they have a simple tune to them everybody can sing along."

"We can do simple songs, but the backing is simple as well. We can't do something we'd be really proud of and says to everybody: 'Listen to this!' We couldn't copy the

Beatles anyway. Nobody could. "We've got our own style I suppose. Simple but effective. We smile all the time we're singing!"

"Yes, it's true. In the recording studio if we are not feeling too good we make ourselves laugh, and you can feel it come out in the song. We have to tickle each other sometimes when it gets a bit hard."

"Yeah, I have to do my act occasionally," said Ricky West, "running round the studio with me trousers off."

"That gets a laugh," said Alan unsmilingly. "I suppose we've got the same sort of image. But I don't know what it is."

"Instant happiness!" suggested Ricky.

"Come round tonight — and I'll kick your head in," said Alan. But it was just a Tremeloes "in" joke.

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Times: GMT

SATURDAY (3)
12.0 noon B3: Jazz Records Requests (Steve Race). 1.40 pm M2: Radio Jazz Magazine. 2.30 E: Ballads and Blues. 3.2 M2: History of Jazz. 4.20 E: Coleman Hawkins. 9.35 Q: Pop and Jazz. 9.40 E: (1) Big Band Rhythm. 10.15 T: Pop and Jazz.

SUNDAY (4)
7.0 pm B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene

MONDAY (5)
7.30 pm M2: Jazz. 9.30 E: Karol Krausgartner (sop, cl). 10.15 M: Jazz. 10.15 T: Artur Fielder and Poston Pops Ork. John Gary 10.45 T: Richard Holmes.

TUESDAY (4)
1.0 pm E: Louise Parker.

10.15 T: John Gary 10.25 U: B. B. King. 10.25 O: Jam Session.

WEDNESDAY (7)
8.10 pm E: Antibes JF 8.15 B1: Jazz Club (Terry Smith Quartet, London Jazz Ensemble. 9.20 Q: Charlie Parker. 10.15 T: Errol Garner (Campus Concert). 10.45 T: Kenny Burrell, Gil Evans Ork (Guitar Forms). Programme, subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829. 2-348. B: BBC 1-247. 2-1560 VHF. 3-484. 154 / VHF B: NDR Hamburg 359/139. H: Nijversum 1-482. 2-298. J: AFN 347/304/271. M: Saarbrücken 211. Q: BR Munich 315/187. R: HR Frankfurt 508. T: VOA 251. U: Radio Bremen 221.

CAPTAIN BEEFHEART was sitting in the corner of his hotel room in London, running through a new song, as I entered.

The Magic Band, Alex St. Claire and Jeff Cotton, playing acoustic guitars, and Jerry Handy plucking his bass guitar, were seated on beds working through the backing.

When they finished the Captain greeted me and told me the group hadn't slept since their gig at the Middle Earth, the night before. The Magic Band kept on playing and conversation with the Captain was carried on between songs.

"Frank Zappa and I were making a movie and decided to start a band," he explained to my questions about the origins of the Magic Band. "But we didn't. I went and started with Alex, and Frank started a band called the Mothers."

"We recorded a song 'Diddy Wah Diddy' which was a turntable hit in the United States, then the turntable stopped turning and we stopped doing 'Diddy Wah Diddy'—and started realizing that everything was nothing."

"We had a year of isolation in the desert and got ourselves together. We got high in the high desert."

The numbers on the "Safe As Milk" album were written about 18 months ago and the album has been out in America for about 11 months.

"We found Bob Krasnow, who didn't think our music was negative. He put out the record and it did OK in the United States."

Conversation was broken by another song and then I asked the Captain about the blues influence in his music.

"I was unhappy as a child—now I'm happy and growing. I like to talk, too. When I'm talking I'm practising my singing and when I'm singing I'm practising my talking. And when I'm walking I'm practising my strolling."

The Captain and his Magic Band have appeared at the Avalon Ballroom and the Fillmore Auditorium, San Francisco—"in fact, anywhere there are ears, man."

He was impressed with London's Underground centre, Middle Earth. "It was one of the warmest audiences we've played to recently."

"When I came off the stage, I nearly broke my leg. I put my foot through the stage and I saw these two green eyes shining through the floor, it might have been a rat, but man, it was really avant garde."

"Pause for another song with words about 'blue cheese lace, blue cheese lace' (be



THOSE BEEFHEART BLUES...

told me he had written two songs about England, one with Pete Anders of the Anders and Poncia duo, fellow Kama Sutra recording artists, who were travelling with the Magic Band.

"The love imagery is fantastic. The castles, the bricks, everything, is positive here—unless it's made negative. But even after we've gone, we'll still be here. I wrote a song with Pete Anders."

"I also wrote another one called 'Fifth Dimensional Judy.' We physically love Eng-

land," added the Captain.

The Magic Band, meanwhile were grooving along nicely and John French, their tall, mysterious drummer had come in and was beating tattoos on a case with drumsticks.

"We're making a new album—it's really far out," continued the Captain. "I

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MELODY MAKER YEAR BOOK 1968

THE Moody Blues are currently enjoying their first chart success for three years with "Nights In White Satin." More significant, perhaps, is the fact that it forms part of their experimental album, "Days Of Future Past," where they have attempted to wed pop with symphonic music played by the London Festival Orchestra.

In my view, the experiment is only a partial success and arranger Peter Knight has failed to consummate the marriage between the two branches of music—as so many jazz arrangers have failed before him.

The two newest Moodies, Justin Hayward and John Lodge, don't agree with me, but are undecided whether they want to continue experimenting in that direction.

Says John: "We wanted to make an LP that went non-stop from beginning to end, with a connecting theme between every number. We had already done 'Nights'—which we intended to be a single—'Dawn' and 'Peak Hour' before the album came up. The use of the orchestra was really Decca's idea."

"We were going to do this idea on stage, one 30-minute number," explained Justin. "We were going to suggest the idea for an LP when Decca approached us at the same

JUSTIN

MOODY BLUES RETURN TO THE CHART



time as they were thinking of the same type of thing for their Deramic Sound System series. We made our tapes and the orchestra was put on separately."

The group has had its current personnel since September 1966.

"Our biggest problem has been trying to live down the old image," says John. "What we'd like now is a theatre tour. We try to create something on our records that we can perform exactly on stage."

"We've mainly been playing colleges and quite a lot of work abroad. France has always been a refuge for us when things got a bit hard at home—we started the group off with three months in Belgium and France."

"There are also plans," interposed Justin, "for us to do a concert at the Royal Albert Hall with the London Festival Orchestra. Nothing is set, but we hope it comes off."—B.D.

hope we don't get in vogue."

The new Beefheart album is still being prepared but the cover has already been planned. The album itself will be titled "It Comes To You In A Plain Brown Wrapper" and the cover will appear to be a wrinkled brown paper envelope addressed to Captain Beefheart and the Magic Band with the wording "5,000 Microgrammes Tubular Planes Estates, Glasdom."

The stamp on the envelope will bear the heads of the Magic Band, engraved and superimposed on to old Spanish stamps. It will be a double album and the Captain would like to get it mixed in England.

He then asked me was I going to ask him who he liked? "Alright," I replied, "who do you like?"

Said the Captain "I like Zappa, Ornette Coleman, Anders and Poncia and Penny Nicholls, and dimes, and quarters, and Billy." Before I could find out who Billy was the Captain was away into another song with Pete Anders of Anders and Poncia, songs unlimited, throwing lyric suggestions to the Captain.

After that song the Captain turned to me and said: "What I would like to say is 'Let the living live, and the dying die.' That's from one of our new songs 'You Gotta Trust Us.'"

"Man, I'd like to have sung that in front of the Immigration bureau. Those customs people who were so state-ly. Yeah, it's with a hyphen," added the Captain leaning over my pad.

It was at this point that Bob Krasnow, Beefheart's record producer, entered to break up the session and get the Captain Beefheart Magic Band on the road for the Speakeasy. The Captain was saying something about sleep but went off instead to do another interview.

Anders and Poncia picked up where the Magic Band left off and I walked into the cold, Sunday night, slightly dazed, slightly amazed.—TONY WILSON

JACK HUTTON REPORTS FROM CANNES

Midem, and a night to forget

MIDEM '68, the international record and music publishing market held at Cannes is over. And, as far as Britain's Gala night is concerned the sooner its' forgotten the better.

Confidently, we thought Britain would wipe the floor. Especially after the disastrous French night on the Monday. Except for a couple of artists the performances were sub-standard and at the end of the lesson in boredom, a French journalist hissed in my ear:

"Waterloo!"

But, after Wednesday's British night, I was forced to hiss back: "Dunkirk!"

The line up was impressive, David McWilliams, Spooky Tooth, Billie Davis, Gordon Waller, Moody Blues, Kiki Dee, Procol Harum, Lulu, Roger Whittaker, Brian Auger Trinity, Julie Driscoll, Long John Baldry and Georgie Fame.

But everything conspired to go wrong. The French band was one of the worst accompanying units I've ever heard. The drummer sounded as though he were manacled.

Rehearsals were a sorry joke, no one got enough time. Artists had to sing with stage workers hammering scenery. And an official, presumably the stage manager, seemed to be acting out a French farce.

Such is the power of British pop that hundreds were turned away from the British Gala when the house full notices went up. They were the lucky ones. Inside, the chaos was just starting before two thousand professional music people from all over the world.

Some of our artists—Lulu, Moody Blues, Procol Harum, Roger Whittaker, Brian Auger and Kiki Dee, for example, performed fairly well despite constant amplification breakdowns, the dragging band, and stage hands moving instruments during their act.

But two of our artists brought nightmarish proportions to the developing catastrophe.

Gordon Waller, announced by Billie Davis, just didn't appear as his intro petered out. And later, when he did appear, all he could say was "I don't know what happened." Humiliating is the only word to describe the chaos that followed this debate.

Then, to cap everything, Long John Baldry gave a bawdy recitation about "Nellie And The Threshing Machine." Yes, a recitation! It might have raised a snigger at the Hull Empire but in front of a largely non-English speaking audience in Cannes, it was incomprehensible. In fact, John, please tell me why you did it.

After this, even Georgie Fame couldn't redress the balance. He tried manfully but the leaden-booted or-



SANDIE SHAW enjoys herself on the Cannes beach dressed in a Maxi skirt. TOM JONES salvaged Britain's reputation at the closing gala.

chestra beat him and his closing "Bonnie And Clyde" was a travesty of his record.

Thankfully Tom Jones salvaged some of our reputation on Saturday, at the closing prizewinners' Gala, with a superb performance. He drew roars of appreciation and artistically swamped the top-of-the-bill singer, Adamo.

Midem is great for business. Three thousand music and record men met every day at the Martinez Hotel and well over 60 British traders gave the export drive a boost with their week's work.

But we must never allow a British Gala evening to become such a disaster again. As Frank Weinstrop of Walt Disney Productions Ltd gasped as he staggered out of the Palais of Festivals after the British Gala: "The mind boggles." Two thousand minds bogged.

NEXT WEEK

STEVE WINWOOD

reviews the new singles in

BLIND DATE

BRENTON, FASTEST MAN IN THE CHART



ARLO GUTHRIE/CONNIE FRANCIS/MIKE LENNOX/DIONNE WARWICK/FRANK IFIELD

Eric (with pipe band) makes an anti-war protest

BRENTON WOOD must be one of the few singers to dance for hours at his own press reception. He outlasted all the journalists and was frugging away until late in the evening.

Executives of Liberty Records must have felt like joining him. For Brenton's "Gimme Little Sign" has given the company their first hit since they became an independent company in the British market.

Brenton, a 26-year-old from California, had a big hit with the record in the States, but it was a slow mover in Britain. Released in November last year, its sales didn't pick up until Christmas and the record hit the MM Pop 50 last week.

His follow-up in the States, "Baby You Got It," has already made the charts and looks a likely contender as his next British single.

Brenton came to Britain last week to promote his record — and fell in love with the country.

"I have found the people very generous and warm," he told MM last week in a break for rehearsals for ATV's Good Evening, hosted by Jonathan King. "I'd like to come back soon for a concert tour as I've mainly done TV work on this trip."

Several American artists — notably Solomon King and P. P. Arnold — have made Britain their base. Would Brenton consider doing the same?

"I'd like to spend some time here certainly, but I'm based in Los Angeles; that's where my family and my recording company are."

He is spending several more weeks in Europe doing promotion before returning to America for more recording. "I'm work-

ERIC BURDON: "Sky Pilot (Parts One & Two)" (MGM). Probably the finest record Eric has made.

The Animals have surpassed themselves with the production which lasts seven minutes 25 seconds, and is an epic indictment of the "sky pilot" — the Army clergyman who sends soldiers out to death or injury with a few meaningless words of encouragement.

Eric uses battle sound effects, a genuine Scots pipe band and strings, as well as his own musicians. But the effects are not allowed to get out of hand and the main riff is simple enough to be commercial, if the single is given the right sort of plays. It will be pointless to play extracts.

BETTER

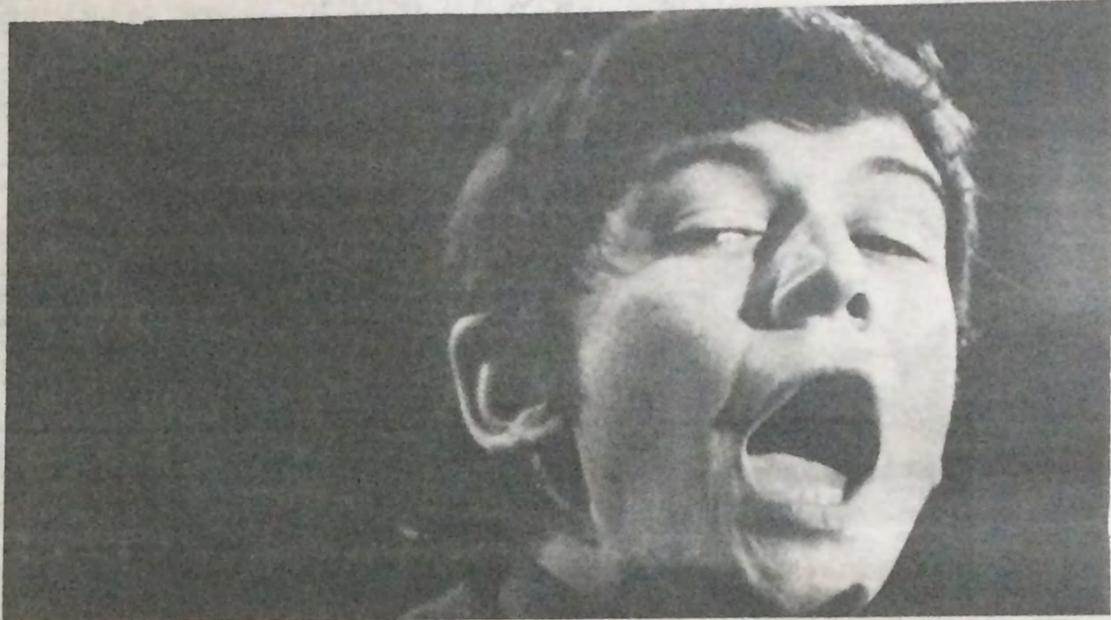
A friend said: "Why flip over Burdon? Bob Dylan has sung the anti-war songs before and better." But Eric's protest is as valid as Dylan's and presented in his own, original way.

PETULA CLARK: "Kiss Me Goodbye" (Pye). Do I detect a Jimi Hendrix influence in Pet's work? Answer, there is none. Yet Hendrix and Clark fans have indulged in rather pointless argument in Mailbag recently about their respective merits. I like both artists, so it grieves me to report this is rather a tedious song, delivered in undistinguished style and just the kind of thing to lend hippies ammunition for complaint.

As a Les Reed and Barry Mason ballad it must make some impact — but not a smash, as they say in pop parlance.

MIRACLE

CONNIE FRANCIS: "My World Is Slipping Away" (MGM). Neil Sedaka, pop giant of yesteryear, penned this waxing. Miss Francis sings a duet



ERIC BURDON: it will be pointless to play extracts.

with herself by the miracle of double-tracking, spreading sentiment and poignancy as she informs us that "day by day, my world is slipping away." Yes, a familiar feeling, in this nuclear age. Only last week as I fell down the escalator at Chancery Lane tube station I was gripped by similar thoughts. A moving, staircase to the top of the charts methinks.

DONKEY

FREDDIE GARRITY: "Little Red Donkey" (Columbia). Freddie sounds like an undernourished Herman on this coy tale of a workshy donkey. I don't like donkeys at the best of times, especially little red ones, and when it comes to singing nursery rhymes about them, I am tempted to organise the slow lingering death of all livestock, singers and songwriters.

GENESIS: "The Silent Sun" (Decca). Dear Jonathan King, producer of Genesis.

This recording sir, is muck. You have inflicted upon the public a work so impoverished of art as to be quite unpalatable. 'S'ounds man, I am jesting. 'Tis sorry sport to make satirical pokes at one of the better sounds of the week.

Great piano intro, Peter Frampton-ish vocals, poetic lyrics, soaring strings, tasteful production. By all that's happy, a great hit.

DIONNE WARWICK: "Valley Of The Dolls" (Pye). An appalling book, made into an even worse film, by all accounts, leads us to a not unreasonable performance by the superb Miss Warwick.

PICTURE

As a song associated with a motion picture, it does not have the hit qualities of an "Alfie" despite the efforts of all concerned to invest such qualities.

ARLO GUTHRIE: "The Motor Cycle Song" (Re-

prise (Woody's son, who will doubtless upset purists by being popular, and adding a pop beat to his interesting songs. The guitar chugs out a Rolling Stones riff, a harmonica wails, and motor cycle effects provide the fade-out.

SNIFFING

FRANK IFIELD: "Some Sweet Day" (Columbia). Frank has fallen into a dull patch, releasing record after record, without coming within sniffing distance of a hit.

This is clever, attractive and well sung, but that elusive hit quality just isn't there. Frank remains firmly in the sniffless category.

ALBERT KING: "Cold Feet" (Stax). If you don't dig this — you've got a hole in your soul.

These are the words of the guitar star, as he chatters away between blowing wailing blues choruses, backed by brass and organ.

British blues guitarists who pack as many notes as possible into each bar should catch his simple, but effective style.

CHANGES

RUFUS THOMAS: "Down Ta My House" (Stax). Steve Cropper wrote and produced this medium paced "good time" rocker.

Rufus sings throatily and the backing piano and trumpets have all the usual Stax qualities of grooviness.

But the words are corny and the chord changes a trifle predictable.

MIKE LENNOX: "Images Of You" (Decca). Mike follows fellow DJ Tony Blackburn in trying to get a hit.

He sings well, a rather non-descript song. Ridiculously over-produced

backing. Organ, conga, piano and vocal chorus all fight for prominence.

The string section also see fit to play the main riff from Spencer Davis's "Time Seller" which wasn't a seller but proves arrangers have long memories.

BACKING

STOCKING TOPS: "You're Never Gonna Get My Lovin'" (Toast). Hello, who digs stocking tops then?

Good sound, the girls sing nicely, the backing swings in a Tamla way, and winds up to a guitar strewn climax.

Produced by Vikki Wickham of RSG fame, and written by Kenny Lynch and Mort Schulman. I even dig the label. They

should get together with Marmalade.

What next, though? The Bra Strings — or the Elasticated Waist Band?

WENDY PETERS: "I Don't Understand" (Saga). Nice song, prettily sung by the pretty Miss Peters, off to a happy start with her first song on a new label. Aged 20 she hails from Bradford (listen, can you hear her hailing?) and started singing in the canteen at John Lewis' department store in London. Nobody complained and she later became an overnight star. Well not yet, but it looks that way.

TEMPTATIONS: "I Wish It Would Rain" (Tamla Motown). Tamla have been freaking out lately, have you noticed?

The Supremes used electronic noises, now we have seagulls dropping in on the Temptations.

But they are employed sparingly and set the scene for a fine song, with anguished lyrics, sung with every scrap of feeling at their command.

Soul at its most meaningful.

TRIBUTE

SYMON AND PI: "Sha La La La Lee" (Parlophone). Mark Wirtz produced this as "a tribute to Phil Spector."

Whoever Symon and PI are, they don't sing half as well as my old mate Stevie Marriott, and the orchestral arrangement is rotten compared with the Small Faces treatment of the Kenny Lynch, Mort Schulman hit. Yah boo!

TWO MUCH: "It's A Hip, Hip, Hippy World" (Fontana). Decidedly unhip.

The song asks if the hippies' quest for knowledge and truth will lead to "the wonderland of love." It doesn't have the guts to make a positive statement, or make the chart.



BRENTON: frugging

ing on a new LP at the moment and I'm also looking forward to my first appearance on the Ed Sullivan show," he said.

Brenton, who has ten brothers and sisters, was born in Louisiana, but moved to Los Angeles with his parents when he was two years old.

His musical talents were recognized at high school and he took piano lessons from one of his teachers.

He was talented in another direction, too: athletics. He won wide recognition when he sprinted 100 yards in 9.5 seconds.

He still retains his sporting interest. "I'm still interested in athletics and sports generally," he said.

Brenton started his singing career as lead singer for a Los Angeles group called the Quotations and later became a solo singer on the American and Canadian nightclub scene.

He was signed to Liberty Records last year and had a Stateside hit with his first single — the self-penned "Gagum Song."

In his short time in Britain with manager Hal Winn, who was born in Bermondsey, London, but moved to America as a child, Brenton has been listening hard to the British music scene.

"I like Sandie Shaw and Lulu," he said, "and the Beatles, they sure write some creative things." — ALAN WALSH.



PETULA CLARK: handing hippies ammunition for complaint.



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BLIND DATE

MATT MONRO

singles out the new singles

THE MOVE: "Fire Brigade" (Regal Zonophone).

At first, I thought it was going to be a touch of the Bonnie and Clydes — all those fire engines and things. I liked the whole format of the record, but it's strange subject matter for a song. When it started, I thought there was a shade of the old Beatles in there, but it changed a lot as it went along. I don't know the group, but it'll be a very successful record.

JACK JONES: "There Comes A Time" (RCA-Victor).

Not Jack Jones, is it? Yeah, I like him. He's a great singer. I saw him in New York and he's a great performer, too. This is rather reminiscent of that

Not for me, I think it's awful. Probably be a big hit.

SHARON TANDY: "Fool On The Hill" (Atlantic).

Sandie Shaw? Is it a Beatles song? Who is it? Is the girl American? I can't say I'm mad about this. I think they heard this Beatles thing, liked the song — they don't write many bad ones — and thought it would be a good idea to record it. It was a good idea that hasn't come off. It's not a successful record by any means.

THE IMPRESSIONS: "We're A Winner" (Stateside).

I thought this was going to be great, but it's so over-recorded. Who was it? The



Andy Williams thing "Music To Watch Girls By" and I don't like it particularly. He sings it very well, but it's not for me. I prefer Andy Williams' song.

ERIC BURDON AND THE ANIMALS: "Sky Pilot, Part 2" (MGM).

Hey, get up and go. The bagpipes are a lovely idea. This must be orchestrated by George Martin. Oh, it's sick. Terrible. I'm sure it's got a fine message, but to me a pop song should be a pop song. Forget it. I liked the stuff Eric Burdon used to do with the Animals. He must believe in this, but this is awful.

TOM RUSH: "No Regrets" (Elektra).

Yeah, I love that. I love the intro, and I'm sure I know him. I'm trying to think who it is. I'm kinky about guitars anyway. I love 'em, Tom Rush. I like him. He's got a lot of feel in his voice and I dig this. It should be a selling record, especially with the present trends. He combines pure country and western with a sort of modern, driving rhythmic feel.

CONNIE FRANCIS: "My World Is Slipping Away" (MGM).

Connie Francis. If she stops crying, I might like it. Take it off. I don't have to listen to any more to know it's rubbish. It sounds like a record she made ten years ago. And she never stops double-tracking. She even cries on the happy records.

Impressions. They're American? Maybe I'm an old square, but I didn't understand it at all. It's like the old dance band days — "give us a chord in F." I didn't know what it was all about, so I can't comment fairly on it.

MIKE LENNOX: "Images Of You" (Decca).

I like that. I liked the record. I think I know him, too. I liked the beginning of the song but what's generally known as the middle eight doesn't go anywhere. Nice rhythm and well produced and I like what the singer does.

PHIL OCHS: "Miranda" (A&M).

Before I know who it is and so I can't be accused of being prejudiced, I heard part of the lyric say "Rudolph Valentino" and it sounds as if that's when it was made. I don't know what he's trying to do. It's a complete nothing — a combination of a fellow trying to sing like the lead singer in a group and a terrible Dixie band behind. Dreadful.

TWO MUCH: "It's A Hip Hip Hippy World" (Fortana).

I like that. A very good arrangement. This is good — great, even. Who is it? Two Much. They are too much — in the complimentary sense. This is a knock-out. It's the best record you've played today, and it's got to be a big hit.

Rock 'n' roll is on the way back!

SAY AMEN CORNER

ANDY FAIRWEATHER-LOW, lead singer of the Amen Corner is a placid sort of bloke. But he blows his cool if you ask him about comments that the group's stage routines are "dated."

The Amen Corner — back in the MM chart this week with "Bend Me Shape Me" — have been at the receiving end of some biting criticism by at least one psychedelically inclined group in recent months.

"Everyone is entitled to their opinion," said Andy, "but it upsets me when people say things like this. A lot of work goes into our stage work and dated or not, we're pulling in the crowds wherever we play."

OLD-FASHIONED

"And we play what we want to play and not what we think we ought to be playing to be commercial. I suppose there are people who think we are old-fashioned — in London. But in the provinces and even in places like Finchley and Barnet, we are playing what the people want to hear."

And that, says Andy, is music with a strong, strong beat.

"Rock 'n' roll is coming back," he said. "In clubs and ballrooms, all the rock and roll things like 'Tutti Frutti' and 'Hound Dog' are going down a storm. We are doing some Little Richard things on stage and they go down like a bomb."

This is the Amen Corner's second chart entry. They made their impact originally with "Gin House," but have been working steadily in between even without a chart record.

"We've been able to work to good crowds all the time. It hasn't made any difference that we haven't had a hit. In fact, our money's being going up steadily."

EXCITING

"I think that if we were a coloured band, we'd be raved about. But we're not. We're white. If we weren't I think we could be the rave of America."

Strong words, but the Amen Corner have always been noted as a musically exciting band who do all their own arrangements and routines.

In fact, they completely re-arranged "Bend Me, Shape Me" from the American version brought to them by their manager.

VARIED

"He said it was commercial and that we should record it. After arguing against it, I agreed to do it if we could change the whole concept of the number and even change some



ANDY: 'they go down a bomb'

of the main lyrics.

"This is what we did, and our version and the American version by the American Breed are entirely different."

"The only thing we kept was the punchline — the 'Bend Me, Shape Me' bit. The rest is new."

The Amen Corner have completed work on their next LP which Andy described as "very varied."

"There's a lot of different types of music on it, including some ballad things and four numbers we've written ourselves. We've not decided on a title for it yet but it's due out in February," he said.

ROTTEN

Did he think "Bend Me, Shape Me" could make number one? "Who knows? Whenever you release a single, you hope it'll be a number one. But if it goes up, I'll be satisfied."

"It's funny, but I have absolutely rotten judgement where records are concerned. We listen to all the new singles and say 'that'll be a hit' or 'that's a flop.' But I'm never right. The ones I pick as hits never are."

"I don't think I could pick a number one to save my life." — ALAN WALSH.

Spotlight on the new

Pressures on the Love Affair?

LOVE AFFAIR have leapt to the top with their first record in a blaze of publicity. But pop pressures are already taking their toll, and there doesn't appear to be much love lost between the first new group of '68.

SNIDE

They were brought together by their managers, rather than coming together as friends, as is the case with most groups.

They tend to snipe at each other in a non-stop banter, which may be serious, or may not.

The calming influence is bassist Mick Jackson. The stirrer seems to be drummer Maurice Bacon. Singer Steve Ellis enjoys the bickering, while guitarist Rex Brayley and organist Lynton Guest are reluctant participants.

FUN?

As screaming girl fans tear their clothes to pieces so they tear each other to pieces with ribaldries and unflattering remarks. Harmless fun?

Who are the young men of the Love Affair? What do they think of each other?

Here is a personality breakdown of the newest and youngest faces on the scene, with comments added by Mick. — CHRIS WELCH



LYNTON GUEST

MICK JACKSON

MAURICE BACON

DOESN'T like to talk much. He appears to get a vicarious pleasure out of pretending to be an idiot. The group enjoy explaining in detail how many mistakes he makes playing drums. He explains he can't hear what is going on. He went straight into the group from Clarks College, Enfield. What sort of music does he like? "Nothing." Which drummers does he like? "I'm not enthusiastic about anybody." Says Mick: "I see Maurice in two different lights. Sometimes he's an absolute gas, and sometimes I could throttle him. He can be very funny, but because of his tender years he says things without thinking." He also says nothing, without thinking. Aged 16.

QUIET, good-looking pianist and organist, described as "the only man in pop with revolving eyes." Aged 17, he came into the group after leaving a Luttworth Grammar School, near Rugby. "I went on holiday last July when I came back I saw the MM advertisement for an organist, so I decided to have a go. I have studied music for about ten years and never wanted to be in any other business." Lynton is more a spectator of the banter that goes on between Maurice, Steve and Mick. He keeps to himself and reveals a taste for classical music, including Mozart and Bach. "I also like modern jazz and good English pop groups like Marmalade, Traffic, Action, Timebox and the Move. American groups I like are Love and the Impressions." Says Mick: "Lynton is a very intelligent person, very clever and only occasionally gets on my nerves! He's a very nice guy."

AGED 18, from an adult world, he's a Grammar school boy with a choice of musical instruments. The music he likes is a bit of everything. Back a bit because I stayed with a group who were advertising Love Affair. The whole thing was a bit of a joke. I don't get painting. I just don't get it. I think I'm a bit of a ringer for the '60s. I like to 'take' it. I don't get it.

This year, will c



LOUNGE LIZARDS

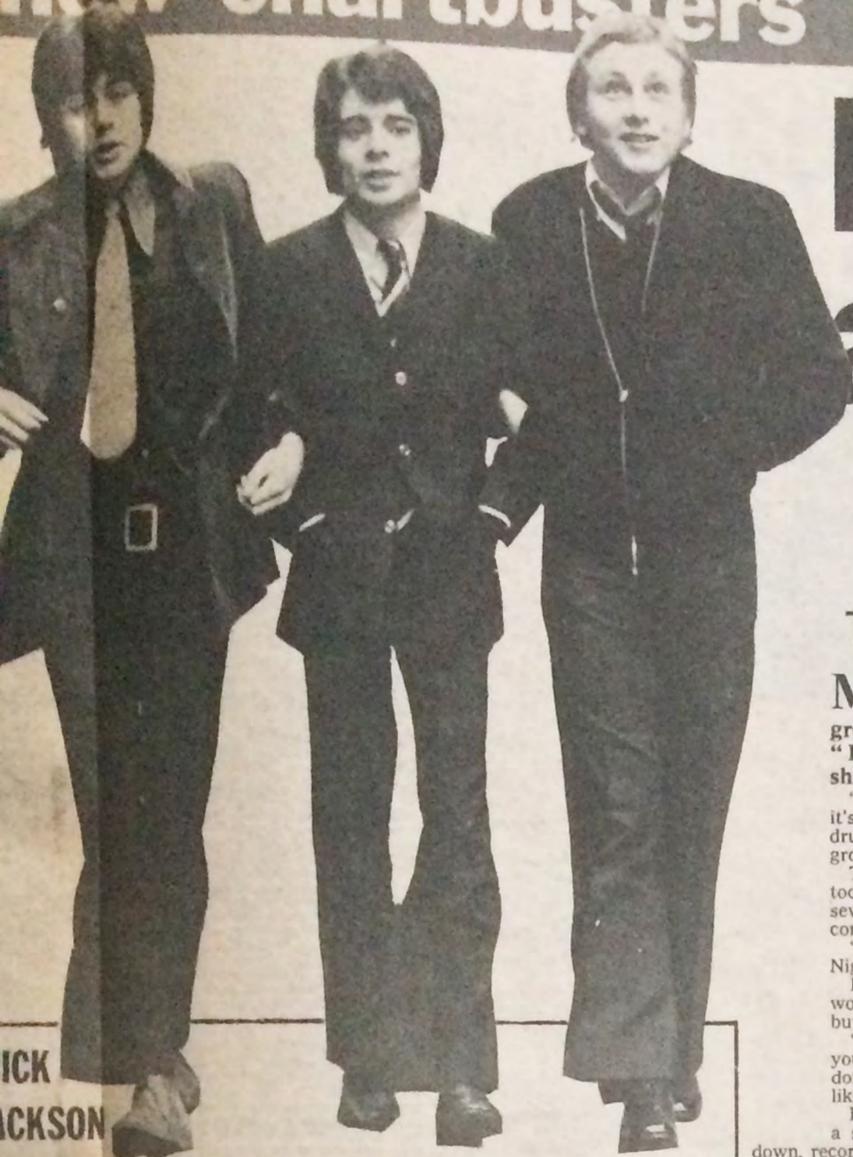


INCREDIBLE CHICAGO

Cooper (trumpet), Malcolm Everson and Brian Driscoll (saxophones and clarinet), Ray Wordsworth (trombone), Frank Tombs (saxophone), Mickey McNichol (banjo), and Dick Smith (drums). Says Dunning: "If the Bonzos are going to have a good year, so are the Gangsters. The Bonzos are hilarious to watch, but unlike them you can close your eyes and the music of the Gangsters is far more tolerable." "I'm not saying they are all superb musicians, but several of them are very good." They play a Twenties and Thirties style music and have a different style of comedy from the Bonzos. They like to send up specific tunes like "Bonnie and Clyde." They go out for top money. I really believe in this sort of band which sells entertainment. You could say I'm very confident entertainment will sell in 1968. All the comedy bands are doing good business." Spencer's Washboard Kings

Several ex-members of the Washboard Kings are now with the New Vaudeville Band, a more commercially successful comedy group. They are Chris Eddy, Bob Kerr and Stan New Wood. The Kings can earn as much as £2,000 a month," said Dunning. "Their approach leans more towards the Temperance Society sophisticated style, and they are not quite as satirically cutting as the Bonzos." "There's no message to their music. They play very light"

new chartbusters



MICK JACKSON

REX BRAYLEY

STEVE ELLIS

AGED 18, bass guitarist from Bradford. Very adult and good mannered, he went to Hanson Grammar School, played with local groups. "After school I had a choice of being a commercial artist or being in the music business. As the risks are equal, I chose music. I played at Butlin's in Flitby for £25 a week. I came to London eighteen months ago to back a cabaret act, but I was (aged down because I was too young, I stayed with the Timebox group while I was looking around then saw the advertisement for the Love Affair." Mick likes the Hollies, Supremes, Temptations, Jacques Loussier, Joe Pass, Django and Ravi Shankar. "When I'm older I may go back to art. I don't get much time for painting at the moment, just doodling and sketching." What did the group think of Mick? Remarks ranged from the unprintable to: "Can't take a joke," "very intelligent," and "very vain."

LEAD guitarist, 19, from Hounslow, London. "I used to be a salesman." Outside music he's madly interested in cars and owns a Vauxhall Victor, but says: "In two months time I'm going to get a Ford Mustang." He's played in various Hounslow type groups and likes Jimi Hendrix, the Vanilla Fudge, and the Cream. "I also like Burt Bacharach, the Modern Jazz Quartet, Thelonious Monk, but can't understand jazz that's too far out." "I'd like to mention Terry Marshall," he says. "He is the son of Jim Marshall the amplifier people, and he tipped me off about the job with the Love Affair." Says Mick: "Rex is sensible most of the time."

YOUNG crop-haired mod from Finchley, bright, happy, seventeen, and not likely to take things over seriously. He likes Stevie Winwood, Steve Marriott, the Move, Who, Ray Charles, whom he claims as his first influence. "I don't feel as if I have changed much since I left school. I used to be a mad football fan but not so much now." When the pop scene is finished, Steve wants to run his own business. Says Mick: "Steve is a very matey person and gets on well with everybody. He is short-tempered sometimes."

Mystery group with a mystery follow-up

TONY WILSON TALKS TO THE PLASTIC PENNY

MYSTERY and the Plastic Penny are synonymous. Mystery about who the group were when their first single, "Everything I Am," was issued has now shifted to what their next single will be.

"We think we may have the follow-up but what it's called is a big secret," said Plastic Penny drummer, Nigel Olsson, when I asked him if the group had picked a song their their second single.

The Plastic Penny, whose "Everything I Am" took another leap up the MM chart to number seven, have been busy working on their forthcoming album, "Two Sides Of The Penny."

"We've nearly finished recording," continued Nigel, "we've only got to put the voices on."

Lead-singer Brian Keith said they had been working pretty hard and fast on the recording, but he didn't mind this.

"You can get things worked out perfectly but you can lose a feeling for a record once you've done a song so many times. It becomes parrot-like. In striving for perfection, you lose feeling."

Had the group gone into the studio to record a single? "No we've been shoving lots of things down, recording between the tea-breaks. It's been frantic."

"I had an argument with Larry Page about how long it should take to make an LP. The thing is, if you get a certain magic in something the secret is to transfer it to the disc."

It was near the end of the album recording session that the Plastic Penny realised that they had found their possible follow-up to "Everything I Am."

"Judging by the look on Larry's face it's an A-side," said Brian. "This particular one has the same feel as 'Everything I Am,' said Brian. "There were two songs, in fact, but this one was easy for me to sing — the other one was an effort."

BEATLE SONGS

"When we have finished the LP, then we'll separate the singles from the LP tracks."

Our conversation was being held amidst the upheaval caused by a last minute booking to replace a group in Newcastle.

"We've only done one gig — to a big audience in Walsall," explained Nigel. "But we went down fantastically. They stood and watched us for an hour."

"Most of the stuff is ours, but we do a couple of Beatle songs, including 'Strawberry Fields Forever' and a Sharon Tandy song. We're getting a good sound."

Were the boys nervous as it was their debut gig? "Not really," replied Nigel.

"It all happened so fast we didn't have time to worry. We got there in the afternoon to rehearse, and that was it."

Nigel nipped off to warn his mother that he would be dropping in and while on the phone, Brian continued to talk about their Walsall appearance.

"We were very pleased with it. I think they were all a bit amazed. The audience were standing watching. They seemed to be digging it and the audience became enthusiastic as it went on."

IMPRESSION

"When we reached the record — Waaah!" Brian did a one-man impression of a crowd erupting, waving his arms and kicking up a leg.

Crowd impression over, Brian settled back on his chair and said reflectively, "The point is, with people just standing watching, you think you are dying the death and you can't tell until you have finished, then you get the reaction."

It was time for last minute orders to their road manager and then the group, excited, left for Newcastle, taking with them the secret of their follow-up record.

However, February 8 was mooted as a release date. Then all will be revealed.



PLASTIC PENNY: 'with people just standing watching, you think you are dying the death.'

comedy be king?



CHICAGO GANGSTERS



BONZO DOG DODDAH BAND

the money." "They say we're not sincere, but it's very hard work trying to be funny. Of course we're sincere!"

The Lounge Lizards line-up is: John Shillito (trumpet), Michael Pointon (trombone and vocals), Kitch Murphy (saxophone), Mighty Joe Cashmore (tenor, bar, o and vocals), and Dr Alan Sokell (sousaphone, clarinet and vocals).

The Bonzo Dog Doo Dah Band, with a successful album "Gorilla," a TV series, and huge fan following, are the group widest known to general public outside the trad and beat clubs.

They were recently hit by the strain of success and two members Sam Spoons and Vernon Dudley Bohay Hewell left after disagreements within the band.

Their newest member is David Claque, who plays bass guitar and joins Viv Stanshall, Legs Larry Smith, Neil Innes, Roger Spear and Rodney Slater.

Their unique act is one long farrago of berserk ragtime, rock and roll and even the occasional dig at avant garde jazz.

The music is a background to a stream of "happenings" involving every member of the band. The phrase "comedy sketches" is completely inadequate to describe their violently funny activities, and even their album and TV appearances fail to fully communicate their appeal to the unconverted.

Even if the economic situation worsens, jazz gets further out and pop more pretentious, at least we will be able to laugh a bit during 1968, thanks to the growing activities of our friends the Bonzos, Lizards, Kings, Temptations, Vaudevillians, Lancers and Gangsters. — CHRIS WELCH.

rangements and keep strictly to a 35 minute cabaret act — depending how the laughs go.

I would say the Washboard Kings have taken the style to the logical professional limits without being too tired and polished. They retain spontaneity."

The Temperance Seven are regarded as the grand old men of the scene and the New Vaudeville Band are well known for their hit records and huge success in America.

But it is the lesser-known groups who deserve more recognition for their enthusiasm and originality, like Henry Champion and the Levity Lancers currently causing riots at London's Waterman's Arms club on the Isle of Dogs.

Their line-up consists of Mick Patzer (washboard and drums), Keith Nichols (trombone), Dave Pogson (sousaphone), Mac White (soprano sax and banjo) and Henry (vocals).

They play ancient music hall ditties, and a good deal of rag-

time jazz, six nights a week. Another group building up a name and a big following are the Lounge Lizards, led by trombonist Mike Pointon.

Says Mike: "There is a spate of bands in this style. Most of us have been New Orleans style bands."

"We're not aiming at a particularly Twenties sound like the others. We like to swing more. The policy is more like Spike Jones or Sid Millward and the Nitwits. We're not interested in satire, but in entertaining."

"We played at a British week in Brussels which went down surprisingly well with the foreign audience."

"At the moment we are going through ideas for a good single. But it's very tricky. On an album you have more chance to get across the whole style of the band."

"We formed about a year ago. A lot of people say: 'Why don't you bloody well play some jazz instead. You're only doing it for

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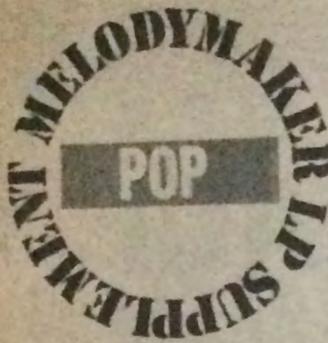
<p>SHIRLEY BASSEY <i>This Is My Life</i> United Artists UP1207</p> <p>FREDDIE GARRITY <i>Little Red Donkey</i> Columbia DB8348</p>	<p>SYMON AND PI <i>Sa La La La Lee</i> Parlophone R5662</p> <p>TROY KEYES <i>Love Explosions</i> Stateside SS2087</p>
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EMI RECORDS (The Gramophone Co. Ltd.) EMI HOUSE - 20 MANCHESTER SQUARE - LONDON W1



THIS IS THE FIRST OF A NEW SERIES OF MONTHLY EXTRAS OF INTEREST TO ALL LP BUYERS. EACH MONTH YOU CAN FIND A FULL LIST OF RECENT POP, JAZZ AND FOLK ALBUMS WITH BRIEF COMMENTS BY THE MM'S PANEL OF REVIEWERS.

Jazz, ballads and beat, the Herd hit the album jackpot



THE HERD CAPTURE THE LP OF THE MONTH

ANDREWS SISTERS: "The Roaring Twenties" (World Record Club). Whiff of nostalgia for older music fans as the Andrews Sisters sing some songs of the Twenties.

LONG JOHN BALDRY: "Let The Heartaches Begin" (Pye). Groovy arrangements, commercial songs and a lot of jazz feel in the voice.

HARRY BELAFONTE: "Belafonte On Campus" (RCA Victor). Pleasant singing in the usual neo-folk approach.

NAT KING COLE: "To Whom It May Concern" (World Record Club). The irreplaceable voice on a set of lesser-known, but generally excellent ballads.

BING CROSBY: "Crosby Classics" (Hallmark). Bing sounds as good as ever on these recordings from 1932 and 1933.

BING CROSBY and ROSEMARY CLOONEY: "Around The World In Dixieland" (World Record Club). Not a particularly good example of either singer.

LARRY CUNNINGHAM: "Sings Country And Irish" (King). Larry has a fine voice even if the album is a bit overlaid with sentiment.

KEN DODD: "I Wish You Love" (Columbia). Another selection aimed at the corn belt.

BILLY ECKSTINE: "Billy Eckstine and Quincy Jones At Basin Street East" (Mercury). A controlled and expressive set of standards, old and new.

BILLY ECKSTINE: "The Golden Hits" (Mercury). B re-creates his hits of the late Forties and early Fifties.

BETTY EVERETT, WILLIE PARKER, BILLY EMERSON,



HERD: fortunate in having two managers

ETC.: "The Mar-V-Lus Sound Of R&B Soul" (President). Ten American acts give their versions of what RB is all about. Good aggressive stuff.

ELLA FITZGERALD (Music For Pleasure). Good songs superbly sung and with nice backings from the Lou Levy Trio.

BUDDY GRECO: (World Record Club). The highly sophisticated Greco voice and piano on eleven standards.

JULIETTE GRECO: "La Femme" (Philips). Miss Greco sings some evocative ballads about women in French.

ANITA HARRIS: "Just Lov-

ing You" (CBS). A widely varied selection of songs get the distinctive Harris treatment.

STONEWALL JACKSON: "The Exciting Stonewall Jackson" (Hallmark). Hardly exciting, but good comforting country music, sung with affection, understanding and humour.

TOM JONES: "13 Smash Hits" (Decca). Tom goes through the gamut of emotions on re-dressed versions of hit songs.

JONATHAN KING: "Jonathan King Or Then Again" (Decca). There is a gentle mysticism about these King originals and he sings quite well when his tongue isn't too embedded in his cheek.

KINKS: "Live At Kelvin Hall" (Pye). Crowd noises get in the way and the music sounds a bit thin.

PEGGY LEE: "We'll Meet Again" (Hallmark). Disappointing. Peggy and the Benny Goodman Band heard on dated arrangements of oldies.

HANK LOCKLIN: "Send Me The Pillow You Dream On" (RCA Victor). One of the Grand Ole Opry's most melodic stars sings country hits.

LOVE: "Forever Changes" (Elektra). A superb example of modern American pop music at its most tasteful and purposeful.

H. P. LOVECRAFT: (Philips). Attractive and superbly performed orchestral adventure in pop.

MIREILLE MATHIEU (Columbia). There is drama in her voice when she gets away from some of the more trite French material.

ROGER MILLER: "Water-

INSTRUMENTAL POP

HERB ALPERT'S NINTH (A&M Records). The Tijuana Brass belt forth once more. "A Banda" is catchy.

BOSTON POPS ORCH: "An Evening At The Pops" (RCA Victor). More heavy-handed orchestral version of pop tunes.

JAMES BROWN: "Plays The Real Thing" (Philips). Brown's organ and band roar through instrumental versions of pop standards. Band is great but Brown isn't a very good organist.

EDDIE CALVERT: "Salutes The Trumpet Greats" (Columbia). Eddie plays songs associated with such as Louis Armstrong, Bunny Berigan, Harry James and Herb Alpert. Pleasant listening.

TOMMY GARRETT: "More 50 Guitars In Love" (Liberty). 50 more boring guitars.

Laurie Holloway: "The Piano Hits Holloway Style" (Pye). Classic piano melodies superbly played by Laurie Holloway.

HARRY JAMES: "Songs That Sold A Million" (Hallmark). James' trumpet in lush, sentimental settings.

RAYMOND LEFEVRE: "Volume Two" (Major Minor). Silky orchestra and choir arrangements of a pleasing set of ballads.

PETER NERO: "Nero-ing In On The Hits" (RCA Victor). Superb technique and a lot of feeling from Nero on some hit melodies.

SOUNDS BOB ROGERS: "I Hear Sounds" (CBS). Deftly swinging album ideal for late night listening.

SANTO AND JOHNNY: "Over The Rainbow" (Philips). Lazy guitar melodies for dreamy days.

SOUNDS ORCHESTRAL MEETS HENRY MANCINI (Pye). A fruitful meeting that doesn't tax the intellect yet entertains melodically.

SOUL SOUNDS: "Soul Survival" (Columbia). Top British session men like Nicky Hopkins (organ), Dave Wendell (guitar), and Carlo Little (drums) in a convincing attempt to recreate the American soul sound.

BIG JIM SULLIVAN: "Sitar Beat" (Mercury). Sullivan is the best of the local sitar exponents and this is really a very nice album of pop tunes getting the Indian treatment.

THE TORERO BAND: "Tijuana—Sound Of Brass" (Music For Pleasure). A passable facsimile of the Herb Alpert sound. Tunes include "Taste Of Honey" and "Tijuana Taxi."

NOEL TREVILAC: "Captive" (Columbia Studio 2 Stereo). Smooth trumpet stylings by Leon Calvert with arrangements by Stan Butcher.

THE VENTURES: "The \$1,000,000" (Liberty). Boring interpretations of hits like "Georgy Girl" and "Yesterday." Too samey and too long.

MARK WIRTZ ORCHESTRA: "Latin A Go-Go" (Ember). Top musicians like Jim Sullivan, Vic Flick (guitars) and Doug Wright (drums) featured on a selection of Latin flavoured pop tunes.

hole 3" (Philips). A turgid tale from the film set to unmemorable music.

MONKEES: "Pieces, Aquarius, Capricorn and Jones Ltd." (RCA Victor). Simple, happy music that communicates — and there are some pretty far-out sounds as well.

RUBY MURRAY: "This Is Ireland" (Fontana). Sentiment drips from each Irish ditty.

NAAFI SINGERS: "Songs That Won The War" (Music For Pleasure). Younger listeners will presume that Britain's favourite songs frightened the Germans into surrender.

DES O'CONNOR "Careless Hands" (Columbia). Built around Des's hit "Careless Hands," a selection of old and new songs sung pleasantly but unremarkably.

PEDDLERS: "Free-wheelers" (CBS). The Kings of the plushier London discographies in a swinging and entertaining set of quality songs.

PLATTERS: "10th Anniversary Album" (Wing). One of the more versatile rock era groups show they can still entertain.

ALAN PRICE: "A Price On His Head" (Decca). With all that talent, this couldn't help being a very attractive album indeed.

ARTHUR PRYSOCK: "Love Me" (Verve). Rich voice with jazzy accompaniment, relaxed and mellow on songs like "My Mother's Eyes" and "Little Girl Blue."

RAISINS: "Fourteen Great Tracks" (Major Minor). West Indian soul group romping cheerfully through popular Tamla and Stax songs.

RIGHTEOUS BROTHERS: "Souled Out" (Verve). Bobby Hatfield and Bill Medley with a big band backing lend their amazingly authentic soul voices to a selection of attractive if not very original songs.

BLUE RIVERS and THE MARGOONS: "Blue Beat In My Soul" (Columbia). Rivers is a young Jamaican exponent of soul and blue beat. Good for dancing.

JIMMIE RODGERS: "Child Of Clay" (A&M Records). Pleasant but rather ineffectual singing. For chi chi coffee bars.

THE SANDPIPERS: "Misty Roses" (A&M Records). Soft voices on nice songs like "And I Love Her," "Fly Me To The Moon" and "Day Dream."

NINA SIMONE: "Silk And Soul" (RCA Victor). Nina grooves on some soul and blues material.

CAT STEVENS: "New Masters" (Deram). Cat is singing and writing better than ever.

TREMELOES: "The Tremeloes" (CBS). A highly professional, thoroughly entertaining album.

FRANKIE VAUGHAN: "There Must Be A Way" (Columbia). The unmistakable Vaughan stamp on some unabashedly sentimental material.

SARAH VAUGHAN: "It's A Man's World" (Mercury). Lovely songs but Miss Vaughan occasionally allows the vocal tricks to run away with her. Not one of her very best.

GENO WASHINGTON AND THE RAM JAM BAND: "Shake A Tail Feather Baby" (Piccadilly). Better recording than Geno's usual riotous but chaotic scenes — this will appeal to all Geno fans.

ANDY WILLIAMS: "Love Andy" (CBS). Great voice and intelligent selection of material makes this another fine album from Andy.

DANNY WILLIAMS: "Danny Williams" (Deram). A new look Danny Williams singing and swinging excellently.

HANK WILLIAMS: "I Won't Be Home No More" (MGM). The late great Hank Williams singing some of his greatest songs.

NANCY WILSON: "Lush Life" (Capitol). A beautiful album of good songs superbly sung with just a trace of jazz in the style.

BRENTON WOOD: "Gimme Little Sign" (Liberty). Mr. Wood sings with confidence and taste. Should have a bright future.

LP OF THE MONTH

HERD: "Paradise Lost" From The Underworld. On My Way Home, I Can Fly, Goodbye Groovy, Mixed Up Minds, Impressions Of Oliver, Paradise Lost, Sad, Something Strange, On Your Own, She Loves Me, She Loves Me Not, Fare Thee Well. (Fontana TL 5450). Andy Brown (vocals), Peter Frampton (guitar, piano, vocals), Gary Taylor (bass guitar, vocals), Andrew Steele (drums).

HAVING two hit singles after a year building up their name on the club circuit, enabled the Herd to indulge in their first album, and their musical and vocal talents ensured it was a winner. The Herd are fortunate in having two managers, Ken Howard and Alan Blaikley who are also hit song writers. Add the original and off-beat compositions of Brown and Frampton and the result is a remarkably varied repertoire. Their penchant for mixing up jazz, ballads, beat and comedy into one entertaining act is well known to their fans who queue up to see them in clubs and at concerts. But the average record buyer who knows them only through the occasional TV appearance performing their current hit, might mistake them for an average "pretty pop group." But their musical talent which lifts them high out of the rut, is amply demonstrated by the swinging "Impressions Of Oliver" a jazz arrangement by Reg Tilsley, composed by Peter and Andy.

Tribute

It's an instrumental tribute to Oliver Nelson featuring Andy's organ playing and Peter on guitar. Peter has been quickly dubbed as "Face of '68" by those discovering him for the first time, but he has been known as the local "guitar sensation" since he was a 13 year old schoolboy playing in semi-pro groups and demonstrating guitar technique at his home town music shop.

While Frampton's instrumental and vocal talent is in danger of being overlooked in the frenzy of the "pop idol" bit, even more underplayed has been the ability of Gary and Andrew. Both contribute surprise tracks like Gary's superb bass voice treatment of "Sad" which has Howard and Blaikley lyrics to J. S. Bach Air (2nd Movement) from Suite No. 3 in D Major, Then there is Andrew's cultured vocal on "Goodbye Groovy." "I think he surprised himself on that one!" says Peter. There are the heavily produced hits "From The Underworld" and "Paradise Lost" and the infectious and high-spirited "Fare Thee Well" written by drummer Steele, which usually climaxes their stage act, and provides a great climax to a great album.

STAGE & SCREEN

"THE BOY FRIEND" (Parlophone). Nice souvenir by the current Comedy Theatre cast for those who've seen the show.

"CLUSTER OF THE WEST" (Stateside). Movie music that doesn't mean too much unless you've seen this particular Western.

NEW HOLLYWOOD ORCHESTRA "Great Film Themes No. 1" (Music For Pleasure). A selection of music from films such as Lawrence of Arabia and Exodus excellently played by this orchestra.

DES O'CONNOR "Half A Sixpence" (Music For Pleasure). Songs from Tommy Steele's hit musical sung efficiently by Des, Julia Sutton and backed by the Alyn Ainsworth Orchestra.

SMASHING TIME (Stateside). The score from the film starring Rita Tushingham and Lynn Redgrave. Not very exciting if you haven't seen the screen epic.

TRAFFIC-SPENCER DAVIS GROUP: "Here We Go Round The Mulberry Bush" (United Artists). The soundtrack music which means real value for money for fans of these groups.

HUMOUR

MICHAEL BENTINE: "Square Bashing" (RCA Victor). The Bentine brand of humour doesn't transfer very well to disc.

DORA BRYAN: "Dora" (Wing). Not-so-funny LP from Miss Bryan which dates from her pre-Hello Dolly days.

ALF GARNETT AND FAMILY: "Sex and Other

Thoughts" (Pye). Some hilarious moments from Britain's biggest bigot ably supported by family. Subjects include TV filth, sex and smoking.

MAHARISHI MAHESH YOGI (Liberty). Believers may find this a useful introduction to Meditations. Unbelievers will be bored to death.

CBS RECORDS **NEW SINGLES**

MOTIVATION: COME ON DOWN 58-3248

KIM DAVIS: UNTIL IT'S TIME FOR YOU TO GO 3260

SUGAR SIMONE: THE VOW 3250

TOM CARLILE & THE CRAFTSMEN: I SAW THE LIGHT 3249

CBS RECORDS **NEW ALBUMS**

ROY HARPER: COME OUT FIGHTING GHENGIS SMITH (S) 63184

THE PEDDLERS: FREEWHEELERS (S) 63183

TOMMY MAKEM SINGS TOMMY MAKEM (S) 63112

THE GOOD OLD DAYS: VARIOUS ARTISTS (S) 63077

WOODY HERMAN: WOODY LIVE—EAST & WEST (S) 63099

MILES DAVIS: SORCERER (S) 63097

Woody Herman is currently doing a Concert Tour of the U.K.

CY COLEMAN: IF MY FRIENDS COULD SEE ME NOW (S) 63075

SOUNDS BOB ROGERS: I HEAR SOUNDS (S) 63149

C.B.S. Records Limited, 28-30 Theobalds Road, London, W.C.1.

TRIBUTE TO TED

TED HEATH: "21st Anniversary Album" (Decca LK 4903). A superb musical and spoken tribute to the grand old man of British big bands. 1967 was the 21st anniversary year of the band's formation and to mark the occasion the BBC broadcast an hour-long documentary tracing the history of the band and its triumphs, illustrating the story musically with an all-star band of ex-Heath musicians. Due to his long association with Decca the company has joined forces with the BBC and released this album as an edited version of the programme. Alan Dell contributes the commentary and there are spoken tributes from Spoken Basic, Tony Bennett, Mariene Dietrich, Woody Herman, Stan Kenton and Johnny Mathis. The band includes Bert Ezzard, Kenny Baker, Bobby Pratt, Duncan Campbell and Eddie Blair (trumpets), Don Lusher, Johnny Edwards, Keith Christie and Ken Goldie (trombones), Alfie Reece (tuba), Ronnie Chamberlain, Dennis Wright, Henry Mackenzie, Bob Efford and Ken Kiddier (saxes), Roy Wilcox (flute), Frank Horrox (piano), Johnny Hawksworth (bass), Ronnie Verrell (drums) and Derek Warne and Bobby Midley (percussion). They steam through an exciting programme of Heath favourites like "Opus One," "Swinging Shepherd Blues," "Flying Home," "How High The Moon," "Caricac," and many more. The arrangements sound as fresh and inventive as they did in the days of the old Sunday Swing Sessions.



FOLK LP OF THE MONTH

The mark of the true folk artist

THE music that flows out of Doc Watson is an accumulation of tunes and songs picked up from a variety of sources in over 30 years of singing and playing.



DOC WATSON: "Home Again." Down In The Valley, Georgie, The Old Man Below, Katie Morey, The F.F.V., Winter's Night, Dill Pickle Rag, Sing Song Kitty, Froggie Went A-Courtin', Pretty Saro, Childhood Play, Rain Crow Bill, Matty Groves (Fontana STFL 6083).

Whether it is an unaccompanied ballad or one of his brilliant guitar picking pieces, the Watson touch transforms everything into exciting and remarkable listening.

"Home Again" opens with Doc lining out the verses and chorus of the hymn, "Down In The Valley," with his rich, melodious unaccompanied singing. This hymn came from his mother and his other unaccompanied track, "Pretty Saro," is also from family sources.

Watson, has contributed considerably to his repertoire and "The F.F.V." is another one from her. It is a railroad ballad dealing with a rail accident and appears to be a slightly faster and longer version of the Carter Family's "Engine One-Three-Four."

Among the lighter songs on this album are "The Old Man Below," a humorous courting song with a melody related to the fiddle tune "Groundhog"; "Katie Morey," accompanied on banjo, has the traditional maid-outwitting-the-man theme; and "Froggie Went A-Courtin'," again with banjo, is a

similar version to that sung by Burl Ives, with Doc having fun taking the various parts. "Sing Song Kitty" is another jolly little nonsense song with a complex chorus, while "Childhood Play" is a Thirties tune, corny and nostalgic but in Doc's hands, very pleasant.

Speedy

These balance the more serious selections, "Winter's Night," a version of the "False True Lover," and the fine ballad "Matty Groves," sung beautifully to a speedy finger-picking accompaniment.

And, of course, the wonderful instrumental tracks, "Rain Crow Bill," a foot-tapping mouth organ solo and two guitar tracks, "Dill Pickle Rag," an energetic flat-picking number, and "Victory Rag" played finger style with some neat improvising.

Range

It seems that whatever Doc Watson sings or plays—and on this album the range is wide—the result is an ease and natural polish that makes nothing stand out of place. Perhaps this is the mark of the true folk performer.—TONY WILSON.

Breaks

On "Georgie," Doc's version of the outlaw ballad "Geordie," his relaxed singing is backed by tasteful guitar playing with touches of improvisation in the breaks. Doc's mother, Mrs Annie



ROY HARPER



EWAN MACCOLL



NOEL MURPHY



PHIL OCHS

NATHAN ABSHIRE - BRE-AUX BROTHERS - LANDRE-NEAU, ETC: "Cajun Fais Do-Do" (Arhoolie F5004). More of a folk than a blues album this — a selection of true Cajun (Arcadian) traditional music recorded in Louisiana. Abshire (accordion and vocal) and his Pine Grove Boys feature on eight tracks.

DOMINIC BEHAN: (Major Minor). Behan doesn't take himself too seriously but proves a good song is a good song wherever it comes from.

Skilled

CLANCY BROTHERS AND TOMMY MAKEM: "In Concert" (CBS). Interesting selection of less-obvious material.

WILLIE CLANCY: "The Minstrel From Clare" (Topic). Beautiful and highly skilled traditional music.

DUBLINERS "Drinkin' and Courtin'": (Major Minor). Another good album from the Dubliners. Listen to Barney McKenna's plectrum banjo going bluegrass on "Donkey Reel."

Scope

"FADOS FROM LISBON" (Philips BL 7781). Fado is a traditional song style of Portugal, a sad song corresponding in some ways to American blues or Spanish flamenco. Three exponents — Antonio Mello Correa, Joana Possollo Cruz and the enchanting Ana Maria Xavier — here demon-

strate the style's expressive scope. **"GIPSY MUSIC FROM RUMANIA"** (Philips BL7778). This amiable record consists of music played by the gypsies for the Rumanians as well as for themselves.

ROY HARPER "Come Out Fighting, Ghengis Smith" (CBS). A great album from

EWAN MacCOLL—PEGGY SEEGER, ETC: "The Big Hewer" (Argo RG538). Another good dramatic album from Seeger and MacColl, this is the radio ballad about coal mining written by Ewan and Charles Parker with orchestration and musical direction by Peggy Seeger. A. L. Lloyd, Ian Campbell and Isla Cameron are among those present.

DAVID McWILLIAMS "David McWilliams Vol. 3," (Major Minor). Pleasant but not outstanding album from this young songwriter, but shows promise.

NOEL MURPHY: "Nyaah" (Fontana). A typical boisterous performance from one of the most entertaining club singers.

Edge

PHIL OCHS: "Pleasures Of The Harbour" (A&M). Phil Ochs with strings loses some of the edge off his songs. Nevertheless a very good album.

THE OFARIM: "2 in 3" (Philips). Really showcases the talent of Esther Ofarim as it should be.

VARIOUS ARTISTS: "Folk In Focus" (Fontana). Spinners head a distinguished list of folksingers in an album that is an hors d'oeuvres rather than a main course.

Fringe

VARIOUS ARTISTS: "Koto And Flute" (Liberty). Japanese traditional classical music. One for the aficionados, it's harder on the ears than Indian music.

THOMAS YATES: "Second City Spiritual" (CBS). Debut album for this young singer/songwriter. Nice in the Dylan / Jansch fringe, but could have been better produced on some tracks.



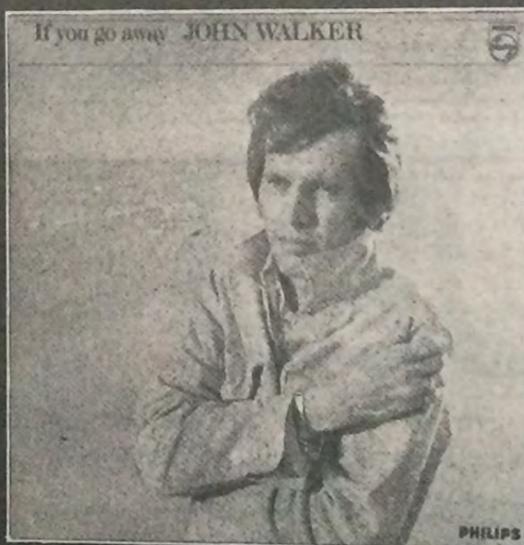
DUBLINERS: listen to McKenna's plectrum banjo

one of the best of the folk world's contemporary performers. Roy Harper at his best.

JACKIE AND BRIDIE: "Live At The Liverpool Royal Philharmonic" (Major Minor). Nice singing from this Liverpool-based duo. Live audience helps with atmosphere.

TOMMY MAKEM "Tommy Makem Sings Tommy Makem" (CBS). Away from the Clancy Brothers, Tommy shows he is a very good solo performer on a variety of songs.

McPEAKES: "Pleasant And Delight" (Fontana). Back to the McPeakes we've known and loved for years.



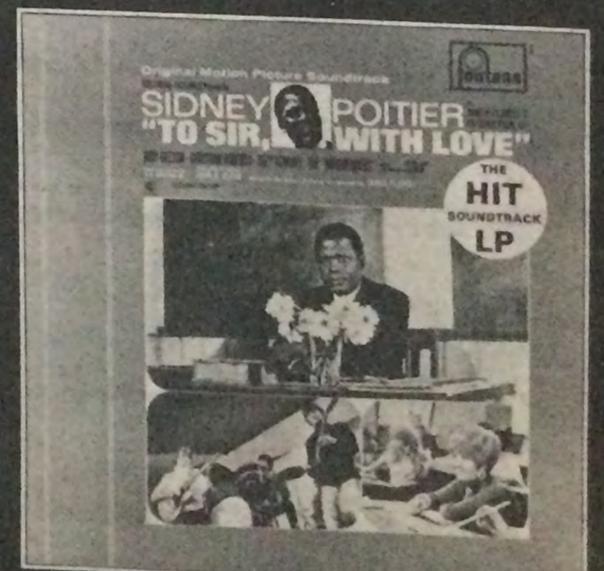
If you go away - John Walker Stereo SBL7829 Mono BL7829



Paradise Lost - The Herd Stereo STL5458 Mono TL5458



Blossom Dearie - Soon it's gonna rain Stereo STL5454 Mono TL5454



To Sir, With Love Stereo STL5446 Mono TL5446

PHILIPS Fontana
BIG NEW LP RELEASES BURBANK



H.P. Lovecraft: Stereo SBL7830 Mono BL7830

Ornette, and the legend of Croydon



ORNETTE COLEMAN: "An Evening with Ornette Coleman." First Record: Forms And Sounds (a); Sadness; The Clergyman's Dream (b); Second Record: Falling Stars; Silence; The Happy Fool; Ballad; Doughnuts (b). (Polydor International 623246/7)

(a) The Virtuoso Ensemble. (b) Coleman (alto, tpt, vln), David Izenzon (bass), Charles Moffett (drs), Fairfield Hall, Croydon, August 1965.

ORNETTE COLEMAN'S sudden and completely unexpected visit to Britain in August 1965 resulted in the now legendary Fairfield Hall concert, an event which

in the main convinced British jazz lovers, fans and critics alike, that here was no charlatan, but an artist of immense skill and undoubted stature.

On the strength of the performances contained in these two albums, handsomely packaged in a box set, with an eight-page booklet and selling for 64s 6d, Ornette was voted Musician Of The Year and Izenzon New Star in the Melody Maker Critics Poll the following February.

It is therefore safe to assume that the music is something else; and it is. The first album is taken up for one side by "Forms And Sounds," Ornette's piece for woodwind quintet which was produced to enable him to be classified as a

"concert" artist to overcome the exchange problems which the hastily organised concert threw up. Its interest to jazz listeners is about nil.

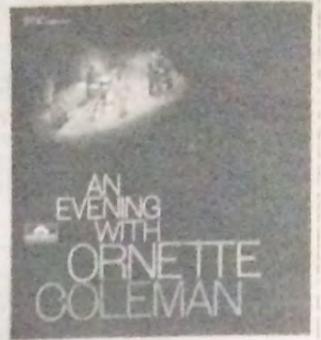
However, it's on the seven trio performances that judgement really hangs. "Sadness" is, by now, a familiar and popular Coleman piece. I still have vivid memories of its effect as an opener on the night, Izenzon's arco bass coming on like an air raid siren, and Ornette's passionately declamatory alto. It's all captured here.

"Clergyman's Dream," "Happy Fool" and "Doughnuts" are fairly typical trio performances at this distance, but all are carefully controlled by Moffett's rhythmic pulse. "Falling Stars" introduces

Ornette's trumpet and violin, a shattering experience at the time, but now this can be judged as perhaps the most impressive recorded example of his violin playing.

"Silence" lives up to its title, with long sustained period of silence (during which the famous incident of the voice "now play Cherokee," can be heard quite distinctly) and is a remarkable example of how violent Ornette's music can become without losing its overall coherence.

Having it all on record was something about which there had been vague mutterings for months; now that it's actually materialised there's nothing more to do than to congratulate all concerned in its production.—BOB HOUSTON.



JAZZ LP OF THE MONTH

DUKE ELLINGTON — COLEMAN HAWKINS, ETC.: "Esquire's All-American Hot Jazz" (RCA Victor RD 7904). Six of these tracks feature bands of Esquire 1946 poll-winners, including Louis, Duke, Hodges, Byas, Hawk, Clayton and J. J. Johnson.

CHRIS BARBER: "Chris Barber In Concert" (Marble Arch MAL 727). Nine titles by the Barber band of the Sunshine days, recorded live at Birmingham Town Hall.

DONALD BYRD: "Mustang" (Blue Note BLP 4238). Muscular blowing from a septet headed by trumpeter Byrd and including McCoy Tyrner (pno), Hank Mobley (tnr), and Sonny Redd (alto).

DON CHERRY: "Symphony For Improvisers" (Blue Note BLP 4247). One of the best examples of the new approach in jazz. Cherry's seven-piece ensemble is propelled by Eddie Blackwell's tremendous drumming.

GEORGE CHISHOLM: "The Magnificent Seven" (Columbia SX 6195). Polished, neatly arranged small-band swing versions of standards like "Talk Of The Town" and "Dear Old Southland," plus four Max Harris originals.

JOHN DANKWORTH: "Million Dollar Collection." (Fontana TL5445). Wonderful big band jazz. Dankworth's musical impressions of some favourite paintings, brilliantly coloured by good soloists and masterly arrangements.

MILES DAVIS: "Sorcerer" (CBS 63097). Superb, complex music from Miles, Williams and Co. Only slightly below the standard of Record of The Year "Miles Smiles."

MILES DAVIS / ART BLAKEY: "Back To Back" (Fontana FJL 135). Reissues of two French film soundtracks. Miles is marvellous on the Lift To The Scaffold music Blakey's Messengers (Lee Morgan, Benny Golson etc.) a bit muted on their part.

DIXIELAND JUG BLOWERS, MEMPHIS JUG BAND, ETC.: "Jugs, Washboards And Kazoos." (RCA Victor RD7893). Offers 16 examples illustrating "the folk backgrounds of jazz in the early days of recording."



DON CHERRY

DUKE ELLINGTON: "Soul Call" (Verve VLP 9197). Made at Juans-les-Pins, notable for the inclusion of "La Plus Belle Africaine." Other newish compositions are Duke's "West Indian Pancake" and Louis Bellson's "Soul Call."

ERIC DOLPHY: "Scream! The Blues" (Xtra 5039). The late, great altoist in a congenial blowing session with fellow-saxist Oliver Nelson and trumpeter Richard Williams.

DON ELLIS ORCHESTRA: "Live In 3 1/2 Time" (Liberty LBL 8306E). Trumpeter Ellis's big band is a brash, technically brilliant organisation which lacks distinctive arrangements.

INSTRUMENTAL JAZZ

STAN GETZ: "Voices" (Verve VLP 9186). Superb Getz with an excellent rhythm section and not too obtrusive choir.

DIZZY GILLESPIE, COLEMAN HAWKINS AND METRONOME ALL STARS ETC.: "The Be-Bop Era" (RCA Victor RD 7909). A fascinating cross section of small and big-band jazz recorded between 1946 and 1950.

GRANT GREEN: "Street of Dreams" (Blue Note BLP 4253). Lacklustre sets of ballads, despite presence of Elvin Jones on drums and Larry Young on organ.

JOHN HANDY QUINTET: "New View" (CBS 63100). Bobby Hutcherson's vibes replace Mike White's violin to make it "new." Altoist Handy's best album to date, especially impressive for the 24-minute "Tears Of Ole Miss."

CAPT JOHN HANDY: "Handyman Vol 2" ("77" LEU 12/23). New Orleans alto man Handy blows as lustily as ever on his second volume of "Handyman" working with a quintet and quartet.

JOHNNY HODGES: "Don't Sleep In The Subway" (Verve VLP 9196). Hodges' inimitable alto, softly legato or jauntily rocking, is craftily showcased by arranger Jimmy Jones leading a high-class orchestra.

BOBBY HUTCHERSON: "Happenings" (Blue Note BLP 4231). The new man on

vibes in a quietly impressive quartet set, aided wonderfully by Herbie Hancock's piano.

ROGER KELLAWAY: "Spirit Feel" (Liberty LBL83061E). Impressive first British release from pianist Kellaway, a stomping two-handed soloist.

ROLAND KIRK: "Now Please Don't You Cry, Beautiful Edith" (Verve VLP 9193). Kirk, at, or near, his best and bound to please his many fans.



DANKWORTH

LEE MORGAN: "Delightful Morgan" (Blue Note BLP 4243). Morgan featured with both quintet and ten-piece comes up with possibly his finest album to date.

CHARLIE PARKER: "Volume 5/Bird and Diz" (Saga ER08035). Previously unissued "live" tracks with some fine Parker, Gillespie and Bud Powell.

JOHN PATTON: "Let 'Em Roll" (Blue Note BLP 4239). Steamroller organ music from a powerful swinger, helped by the inclusion of Bobby Hutcherson's intelligent vibes.

OSCAR PETERSON: "Soul Espanol" (Limelight 4027). Pianist Oscar runs through a bossa nova phase. Nice material but a little dog-eared by

Mann music with dodgy flute tone and clattering rhythm.

CHARLES MINGUS: "Jazz Portraits" (World Record Club T663). Welcome reissue of 1959 quintet tracks featuring John Handy and Booker Ervin with a brilliant rhythm section.

BLUE MITCHELL: "Boss Horn" (Blue Note BLP4257). Mitchell's big-toned trumpet showcased on six tracks which have a nice Latin tinge about most of them.

MODERN JAZZ QUARTET: "Stockholm Concert" (Atlantic Special 590012). Welcome reissue of fine live MJQ set.

THELONIOUS MONK: "WORK!" (Transatlantic PR7169). A mixed bag of vintage Monk chock full of fine Thelonious and Sonny Rollins.

LOUIS NELSON: "With The Barry Martyn Ragtime Band" ("77" LEU 12/24). Two New Orleans veterans work hand in hand with trumpeter Cuff Billelt and the Martyn rhythm section in a programme which mixes traditional tunes with old favourites.

RAMSEY LEWIS, ILLINOIS JACQUET, AHMAD JAMAL ETC.: "Modern Jazz Today" (Marble Arch). Curious compilation of tracks that could have been recorded any time over the past 20 years.

HERBIE MANN: "Free For All" (Atlantic 590013). Usual

now. Not one of the great Petersons.

IKE QUEBEC — ILLINOIS JACQUET — BEN WEBSTER: "Angry Tenors" (CBS Realm 52389). A heap of fine, meaty tenor jazz — four tracks by each of this trio of big-toned saxophonists with varied small group support.

SUN RA AND HIS ARKSTRA: "Sun Song" (Delmark DL411). 1956 recordings of mainly historical interest. Unexceptional big band music, but loaded with good solos as a bonus.



GEORGE LEWIS

SAM RIVERS: "A New Conception" (Blue Note BLP 4249). Rivers, on tenor, soprano, and flute, gives unusual treatment to seven fine ballads. Certainly different, and curiously attractive.

PEE WEE RUSSELL — BUCK CLAYTON: "Swingin' With Pee Wee" (Transatlantic PR 2008). Buck and Pee Wee collaborate with a skilful rhythm team to create relaxed yet driving mainstream jazz. Unpretentious, inventive music. An excellent reissue.

ARCHIE SHEPP / BILL DIXON: (CBS Realm 52422). Early tracks from the New York Contemporary 5 (with Shepp) and trumpeter Dixon's 7-Tette. Historically

interesting from avant garde point of view, and cheap too.

ZOOT SIMS / AL COHN: "Al And Zoot In London" (World Record Club TP-714). Highly polished jazz from the two tenors during their 1965 London trip.

JIMMY SMITH: "Respect" (Verve VLP 9182). One of the better current Smith sets, with good support from unidentified guitar and drums.

JIMMY SMITH: "I'm Movin' On" (Blue Note 4255). Older material from the Blue Note vaults, but organist Smith in good shape with excellent assistance from guitarist Grant Green and drummer Donald Bailey.

MUGGSY SPANIER — EARL HINES: "All-Star Session" (VJM LC10). The second LP of titles recorded by the Spanier-Hines Dixieland Sextet in a Chicago club in '54, this offers punching traditional music.

REX STEWART: "Rex Stewart Meets Henri Chais" (International Polydor 623234). The US cornettist was in better form on this set — made in Switzerland last June — than on his British tour of the period. And he is very well supported by pianist Chais, tenorist Michel Pillet, altoist, Roger Zufferey.

CAL TJADER: "The Best Of Cal Tjader" (Verve VLP 9192). Nice vibes playing though some of the Latin settings get a bit monotonous.

MIKE WESTBROOK CONCERT BAND: "Celebration" (Deram Stereo SML1013). Mixed offering from one of Britain's finest young bands. Emphasis on rather monotonous scoring, but worth hearing for soloists like baritonist John Surman.

BLUES AND VOCAL JAZZ

"CANNED HEAT" (Liberty LBL83059E). A surprisingly solid blues group, one of America's white urban blues bands, reinterprets classics like "Dust My Broom," "Rollin' and Tumblin'" and "Goin' Down Slow" and creates blues of its own. Henry Vestine plays lead guitar, and Al Wilson, Bob Hite, Frank Cook and Larry Taylor are the others. Pianist Ray Johnson is added for several numbers. Hear it.

CLIFTON CHENIER: "Bon Ton Roulet" (Arhoolie F1031). If you don't think accordions can swing the blues you haven't heard Louisiana's Chenier. The bluestiest tunes here go like the clappers, and Clifton sings well, too. This is Zydeco dance music, a blend of Cajun and R&B styles.

JESSE FULLER: "Frisco Bound" (Arhoolie R2009). The Lone Cat's first album, made for Cavalier in '55, is still considered by many to be his best. Now available here at 44s 6d, it holds a dozen songs and guitar solos.

LOWELL FULSOM — RAY CHARLES — CHARLES BROWN, ETC.: "Every Day I Have The Blues" (Speciality SPE/LP6601). An interesting collection of late Forties and early Fifties blues recordings by the singers listed above plus Lloyd Glenn (pno), Jimmy McCracklin and Linda Hayes, this helps to plug the gaps in our blues history.

FRED McDOWELL: "Long Way From Home" (Milestone MSP93003). McDowell's moving voice and marvellous bottleneck guitar are splendidly caught in stereo on this album, recorded at the University of California in '66. The new Milestone label costs 49s 6d but these nine country blues are worth it.

ROBERT SHAW: "Texas Barrelhouse Piano" (Arhoolie F1010). Shaw's vocal and piano blues, in an authentic



ROOSEVELT SYKES/DINAH/JIMMY WITHERSPOON

Western barrelhouse tradition, include personal interpretations of standard piano pieces and many tough, emotional sung blues. An outstanding release.

ROOSEVELT SYKES: "Sings The Blues" (Ember EMB-3391). Pianist-singer Sykes leads a blues band with tenor sax on this R&B-type album. Songs are not very distinguished in the main but the real ripe Honey Dripper flavour can be detected on a few of the best.

BIG MAMA THORNTON: "Big Mama Thornton With The Chicago Blues Band" (Arhoolie F1032). The band includes Otis Spann, Jimmy Cotton, Francis Clay and other stalwarts of Muddy Waters' group. They accompany the bold-voiced Big Mama in a bluesy programme which has force and beat but tends to get monotonous.

DINAH WASHINGTON: "Dinah Discovered" (Mercury MVL309). Ten goodish film songs from Dinah, with string ensemble support, never previously released. Taped in Hollywood seven years ago, these are a find for Dinah's fans.

JIMMY WITHERSPOON: "Some Of My Best Friends Are The Blues" (Transatlantic PR7356). Benny Golson arranged and conducted these big-band settings for Jimmy. The selection consists mostly of standards like "Angels Sing" and popular songs plus the odd folk song. Not quite the Spoon for blues addicts.

JIMMY WITHERSPOON: "The Blues Is Now" (Verve SVLP9181). Spoon teams with organist Brother Jack McDuff, rhythm section and a couple of horns in a session capturing "the moods and rhythm of today." Potent singing but not his best.

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MAL 753

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The Kinks, The Beatles, The Foundations, The Four Tops, The Miracles, The Temptations, The Supremes, The Isley Brothers, The O'Jays, The Stylistics, The Impressions, The Bar-Kays, The Delfonics, The Chi-Lites, The Undiscovered Country, The J.B.'s, The Main Ingredient, The Three Degrees, The Sweethearts Of Sigma Chi, The Chi-Lites, The Undiscovered Country, The J.B.'s, The Main Ingredient, The Three Degrees, The Sweethearts Of Sigma Chi

STARS OF '68
Includes Hits from Long John Baldry and The Foundations
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We Play In 4 Shades, Sacred And Lovely, The Rainy Day, Golden Shores For Me, Autumn Leaves, And Others

AHMAD JAMAL
Ahmad Jamal's Alhambra
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Surfin' With Bo Diddley
White Star Sound, Surf Rock Or Surfbeat, Northwest Live Tapes And Others

BO DIDDLEY
Surfin' With Bo Diddley
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London School of Music, The Beatles, The Rolling Stones, The Who, The Yard, The Jam, The Small Faces, The Kinks, The Who, The Yard, The Jam, The Small Faces, The Kinks

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Chris Barber In Concert
MAL 747

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No girl next door writes like Penny

PENNY NICHOLS looks like the girl next door. Long blonde hair and warm blue eyes, she is 19 years old and comes from Laurel Canyon, California.

Penny is also an extremely talented songwriter and singer. Songwriter comes first because she says "songs are a lot more important than whether I am a big star or not."

Penny's British debut was at the Speakeasy, afterhours spot for London's pop music fraternity.

Singing just to her own guitar accompaniment, Penny quickly hushed the chatter with songs delivered with confidence in a clear voice that has a hint of Judy Collins about it. Penny agrees Judy has had some influence on her but "I am also influenced by my friends around me."

But perhaps what is a little more surprising is the range of music that Penny listens to for pleasure. Heinrich Schütz, a pre-Baroque composer, the Bavarian



PENNY: 'my songs may be folksongs.'

Folk Ensemble, the Incredible String Band and contemporary songwriters Leonard Cohen, Donovan, Jackson Browne, Jim Spheres and Gordon Alexander.

She also likes Middle Eastern and Indian Music. "They don't influence me yet, but the influences may show later," she says.

Did Penny think of herself as a folksong writer? "Someday my songs may be folksongs, two or three hundred years from now. But that's not for you or me to decide. I write contemporary songs," she replied.

"The words and the tune come at the same time. When the words come they suggest a melody. It's a total sound involving emotion and feeling."

Penny has made an album, "Penny's Arcade," which will be released over here by Pye.

Listening to it reveals that she has a fine sense of lyric and melody which produces great songs like "Wash Day," "Look Around Rock" (a possible single) and "What's The Colour Love."

Penny is obviously aware of all the things going on around her, all the forces that motivate her to write songs. She transforms them into words.

Although her visit was brief, Penny hopes to return for clubs and concerts later in the year.—**TONY WILSON.**



GREEK songwriter Mikis Theodorakis is unlikely to get here to appear with his ensemble at the Scala Theatre from February 26 to March 2, despite being freed from jail by the Greek authorities and cleared of charges of conspiring against the military regime.

According to reports, he's going to have to stay in Greece for some time.

Sentiments and sympathy apart, Theodorakis should be interesting to revivalists for the way in which he has made Greek-style music popular throughout Greece once more—and throughout the world, with his music for Zorba The Greek. His music is now banned in Greece.

Maureen Kennedy-Martin is leaving the Tinkers and will go solo. It's likely that the remaining Tinkers, Gerry Fox and Mick Flynn, will continue as a duo.

Another group who dropped from three to two some while ago, the Corries, have a new eight week series on BBC TV starting in April. Their latest album from Fontana, "Kish-nul's Galley," is being issued to coincide with the series.

Jim Lloyd tells me that Dave and Toni Arthur, for whom Folk Directions are now acting, will sing at a total of nine folk festivals this year. Didn't know there were that many.

Great interpretation of Cyril Tawney's "Sally Free And Easy" on Top Gear last Sunday by Denny Laine and the Electric String Band.

Coventry's new folk and poetry club moves to the Elastic Inn in the centre of the city this Monday. Next week resident singer Ron Harvey has poet Mike Chapman as his guest. The following week JoAnn Kelly will be there, with another Bunjies regular, Amory Kane, the week after that.

Dominic Behan was at the Holy Ground at 4a Inverness Place, London last night (Wednesday) with the Peelers and the Troll.

Next week Noel Murphy is there, with the Leedisers on February 14. Pat Nelson on February 21, the Exiles on February 28, Cyril Tawney on March 6, Alex Campbell on March 13, the Tinkers on March 20, Stefan Sobell on March 27 and Steve Benbow on April 3. Residents are Mike Absalom, Joanna Wheatley and Paddy Harries.—**KARL DALLAS.**

FOLK FORUM

THURSDAY

AT LES COUSINS, 7.30-11
THE COMPENDIUM
Adm. 5s.

BLACK BULL, High Road, N20
ALEX CAMPBELL! THE WALTHAM BLACKS.

COME ALL YE, Seikirk Hotel, Seikirk Road, Tooting, Next week DAVE and TONI ARTHUR.

FOLK CENTRE, HAMMERSMITH
DEREK BRIMSTONE

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SINGERS NIGHT, The Moonlighters Folk Club, Scots House, Cambridge Circus, W.1. Singers 1s. Guests 3s.

THE DOGHOUSE is open. Come at 8 p.m. to the Greyhound, Fulham Palace Road and hear the **PUNCHBOWL** and **SPECIAL GUESTS.**

THE FOX, Islington Green, Jimmy Power, Lucy Farr Residents.

FRIDAY

AT IV Folk Club, Ewell, Paul Darby, Roger Hill

AT LES COUSINS, 49 Greek Street, 7.30-11.00

MUSIC OF INDIA
Sitar and Tabla. Adm. 5s.

AT THE CENTRAL, EAST HAM BARKING ROAD
YOUNG TRAD

AT THE POTTERS BAR HOTEL, FRIDAY, FEBRUARY 16, OPENING NIGHT OF THE LIONS DEN with STEVE BENBOW. Resident MARK SMITH.

FIGHTING COCKS, London Rd., Kingston, DAVE and DAVE.

OLD TIGER'S HEAD, LEE, S.E. THE PANAMA JUG BAND, TAVERNERS. GUESTS, 8 p.m.

THE PLOUGHSHARE, THE MOONRAKERS, The Plough, Plough Lane, S.W.17.

SATURDAY

ANGLERS, Broome Road, Teddington REDD SULLIVAN, Jamie Dunbar.

AT LES COUSINS, 49 Greek Street, 7.30-11.00

YOUNG TRADITION
plus guests
ALLNIGHT SESSION 12-7, plus guests

CLIVE PALMER WIZZ JONES

AT THE CELLAR, Cecil Sharpe House, Camden Town, 8 p.m. DEREK SARJEANT Residents The Laymen.

BAR

MIKE COOPER, Carolina Blues, Bristol.

SATURDAY cont.

ROYAL ALBERT HALL, Sat, Feb 16, at 7.30 "Folk Festival '68" THE WATSONS (farewell appearance), IN CREDIBLE STRING BAND, AL STEWART, ROY HARPER, DORRIS HENDERSON, CHAPTER THREE. 10s. 12s 6d, 10s, 7s 6d, 5s, 3s 6d from Royal Albert Hall NOW!

SINGERS' CLUB feature evening of love songs of Britain and N. America **EWAN MACCOLL and PEGGY SEEGER, Union Tavern, Lloyd Baker St., W.C.1. 7.45 p.m.**

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SUNDAY

AT THE HORSESHOE THE PENTANGLE
DANNY THOMPSON, TERRY COX, JACQUI MCSHEE, JOHN RENBOURN, BERT JANSCH
TOTTENHAM COURT ROAD
7.30 p.m. Phone MUS 4832

BLACK BULL, High Road, N20, USA's MARC ELLINGTON! Singers welcome.

DARTFORD RAILWAY HOTEL, THE LAYMEN.

HAMPSTEAD — ENTERPRISE (opposite Chalk Farm station 7.30 sharp). **DAVE COOPER, ERIC WINTER, MARIAN MCKENZIE, DON BONITO.**

MARIAN SEGAL & DAVE WAITE present

FOLK AT THE NAGS
with **JOS WATT, 205 York Road, Battersea.**

ST. ALBANS, Goat Inn, Sopwell Lane, 7.30 p.m. BERT LLOYD and resident singers.

STARTING GATE, Wood Green, IAN McCANN and ROAN COUNTY BOYS, JON BETHEAD NEW MYTHOLOGY.

STEVE BENBOW FOLK CLUB Norbury Hotel. Dave Kelsey plus the return of American Blues artist **EDDIE BOYD**

TROUBADOUR, 9.30, Mike Chapman. Members 5s. Guests 7s. 6d.

YE BUG'UTCH folk club, Bald Faced Stag, Buckhurst Hill with TERRY GOULD

MONDAY

BOREHAMWOOD, THE CROWN, MARC ELLINGTON, MARK.

FOLKSVILLE, PUTNEY, Half Moon, Lower Richmond Road, by popular request features

LISA TURNER also **ROYD RIVERS, FINGERS LEWIS** and guest. **REDUCTION** in price for MEMBERS during FEBRUARY only.

HERGAFOLK Song Club, JOHN HOLMAN and SUE HOLLYMAN.

ORPINGTON FOLK CLUB, Royal Oak, Green Street Green, TONY ROSE, BRIAN CHALKER, DAVE PLANE.

THE HOP-POLES Baker Street, Enfield, 8 pm. MIKE CHAPMAN.

TUESDAY

AT COVENFOLK, Red Lion, Barnes.

THE STRAWBS

CLIFF AUNGIER presents

DON PARTRIDGE at the **DUNGEON CLUB** The Copper, Tower Bridge Road, S.E.1

FOLK AT DULWICH, Half Moon, Herne Hill.

TUESDAY cont.

TINA MULLINGER presents THE TINKERS
The Moonlighters Folk Club, Scots Hse., Cambridge Circus, W.1.

TROUBADOUR, 9.30 G EOFF CLEAVE. Members 5s. Guests 7s. 6d.

WEDNESDAY

AT GRASSHOPPER, Tilgate, Crawley
RON GEESIN

AT LES COUSINS, 49 Greek Street, 7.30-11.00

RON GEESIN RALPH McTELL
Adm. 5s.

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ORANGE BLOSSOM SOUND

N.W. The Great HEDY WEST

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THE WATSONS (farewell appearance)
AL STEWART ROY HARPER DORRIS HENDERSON CHAPTER THREE
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Manchester Free Trade Hall, February 9th
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Liverpool Philharmonic, February 10th
THE PENTANGLE * HEDY WEST ALEXIS KORNER
Newcastle City Hall, February 11th
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MARTIN CARTHY and DAVE SWARBRICK
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THIS THURSDAY, FEBRUARY 1st
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THE NEW NADIR with NEPENTHE

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EDEN PARK, BECKENHAM
Thursday, February 15th
GEORGIE FAME
STAR HOTEL, CROYDON
Monday, February 5th
CHICKEN SHACK
Friday, February 9th
MONTY SUNSHINE

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URBAN GIN House Ragtime Band - Brockley Jack, SE4.

THURSDAY

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BROCKLEY JACK, SE4, Modern Jazz, Free.
CAVE DWELLERS, Live group night at the swinging Merlin's Cave, Tonight's group: The Soft Touch.
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DAVE QUINCY with MIKE WESTBROOK BAND
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HIGHGATE JAZZ CLUB THE OLDE GATEHOUSE PETER KING
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JOHNNY GODDING Jazzmen at The Lead Brookwood, Cann Hall Road, Leytonstone.
NEW ERA JAZZ BAND ELM PARK HOTEL, ELM PARK HORNCHURCH, ESSEX

FRIDAY cont.

ROYAL ALBERT, Blackheath Hill Peter Bond Trio, Julia Drog, Saturday Tony Middleton Group Sessions free
STARTING GATE, Wood Green, Continuous Music Ensemble, admission free
THE BORD JAZZ CLUB every Friday at Brompton Football Club, Brooklands Road, Brompton, 7.30-11.00 p.m. Tonight IAN GRANTS JAZZMEN.

MONDAY

AT READING - Ship, Duke St. ZENITH HOT STOMPERS.
BEXLEY KENT, Black Prince Hotel, BRIAN GREEN.
CHICKEN SHACK STAR HOTEL, CROYDON
FREDDY MACK SHOW Chester
NATFIELD, Red Lion, MAX COLLIE.
THE BLUE HORIZON
FLEETWOOD MAC Auction of US Blues Records "Nag's Head," 295 York Road, S.W.11, Buses 44 and 170
THE ORIGINAL EAST SIDE STOMPERS are now at "BLACK LION," HIGH STREET NORTH, EAST HAM, EVERY MONDAY.
"WHITTINGTON," PINNER: GOMEZ COOPER'S INCREDIBLE CHICAGO GANGSTERS.

TUESDAY

AT THE PLOUGH, ILFORD
Back by demand, The Fantastic MERVY WRIGHT 18-PIECE BIG BAND!!
BRIAN EVERINGTON QUINTET
CAVE DWELLERS, Discotheque, at the swinging Merlin's Cave, Margery Street, W.C.1 Tel. TER 2097 Stations: Kings Cross, Angel.
DIG DOC K's BLUES BAND MARQUEE
FREDDY MACK SHOW Birmingham
FRED STEAD'S SUNFLOWER JAZZ BAND, Holloway Castle, Camden Road, N.7 (opposite Holloway Prison).
"GEORGE," MORDEN: Farewell visit of the RED ONIONS.
SPA LOUNGE CHELTENHAM CLIFF BENNETT

WEDNESDAY

ALL STAR JAZZ AT THE SWAN, 125 Caledonian Rd., Islington, N.1.
AT FELTHAM, BRIAN RUTLAND, "Cricketers," High Street
DIG DOC K's BLUES BAND CUBANA UNIT, ILFORD
FREDDY MACK SHOW Grays
GREEN MAN, Blackheath, Black Bottom Stompers (barkeep) Joyce.
HITCHIN, Hermitage Ballroom, MONTY SUNSHINE.
NEW SEDALIA JAZZ BAND, Holloway Castle, Camden Road, N.7.
URBAN GIN House Ragtime Band - Metropolitan, ECL.

THURSDAY

AL FLOYD Trio, JOLLY GARDENERS, Putney.
BEXLEY KENT - Black Prince Hotel.
THE CLIFF BENNETT BAND.
BILL BRUNSKILL'S Jazzmen, Fighting Coeks, Kingston.
BILL GREENOW'S STRONG JAZZ WITH CUFF BILLET (12-2 pm) Prince of Wales, Dalrymple Road, Hammersmith (next Ravenscourt Park tube).
CHICAGO BLUES SHAKY VICK'S BLUES BAND, RAILWAY TAVERN, ANGEL LN., STRATFORD, E15.

FRIDAY

CHICKEN SHACK QUEEN'S HOTEL, GRAYS
CLUB OCTAVE DAVE MORSE QNT. WITH RAY RUSSELL GUITAR Hambrugh Tavern, Southall
COOKS, CHINGFORD ROYAL FOREST HOTEL MONTY SUNSHINE JAZZ BAND
ERIC SILK - (1550 2688), Shakespear, Woolwich.
FREDDY MACK SHOW Carnisle
"GEORGE," MORDEN: NEW SOCIETY DANCE ORCHESTRA.
GOthic JAZZ BAND, Lord Ranelagh, S.W.3. Lunctime
GREEN MAN, Blackheath, Black Bottom Stompers.

SUNDAY cont.

GUN, CROYDON, - Phil Brown Band
KEITH SMITH band 100 Club
TROPICANA, 18 George St. Croydon, London Jazz 4 Maggie Nichols, Bird Curtis Quintet Disc 8 p.m. 12 p.m. Adm. 5s. couples 7s. 6d.
URBAN GIN House Ragtime Band - Brockley Jack, SE4
WEALDSTONE! RAILWAY! Sunday, Discotheque, Railway Hotel, Members (with cards) 5s.

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Monday, February 5th
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Wednesday, February 7th
THE TRIO
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* THE IVEYS
* THE OPEN MIND
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Tuesday, February 6th (7.30-11.0)
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* TEN YEARS AFTER
* DR. K'S BLUES BAND
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OPEN EVERY NIGHT
WHISKY A' GO GO
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TEDDY WILSON DAVE SHEPHERD QUINTET
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8 p.m. - 11.15 p.m. Licensed Bar Free Membership

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TUESDAY, FEBRUARY 6th - BLUES NIGHT Admission 6/6
FLEETWOOD MAC
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Best of jazz nightly. Open 7.30 onwards
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Friday, February 2nd
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LENNIE FELIX
Saturday, February 3rd
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TERRY SMITH QUINTET
Monday, February 5th
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MUSICIANS WANTED
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LOUNGE LIZARDS need lead man doubling comedy, etc. now - Tel. Redhill (71) 66493 or 01-484 3648

MANDOLIN / FIDDLE player for traditional folk group - Box 6942

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ORGANIST / BASS guitarist, drums, No rubbish, N.W. London, work waiting - 245 3532

ORGANIST doubling piano required, 18 weeks summer season, L.W. Holiday Camp, Lavein, M.U. rate, Road/Buss, Any age considered - Box 6773

ORGANIST, SAX, rhythm wanted, totals essential for pro group with residency in Kingston - Weybridge 56685

ORGANIST / VOCALIST - 01-440-4490

PIANIST, must be good reader for accompanying top-line singer, also guitarist - 01-769 2157

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TENOR SAXES / trumpet required for rock and roll band, 18-19 hrs, 1st rehearsal, work waiting - NOR 1796

THE BAND OF 17th/21st LAN-CERS has vacancies for bandmen and junior bandmen, ALL instruments considered - Apply Bandmaster, 17th/21st, Lanceter, E.C.1

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WANTED, young vocalists and instrumentalists for recording purposes - Write Nestor Brut, 57 Falcon Grove, Battersea, S.W.11

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THEATRICAL REGISTRATION ACTS 1925 & 1928, Notice is hereby given that Paul Wickham of Barming Maidstone Kent, John Drake of Tilgate, Crawley, Sussex and Richard Willis of Hornchurch, Essex, trading as Laidnam Entertainments intend to apply to the London Borough of Havering for Registration under the above acts.

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AVAILABLE, EXPERIENCED drummer, 218 1202, drum, soul, experienced Pro, 01-886 5143

BASS (DOUBLE), amplified, funk, read - 839 341X

BASS (DOUBLE) - Brentwood 44x7

BASS (DOUBLE), vocalists summer season - 01-964 2677

BASS (DOUBLE) - 01-697 4198

BASS, ELECTRIC (Strings) 807 2889

BASS GUITAR experienced, seeks working group, GRE 2917, 347-9824

BASS GUITAR (22), top equipment, ex-pro, seeks enthusiastic semi-pro group or residency, home Any style - 23 Hurlstone House, Grove Street, Deptford, S.E.8

BASS GUITARIST, experienced, good equipment, 4 pro gigs, 422 2481 after 8 p.m.

BASS GUITARIST, experienced, top equipment, seeks working group, preferably with organ - J. K. Bates, 32 Newick Road, Clapton, London, E.3

BASS GUITARIST / Hawaiian, competent, versatile, seeks working group/band any kind - 52 Westleigh, Warminster, Wilt.

BASS GUITARIST, pro, jazz influenced, seeks Blues, R&B band - 01-888 9998

BASS GUITARIST, read book, fortyish age group, 989 1831

BASS GUITARIST, seeks good working group, Gibson/Vox gear, experienced, some vocals, will travel - Phone 01-370 3797

BASS GUITARIST / vocalist, experienced professional transport, passport, harmony group with bread preferred - Box 6839

BASS GUITARIST, young, seeks original group, pro or semi - Box 6834

BASS GUITARIST, 19, SEEKS ORIGINAL PRO GROUP, 01-422-5195

BASSIST/GUITARIST, 17, good image, 100 watt, gear, Semi-pro or pro - Dave, CV 2508

BASS S OR C Gigs - 01-448 3221

BASS (STRING), 672-9372

BLUES HARMONICA - John Walden, 01-854 2337

BLUES VOCALIST, Hants, immediate work, Also plays harp and guitar - Dave, 01-728 4328

COLOURED BEAT and commercial group available from February 1 - Ring XIC 4316

COLOURED PIANIST / VOCALIST - Box 6778

DRUMMER (aged), Bob-686 3476 (Croydon)

DRUMMER, DANCE trio/quartet - 01-584 6567

DRUMMER, EX-PARTISANS, CROYDON, Also BASS GUITARIST, SEEK WORK TOGETHER/SEPARATE - Box 6844

DRUMMER GIGS / Residency Summer season, Own transport, Peter Knight, 88 Southdown Lane, London N.6

DRUMMER GIGS - 01-648-9906

DRUMMER, JAZZ, dance, ex-names, Ludwig, transport - Dartford 2448

DRUMMER, Pro, experienced, 51, just completed top night club residency, seeks similar, 01-892 2478

DRUMMER, PRO, read, book, lounge, club work, etc, Transport - 01-724 2648

DRUMMER PRO, Reader, residency preferred, Box 6851

DRUMMER, READER, free Saturday - RIF 7981

DRUMMER, READER, 28, Lud. W. 421 606 (Day)

DRUMMER - Brentwood 2465

DRUMMER, transport, Experienced - 01-892 2778

ENGAGEMENTS WANTED
 (continued)

DRUMMER, young, experienced, English, Will travel, Finishes contract Turkey April 16th - Write J. McConville, Apartment 43677, Radyo Eui Sokaki Sinasi, Uzunokak 7 Apt Yonca Ocetmenievski, Adana, Turkey

DRUMMER, 21, GRETSCHE, wishes to join Soul/Tamba group, (Continent only), Liverpool - AIN 6643

DRUMS, GIGS - Day 739 9442, evening 559 3218

DRUMS, GIGS - GLA 0598

ELECTRIC GUITARIST, experienced, High standard, semi-pro - 574 4819

EXCELLENT TROMBONIST, Just left MACK SOUND, Can read and double also have connections with other excellent musicians. All offers considered - Derek (Max) Worth, 892-2155

EXPERIENCED DRUMMER HARMONY VOCALIST, age 19, Ludlow, 6 years experience, seeks good professional group - Phone Ingleburn 4509, evenings or weekend, or write Box 6836

EXPERIENCED YOUNG lead guitarist / vocalist (19) seeks first-rate pro group, Box 6833

EX-SYN GUITARIST wants a nice progressive working group - Tel. HAD 3029

FEMALE RHYTHM, Lead guitarist/Backing vocals, Professional, seeks working group etc. Anything considered, Phone ACO 8112 TINA anytime

GO GO dancer seeks group, bookings or both, Box Number 6835

GUITAR, BASS-guitar, band - 359-9616

GUITAR / BASS guitar, good reader, standards, pops, perm or gigs - Ron Forbes, 969 9780

GUITAR/BASS GUITAR, Stand. ard, MAC 2029

GUITARIST above average - Martin, AMB 8238

GUITARIST, BLUES, gigs - 346 7389

GUITARIST, GROUP work - Welwyn Garden 21422

GUITARIST, JAZZ, read, soul, arranger, Box 3626

GUITARIST Seeks group **SOU-TAMLA**, mad, Phone Lloyd 478-5449

GUITARIST - STANDARDS / Jazz, Gigs, BBI 1636

IMAGINATIVE HAND Drummer seeks Ginger Johnson type group, 01-428 5565

JAZZ, DANCE guitarist - GLA 5722

KEEN YOUNG vocalist requires stage experience with newly-formed group - Mr Gray, 703 3372, evening 3029

LEAD DRUMMER - 684 8514

ORGAN / PIANO, vocals, versatile, modern - 01-383 6288

ORGANIST HAMMOND - Bedford 38996

ORGANIST/PIANIST, 21, available July 13th - September 21st, Ivan, Chandler, 167 Sternhold Avenue, Streatham Hill, London, S.W.2

PIANIST, a to both 23, standards, jazz, Gigs, residency - 749 0474

PIANIST, good work - 01-578 4238

PIANIST - Jim Barry, new telephone number 422 9598

PIANIST - RESIDENCY / Gigs 736-2817

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PRO ORGANIST - Ex-leading groups, seeks extremely progressive group, Good prospects, experience in records, etc - Box 6830

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'Bad lawyers trying to present bad cases'

APPARENTLY A L. Lloyd looks with deep contempt upon the efforts of people like Dylan and Donovan and the "droopy haired girls from American universities — Miss Banz, Miss Felix, Miss St. Marie, Miss Hester."



DOMINIC BEHAN

That I may dislike or like whatever these people do does not alter the fact that they have been responsible for bringing more people to listen to good folksongs among the bad in two years than Mr. Lloyd, Mr. MacColl or Dominic Behan were able to in ten.

They have achieved far more of what we set out to do in a much shorter time than any of us could possibly have hoped.

This brings us to the question of what is folk music and folksong. Singing is synonymous with talking. It's as old as the voice itself, and folksong itself is an expression in art form of the joys and the sorrows, the hopes and the tragedies, the aspirations of a community expressed through the art of an individual who has lived within the community and who knows the needs of that community.

A folksinger is a man who sings material he has himself written. This would include people like myself, Ewan MacColl, Woody Guthrie or Leadbelly.

It would not include Bert Lloyd who, on a par with the Dubliners, the Spinners, the Campbells and those "droopy haired girls from American universities," are singers of folksongs.

Folksingers are divorced from Tin Pan Alley because their primary interest is to write a song expressing a particular need at a particular

time. That the folksinger may eventually get paid for a particular folksong becoming particularly successful is merely an accidental occurrence and has nothing to do with his art.

Tin Pan Alley writers are created by Tin Pan Alley machinery to write for commercial reasons and that Tin Pan Alley writers happen to be paid for what they do is no accident, as is the fact that out of maybe one thousand songs, the Beatles may create two songs which are acceptable to singers of folksongs.

Mr. Lloyd here is stating a self-evident truth and self-evident truths have been recognised for years as being the vehicle of futility, as bad lawyers trying to present bad cases.

When Mr. Lloyd suggests that folk music "merges in a fine art form" it becomes Dvorak's "New World Symphony" or Tchaikovsky's "1812" and I would defy Mr. Lloyd or anybody else to play either of these pieces on the penny whistle or the banjo.

An unaccompanied singer can never be anything else and his whole appeal to audiences will be in giving to the audiences what Garcia Lorca described as the "duendi" — that unexplained exhilaration felt when somebody has experienced something he or she has never experienced before.

At the same time, you will always have the man who thinks that the musician who has willingly opted for the double bass or the tuba is some sort of masochistic nut.

Folk music is as folk music was, as folk music will be. — DOMINIC BEHAN, Heston Grange, Middlesex.

mailbag

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I HAVE always been to the forefront of the Eric Clapton, Peter Green, Jimi Hendrix wrangles and I was pleasantly surprised to hear such a superb display of guitar work from Tom McGuinness of Manfred Mann on a Willie Dixon standard.

He must be the most underrated guitarist in the country. "Mighty Quinn" is a good commercial record, but I would rather hear the drumming of Mike Hugg and the guitar of Tom McGuinness brought out on a jazz or blues number. — NIGEL SUMMERLEY, Kettering, Northants.

● LP WINNER

UNBELIEVABLE! I have just heard "John Wesley Harding," Bob Dylan's latest LP, brought over by an American friend, and I can honestly say this time Dylan has surpassed himself.

The songs are sober and thoughtful, simple yet intriguing and cannot fail to enthral his English fans.

This LP will reinforce Dylan's well-deserved reputation as one of the most influential voices on the contemporary scene. — PETER SADIL, College Road, Bristol.

AS an American visiting London, I decided to catch Captain Beefheart at Middle Earth.

I was very disappointed with his show. There have been some talented groups from the West Coast of late, but Dr. K's Blues Band supporting Beefheart impressed me much more. — R. P. SCHEIBER, Salinas, California, USA.

ANY progressive groups from the south of England contemplating playing in the north — don't!

We are almost completely controlled by organised gangs of hand clapping, finger popping daddies, who refuse to even consider anything which does not involve putting their hands together and crying "Yeah!"

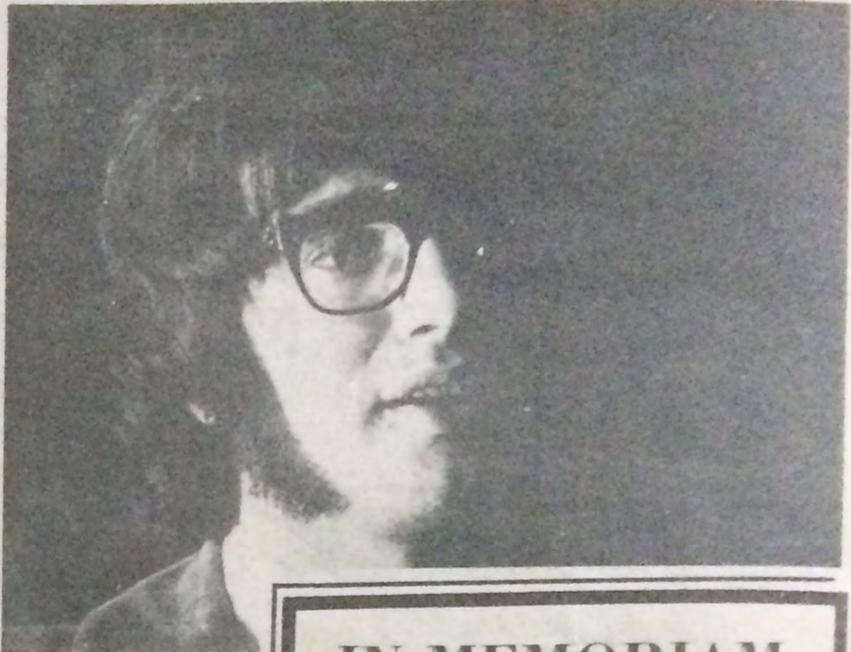
If a group has not played "Knock On Wood" three times within ten minutes, the gangs immediately begin their blood-curdling chant of "Geno, Geno!"

The North has an image of cloth caps, clogs and shawls. Its youth would appear anxious to preserve this image. — JOHN WORSLEY, organist, Barbed Wire Soup, Preston, Lancashire.

AS co-writer with Kaleidoscope I feel compelled to justify the remarks made by my colleague Peter Daltrey about J. R. R. Tolkien.

No doubt Tolkien may be

Mighty McGuinness



'Most underrated guitarist in Britain

a familiar name to many people, but neither of us were aware of his existence until Lynette Owen (MM, January 13) acquainted us with his name.

Therefore I fail to understand how Peter could have imitated his works. But maybe Tolkien himself was at one time filled with "unfounded beliefs of imitation." — EDDIE PUMER, Denmark Street, London.

bandwagon when he split from the Big Roll Band.

However, after seeing him perform songs like "Coloured Rain" and the exciting finale of his new act, all I can say is — keep it up, Zoot! There is much more meaning to Dantalian's Chariot. — MICHAEL UNWIN, Bassett, Southampton.

Row

THE latest Pet Clark v. Jimi Hendrix fan row in Mailbag must be the most ludicrous ever. Of course Pet is entitled to an opinion, and so is Jimi!

Both Pet and Jimi are great artists in their own right. If more time were spent by fans in listening and trying to understand all musical fields, there wouldn't be time for these irrelevant and useless comparisons. Anyway, I hate Des O'Connor. — MIKE BATES, Palmers Green, London. ● LP WINNER.

I WOULD like to correspond with a pen friend in England. I am a Japanese girl, aged 16, and I like pop music very much, especially Scott Walker. I saw the Walker Brothers concert here in January. I would be glad to hear from girls of my age. — MICHIKO ISHIDO, 3 Komae-cho, Nagara, Gifu-shi, Gifu-ken, Japan.

Sections

MY New Year resolution is to wage open war on "Avant gardists, modernists and mainstreamers." No, I am not anti-music, in fact, the exact opposite.

But I am against categorisers, many of whom seem to be employed by the MM. I appreciate music should be roughly placed into sections, but to write endless nonsensical columns about Shepp and Ayler breaking away into a new avant-garde era is irrational and thoroughly misleading.

When Ornette Coleman, for instance, produced a recording giving a pleasing emotion, it is good music, regardless of whether he plays in a conventional manner, not way-out, new wave progressive jazz. — A. THOMPSON, Minera, Denbighshire.

I WAS one of the people who accused Zoot Money of jumping on the psychedelic

Pro-love

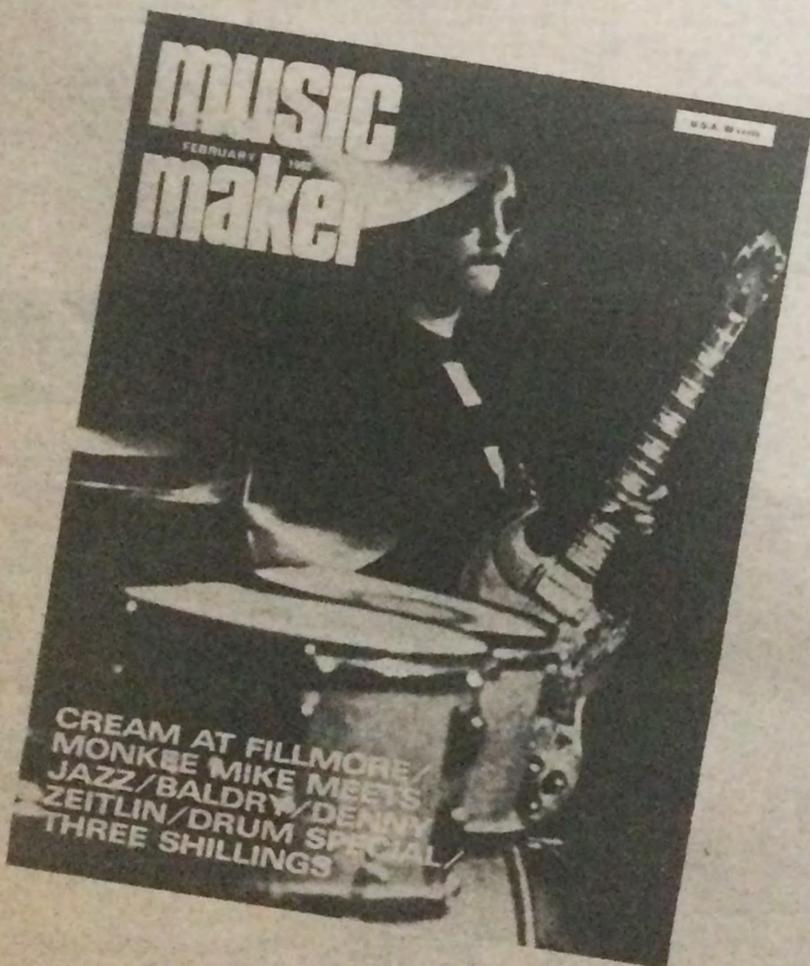
CHRIS WELCH's comments in his review of Loot's single (MM, January 20), about hippies and people who jeered at a "phase of youthful idealism" merely makes the point for the people he was attacking.

Ideals do not go in phases. If you are genuinely pro-love and anti-war you won't change your views with the passing of the year. If there was any real idealism in the Flower Generation it is still there.

It is merely the poseurs and exhibitionists who hitched on to the bandwagon of fashion who have disappeared and good riddance. — PAUL MAGNUSSEN, Hillingdon.

I AM very much interested in modern jazz, and in starting a jazz club in the Brentwood area, and would like people's views on the subject. If you are interested please write to ROGER S. ENDACOTT, 66 Larchwood Gardens, Brentwood, Essex.

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