

Melody Maker

February 10, 1968

1s weekly

14 FABULOUS YEARS OF POP

INSIDE

20 FREE SUNSHINE HOLIDAYS



HOW would you like to be lying in the sun on a Riviera beach? And spending the evenings listening to Ray Charles, Count Basie or Benny Goodman? A dream? Well it's one that can come true for 20 lucky readers of the Melody Maker—and it won't cost them one penny! This week the MM launches a fabulous competition which will send 20 readers Free to the Antibes Jazz Festival in July. It could be the Sunshine Superholiday of YOUR life. You could be on board the coach which leaves London on July 17 and brings you back on July 28. The competition is open to all MM readers and it's all so simple. **FULL DETAILS—PAGE 5.**

**—at
the
Antibes
Jazz Festival**



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NEW SERIES.**



BEATLES BARED

**by the man who has
kept silent for
five years. Inside.**



PLUS - Michael D'Abo / Tom Jones / Love Affair / Solomon King

MELODY

POP 30

MAKER

- 1 (1) EVERLASTING LOVE Love Affair, CBS
- 2 (5) MIGHTY QUINN Manfred Mann, Fontana
- 3 (2) AM I THAT EASY TO FORGET Engelbert Humperdinck, Decca
- 4 (6) SHE WEARS MY RING Solomon King, Columbia
- 5 (4) JUDY IN DISGUISE John Fred and his Playboy Band, Pye
- 6 (9) BEND ME, SHAPE ME Amen Corner, Deram
- 7 (12) AS YOU ARE/SUDDENLY YOU LOVE ME ... Tremeloes, CBS
- 8 (3) BALLAD OF BONNIE AND CLYDE Georgie Fame, CBS
- 9 (11) I CAN TAKE OR LEAVE YOUR LOVING Herman's Hermits, Columbia
- 10 (18) GIMME LITTLE SIGN Brenton Wood, Liberty
- 11 (7) EVERYTHING I AM Plastic Penny, Page One
- 12 (16) DARLIN' Beach Boys, Capitol
- 13 (8) DAYDREAM BELIEVER Monkees, RCA
- 14 (10) TIN SOLDIER Small Faces, Immediate
- 15 (13) WALK AWAY RENEE Four Tops, Tamla Motown
- 16 (17) I'M COMING HOME Tom Jones, Decca
- 17 (14) MAGICAL MYSTERY TOUR (EP) Beatles, Parlophone
- 18 (30) PICTURES OF MATCHSTICK MEN Status Quo, Pye
- 19 (—) WORDS Bee Gees, Polydor
- 20 (—) DON'T STOP THE CARNIVAL Alan Price, Decca
- 21 (15) HELLO, GOODBYE Beatles, Parlophone
- 22 (20) PARADISE LOST Herd, Fontana
- 23 (24) NIGHTS IN WHITE SATIN Moody Blues, Deram
- 24 (—) BACK ON MY FEET AGAIN Foundations, Pye
- 25 (—) FIRE BRIGADE Move, Regal Zonophone
- 26 (29) ANNIVERSARY WALTZ Anita Harris, CBS
- 27 (19) KITES Simon Dupree, Parlophone
- 28 (21) WORLD Bee Gees, Polydor
- 29 (22) THANK U VERY MUCH Scaffold, Parlophone
- 30 (—) TODAY Sandie Shaw, Pye

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POP 30 PUBLISHERS

1 Peter Maurice; 2 Feldman; 3 Palace; 4 Acuff-Rose; 5 Jewel; 6 Carlin; 7 Skidmore/Shapiro; 8 Clan; 9 Active; 10 Melric; 11 Essex; 12 Intermediate; 13 Screen Gems; 14 Avakak/Immediate; 15 Flamingo; 16 Donna; 17 Northern

Songs; 18 Valley; 19 Abigail; 20 Carlin; 21 Northern Songs; 22 Lynn; 23 Essex; 24 Welbeck/Schroeder; 25 Essex Int; 26 Morris; 27 Robbins; 28 Abigail; 29 Noel Gay; 30 Carnaby.



PLASTIC PENNY: drop from number seven to eleven

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 2 (2) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 3 (7) DIANA ROSS AND THE SUPREMES Diana Ross and the Supremes, Tamla Motown
- 4 (13) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 5 (—) FOUR TOPS GREATEST HITS Four Tops, Tamla Motown
- 6 (15) 13 SMASH HITS Tom Jones, Decca
- 7 (9) BRITISH CHARTBUSTERS Various Artists, Capitol
- 8 (4) REACH OUT Four Tops, Tamla Motown
- 9 (8) PISCES, AQUARIUS, CAPRICORN AND JONES LTD. Monkees, RCA
- 10 (16) THEIR SATANIC MAJESTIES REQUEST Rolling Stones, Decca

US TOP TEN

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

MARRIOTT HITS OUT AT 'TWISTED REPORTS'

STEVE Marriott of the Small Faces hit out this week at "twisted press reports" of incidents on their recent tour of Australia with the Who and Paul Jones.

Steve told the MM on Monday: "Every day seemed like a year. We never want to go back there again."

One report stated both groups had been

put off an airliner after "swilling beer, insulting a passenger and making a hostess cry."

Said Steve: "Everywhere we played the kids were great. But to the older generation we were a team of British pop group rowdies. They had it in for us so much it nearly drove me round the twist."

"When they threw us off the plane, I had been reading a book all the time. When the coffee came round they served everybody except us, so Paul Jones told the hostess: 'I think you are very rude.'"

"He said 'Be quiet, or I'll throw it in your face.' None of us swore at her, and none of the hostesses were reduced to tears. There was only one bottle of beer, belonging to an Australian group."

"All the reports were so twisted and warped we just wouldn't talk to press in the end."



New West End musical offer for Solomon

SOLOMON KING, currently number four in the MM Pop 30 with "She Wears My Ring," has been offered three summer seasons and a part in a new West End musical this autumn.

Agent Colin Berlin is considering the offers and will decide which to accept in the near future.

Solomon started recording a new single and his first LP this week. He is recording a number of songs by Les Reed and Barry Mason, one of which will probably be his follow-up to his hit.

JUBILEE SINGERS DUE NEXT WEEK

AMERICA'S Jubilee Singers, led by Albert McNeil, arrive in Britain next week and begin their tour of the country at London's Queen Elizabeth Hall on Thursday (15).

The Singers continue at Chatham (17), Bristol (18), Croydon (19), Portsmouth (20), Bournemouth (21), Solihull (22) and Manchester (23).

NEMS SIGN KEITH WEST

KEITH WEST and Tomorrow have signed with NEMS — the first major artist to be put under contract by the company since the death of Brian Epstein.

Under discussion for Keith are visits to Poland and Malaysia.

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- BABY DREAM YOUR DREAM
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- 1st BOOK FOR EB INSTRUMENTS 10/-

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FIFTH COLUMN PLUS TWO

Hey there — MARTIN CARTHY is back in town, so check your record collection, make sure you've got all his albums so that you can look him in the face when you next meet him. MARTIN'S first album for FONTANA was simply titled "MARTIN CARTHY" (FL 5269 mono only) and it was wonderfully received by fans and press alike — and rightly so, because it was, and still is, a great album.

My particular favourite track is SCARBOROUGH FAIR but as there are thirteen others on the L.P. don't be surprised if you pick something else. The next L.P. of MARTIN'S has the world-shattering title "MARTIN CARTHY'S SECOND ALBUM" (FL 5352 mono only). But this is another great one to add to your CARTHY collection. "BY KER HILL" (STL 5434, stereo, also playable mono) is the latest, the title track was heard very recently on the JULIE FELIX T.V. show, hope you caught it. On all these albums DAVE SWARBRICK looms up either on violin, viola or mandolin, and adds a great deal to the goings on. Oh yes — MARTIN and DAVE made a great little E.P. called "NO SONGS" (TE 17490) and as the title says, there are no songs, it's a completely instrumental record. Now then, if you've got all those you are entitled to look MARTIN in the face and ask him when he's going to make another album.

The MCPEAKE FAMILY are, after many years, becoming well known outside the folk inner circle — and about time too. They have been knocking out the initiated for years. One of the main interests these days seems to be in the Irish pipes FRANCIS and FRANCIS JNR. play. The best way to describe the sound is for you to listen to the latest MCPEAKE L.P. "PLEASANT AND DELIGHTFUL" (STL 5433 stereo, TL 5433 mono) hearing's believing. I think you'll find the sound very similar to the Northumbrian pipes. Another album by this talented family is called "AT HOME WITH THE MCPEAKES" (TL 5258 mono only). On this, FRANCIS (senior) explains what the songs are about, and for anyone just beginning to get really interested in Folk Song this is the record for you, the version of I WISH I WISH by KATHLEEN needs no explanation really, it's just beautiful, and what with JAMES and TOMMY'S rich and full voices you have a highly talented family. By the way, apart from the pipes, the MCPEAKES are no mean guitarists, harpists, penny whistlers, banjoists, and anything else faintly connected with accompaniment!

DOC WATSON doesn't seem to visit us half as much as he should. When he does he packs the clubs and concert halls to the ceilings. So for those who haven't had a chance to see or hear him, "HOME AGAIN!" (STFL 6083 Stereo, TFL 6083 Mono) is the album for you. In last week's "MM" TONY WILSON made it "Folk LP of the Month" — and you know what? he's right, it's a fabulous LP.

JULIE FELIX has a BBC TV show called ONCE MORE WITH FELIX and if you are the possessor of a television set capable of receiving BBC 2 you must have seen the show — and if you are lucky enough to possess a colour set, you will have seen this show in just the right setting. Mind you, this may sound strange, but because of the trouble taken over colour the clarity of the black and white is better — well that's how I see it! Anyway, on this series JULIE is featuring a lot of stuff from her latest FONTANA album "FLOWERS" (STL 5437 stereo, TL 5437 mono). This album features JULIE with several different kinds of backing. For instance, on SOMEWHERE THERE'S GOTTA BE ME there is a full string section, tympani, horns, etc. Then on DIALOGUE she has some delicate backings from guitars. JULIE gives us the full range of talent on "FLOWERS" Her previous L.P. titled "CHANGES" (STL 5368 stereo, TL 5368 mono) relies more on the traditional folkie type backings, but it's not to be sneezed at. Its title track, for instance, which just has two guitars and bass, is one of the most satisfying sounds you will hear in years. There are two tracks on "CHANGES" with strings. They are "I CAN'T TOUCH THE SUN" and JULIE'S own composition RAINY DAY, both these titles have had a tremendous amount of air time. But what's the most played track of JULIE'S? ... GOING TO THE ZOO from "SONGS FROM THE FROST REPORT" (TE 17474), the most popular E.P. for years, and coming up very close is "SONGS FROM THE FROST REPORT NO. 2" (TE 17494). That's about it for now. See you in a couple of weeks.

KINKS TOUR BRITAIN

THE Kinks, Herd, Tremeloes and Dave Berry are to tour Britain from April 6. Also on the bill will be the Richard Kent Sound, Oia and the Janglers from Sweden and negotiations are going on to add US singer Felice Taylor in place of Brenton Wood.

The tour opens at Mansfield Granada (April 6) followed by Walthamstow Granada (7), Bedford Granada (8), Exeter (9), Glasgow (10), Cardiff (11), Newcastle City Hall (13), Birmingham (15), Liverpool Empire (21), Manchester (22), Slough Adelphi (25), Chatham ABC (26), Bournemouth (27), and Coventry Theatre (28).

DAUGHTER FOR ELVIS

ELVIS PRESLEY'S wife, Priscilla, gave birth to a 6lb 15oz baby girl, to be named Lisa Marie, at the Baptist Hospital, Memphis, Tennessee, on February 2.

TELSTAR BEATLES?

THE organisers of New York's first pop festival, from May 31 to June 2, are hoping that the Beatles will be seen via Telstar.

The idea is for the Beatles to be beamed direct to the Festival where they would be watched on screens.

However, at Presstime, NEMS reported that they had not so far been approached with the idea.

Negotiations are under way for the Cream and Traffic to appear at the Festival. Already signed are the Yardbirds.

NEW FRANKIE DISC

FRANKIE VAUGHAN'S new single is another revival-titled "Nevertheless," it is released on February 16.

Frankie has been awarded a Golden Microphone award — an international trophy presented to artists in the recording industry and awarded only four times in the past eight years, to Frank Sinatra, Bing Crosby, Sammy Davis Jr and Marlene Dietrich. It was presented on Sunday in Sutton Coldfield at a charity show.

BENNETT/RICH TV

TONY BENNETT and the Buddy Rich band may appear on ATV's London Palladium Show on March 10.

They are in line for the show and negotiations have taken place, but a spokesman for ATV told MM: "There is no confirmation at present that they can appear. We will not be able to confirm it until a week before the show."

LULU'S DEBUT HIT

FLU prevented 19-year-old Lulu from making her West End cabaret debut at London's Talk Of The Town on Monday. She would have followed the Supremes' season there. Comedian Bruce Forsyth took over.

Marian Massey, Lulu's personal manager, told Melody Maker: "Lulu is absolutely shattered with disappointment. She wanted to go on as planned, but a specialist I called in put his foot down."

"We have had to cancel a Rolf Harris TV show on Saturday, but we're hoping Lulu will be able to open at Talk Of The Town next Monday for a fortnight — instead of three weeks as originally planned."

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American firm make massive takeover bid for Chappells

A MASSIVE 61 million dollar takeover has been made in New York for Chappell Music, the biggest music publishing company in the world. The offer came from Cameo-Parkway Records, of which Allen Klein, the Rolling Stones U.S. business manager is a leading shareholder.

It is understood that if the offer is accepted by shareholders of Chappells, part of the deal would involve the selling of certain Chappell holdings to MGM Films of which Klein is one of the biggest individual shareholders.

Allen Klein said in New York: "It's like buying the crown jewels. There's only one Chappells."

A reply to the bid from the executors of Chappell's shareholders is not expected for a fortnight.

BOYD TOUR OPENS

A MERICAN blues pianist - singer Eddie Boyd, composer of "Five Long Years," this week began his tour of Britain. Tonight (Thursday) he appears at the Norbury Hotel, then continues at London's



Blue Horizon Club (9), Durham University (10), Nottingham (11), London's Klooks Kleek (13), Leeds University (17) and Redcar's Coatham Hotel (18).

Since he arrived in this country, Boyd has recorded a single and an album with Peter Green's Fleetwood Mac. The single, of "The Big Boat," is due for release early next month on Blue Horizon. During his tour, Eddie Boyd will work with the Fleetwood Mac, Chicken Shack, Black Cat Bone and Boilerhouse.

CLIFF FOR BALL

SEVERAL top pop acts have signed for the Daily Express Record Star Ball which will be televised from the Empire Pool, Wembley, on March 24.

Set so far are: Cliff Richard, Cat Stevens, Procol Harum, the Move, Dave Dee, Dozy, Beaky, Mick and Tich, Simon Dupree, Kenny Ball's Jazzmen, the Easybeats, Spencer Davis Group, Flowerpot Men and New Vaudeville Band.

GEORGIE WALKS OFF

GEORGIE FAME walked off the French television show *Le Palmiers de la Chanson* in Paris last week when he was not allowed to sing "Bonnie And Clyde."

Viewers had commented that it could cause and encourage violence after the song had been performed previously on French television.

Commented Georgie "it is one more nail in the French coffin as far as I am concerned. I am still seething at the chaos they created at MIDEM."

JAZZ PETITION

A PETITION demanding more British bands at this year's Jazz Expo was due to be presented to a London branch meeting of the Musicians' Union on Tuesday by the Fellowship of British Jazz Musicians.

More than 60 British jazzmen have signed the petition which was being presented at London's Conway Hall.

A spokesman for the Fellowship told the MM: "The members feel that British musicians should be represented at a festival of this kind which is after all in their own country. They feel that they have not been fairly represented in the past."

Agent Jack Higgins, who puts on the festival, said: "I have not heard of the petition and therefore cannot comment at this stage."

DELFONT TAKEOVER

LONDON impresario Bernard Delfont is almost certain to take over the lease of the Saville theatre — and pop shows at the theatre seem to be doomed.

Negotiations between Delfont and Nems Enterprises are virtually finalised and are very likely to go through. But chances of pop shows being continued at the theatre are small.

Brian Epstein turned the theatre into a showcase for British pop music while he was alive but no shows have been staged since November. There were plans to re-start the concerts in the spring but this now seems unlikely.

TRAFFIC SINGLE

TRAFFIC'S new single "No Face, No Name, No Number," due for release on Island on February 23 will be coupled with a new composition "Roamin' Through The Gloamin' With 40,000 Headmen," written by the group.

The A side is a track from their current album. The group leave for their American tour on March 12 and will play at the Fillmore Auditorium, San Francisco, Cheetah Club, Los Angeles and the Cheetah Club, Chicago.

On February 12 they go to Grenoble, France for a concert with Manfred Mann, Spooky Tooth and Julie Felix. On March 7 they go to Hamburg for German TV's "Beat Club."

GRAEME BELL,

whose Australian Jazzband had much to do with the Traditional Jazz Revival of the 1940's, is back in Britain.

He arrived last week with his wife and two-year-old son after a five-week holiday in Europe.

BENEFIT

Atlantic Records launch two new labels in America. The first, Enterprize, will kick off with releases by Maynard Ferguson, Isaac Hayes and Father Herrera.

The second, Vortex, will feature experimental jazz with early releases by Steve Marcus and Joe Zawinul.

The Old Place, Gerard Street, London, is throwing an all-star Benefit Session on Wednesday (14) in aid of bassist Pete Blannin who has a broken collar bone following a car smash.

ALBUMS

Trumpeter Ian Hunter-Randall has quit Monty Sunshine to join the new Terry Lightfoot Band.

Monty has yet to find a permanent replacement. Monty starts a three-day solo trip to Belfast on February 13.

George Wein has set an all-star line-up for the third annual Boston Globe Jazz Festival on February 16 and 17.

On the bill are Duke Ellington, Count Basie, Wes Montgomery, Herbie Mann, Gary Burton, Mongo Santamaria, Carmen McRae and Miriam Makeba.

There will be a special afternoon "youth workshop."

The Harold Davison

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

French pianist Martial Solal and America's Hampton Hawes have recorded an album of piano duets in Paris. They were accompanied by Pierre Michelot (bass) and Kenny Clarke (drs). The session was produced by Jean-Louis Ginibre, editor of France's Jazz Magazine. Hawes and Solal intend to work together as a regular unit in the coming months.

Graeme Bell back in London

office is negotiating an American tour for the Joe Harriott-John Mayer Indo Jazz Fusions.

John Chilton's Swing Kings play a Bonnie And Clyde Ball at Camden Arts Centre on February 13. They play the Six Bells on Saturday (10).

United Artists is working on a series of jam sessions albums to be cut live at New York's Village Vanguard.

Lionel Hampton plays his first New York concert in ten years, a benefit for the Harlem Hospital School of Nursing, at the Town Hall on February 18.

CONCERT

The Ray Russell Quartet were this week recording their first album for CBS.

Guitarist Ray leads Roy Fry (pno), Dave Holland (bass) and Alan Rushton (drs). Five of the seven tracks are original compositions.

The Los Angeles Neophonic Orchestra, conducted by Stan Kenton, plays concerts in Los Angeles on February 19, March 17 and April 15.

Soloists on the first concert will be Wes Montgomery and Cannonball Adderley. A new Kenton LP, featuring scores by drummer Dee Barton, will be released later this year.

DEBUT

Jeannie Lamb and her husband, tenorist Danny Moss, make a guest appearance at the Fox And Hounds, Haywards Heath, Sussex, on February 11, followed by the Alex Welsh Band (18).

Alan Eldson's Jazzband makes its first visit to Loughborough University Jazz Club at the Bull's Head, Ling Road, Shelthorpe, on Sunday (11).

Kenny Ball's Jazzmen return to London's 100 Club the same night.

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BEE GEES: London opening

Dispute over Bee Gees tour

A DISPUTE broke out this week over the forthcoming Bee Gees tour of Britain.

Last week it was announced that the Foundations would join the tour as second top of the bill. But a spokesman for Dave Dee, Dozy, Beaky, Mick and Tich, already signed for the tour, told MM: "If there is any suggestion that Dave Dee and the group are not co-starring with the Bee Gees on the tour, which is in accordance with the contract, then they will withdraw from the tour."

A spokesman for the Foundations also said they would withdraw from the tour if they did not get second billing.

Mr Robert Stigwood, Bee Gees manager and promoter of the tour which opens at the Royal Albert Hall on March 27, was abroad at press time and could not be contacted for comment.

SYMBOLS U.S. TOUR

THE Symbols fly to America tomorrow (Friday) for a two-week tour of cabaret, TV, concert and college dates. During the tour they will record a single in New York for the Laurie label.

Their next British single will be released early in March and their first LP on March 15.

The group guests in Crack-erjack today (Thursday).

SUPREMES INVITED TO RETURN VISIT AT TALK

THE Supremes were invited to make a return visit to London's Talk Of The Town by impresario Bernard Delfont last week as they wound up their sell-out season.

In the Supremes dressing room on Thursday evening, Delfont said to Diana Ross: "Come back any time you want to. We'd be delighted to have you."

Fans who saw the Supremes in person or on their limited TV appearances, have also been clamouring for a concert tour by the Supremes. But both Tamla - Motown boss Berry Gordy and British agent Michael Grade told Melody Maker that nothing had been fixed at this stage.

Berry Gordy, who flew to London on Friday, said: "I haven't had a chance to meet with Shelley Berger (Supremes manager) at this time to discuss the possibility of a return visit."

On Wednesday, Thursday



SUPREMES: Talk Of The Town album?

and Friday of last week, EMI taped the Supremes at the Talk Of The Town. Shelley Berger said an album, probably titled "Supremes - Live At Talk Of The Town," would be issued later.

TEDDY WILSON DUE

U.S. piano giant Teddy Wilson is due to arrive in

Britain on Tuesday (13) in readiness for his '68 tour of the country with the Dave Shepherd Quintet. They open at the Theatre At Rosehill, Whitehaven on Saturday (17).

The rest of the dates are: Battersea Town Hall, London (18), Redcar (21), Carlisle (22), Manchester Sports Guild (24 and 5), Botley (March 1) and London's Queen Elizabeth Hall (2). There is a possibility

of one more booking for February 28.

STATUS QUO LP

STATUS QUO, in the MM Chart at 18 with "Pictures Of Matchstick Men," start work on their first LP within the next few days.

They are completing all contracted dates as Madeline Bell's backing group and make their first appearances with Madeline at Butts College, Coventry (16), Sheffield City College (17). They appear on Pop North (15) and Saturday Club (17). Their single will be released on the Chess label in America in two weeks.

DUSTY FOR TALK

DUSTY SPRINGFIELD'S four-week season at London's Talk Of The Town has finally been set to start on June 16.

Dusty was due to leave for America on Tuesday, but delayed her departure for 24 hours so that she could complete a new single. In America she will guest on the Jonathon Winters and Pat Boone TV shows.



JONES

'Delilah' is next Tom Jones single

TOM JONES' new single is a Les Reed-Berry Mason song entitled "Delilah." It is tentatively scheduled for release on February 23.

A spokesman for Tom told the MM: "It's a fantastic song and completely different from anything Tom has ever done."

Tom flew to New York on Saturday to start his two-week series of cabaret and TV dates. He was due to open for three days at Miami's Deserville Hotel yesterday (Wednesday). His season at New York's Copacabana starts next Thursday (15) and on March 21 he opens in cabaret at the Flamingo Hotel in Las Vegas for a month. He is expected back in Britain at the end of April.

LOUSSIER TRIO RETURN

THE Jacques Loussier Trio, well-known for its jazz interpretations of Bach, returns to this country on Friday (16) direct from its first Australian tour. The group appears on the Rolf Harris Show on Friday, then plays at the Royal Albert Hall, London, on March 17. The rest of the dates are City Hall, Newcastle (18), Free Trade Hall, Manchester (19) and Colston Hall, Bristol (22).

RONNIE ROSS SEPTET

RONNIE ROSS has organised a septet to work with the BBC Symphony Orchestra on the broadcast debut of "The Visitation," an opera by Gunther Schuller based on Kafka's novel, The Trial.

With Ross (alto) in the group will be Alan Branscombe (pno), Les Condon (trp), Tony Roberts (sax), Keith Christie (trbn), Spike Heatley (bass) and Tony Carr (drs). Schuller, who will conduct the BBC Symphony Orchestra, is expected to arrive here from the States on Friday (16).

Parts of the improvised jazz are being recorded on February 18 and the full opera will be recorded between February 27 and 29. The programme, which should be screened in the spring, is being directed by Bill Hays.

FESTIVAL POSTPONED

THE International Pop Festival due to be held in Rome this month, has been put back to May, the American organisers stated this week.

Don Fredriksson and Jerry Hife, chairman of the festival told the MM: "The festival has been set back due to the Sicilian earthquake disaster, and also to give more organisations and groups time to participate, particularly those from Eastern European countries."

Over 50 pop and jazz groups from all over the world have been invited.

NEWS EXTRA

PLASTIC PENNY drummer Nigel Olsson collapsed on Sunday at a club engagement in Stockton. He was suffering from nervous exhaustion. The group were considering cancelling three engagements unless a suitable dep could be found.

The Love Affair—still number one in the MM Pop 30 this week—appear at Wandsworth Town Hall tonight (Thursday). They are on Crackerjack tomorrow (Friday) and appear at Dunstable's California ballroom tomorrow night. The Foundations will not be moving to manager Barry Class's new Trend label. A

spokesman said: "Why change a successful partnership?" Woody Herman and his Herd conclude their 1968 tour of Britain with concerts at London's Royal Festival Hall tomorrow (Friday). Manchester's Free Trade Hall on Saturday (10) and Bournemouth Winter Gardens on Sunday (11).

The third Mark Wirtz "Teenage Opera" single will be "Weather Man" released on February 23. Wirtz himself is the featured singer. The Fairport Convention's first single "If I Had A Ribbon Bow" will be released by Track Records on February 23. Sons and Lovers, the Not-

tingham group, are to broadcast live to Russia in mid-February over the BBC World Service.

Trumpeter John Shillito and Kich Murphy (reeds) have left the Lounge Lizards. They are rehearsing a new quartet called Mister Webster's General Store, completed by Eric Webster (bjo, gtr) and Humphrey Myles (bass, bass gtr). The Spinners start their own Radio Two series on Sunday (11) at 4.30 pm. First guest for the series is music hall singer Eira Heath and the group appear in Country Meets Folk on Saturday (10) and Night Ride (12). The Swinging

Blue Jeans play at a Royal Variety Club dinner and dance on February 17. Mike Stuart Span have a single released on the new Jewel label on February 16.

A new record label Beacon Records issues its first single "Ain't Nothin' But A Houseparty" by the Show Stoppers on February 16. Tintern Abbey are writing the music for a 30-minute experimental French film Dimensions In Sound. Beryl Bryden begins a week in cabaret at Birmingham's Dolce Vita on Sunday (11). The third International Festival of Pop Songs takes place in Bratislava, Cze-

ch Republic, from June 13-16. A new Pink Floyd single provisionally titled "Corporal Clegg" is due for release in four weeks time.

Ten Years After have put back their American trip until August when they will do a three-week tour as well as TV and radio dates. Jackie Trent starts a six-day visit to the Continent with two days in Paris on February 14 and 15 for TV and radio. Paul and Barry Ryan's first single produced by Steve Rowland "Pictures Of Today" will be released on MGM on February 23.

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THE 20 prizes will be awarded to competitors who correctly identify the 20 famous faces reprinted on the competition pages and who, in the opinion of a panel of expert judges appointed by the Editor give the most apt and original summary in not more than 20 words stating the reasons for the choice of a single artist from the 20 pictures.

Competitors are restricted to one entry only.

No competitor can win more than one prize.

All entry forms must be clearly written in ink or ballpoint and signed by the competitor. Entry forms and coupons must not be altered or mutilated.

Entries must be posted in a sealed envelope bearing correct postage to arrive at the address given not later than March 18, 1968.

No responsibility can be accepted for entries lost or delayed in transit or after delivery. Proof of posting will not be accepted as proof of delivery.

Employees of the proprietors of MELODY MAKER and members of their families are not eligible to compete.

This competition is only open to readers in the United Kingdom.

The Editor's decision is final in all matters and no correspondence can be entered into. The results will be published in MELODY MAKER.

DREAMING of lying in the sun in the South of France? And maybe spending the cool evenings listening to Count Basie or Ray Charles?

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The Melody Maker is offering 20 fabulous, free Sunshine Superholidays at the Antibes Jazz Festival in the South of France. For the 20 lucky win-

ners of the MM Top 20 Sunshine Super-holiday Contest it will be the holiday of a lifetime — and you could be one of the winners.

If you are, you will leave by coach from London on the morning of Wednesday, July 17, and return, complete with suntan, on Sunday evening, July 28.

The full line-up for the Festival

has yet to be settled, but we expect it to include Count Basie, Ray Charles, Benny Goodman and Mahalia Jackson.

How can you win one of these 20 wonderful holidays? It's so simple. During the next three weeks, the MM will print a series of 20 pictures of stars. All you have to do is identify them. Save the pictures until you have all 20 then send us your answers together

with the nomination of your favourite artist from the 20 with not more than 20 words explaining why.

The first seven pictures appear this week so take your chance to win a fabulous Sunshine Superholiday.

If you have already booked for the MM trip to Antibes, don't worry. If you are one of the lucky 20 your money will be refunded to you.

**MELODY MAKER
TOP 20
COMPETITION
WEEK ONE**

SOLOMON KING eased his massive frame into an armchair which seemed to wince as it braced itself against the weight.

"Whenever I've dreamed of success in the past, I've always imagined that I would be elated and excited," he said in a voice surprisingly soft in timbre.

The six-foot-eight-inch singer with the 20-stone weight rating and five octave voice was considering the phenomenal success of his adaptation of the old classical theme "La Galondrina," currently high in the MM chart as "She Wears My Ring."

"But it hasn't happened. There's an ecstasy and sense of accomplishment, but my feelings are of satisfaction rather than elation."

Solomon has been trying for a hit for years, but ironically had to come to Britain to find success after singing all over America, Canada and Mexico for almost 20 years.

Born in Lexington, Kentucky, 33-year-old Solomon—real name Allen Levy—is poised to become a ballad singer of the stature of Engelbert in this country, though he laughed off the suggestion when we met.

"We have the same manager, but Engelbert and Tom Jones are stars and I'm just starting. I'm at the bottom rung of the ladder and I know it. The success of 'Ring' has been marvellous and it means that I can start planning the things I want to do now," he maintained.

DEPRESSION

Before "She Wears My Ring" started to move, Solomon was "in a real depression. It had happened to artists before. You try and try and strive and strive to get somewhere and there's disappointment after disappointment."

"In my case, I had given myself a certain time to be successful here in Britain and then, if I hadn't made it, I was going to give up. After all, I have a responsibility to my wife and my children."

"But just as I was in the depths of depression, the last attempt at success took hold. 'Ring' started to sell. My

King-size hit came at right time for Solomon

wife had come to Britain to take me home—and the record went into the chart on the day she arrived.

"Who knows, perhaps she brought luck with her?"

Solomon's musical experience has spanned ballads, country music, pop, rock 'n' roll and even opera in the States. He has made what he describes as "a comfortable living" out of singing for a number of years without ever really achieving success in a big way.

"It was perhaps this versatility of talent that held me back before," he mused. "I think it may have mixed the public up. They didn't know what to expect of me — whether I was a ballad singer, an opera singer or a country singer."

"Here in Britain, I am being promoted as a ballad singer,

which is what I prefer to be in any case. And when the record is released in the States that's the way I'll be promoted there."

POWERFUL

His immediate problem is to find and record a song that is strong enough to follow "She Wears My Ring." This had an extremely powerful melody line and is proving a hard number to match for instant recognition.

He has at least six numbers to record, including one by Les Reed and Barry Mason, which he described as "real good songs. Will they be as good as 'Ring'? We'll have to wait and see. They may be better. We won't know until they're recorded."

ALAN WALSH

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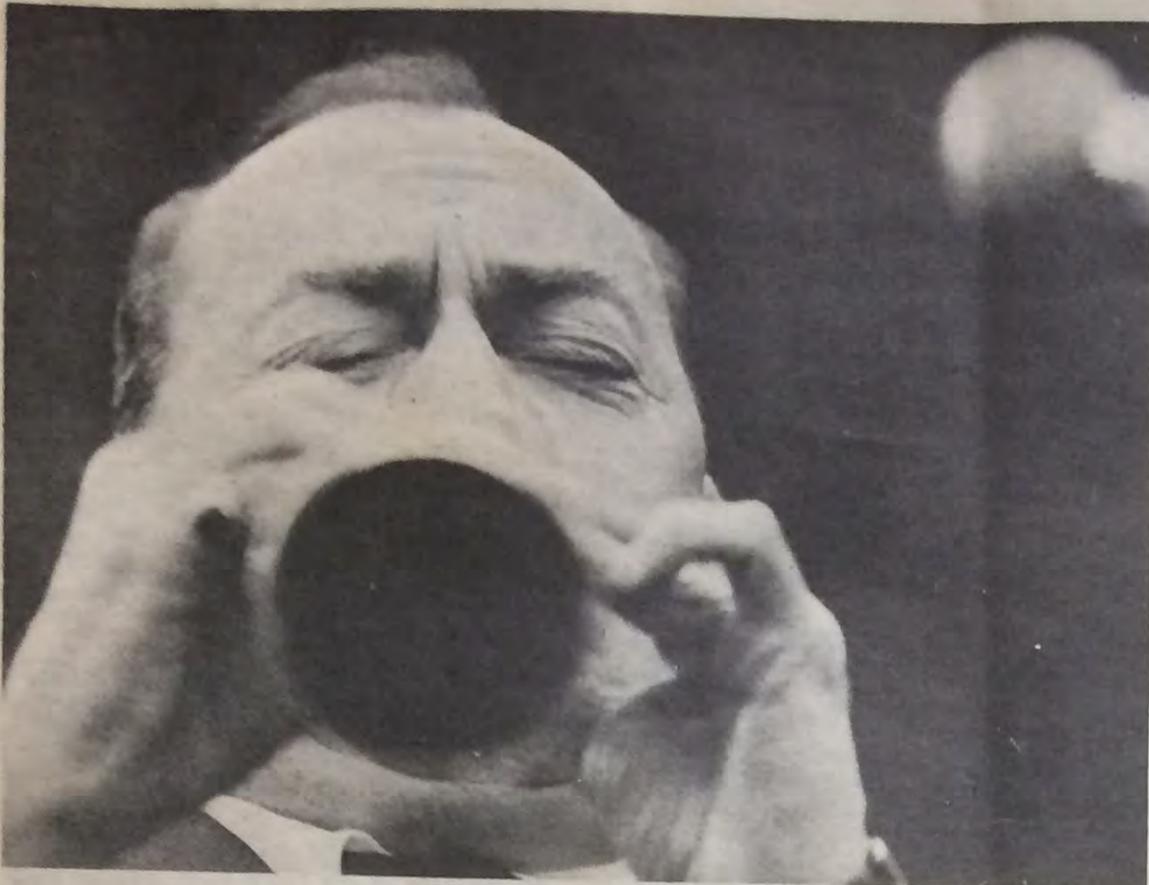
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WOODY HERMAN'S new Herd is the best he has ever brought to Britain — and the most unusual. More jazz, more solos and less emphasis in trying to impress by sheer pyrotechnics, were the main impressions from his London concert at the Queen Elizabeth Hall on Saturday.

A whole batch of new faces maintained the Herdman traditions of swing, precision and excitement, and add their own vital contributions, adding a new dimension to the band's sound.

This was more particularly apparent on the extended work by arranger Bill Holman "Concerto For Herd." Its three parts showed off both ensemble work and solos by Joe Alexander, (tr), Woody (soprano, alto, ct) and the brilliant trumpet team of Bill Byre, Nat Provone, Tom Nygaard, Luis Gasca and Robert Vance.

There were old favourites like "Woodchoppers Ball" — "I hope somebody here is aged enough to remember it" — and "Caldonia" with the trumpet explosion that never fails to excite.

And there were vehicles for the soloists like Sal Nistico's "Sister Sadie," and Joe Alexander's "Shadow Of Your Smile."

A tower of strength throughout and a new name to be reckoned with was drummer John von Ollen, tough economical and swinging like an updated Don Lamond. — CHRIS WELCH.

DAVE QUINCY

LIKE to see jazz drawing cheering crowds in suburbia? Like to hear young musicians blowing unpretentious, swinging music? Then run, do not walk, to the Three Tuns, Beckenham, where tenorist Dave Quincy has organised a new club with resounding success.

At last Thursday's session, the London pub was packed with fans enjoying some hard blowing by Terry Smith (guitar), Bob Stuckey (organ), John Marshall (drums) plus Dave on tenor.

Pop star Peter Frampton, guitarist and singer with the Herd, was in the audience digging Terry's phenomenal speed and invention on tearways like "Sidewinder," "Blue 'n'

A new Herd and a new dimension

CAUGHT IN THE ACT

Boogie," and "Some Other Blues."

Dave and Bob were also on top form, playing head arrangements with neat precision despite the fact it was the first time they had played together as a group. Marshall booted them along with crashing cymbals and some explosive breaks.

Quincy hopes to inaugurate Sunday sessions as well and says: "The response shows there is a market for jazz if it is fresh, young and exciting." — CHRIS WELCH.

BRUCE FORSYTH

SOMETIMES you have to own up. Bruce Forsyth made many do so on Monday night at London's Talk Of The Town when he stood in for the ailing Lulu. By taking the mickey out of himself, clowning, dancing, singing and playing the piano, he demanded and achieved the warm approval of an initially cold audience. When you require someone to follow the Supremes AND stand in for a billed artist, you desperately need a professional. Bruce Forsyth filled the bill completely. — JACK HUTTON.

KEN COLYER

UTTER confusion reigned as jazz went psychedelic at Sussex University last Thursday. The brave idea was as follows. The Ken Colyer band, bathed in soft coloured light, blew lustily while filmed slides of New Orleans flickered onto three

screens. Between sets Crescent City musicians philosophised on tape.

It was a good try in the wrong place. More than 350 students piled into the vast University hall, but those beyond the first four rows missed out. The music echoing up above, with no speakers at the back, had the quality of jazz blown in an aircraft hangar.

What drifted across to those at the back sounded tight-knit, with a nice bounce on things like "The Entertainer," with trombonist Coles in fine form throughout. Colyer could be seen smiling and nodding in appreciation as the tapes of George Lewis, Pete Bogage and Alphonse Picou — droned on. But at the back we only caught the occasional phrase. Rather like listening to station announcements.

The slides, however, held the interest with street-parade scenes, close-ups of New Orleans favourites in action, Crescent City scenes from pre-jazz days and occasional addities like Clyde, of Georgie fame.

Confusion mounted later on as leggy girls took to the floor and stomping feet added to the whirligig of sound. But, as a first attempt, the evening did at least show the way to a new dimension in jazz presentation.

Said Colyer: "I liked it. Those taped voices were like music to me. You can't expect everything perfect first go. I'd like to try again."

And organiser Walter Eysse-linck, University Arts Centre director who provided tapes and slides, said: "We've learned a lot. I was sorry about the

sound, but I hope to try again in a smaller place." — JOHN ROBERTS.

JIMMY McGRUFF

THAT Jimmy McGruff is one of the leading jazz organists was proved on Sunday when he made the final appearance of his London club tour on Sunday at the Speakeasy.

It was in the second half of his spot that McGruff, with Theonell Schwartz (gtr), Arthur Theus (tr) and Willie Jenkins (drs) really opened up on "Walk On The Wild Side" and "I Gotta Woman."

Earlier the group, in obvious high spirits, were more subdued although the pace and excitement began to show through on "Satisfaction" and "Foggy Day."

McGruff's organ playing ranges from meaty rhythm and blues sounds to stylish jazz phrases with Schwarz and Theus contributing excellent solos. During the second half McGruff took over more and built up the atmosphere with some tremendous playing.

This group, at full pelt, really swings and the evening was, if nothing else, a convincing statement of the case for jazz organ. — TONY WILSON.

LOUIS KILLEN

IN a folk world increasingly dominated by lush strings and electronic sounds it was pleasant to be reminded by Louis Killen at the Troubadour last Saturday how superb a guy just singing folk songs, with occasional accompaniments on the English concertina, can be.

Sad, too, though, for Louis is over here on a flying visit, and will be back in his new home in America soon. Absence from his native Georgia has not loosened his roots, for he still is as good as ever at singing a Tommy Armstrong song like "Trimdon Grange" or telling a Tyneside yarn like the legend of David and Goliath and the Leekprowers.

In fact, Louis is such a fine all-round entertainer, from performances of lyrical ballads to high comedy, that I have to wonder why we have learnt to equate "entertaining" with "corny." — KARL DALLAS.

Mystery advert mourns second Spencer flop

A MYSTERY advertisement set the pop scene talking last week.

It appeared in the personal column of the Times and also in the MM, and read: "Mr. Second Class. On Jan. 29, 1968, peacefully passed away mourned by all those close to it. No flowers. RIP."

It referred to the unfortunate flop of the second single released by the new Spencer Davis Group.

But why publicise a flop? Said Spencer's management: "Fans accused us of being sick and guilty of bad taste, but it wasn't meant to be."

"We were very sad about the record and just wanted everybody to know. But Spencer has finished work on his next one and their first album is on the way."

Stevie Marriott very upset when he phoned the MM to set the record straight about their controversial Australian trip.

Peter Frampton busy raving all week, dug Spencers Washboard Kings at the Cromwellian, guitarist Terry Smith at Beckenham, and Jimmy McGruff at the Speakeasy.

FIRE

Viv Prince, tanned and with new hairstyle, now doing PR for "roving millionairess" Henrietta Guinness. EMI turned down the Amen Corner last year—round the bend?

Tony Hall to promote new Traffic and Dave Mason singles. Ways and Means lifted a radio-telephone installed in their wagon by manager Barry



The RAVER'S weekly tonic

Class. It short-circuited, the van caught fire and drummer Dave Legge was hospitalised with burns.

MM Football team pulled back four goals to draw 4-4 in an exciting game with the BBC-TV Rolf Harris Show team on Sunday. Folksingers Noel Murphy and John Betmead scored two each for the MM. BBC scorers were Brian Rogers (2), Andy Wallace and Roger Howlett. Return is as the BBC's Motpur Park ground on February 18.

Bass guitarist Jimmy Garrett led the Supremes' band at the Talk Of The Town last week, after a "personality clash" involving MD Gil Askey and Diana Ross.

NEMS Enterprises have moved to "Nemperor House" in Hill Street, London. Peter Frampton won't need lifts by battered Ford Consul now he has a Mini-Cooper S.

Simon Dee and producer Terry Heneberry flew to Monte Carlo TV festival to film inserts for Dee

Time... Madeline Bell has a U.S. hit with "I'm Gonna Make You Love Me."

Engelbert Humperdinck offered a role in new horror film—The Beast... Jonathan King uncomplimentary to Nina Simone on his show.

British PR in Hollywood Derek Taylor says he's home in April to run Apple Records.

RUSSIAN

Nice doing well at New York's Scene Club with "Rondo" going down a storm... The Fantastics winning English fans with "The Soul Pledge" of allegiance to soul music.

Are the Smothers Brothers the world's most unfunny comedians?

Mickie Most regretting his decision to back Britain? New Vaudeville Band learning Russian for their next single.

Chicken Shack robbed of guitars. If the thieves return the desperately needed goods, no questions asked.

Which Radio One deejay said: "Here's Jack Teagarden with his trumpet?"... Supremes have gone—pulses back to normal.

Kenny Ball's car last one allowed across the snow-ridden Shap... Georgie Fame Band featured in a film at the Young Contemporaries exhibition at Piccadilly's Royal Institute Galleries.

HAGGIS

Will reader I. Dove of Kilburn and now in the States, be a hawk or a dove? Get well, Max Bacon, uncle of Love Affair's Maurice—now in University College Hospital... Solomon King plans to settle in Britain.

After visit to see Freaks, reader Ray Tolliday loaned Bonzo's Viv Stanshall Bizarre and copies of H. F. Lovecraft.

Love Affair's Mick Jackson and Steve Ellis wearing breastplates to protect them from bruising on gigs.

Dubliner John Shehan a father-to-be... folksinger Alex Campbell says he saw Sam Spoons on the corner of Sauchiehall Street playing gold-plated haggis bones with Harry the One-Armed Fiddler.

Pete Murray in line for BBC-TV show... Jimmy Logan at Bruce Forsyth opening night at Talk Of The Town... Supremes had an incredible consignment of wigs with them.

Stuart Henry overdoing the professional Scot bit... Janis Ian great on Smothers Brothers TV show — likewise Jimmy Durante.

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PAUL—THE CUTE BEATLE BOY



IF Paul McCartney had not become a Beatle I believe he could have carved himself a fine career in public relations. He is a professional charmer, a prolific ideas man, the more commercially aware composer of the Lennon-McCartney collaboration combine.

He will be 26 in June but to today's teenybopper he is still Paul — The Cute Beatle Boy. This is an image which he sought instinctively yet deliberately in his late teens and which he is quietly proud to retain. It is based upon much more than his unmarried status and obvious physical good looks.

Like many creatively brilliant people he works best under pressure and is least content when he is least busy. He wallows in the challenge of a risky gamble. The making of "Magical Mystery Tour" was one.

Had he remained without the fame and fortune of the Beatles I think he would have persuaded someone rich to lend him a vast amount of working capital. Whether both McCartney and his benefactor would have become millionaires or bankrupts, I am unable to predict.

In the end, Paul's heart is allowed to rule his head for he is the most romantic Beatle.

He has a wide-angled sense of humour ranging from spoken slapstick to satirical send-up. The sending-up is, for the most part, good-natured, seldom cruel unless his victim deserves it. He is an expert at the poker-voice and poker-face stuff. An astounding variety of voices answer his telephone—some gruff and gritty, others camp or coy—until he is sure you are somebody he wants to speak to. He shuns the limitations of convention but has the businesslike prudence to conform when it is in his own interests to do so.

In the days when Beatles posed for endless publicity pictures usually it was Paul who brought the session to life by adding that bit of extra action.



TONY BARROW, the Beatles' press representative has at last decided to write about the Beatles. In the Melody Maker, of course. Exclusively, of course. Barrow is one of the few people to remain closely associated with the Beatles since the group's earliest "Love Me Do" days on the pop scene. In May 1963 he opened Brian Epstein's first London headquarters and took charge of the Press and Publicity Division of Epstein's fast expanding entertainment Nempire. He watched at close quarters the development of the world's most phenomenal beat group. He saw them move from national to global fame. He accompanied them on their incredible tours of America, Europe and the Far East. Now for the first time in five years Barrow has agreed to write about John, Paul, George and Ringo. Says Barrow: "My articles are one man's opinion of what makes each Beatle tick."

I suppose that is equally true of John, although there is no McCartney equivalent of the Lennon books, to look at for direct comparison. Paul is not easily embarrassed nor have I known him to be at a loss for words. On the losing end of an argument, he calls upon his remarkable reserve of eloquence and what he says becomes suavely, swiftly convincing.

Suddenly, without the introduction of one shred of fresh evidence, he appears to have won his point and conquered his opponents. He has never suggested it, but I think his particular and personal hell would be loneliness. Because there is a lifetime of security in his success, those elements of fear which lie low within him may never come to the surface of his personality. Instead they find some sort of anonymous and passive release in the themes of "Eleanor Rigby," "Yesterday" and "The Fool on the Hill."

If Paul believes in something he will go to great lengths to (a) obtain it or (b) make it happen. He refuses to accept that anything is impossible and tends to oversimplify giant problems by ignoring most of the practical complications. He proves the wisdom of this philosophy by leading whole herds of bulls through chains of china shops without smashing more than the odd bit of Wedgwood. And, of course, he's able to sign a cheque to repair the damaged pieces. Or, more precisely, to have someone do so on his behalf.

His life bustles more than those of his fellow Beatles. He makes and keeps more friends (as against the thousands of transient acquaintances), arranges more appointments, eats more lunches, accepts more invitations and goes to more theatres.

He chooses to live close to

London's West End rather than in a country hideaway. This is more convenient but makes him more available and, consequently, more vulnerable.

He is an intelligent self-organiser, growing intolerant of inefficiency at domestic, business and public levels. He loves children and gets a great deal of pleasure both from the increasing time he spends with his step-sister, Ruth, and from being Julian Lennon's Uncle Paul.

He loves animals, awaiting the arrival of Martha's latest litter of pups with the involvement and anticipation of an expectant father. He maintains a thoroughly negative outlook upon almost all forms of discipline, believing in the advantages of freedom as a vital factor in the expansion of the personality, whether human or animal.

PLEASURE

An ideal husband, did somebody say? At one time, about three years ago, I was sure that Paul had married Jane. Since it seemed to be such a tight secret, I dutifully went on denying the frequent rumours which were (and still are!) reaching Fleet Street.

Soon afterwards, I realised the foolishness of believing that Paul would marry so silently. Neither Ringo nor George did so and, of all four Beatles, Paul was and is the least likely to deny himself the personal and public pleasure of an unconcealed wedding!

I have been so closely associated with the Beatles ever since the 1962 days of "Love Me Do" that I did not appreciate the full social significance of their influence until quite recently. It was as if I had been standing within inches of a

Cinema-Scope screen and could not see the detail of the picture for all the dazzling light.

Now the whirlworld days of frantic charter-flight touring are gone, the pace is less demanding, the living less insane. All of us can sit back in the centre of the stalls and re-run the whole Beatlemania movie through the mind's eyes.

There's so much more to see than Mersey Beat wigs, trophies of gold, chart ratings and mobbing, sobbing girls! There's the history-shaking impact of the Beatles upon a world's rising generation.

Through the Beatles that generation has found an entirely new way of life—perhaps even that is an understatement of the truth. In any event the same changing down from those top gear years of Beatlemania has given the Beatles their first delayed opportunity of non-fantasy living since each of them turned twenty.

Long before "Love Me Do," they had all but sealed themselves inside an unrealistic pop-group package. Some aspects of it they detested—others, including the raw and raucous magnificence of Hamburg, they enjoyed.

Since their final American stage show in San Francisco at the end of August 1966, the Beatles have pulled together some of the threads which had dangled unattended since pre-Hamburg times.

With the deep sense of wonder, the genuine zeal of college freshmen, they have explored and discovered, experimented and collected. Hence their constant re-assessment of values, their frequent alterations of opinion.

OF THE FOUR I WOULD SAY PAUL HAS CAUGHT UP MOST COMPREHENSIVELY.

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NEXT WEEK: THE BEATLE WHO HAS CHANGED MOST

ECSTASY

If the setting was a hotel lobby with a bunch of baggage, Paul would be the Beatle to get himself a porter's trolley or to leap about on top of a suitcase. In concert performance, he could be relied upon to draw forth that extra roar of ecstasy from an audience by his wave of the hand, his kick of the leg, his final unforced smile as he unstrapped his guitar to follow the rest into the wings.

Over the years the volume of fan mail addressed to each Beatle has shown that no single member of the group is substantially more popular than the others. On the other hand Paul always remains fractionally ahead.

For these and other reasons, I was certain he'd be the first Beatle to accept a solo film role as a straight actor. That he has yet to follow John and Ringo into that medium cannot be put down to any lack of self-confidence or ambition.

Whether via music or painting, the written word or the verbal debate, Paul expresses himself forcefully, emotionally and dramatically. But he makes best sense through the total communication he can achieve with his writing of song lyrics.

PAUL—'HIS PERSONAL HELL WOULD BE LONELINESS'



THE STATE OF

Will 1968 be a year of improvement?

AS we creep through the second month of 1968 there is a noticeable nip in the economic air.

This is going to be a hard year, people suspect, and all the intimations point to it. And when money gets tight, entertainment feels the pinch. So how will the British jazz scene be affected? What shape is it in now? Are the Jeremiahs who complain that jazz is moribund talking sense or rubbish? Can a jazz musician make a reasonable living?

I've been trying to find

out, and it isn't easy. Between the optimistic view of the young guitarist who believes the scene is "quite good for young musicians" and the well-established modernist who answered my question with: "What scene? You're joking," a gulf exists.

Another separates the traditional and modern musician and, perhaps, the jazzman and club manager who study their audience and those who don't.

Opinions differ from man to man, as they tend to do in matters connected with work or sport

or politics, but from the conflicting mass of facts, figures and points of view I've collected these past few weeks certain lines of thought emerge . . . and a few truths.

One hard line, agreed by most club and pub owners or managers I've spoken to, is that business generally is fair to good, a little better than it was a year or two ago.

On balance, feelings are optimistic. "This year should show an improvement" is the sentiment which sums up their viewpoint.

Musicians, too, are optimistic — more so than

I had expected. Probably they can't make much of a living out of jazz, if they expect to play exclusively the kind of jazz they prefer, unless they are traditionalists. But then they never could.

Nevertheless the majority (as readers can see from the cross-section quoted in these pages) express at least qualified satisfaction with the situation as it is.

And almost all the musicians questioned volunteered some remarks about the present artistic potency of British jazz and its hopeful future.

What else? Well, radio earned a vote of limited gratitude for its coverage. Television's head-in-the-sand policy was deplored by all who mentioned it. "There's never been a really adult jazz programme on TV," was an opinion voiced by more than one critic.

And another famous musician said: "I suppose the radio thing helps us, but I don't think £12 a year is enough, do you?"

The mention of recording opportunities brought a laugh or a snarl to even the blandest faces, though a few musicians admitted they couldn't expect the

jazz record business to operate outside the law of supply and demand.

Another snarl-raising subject, I'm sorry to say, was American musicians. Jazz Expo came in for some criticism for "neglecting British musicians."

My own point of view is that jazz has always had a minority appeal. It still has, but that minority is growing.

It is impossible to go round the jazz pubs and jazz clubs, most of them drawing substantial crowds one day a week to every day, and sustain the view that jazz has no audience.

JAZZ SCENE SPECIAL BY MAX JONES HOW HEALTHY IS THE BRITISH JAZZ SCENE TODAY?

The new generation of jazzmen is the best we've ever had

JOHN DANKWORTH

JOHN JACK, Manager of London's Old Place: Since the beginning of the year business has started to climb out of the winter doldrums, which experience has been valuable to me because it taught me quite a lot.

There is still a hard-core jazz audience in existence if you pay attention to their wants. There's got to be give and take between the musician and audience. The audience will accept progress in jazz provided it is done intelligently with some regard for their entertainment.

Musicians need to work out a formula which provides quality, a sense of adventure and communication with the audience.

The Old Place is, in a way, the experimental end of the Scott Club and it's not expected to make money. We tick over with the help of the musicians involved.

But considering where we're situated, public response should be better. Still, I'm sure we'll survive. I feel that this year will be better.

HUMPHREY LYTELTON: It is impossible to assess the situation in general terms, not only because one band's fortunes vary from another's but also because jazz, as a minority entertainment field, feels the draught from an economic crisis quicker than, say, football or rock music. If you had asked anyone in the business the same ques-



HUMPH: draught

tion late last year they'd have said things weren't too bad. Today, they may be plunged into gloom. Nobody's certain about the future because it's tied up so closely with the economic situation.

All the same, my band plays many clubs nowadays to 300 or 400 people, and the pay is good. When I started the band it wasn't unusual to be offered a handful of silver and all you could eat and drink.

And in one respect the jazz scene is extremely healthy. Many of the present generation of modern musicians — such as Chris Payne and Ian Carr — cut their musical teeth in traditional bands and therefore have more built-in broad-mindedness than someone whose first exposure to jazz was through Charlie Parker.

RAY SMITH, Manager, Collett's Record Shop, London: Modern British records are selling better than ever before. But I'm not selling any British traditional jazz, haven't sold any for years.

But there is quite an interest in people like John Stevens, John Surman and Mike Westbrook. The Chris Mc-

Gregor record should go well when it comes out.

The modern jazz scene has become more specialist than it was ten years ago. It's a shame more people don't support it. They buy records but you never see them in the clubs. I only see a few of my customers in the clubs yet when there is a concert of American performers they are all there.

Records of the new modernists sell a lot better than the equivalent modernists of five or ten years ago.

ACKER BILK: Speaking for my own band, the situation has never been healthier. I've got the best band I've ever had by a long way and it's accepted by the public as good entertainment and good jazz, not only in Britain but over much of the world.

DON ALDRIDGE, Agent for Ken Colyer, Monty Sunshine and the Red Onions Jazz Band: I'd say that since the New Year I've had more enquiries for bands than any time since the boom days.

I don't know why this is, but certainly business is looking up. For instance, I can quote Ken Colyer's date sheet: the band has only eight free days in the first quarter of this year.

JOHNNY DANKWORTH: It is my firm conviction that the young generation of jazz musicians is the best crop we have ever had, and it puts this country on a par with practically anywhere in the world regarding the future of its jazz output.

It is high time British jazz musicians and enthusiasts alike started getting rid of the inferiority complex which tells them that only Americans can be best.

If they do not do so soon, the present quality of British jazz will make other people realise this before we at home do.

STAN TRACEY: It is as healthy as Britain's importers of foreign jazz allow. It's virtually finished.

RONNIE ROSS: I think the situation is healthier than it was two years ago. There's a wider permutation of musicians, more mixing up instead of all set groups, and this is good because you get stale playing with the same group all the time.

Then the workshop bands are a very good thing. Take Tubby Hayes' big band, for instance. A lot of young musicians who are brilliant



ROSS: healthier

get a chance in this and it's marvellous.

As for the financial side, I suppose a musician could just exist by taking funny gigs here and there for peanuts, but he cannot make a real living — not in this country. I don't blame the jazz clubs because business isn't too good. It's nothing to do with people not liking jazz; things have got a bit worse lately because of Miss Barbara Castle. She's fouled it up, not only for those who visit clubs but also for a lot of musicians.

Records? That scene's a joke; they don't record British jazz musicians at all. And there isn't really any jazz TV, though there's been an increase in commercial jazz work in films, records and TV.

DENIS PRESTON, Record Producer: I can only speak for my own business. Over the last two years I've reduced my jazz output to a maximum of five albums a year, all of contemporary music, and we have enjoyed outstanding sales by jazz standards on Stan Tracey's "Under Milk Wood" and the "Indo Jazz Suite" and "Fusions" albums.

All the indications are that "Dusk Fire," by Don Rendell and Ian Carr, will come in the same category.

I would say the situation so far as contemporary British jazz is concerned looks healthy — healthier than the Dixieland boom was because that was, in a sense, a pop boom of its day.

I think we're producing better records now. None of those I've mentioned made any concessions to the commercial market.

Sales? Well, people say jazz doesn't sell but they should consider the fact that only about three per cent of pop singles ever reach even the Top 30.

Jazz is a specialised market which should be compared with the classical market, and in this field it is holding its own — well, my records are

aren't typical. Jazz fans visiting London from the provinces or abroad automatically come to us or Ronnie's.

RONNIE SCOTT: Artistically, I think it's okay. There seems to be more going on than two or three years ago, especially the experimental kind of groups and occasional big bands.

These things get reviewed in all the papers, and the



SCOTT: growing

concerts are pretty well attended.

I'm sure the student audience is growing; we get a lot of enquiries from universities wanting to put on jazz concerts, and this is important. A few years ago, they only wanted to know about pop groups.

Financially, too, I'd say it was okay, speaking from our own experience. I mean, we're in less trouble than we were three years ago.

I don't believe the Scott Club could be run successfully on a purist policy, the way I'd like to run it. We have to compromise to a certain extent with what we put on.

But I think this is what's going to happen: the difference between jazz and pop will become less clearly defined. They'll come closer together as good pop music grows more interesting.

In the TV field, I feel that much more could be done, more live performances. Why not?

The record scene isn't encouraging but this is understandable. Obviously American jazz sells much better, and in most European countries the local talent is taken for granted.

BRIAN BLAIN, Secretary of the MU's Campaign For Live Music: We are unearthing a tremendous "underground" network of rehearsal bands in all parts of the country. They are crying out for scores to play which the publishers hardly touch, and I am glad to say the Union is committed to trying to do something about it.

But as for outlets for the professional musicians, that's a really tough one.

It seems to me that not enough mature jazz fans put their talents to use in organising the kind of network which exists, for instance, in the chamber music field — anybody who does so at all wants to make a little bread out of the music.

I'm not knocking the clubs and pubs which keep it all going, but I think something more than that has been needed for a long time.

It's no good whining about the lack of Arts Council grants if there are no non-profit-making bodies to give them to.

KEN LINDSAY, of Hatfield, Hitchin and Berkhamstead Clubs: I'm responsible for three clubs in Berkshire which each present jazz one night a week.

We were naturally affected by breath tests for a time but things are back to normal. So far as our clubs go, attendances are better than at any time for three or four years past.

A point I'd like to make is that we no longer "run clubs." We've done away with membership cards and all that; instead we put on a public jazz session for which they pay five shillings, a ridiculously low price I think.

Anybody can come in. We cater for people sitting around tables, drinking and listening.

This year there's been a slight build-up in business, and the encouraging thing is the age group that's coming in. Well, age groups really — at Hatfield the patrons range from 20 to 50 years of age.

What I'm not so happy about is the absence of new bands in our field. I've presented some modern groups, not profitably I'm afraid, but generally we use the more traditional old stagers and there aren't the new bands. I'm talking about bands of professional standard with the ability to project themselves. We need either new groups or old ones who are prepared to revise their attitude to the audience.

TERRY SMITH: I've been playing jazz for three years now and I've earned a pretty good living.

So far as this year's gone, I've found it better than last. I think it will be an improvement on last year for younger musicians.

Working at the Old Place and in out-of-town clubs I notice a lot of students who seem to appreciate jazz, mostly avant-garde jazz. As I say, I've done fairly well for gigs. But I think basically that is because I play guitar. Still, the scene seems to be quite good for the young musicians.

Jazz is a specialised market which should be compared with the classical market — and in this field, it's holding its own

RECORD PRODUCER DENIS PRESTON

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BRITISH JAZZ



CHRISTOPHER BIRD LOOKS AT BRITISH JAZZ ON RECORD

JACK HIGGINS, of the Harold Davison Agency: The fact is that most British jazzmen are just not attractions. It's got nothing to do with economics. British jazz has extremely limited appeal when you consider the scene as an enormous whole.

There's no doubt that there's a certain demand for the old style bands. Acker Bilk, Kenny Ball and Chris Barber all work consistently and earn good money, as does Alex Welsh. There's no modern group that earning consistently at this rate, and I doubt if there ever has been.

I think there's scope for another British band like the Welsh band, and there may be enough honest and genuine enthusiasm among the new breed of modernists for something to come out of the Old Place eventually.

JOHN CHILTON: We've had a good chance to survey the scene since I started the Swing Kings exactly a year ago.

The thing we find is that a fair number of the record collector type of fans, who seemed to retire from club-going for a time, are coming along to hear us.

There's quite a flock of them turning up, especially at the Six Bells.

KENNY BALL: I can only speak from a personal point of view, but on the Dixieland scene the position is very, very healthy. So far as my own band is concerned, our date sheet going into 1968 is the best we've had for the last four years.

Checking back over the last 18 months I find the band has appeared in 40 different jazz clubs up and down the country. And more are opening all the time.

Again, 90 per cent of the clubs, though not large, have been packed for us; and crowd appreciation has never been better.

There are a lot of talented musicians in this field. British traditional bands travel the world and we've found they are always welcome. Probably we export more Dixieland bands from Britain than America does.

So far as we are concerned, the scene looks satisfactory. The one thing we aren't happy about is that TV here has its head in the



BALL: very healthy

sands, pretending that jazz doesn't exist — local jazz, that is, because an American musician is almost automatically booked.

The radio gives fairly good representation to our kind of jazz.



TRACEY: it's virtually finished

Are subsidies the answer?

LAVISH patrons of the arts? — or cheese-paring nasties looking for cheap music out of which a few shillings might be made?

Talk to enough people involved and you'll hear all kinds of views expressed about the relationship of the record industry to British jazz. The truth, I suppose, lies, as it frequently does, somewhere in the middle ground.

When one considers the traditionally cavalier approach of the industry to jazz, with even accepted jazz classics whizzing in and out of the catalogues with the bewildering rapidity of bed-swapping in a French farce, it is something of a miracle that any British music gets recorded at all.

The battlelines are usually drawn up round two simple positions. The producers: "It doesn't sell." The musicians: "You don't try to." And, of course, there is truth in both statements. It is still a sad fact that a large proportion of the jazz public has a deeply ingrained psychological resistance to buying British records — despite the excellence of albums in the last few years by Stan Tracey, Rendell/Carr, Mike Taylor, Tubby Hayes, John Dankworth, and others.

On the other hand, many fringe listeners who catch a group on a college, university or festival gig would buy a copy of the band's work if it were available. Not everyone lives within the sound of Dobell's, nor does the average casual buyer, the one who builds up big sales, spends much time perusing the monthlies. One member of a very successful (by British standards) band told me that in the end they got so fed up with abysmal sales promotion of their records, which had been highly praised by the critics, they they started to hawk them around themselves on gigs, with considerable success.

GASPING

But ultimately it is how long an album stays in the catalogue that counts. Unlike classical recordings, which are usually given a few years to recoup their investment, the grey accountants, who have the final say, still lump jazz albums in with the far more ephemeral pop things, and the jazz enthusiast employed lower down the organisation, who may have wheedled a session in the first place, is left gasping that that's not really the way it is at all.

One man at least who is managing to fight this attitude is Terry Brown at Phillips, who has been responsible for some great things lately at Fontana. "With a big band album like '100 Proof' costing about £1,000 to produce, you must let it stay in the catalogue—or obviously it is going to lose money," says Terry. "But if only the jazz public would catch up with the writers and realise just how good some British albums are nowadays, our life would be a lot simpler."

Until recently it was hard for the newer voices to get a hearing, but with albums by Graham Collier, Mike Westbrook and the Spontaneous Music Ensemble, and Polydor putting out Chris McGregor in March, there has obviously been an improvement on that front. However, I can think of at least one very fine band that was recorded hastily, and I believe without payment, by one of the major companies which might have been better off remaining as a talked-about legend.

This raises some knotty problems about artistic responsibility, and whether the industry owes anything by way of patronage to the young musician.

Even on the purely practical grounds that without the support of jazz-based and classical musicians most of their big money-spinning pop artists would fall flat on their faces, I would think that they do.

But one can hardly blame the independents who record some of the fresher things, partly out of enthusiasm for the music, if they can't afford to allow the musicians to splash around for weeks inside the studio to really get themselves sorted out. I mean, like, they aren't the Beatles, are they?

In the classical field it's not so different. The really far-out people like Cardew and Bedford don't get recorded at all, but in the case of the moderates — Tippett, Crosse, etc.—recordings are often subsidised by organisations like the Gulbenkian Foundation and the British Council.

Maybe that's part of the answer. Right, chaps—got your begging bowls and old school ties ready?

'COLD TURKEY'

BIG BOY PETE





LIFE WITH ENGELBERT



THE story of Engelbert is the stuff that Hollywood films used to be made of; the classic tear-jerking, rags-to-riches story of the poor kid that makes good.

But in Engel's case it's all true.

● The early struggles to make a name.

● The tragedy of TB and hospital just when he was starting to get known.

● The despair of having to start again in a world that didn't want to know.

● Literally starving in a flat, too proud to go on the dole.

Then, the break, first on the Continent and later, thanks to a magical record, in this country followed by a fantastic success as Britain went mad for the tall, good-looking singer with the sad eyes and big voice.

It's all there — and Engel, when he goes home at night to his wife in the same flat where he once used to sleep all day to avoid feeling hungry, still can't really believe it's all true.

"Sometimes, after all the work of the day is finished I sit in the flat and find it almost impossible to believe that it's actually me starring at the London Palladium. It has a stunning effect to even think of it."

But it has happened to En-

✻ In a neat wooden frame at Engelbert Humperdinck's modest Hammersmith flat is a royalty cheque. It is made out to Gerry Dorsey for five and fourpence. That's the total royalties for Engelbert's first ever record, a song called "Mr Music Man," also recorded by Roy Castle, and is a staggering contrast to the royalties Engel will receive from his million-selling Gold Disc hit "The Last Waltz" or from the other 21 million records that the singer has sold over the past year.

gel — and you can see why the moment he steps on stage.

In the dressing room, he is quiet, apart from sudden bursts of exuberance when he is likely to rush across the room and deal a karate chop to the dressing room door.

He answers questions thoughtfully; worries about his records and occasionally is subject to fits of quiet melancholy.

It is when he runs on stage, eyes sparkling, wide smile flashing and powerful voice soaring that the star quality is apparent.

It's easy then to see why the mums have gone for him, because here is a star in the old tradition — a star who projects glamour and vitality into their lives, while allowing them to regard him maternally.

The story of Engelbert is also the story of two men. For whom he shed the name Gerry Dorsey, he also shed his personality.

Engelbert the success was born the day manager Gordon Mills said to a struggling young singer: "now your name is Engelbert Humperdinck."

Engel was born in Madras, India on May 2, 1936 — one of a family of 10 children whose parents Mervyn and Olive Dorsey were from Leicester. His real name is Arnold George Dorsey — "Gerry" was a stage name.

Mervyn Dorsey was an engineer and the family lived in Madras until Engel was 12 when they returned to Leicester and Engel went to school to Dale Secondary Modern.

He was interested in music and started studying the saxophone in his spare time. "I wanted to be able to play like Jimmy Dorsey in the early days but by the time I was 17 I realised that I'd never be good enough to turn professional."

He suddenly realised that he wanted to be a singer-entertainer. By this time he had left school and was doing a semi-skilled job at a Leicester engineering works which made Rolls-Royce equipment.

He made his first professional appearance when he was 17, winning first prize at a talent competition at Leicester Palais.

This spurred him on and he began a round of semi-professional work in clubs and dance halls around Leicester.

"I even had a double act with my brother Eddie for a time, but this broke up and I resumed solo work," he said in the star dressing room at the London Palladium.

"People used to ask why I didn't turn professional, but it wasn't so easy in those days. I didn't because no one took any interest in me. I even auditioned for Hughie Green's Opportunity Knocks, but never got on the show."

He knew that National Service was coming up, and decided to postpone ideas of professionalism until he had that behind him.

He completed his service, was demobbed — and faced a major decision about his future.

"I was faced with the choice of going back to the engineering works, getting work as a driver which I was in the army, or becoming a professional entertainer."

Show business won. But it wasn't the easiest thing in the world to break into, and Engel went back to Leicester and carried on as a semi-pro singer.

His first break came when he went to the Isle of Man on holiday and won a talent contest.

Agent Sidney Myers saw him and asked him if he would like to move to London and try for the big break. He accepted, moved to London and lived with Sidney and

his wife for a time while trying to get started.

However, he did make a record for Decca — "Mr Music Man," which didn't sell, but brought him the memorable 5s-4d royalty cheque which he framed and kept.

But he did find work — in a 40-week show for Granada TV, called Song Parade.

He shared a flat at the time with another singer, one of a group called the Viscounts. His name was Gordon Mills, now Engel's manager who also handles the careers of Tom Jones and new singer Solomon King.

This was 1960, and work for Engel was spasmodic, even though he was building up a reasonable name — as Gerry Dorsey, of course.

But worry about his career and lack of money started to tell on his health — and Gordon noticed it. He suggested to Engel that he saw a doctor.

Engel didn't take Gordon's advice. He carried on — and finally collapsed during a show in Manchester. He had tuberculosis and was taken to hospital in Leicester.

He spent six months on his back in hospital before being discharged — and another six months' recuperation after leaving the hospital.

During all the time he was ill, he had just three visitors, apart from family and close friends. "One was Gordon, who was one of the few people in the business who wanted to know."

Gordon was one of his best friends. But more than that, he recognised even in the early days that there was star quality in Engel.

"He was a professional, even when things weren't going well," he said. "I wanted to manage him, but in the very early stages I was busy with Tom's career."

"But I had seen something in Engelbert that nobody else could see... something I can't describe, some magic; I just knew that he had the potential to become a big star."

Engel had built up a sort of name before his illness. But when he came back to work after a year, he found how cruel show business can be.

"Nobody wanted to know at all. One agent, Carl Lewis, had written to me in hospital and asked me to contact him when I came out. I did and he gave me a lot of work over three years, but I was a forgotten person."

"Nobody was prepared to take a chance on me."

Engel entered the worst period of his career. He had married — a Leicester girl, Pat — but was forced to live on five shillings a day. He could not afford proper food and was too proud to go on the dole.

They moved to a flat in Hammersmith — and there were times when their only money came from a visiting officer from the National Assistance Board.

1963 and 1964 were bad years for Engel. But in 1965 he had met Gordon Mills again who decided, as Tom Jones had started on his meteoric rise to the top, he would manage Engel.

He introduced him to Colin Berlin, Tom's agent, and decided that if he was to do anything with the singer, a new name and new image would have to be found.

He came up with Engelbert Humperdinck, which flabbergasted Engel to start with. But he made the best decision of his life when he agreed to the name.

Gordon negotiated a new contract with Decca and then Engel was booked to represent Britain in the team for the European Song Contest

in Knokke-le-Zoute, Belgium. Engel was a huge success both at the contest and with the Belgium public.

He had made another record when he joined Decca — his own composition, "Stay," which wasn't a hit but was well received.

His second "Domage Dommage" was a huge hit in Belgium and sold more than 100,000 copies. It also sold well here although it never quite made the chart.

But the upward trend on the graph was started. From his nadir, Engel was rising,

and rising fast. Last February, his recording of "Release Me" launched him into the big time, becoming number one. Engel followed with "There Goes My Everything" and he was launched into his most fantastic year ever.

Britain fell for Engel. His records went straight into the charts, he starred in his own TV series, his nation-wide tour was a huge sell-out and he even made a big impression in the American market on a fleeting five-day promotion trip.

It's been a long hard road to the top for Engelbert. But he doesn't regret that success was slow in coming.

"Everything you do when you're struggling has a meaning," he said. "Every disappointment is an experience, everything you feel is stored up and used later."

"I don't regret having had it hard all along the line. I think that, if success had come in those early days, I would not have been ready for it."



ALAN WALSH (seen here with Engelbert) gives a new angle on the Humperdinck success story in this first part of an exclusive three-part series.

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STATUS QUO IN THE CHART

EVERY so often a record suddenly appears in the chart without anybody seeming to know anything about it. Such is the case with Status Quo's "Pictures Of Matchstick Men" which made an unheralded entry into the Pop 30 last week.

The group, Rick Parfitt, guitar, 20, from Woking, Surrey, Alan Lancaster, 18-year-old guitarist from Peckham, London, Mike Rossi, lead guitar, 18, from Bromley, Kent, Roy Lynes, organ, 24, from Redhill, Surrey and John Coughlan, 21, drummer, from Dulwich, London, have been together for four years.

They used to be called the Traffic, but, says Alan Lancaster, "we had a bit of trouble with Stevie Winwood over that. Before then we were known as the Spectres."

The group have recently been backing Madeline Bell and in fact still are. "We'll stick with her for the next couple of weeks or so," says guitarist Rick Parfitt, "until our gigs booked with her are finished."



"It's great working with her but, of course, we can't keep on with it. It's not good for us but on the other hand we just can't leave her."

"We try to keep as original as possible. We don't like using other people's numbers," adds Alan. "We stick to our own ideas. We try to get a commercial sound. Just as long as the audience like it we don't mind. Whatever sounds best, we do."

With "Matchstick" beginning to move well now, the group are turning their thoughts to an album. "We've made arrangements for an album. As far as we can tell it's going to be called "Picturesque Matchstickable Messages From The Status Quo."

BLIND DATE

where the stars single out the new singles

STEVIE WINWOOD

JOHN MAYALL: "Jenny" (Decca).

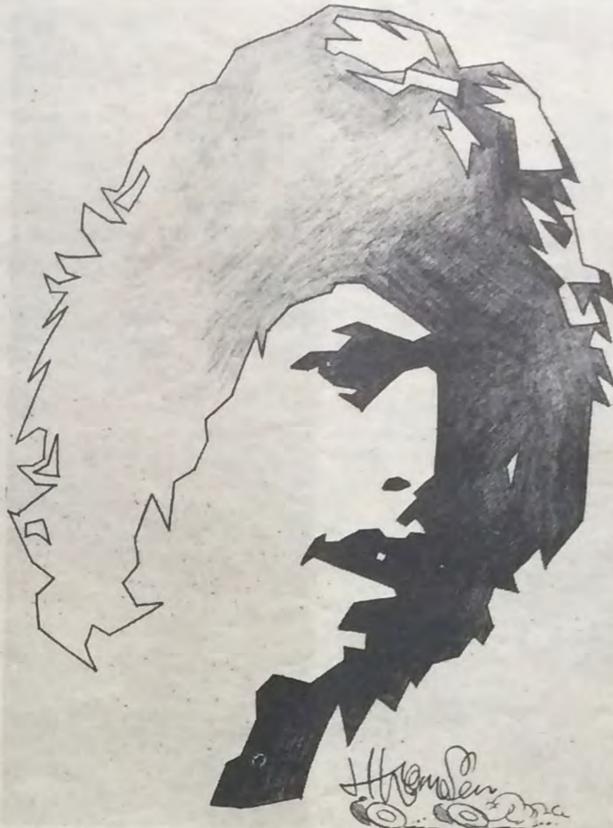
John Mayall — yeah. I was going to say I thought it was a bit like "Ode To Billy Joe." Very simple. I don't see it as a hit though. I don't think John Mayall should release singles. It sounds like something Mayall did alone on his LP. He's still doing nice things. The drummer is missing, that's what makes it simple. I haven't seen his band lately, but I'd like to. I had a blow with him at his house once with me playing organ.

BUFFALO SPRINGFIELD: "Expecting To Fly" (Atlantic).

It gets a bit boring after the introduction. Not the Young Rascals? An American group, I guess. The Byrds — ah, the Buffalo Springfield. Yeah, well — at least on first hearing it was a bit monotonous. But it's a nice sound. We did a long fade-in into once, but it can cause terrible hang-ups with disc jockeys. Definitely not a hit.

OTIS REDDING: "Sittin' On The Dock Of The Bay" (Stax).

Is it a Dylan song? Is it Eric Burdon? Sounds like Otis. Is it — oh, you're kidding! I didn't expect it to be Otis at all. Beautiful! I'm sure it'll be a hit too. It's very different to what he was doing before. Oh, nice,



really nice. I don't think there was one record he made I didn't like. They were all per-

fect. Sounds like he was moving into a new scene — what a drag. He was a fantastic in-

fluence and that's why he'll still be big, even though he's dead.

JOHNNY CASH: "Rosanna's Going Wild" (CBS).

I suppose it's Lee Hazlewood. Johnny Cash? Yeah, I don't know. I don't dig this at all. Sounds twelve years old. Maybe it is twelve years old. I liked his ballads of the old west, but his vocal style is all the same — country and western. Not my scene. Nope.

LONG JOHN BALDRY: "Hold Back The Daybreak" (Pye).

Ken Dodd? Is it Long John Baldry? Doesn't do anything. Just sounds like a follow-up to "Let The Heartaches Begin," and that's as far as it goes. I'm sure it'll be a big hit. It was hard for him to make it, which was a big drag. He sounds a bit like Nat King Cole on this. Yeah, Long John's all right.

FREDDIE GARRITY "Little Red Donkey" (Columbia).

I don't want to hear this, take it off. I can't think who it is. He can keep his little red donkey. Mind you, it'll be a smash.

DAVE BERRY: "Just As Much As Ever" (Decca).

Bachelors? It's another one of those ballads. We seem to be flooded with them. It's got a built-in hook phrase. Oh, I don't like this at all. They're making all these records for the money

I suppose. They've got their scene and we've got ours. We do a ballad thing on our LP, "No Face, No Name, No Number" which is going to be our next single. But no wonder nobody says anything in Blind Date any more with records like these.

HAPPY MAGAZINE: "Satisfied Street" (Polydor).

Is it a new group? Who are they? Quite pleasant. It's a British soul band. I don't think it's got much of a chance. The voice sounds pretty strange, as if he's got something in his mouth. I don't want to be rude though. It's nice, but it could be a bit more powerful. Who am I to judge?

BIG BOY PETE: "Cold Turkey" (Camp).

Sounds like there's a gun in the rhythm section. I've heard this before on the radio. Nice guitar, but a bit monotonous. Could be a hit with a bit of luck. I prefer this to Freddie's record. There used to be a lot of gimmick records like this. The guns are getting better!

NERVE: "Magic Spectacles" (Page One).

"Magic Spectacles." That's nice! I like the words very much. I don't think the tune quite holds the words though. The string quartet scene was nice, but it could have been better. Quite an experiment, but it doesn't quite make it.

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SHE is slim and shapely, conforming not at all to the stereotype of the big, belting gospel dispenser.

The hair style is short, but feminine. Offstage, she dresses simply, with none of the affectations of the nouveau-riche.

The rounded cheeks, the Indian nose, the misterioso smile contribute to a complex of features that is exclusive to her—the one-of-a-kind Aretha Franklin look.

What Dinah Washington accomplished in the Forties, the Miss Franklin is achieving at a far headier pace in these soul-sensitive Sixties.

The parallel is remarkable. Both singers were born in the South and raised in the North—Dinah in Tuscaloosa and Chicago, Aretha in Memphis and Detroit.

Both were immersed, from childhood, in religious music, playing piano and singing. Dinah played in church; Aretha sang in the choir of Detroit's New Bethel Baptist Church, the pastorate of her father, Rev. C. L. Franklin.

Then came the transition from sacred to secular music, from gospel to rhythm and blues.

The parallel continued; both were to begin their professional careers at the age of 18 in a Chicago night club. Miss Washington opened at the Garrick Bar in the Loop in 1942 just a week before Aretha was born. Just 18 years later (give or take that one week), Aretha made her temporal bow at a bar called the Trade Winds.

When Dinah, long-acknowledged "Queen of the Blues," died in 1963, naturally it was Aretha who made a memorial LP of her hits.

Aretha made her first records in 1960 under the supervision of John Hammond, the Columbia Records talent sleuth who, almost 30 years earlier, had discovered Billie Holiday.

The last seven years have been a roller-coaster ride: in the mid-1960s her records, control of which had slipped out of Hammond's hands, sold only moderately well.

Aretha, new queen on the soul throne

One of her better sellers, incredibly, was the Al Jolson antique, "Rock A Bye Your Baby With A Dixie Melody."

What went wrong at Columbia? Perhaps the best answer is a second question: what went right at Atlantic?

This became blazingly clear when, switching labels early last year, she cut "I Never Loved A Man The Way I Love You."

That song, like almost every single she has cut since then, has a million-sale Gold Record award to its credit. The performance was pure, gutty, whole-soul rhythm-and-blues.

Swiftly Miss Franklin moved from the nether world of small night club to the megalophony of the vast arenas.

Recently at the new Forum in Inglewood, California, the promoter gave her sixty per cent of the gross. Though she had to bring in and pay for her own show, it was an evening slightly more profitable than staying home watching TV.

Her net share of the \$78,816

gross was somewhere around \$40,000. Yes, Virginia, there is a Cinderella.

At her Beverly Hills Hotel suite, the 25-year-old imminent millionairess discussed the phenomenal change in her fortunes that had accompanied the switch in record labels.

"At Columbia, I'd make a tape to give them an idea of what I wanted, and they would write the music around that. Most of the time everything was planned ahead, from the ground up, before I came in for the session."

"At Atlantic, in tunes like 'I Never Loved A Man,' they just let me come in and start playing; the musicians would work around what I was doing and as soon as it seemed to fit, we went right ahead and made the record."

Jerry Wexler, the Atlantic A & R man, produced her sessions without visions of a "new image"; on the contrary he simply wanted to restore the one that had been mislaid.

The pattern that had driven

Aretha downhill on the sales graph reflected an attitude common among businessmen in the music world: given a great natural talent such as Miss Franklin's, they manipulated destiny and aim at broadening the potential audience by trying to bleach the artist's style.

This being an unnatural strategy, it boomerangs as often as not.

It is significant, too, that since she broke loose with "I Never Loved A Man," white patrons have constituted a growing proportion of her audience.

Moral: if you are dealing with a very personal style, one that required musicians and settings of a special type, you don't fence them in, and you don't compromise.

Given Aretha Franklin's capacity to move mountains, you ought to know it pays very handsomely, when a talent of her magnitude is involved, simply to let her be her own uninhibited self. — LEONARD FEATHER.



ARETHA: broke loose with "I Never Loved A Man"



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Send today for Humphrey Lyttelton's disc—absolutely FREE! A 7" 33^{1/2} plastic disc specially made by the famous British bandleader to introduce you to 'The Glenn Miller Years'—the best collection of the best numbers of the best big bands of the 30's and 40's!

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Glenn Miller

Glenn Miller plays 'Moonlight Serenade,' 'Blueberry Hill,' 'Perfidia,' 'Serenade in Blue,' 'Tuxedo Junction' and many more!



72 HITS

In all, 'The Glenn Miller Years' features 72 hits in their unbeatable original versions by 14 brilliant bands. All-time hits like 'In the Mood,' 'Chattanooga Choo-Choo,' 'Alice Blue Gown,' 'Marie,' 'I'll be seeing you,'... belting jazz numbers, haunting dance-tunes, vintage vocals.



Artie Shaw

Artie Shaw features 'Stardust,' 'Back Bay Shuffle,' 'Begin the Beguine,' 'Indian Love Call,' amongst many others.



Tommy Dorsey

Tommy Dorsey's numbers include 'On the Atchison, Topeka and the Santa Fe,' 'On the Sunny Side of the Street,' 'I'm getting sentimental over you,' 'Boogie Woogie.'

GIANTS

Played by bands whose names are a roll-call of all that was best in the golden age of big band sweet and swing; together with those noted above, the all-star line-up includes specialists in sweet, velvety dance music like Freddy Martin, Guy Lombardo, Sammy Kaye and Wayne King; Latin-American expert Xavier Cugat, driving swing-men Lionel Hampton and Charlie Barnet and top instrumentalists like Harry James, Billy Butterfield, Bunny Berigan and many more...

SINGERS

'The Glenn Miller Years' also showcases the top singers of this swinging era: some—like Ray Eberle, Martha Tilton and Helen Ward—at the height of their careers; others—like Frank Sinatra, Jo Stafford and Dinah Shore—on the brink of world fame; and groups like the Modernaires and Pied Pipers whose close-harmony style serenaded a whole generation.

UNIQUE SOUND

If you tried to collect all these recordings, you'd find it an extremely expensive and time-taking operation. Many of the original pressings are very rare now, and some of the numbers in 'The Glenn Miller Years' are being released for the first time! What's more, you'd find the scratchy, needle-hiss surfaces of the old 78's very irritating. As a result of recently developed techniques, the RCA engineers were able to reprocess the original vault masters of all 72 numbers to sift out the static and scratches, and to "bring up" the sound to a standard that approaches "hi-fi." To please stereo owners, the engineers then took their new recordings of the originals, and processed these electronically for stereophonic sound. This RCA process transforms regular monaural recordings into two-channel recordings with many of the characteristics of stereo sound.

RAVE

Small wonder a collection of these recordings should have received rave comments from three giants of the period. 'I never thought I'd see so many of the great ones together in a single album,' said BENNY GOODMAN. And VAUGHN MONROE: 'How wonderful to hear again so many of the classic tunes the big bands will always be remembered for! And how did you get the sound so good?' ARTIE SHAW summed up: 'A genuine collector's item: the best work of the big bands... evokes a flood of memories... I highly recommend it.' And MM itself commented recently: '... a record album which sets the memory buds working overtime.'

Duke Ellington

Duke Ellington swings out on 'Perfidia,' 'Don't get around much anymore,' 'Mood Indigo,' 'Flamingo,' and many more.



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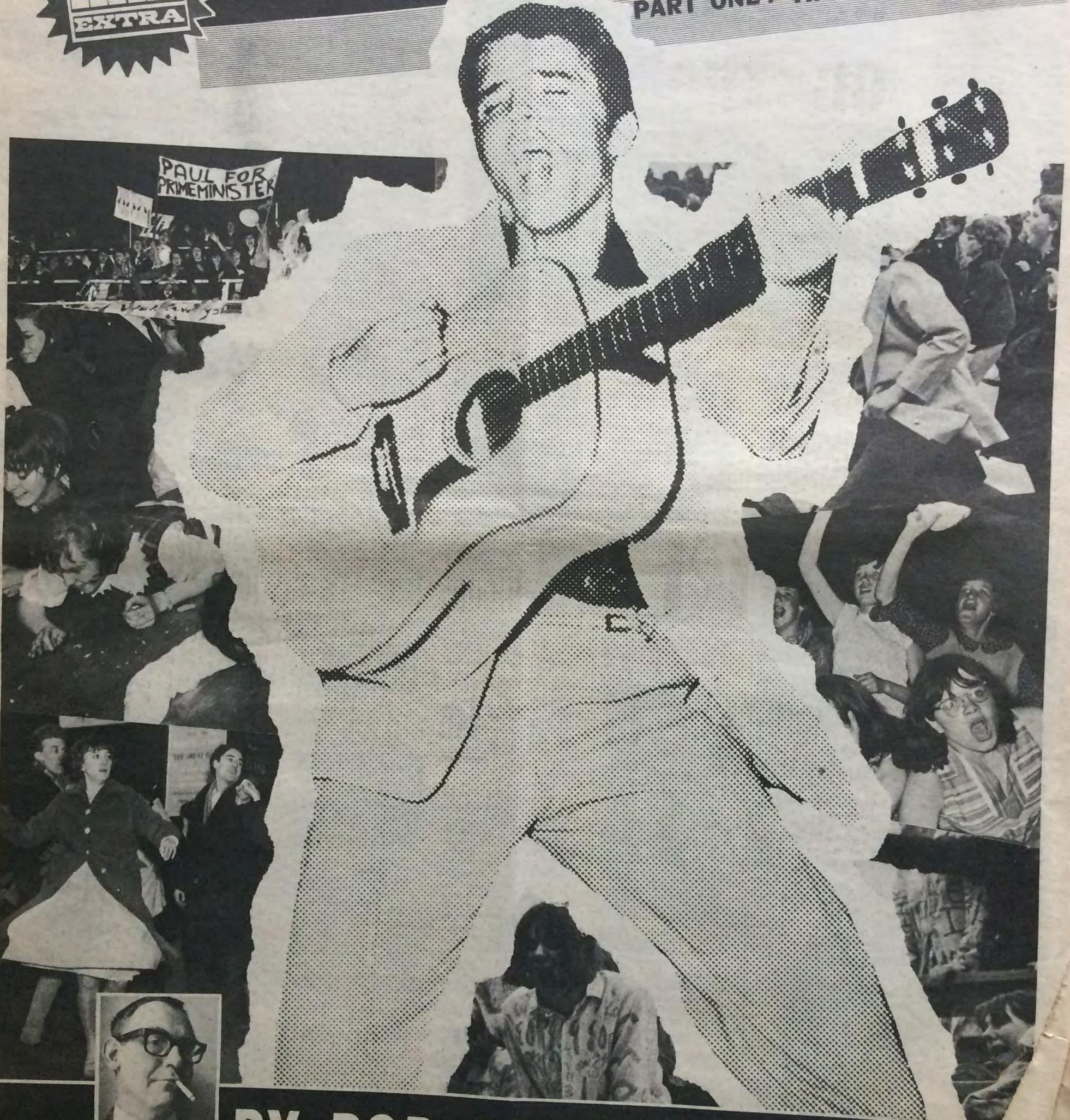
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Fourteen Fabulous Years!

PART ONE: THE ROCK SETS IN



BY BOB DAWBARN

Fourteen Fabulous Years!

ON February 6, 1957, I sat with Jack Hutton in the Dominion Cinema, Tottenham Court Road. We were watching Bill Haley's Comets with a mixture of disbelief and fear.

Disbelief, because this was what was to become a commonplace — a teenage audience baying so loudly that not one note of music could be heard beyond the stage.

Frightened, because we thought that any moment several hundred stomping feet would bring the circle down into the stalls.

Actually our initiation into the modern era of popular music was a little late. It can really be dated, in America at least, from the release of Haley's first two million-sellers, "Shake, Rattle and Roll" and "Rock Around the Clock" in 1954.

Fourteen years later it's hard to believe that two such insipid records could have played such a big part in completely revolutionising the whole pop business.

Fan fever was, of course, nothing new. They'd swooned in front of Frank Sinatra and they'd



Lonnie Donegan was the King of Skiffle — every record of his made the chart, and he became a star overnight.

screamed at Johnnie Ray, but rock-'n'-roll, if not exactly inventing the teenager, split the pop-followers into the under-twenties and the rest.

There had always been fashions in popular music, but basically it had been the song that counted. It was the song that sold the all-important sheet music

and you could take your pick from a dozen recorded versions of it.

The singers learned their trade slogging round the variety theatres and ball-rooms for years before winning a record contract. Public taste was dictated by Tin Pan Alley and the music publishers' infamous plug list: this was a list of the current songs to be plugged and for many years there was an infamous agreement with the BBC whereby 60 per cent of all popular music programmes had to be material from the list.

It didn't matter whether you were a pop singer, leader of a tango band or basically a Dixieland outfit, you still had to include the publishers' current favourites as 60 per cent of your programme.

The BBC was further hamstrung by the limitation of

QUOTE

"A HUDDERSFIELD police officer, Inspector S. Heath, stood up in the Borough Court this morning and began to clap his hands and stamp his feet as if beating time to music. He was demonstrating what he alleged would happen if the Licensing Justices permitted Sunday evening concerts of traditional jazz. Traditional jazz, said Inspector Heath, gave a rhythmic movement of the body, and that was what he objected to." — Huddersfield Examiner, October, 1957.

"needletime"—an agreement by which they could only play records for 22 hours a week.

Dance bands were the major purveyors of pop, but the BBC's attitude to them was generally somewhat begrudging — in February 1954, the then BBC Controller of Entertainment (Sound), Michael Standing, maintained that Anne Zeigler and Webster Booth "frequently sang dance music" and that "very few dance bands are capable of putting on a 45-minute show."

It was hardly surprising that the BBC didn't take too kindly to rock-'n'-roll — along with vicars expressing concern for teenage

morals; almost the entire Press; musicians who thought it primitive; and Tin Pan Alley which could see its grip being loosened.

To set the scene a little: in

QUOTE

"KIDS have no loyalty these days. It's the sound that counts. If the sound isn't different an artist can die on his second record. Sometimes it really seems that the less musical ability an artist has the easier it is to make a hit." — Nat "King" Cole, January, 1958.

1954, for ten weeks the best-selling record in Britain was "Cara Mia," sung with throbbing emotion by David Whitfield who had the closed-throat style usually affected by pub singers when faced with one of the light classics.

Perhaps the biggest news of the year was that Dickie Valentine was leaving Ted Heath — Dickie and his fellow-Heath singer Lita Roza were the Melody Maker singing pollwinners of the year.

Top tunes included "I Saw Mommy Kissing Santa Claus," "Happy Wanderer," "Don't Laugh At Me" and "Oh My Papa." LPs — first demonstrated by Columbia in America in 1948 — were just beginning to happen in Britain and EMI announced their first EP releases.

Newcastle City Hall showed a not untypical prejudice in banning a Nat King Cole-Johnny Dankworth concert because "jazz audiences are rowdy."

Ted Heath was refusing all TV dates until somebody learned to balance bands properly. He must have

QUOTE

"THE effect of rock-'n'-roll on young people is to turn them into devil worshippers; to stimulate self-expression through sex; to provoke lawlessness, impair nervous stability and destroy the sanctity of marriage." — Rev Albert Carter, Pentecostal Church, Nottingham, October, 1956.

had a long wait. To most people, popular music meant a "crooner" mooring of unrequited love against a sax section using the Glenn Miller voicings of pre-war. The surprise was not so much that a pop revolution was on the way, but that it should come in the form of rock-'n'-roll.

Haley's brand of rock was, after all, merely a watered-down version of what the Negro R&B bands had been playing for years. He did, however, add a spectacular brand of showmanship — saxophone player lying on

QUOTE

"ROCK-'N'-ROLL is a means of pulling down the white man to the level of the Negro. It is part of a plot to undermine the morals of the youth of our nation. It is sexualistic, unmoralistic and the best way to bring people of both races together." — Asa Carter, Sec of the North Alabama White Citizens Councils, May, 1956.

his back, bass player astride his instrument and the rest — and based his sound on the electric guitar.

Haley, himself, wasn't everybody's idea of a teenage idol either. He started out as a country-and-western singer-guitarist and was 27 before his "Shake, Rattle and Roll" hit.

His kiss-curl, plastered on to his forehead, became as famous as the later Rolling Stones' haircuts.

Haley's appearances were accompanied by riots, naturally seized upon by the Press as further proof of the decadence of rock-'n'-roll. Later, in 1957, Haley admitted that these were largely a publicity stunt. "It backfired and I got burned," he added.

By today's standards, Haley's Comets played with a gentle beat and at

QUOTE

"DEAR Sir, Can you tell me how to tune a washboard for use in a skiffle group?" — Letter to Weekend, October, 1957.

half volume. But they gave the young pop public a taste for the beat which has lasted 14 years.

And their creation of this new public started the continuous search for something new with which to titillate its increasingly financially important taste.

The artist had become more important than his song and this meant a swift decline in the sales of sheet music, offset by a boom in the sale of records.

Parallel with the success of Haley's brand of rock-'n'-roll there was an increased interest in Negro blues-based singers like Fats Domino — who had his first million seller back in 1948.

This led to major hits for singers like Chuck Berry, Little Richard and LaVerne Baker in 1955 and eventually to Presley and

a later generation of British R&B stars.

In Britain, rock remained a minor interest throughout 1955.

The MM's radio critic, Maurice Burman, was trying to bring about changes at the BBC by pointing out the large listening figures for Radio Luxembourg which aired 85 per cent popular music while the BBC "at peak times rams light music down our throats."

The BBC did, in fact, sponsor its first Festival of Dance Music with stars like Dickie Valentine, Alma Cogan, Lita Roza, Frankie Vaughan, Eddie Calvert and the bands of Ken Mackintosh, Kenny Baker, Eric Delaney, Johnny Dankworth, Jack



In 1954 the Colyer band broke up and Barber took over. Colyer had started a skiffle group within the band, with a front line of himself, Lonnie Donegan and Alexis Korner on guitars. When Barber and

Donegan quit they continued the group in the new Barber band.

As trad steadily gained in popularity, skiffle boomed following the delayed success in 1956 of "Rock Is-

QUOTE

"VIEWED as a social phenomenon, the current craze for rock-'n'-roll material is one of the most terrifying things ever to have happened to popular music. And, of course, as in all modern forms of entertainment, we blithely follow the lead of the American industry. Musically speaking, of course, the whole thing is laughable." — Steve Race, May, 1956.

land Line" which had been recorded in 1953 as part of a Barber LP.

It made Lonnie Donegan a star overnight and skiffle a craze to rival rock.

Skiffle had started out as an attempt by Colyer to recreate the music and atmosphere of Harlem rent parties of the 1920s.

It became a form of bowdlerised folk music with a

'Presley
of me
he can

HIS
NEW
SINGLE
**LONG JOHN
BALDRY**
HOLD BACK THE DAYBREAK
7N 17455



AMPLIFICATION ANALYSIS

COMPILED BY ALAN WALSH

A new sound—opening up all sorts of doors

ELECTRONICS have opened up a whole new musical world. For years, guitars and bass guitars have been amplified and have swept major talents like the Beatles to pop prominence.

Now it's the turn of the other instruments—the woodwind, the brass and even the rhythm section. Today, almost every instrument can be amplified and musicians are exploring a whole new world of sound. A single instrument can fill an auditorium; a whole band can be amplified; a saxophone can be made to sound like a sax section in one instant and a solo reed voice in the next.

The change towards amplification is gradual, but definite, and helped by world music stars experimenting with amplification.

American jazz alto saxophonist John Handy for instance used a Varitone amplification unit for the first time at last summer's International of Jazz at Antibes, on the French Riviera. Handy told the MM during his stay that he had obtained the instrument only a few days previously and was only experimenting. But the music he created during his concert

was tremendous. Varied in its range, at times subtle and at others wild, fiery. The combination of the talent of Handy and the technical possibilities of the amplified saxophone resulted in some superb music.

Another major jazz name using the Varitone is tenorist Sonny Stitt. He said of the Varitone, which is basically a power pack attached to the saxophone, with amplifier and speaker: "It's a new sound opening up all sorts of doors."

Multi-instrumentalist Roland Kirk, a frequent visitor to London, uses a similar amplification system, the Arbiter Bug with Arbiter's sound

echo and reverberation system attached. The Bug attaches to reed instruments and no alteration to the instrument is required. Kirk has played the instrument at Ronnie Scott's Club with tremendous effect and illustrates the possibilities of these systems in the hands of a good musician.

Arbiter also market the Add-A-Sound device, which adds an octave above or below the fundamental of natural note of the saxophone.

The Ampliphonic sound system, introduced to Britain by Thomas Musical Instruments Ltd, enables almost every instrument in the band

to be amplified—saxes, brass, etc. The system comprises a miniature acoustic pick-up for each instrument with matched amplifiers built into a music stand which stands in front of the musician. There are accessories such as a Cry Baby pedal, which produces tonal variation, a Power Pak booster amplifier and a Stereo Multi-Voice, with which a single instrument can be made to sound like a full section. The system also gives the brass player an extra octave on his range at the push of a button.

Making an entrance into the world of electronic music are systems for automated rhythm. Drummers may throw up their hands in horror at the thought of these electronic gadgets which can provide any rhythm at the flick of a switch but there are four available in Britain today, all shown at last year's Musical Instrument Trade Fair.



JOHN HANDY seen using a Varitone amplification unit on his alto saxophone. Handy first used the unit in last summer's Antibes jazz festival.

CHAMPAMPLIFICATION

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Model

The Rhythm Ace, by Severn Musical Instruments, is available in two models: the 16 model and the Topper. Both can be operated with an amp system or through an electronic organ and the latest model FR-20 has its own built-in amplifier and loudspeakers.

The Percussionet, by Barnes and Mullins, has 20 separate intermixable rhythms with flick-tab controls. It features eight percussive instruments controlled by on-off tabs and can be played through any amplifier with good frequency response or an organ amplifier.

Tempo

The Rhythm Box by Selmer has nine rhythms and five manual buttons for added effects, such as bass drum, snare, etc. It has volume and tempo controls and will match any high impedance amplifier or can be plugged into a spare input with another amplifier. There is a vast range of electric guitars and guitar amps on the market—far too many to name individually—and there is also a wide range of electric bass guitars, pick-ups for acoustic guitars, ups for string basses and

Simple

The Marauder guitar, by Jennings Musical Industries, is a new innovation—a six-stringer with a wide range of electronic effects and Vox created a special new electronic instrument last year for Rolling Stones guitarist Brian Jones. It is the Bijou, a four-string semi-acoustic single pick-up instrument which gives a sitar sound with simple four-string tuning.

Range

These are by no means all the amplified instruments available. Each successive music trades fair here or abroad extends the range. For the future music of the future will become increasingly electronic and amplified. After all, there's even talk in trade circles of amplified drums,

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Making an entrance into the world of electronic music are systems for automated rhythm. Drummers may throw up their hands in horror at the thought of these electronic gadgets which can provide any rhythm at the flick of a switch but there are four available in Britain today, all shown at last year's Musical Instrument Trade Fair.

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Model

The Rhythm Ace, by Severn Musical Instruments, is available in two models: the 16 model and the Topper. Both can be operated with an amp system or through an electronic organ and the latest model FR-20 has its own built-in amplifier and loudspeakers.

The Percussionet, by Barnes and Mullins, has 20 separate intermixable rhythms with flick-tab controls, it features eight percussive instruments controlled by on-off tabs and can be played through any amplifier with good frequency response or an organ amplifier.

Tempo

The Rhythm Box by Selmer has nine rhythms and five manual buttons for added effects, such as bass drum, snare, etc. It has volume and tempo controls and will match any high impedance amplifier or can be plugged into a spare input with another amplifier.

There is a vast range of electric guitars and guitar amps on the market—far too many to name individually—and there is also a wide range of electric bass guitars, pick-ups for acoustic guitars, ups for string basses and

Simple

The Marauder guitar, by Jennings Musical Industries, is a new innovation—a six-stringer with a wide range of electronic effects and Vox created a special new electronic instrument last year for Rolling Stones guitarist Brian Jones. It is the Bijou, a four-string semi-acoustic single pick-up instrument which gives a sitar sound with simple four-string tuning.

Range

These are by no means all the amplified instruments available. Each successive music trades fair here or abroad extends the range. For the future will become increasingly electronic and amplified. After all, there's even talk in trade circles of amplified drums.

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Starting a group? If you are, you'll be thinking about the instruments and amplifiers you'll need to get your individual style. Here is a break-down of the equipment used by some of the top dynamic groups in Britain today. Naturally, they have the best equipment available, but their ideas, combinations of instruments and amps and hit-making sound techniques can be useful to a new group striving for a future in pop.

AMPLIFICATION ANALYSIS

COMPILED BY ALAN WALSH



THE BEATLES no longer make personal appearances as a group, but concentrate on recording. The instruments used by George, John and Paul are:

GEORGE — Stylist guitar made by Electronic Music Service of Dartford, Kent, and uses a Conqueror amplifier.

JOHN — Gibson guitar and a Conqueror amplifier.

PAUL — Hofner bass guitar, with a Defiant amplifier with a T100 speaker cabinet.

Other effects are obtained with a Continental two manual organ and a Vox Wah Wah pedal.



PETE TOWNSHEND

Clive Taylor (bass guitar): Fender Telecaster four-string linked to two Triumph cabinets each with four twelve-inch Goodman speakers. 100-watt Selmer amplifier.

Blue Weaver (Hammond organist) Model L Hammond going through to Leslie tone cabinet, then picked up by Shure mike, then through Triumph cabinet with four twelve inch Goodman speakers.

Tenor saxist Mike Smith and baritone saxist Alan Jones each have their own

mikes linked to two Triumph cabinets each with four twelve inch Goodman speakers. Selmer amplifiers.

P.A. system is Selmer amplifiers, four twelve - inch Goodman speakers, linked to three Shure mikes used by lead singer Andy Fairweather Low, Dennis Bryan (drums) and Clive Taylor.

WHO: Pete Townshend (lead guitar) Gibson Les Paul model, Two Sound City 100-watt amps. Two Sound



BEATLES

City cabinets with four twelve - inch speakers in each. And he really smashes them up.

John Entwistle (bass guitar). Fender Precision, two 100-watt Sound City amps, four cabinets with four twelve - inch speakers in each.

P.A. System — Marshall speakers, two cabinets with six speakers in each. Shure microphones.

JIMI HENDRIX EXPERIENCE: Jimi plays a Fender Stratocaster and Noel Redding plays a Fender Jazz



MANFRED MANN

bass guitar. The Experience use one set of Marshall 100-watt amplifiers and a set of Sound City 100-watt amplifiers coupled together. Each player has four cabinets, each with four twelve inch speakers.

PLASTIC PENNY: Plastic Penny use a Sound City p.a. system. Lead singer uses Shure mike.

Lead guitarist Nick Graham Les Paul Gibson gui-

tar. Wity Marshall 50-watt amplifier and 100 - watt Sound City amp.

Vocalist and Hammond organist Paul Raymond — Hammond M 102 Transportable and two Leslie speakers.

Tony Murray, bass guitar, Fender Jazz bass, four string, Vox 100-watt speaker and two Foundation Vox cabinets with eighteen - inch speakers.

TREMELOES: Alan Blakley — Fender Dual Showman amplifier and Fender Jaguar six - string guitar.

Ricky West (lead guitar) ditto amplifier and Fender Stratocaster guitar, also a Fender 12-string guitar.

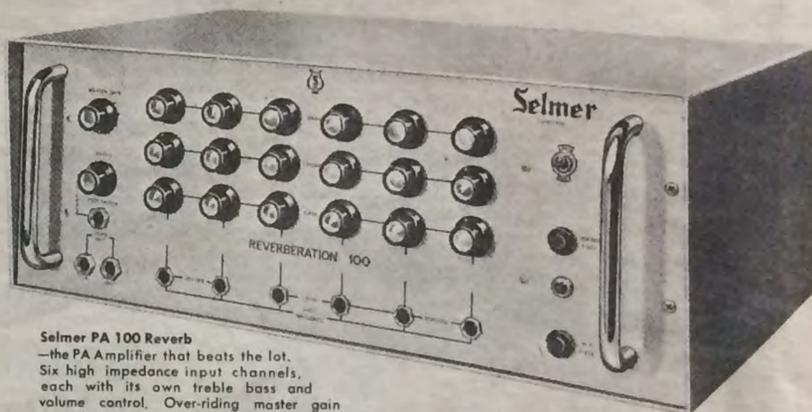
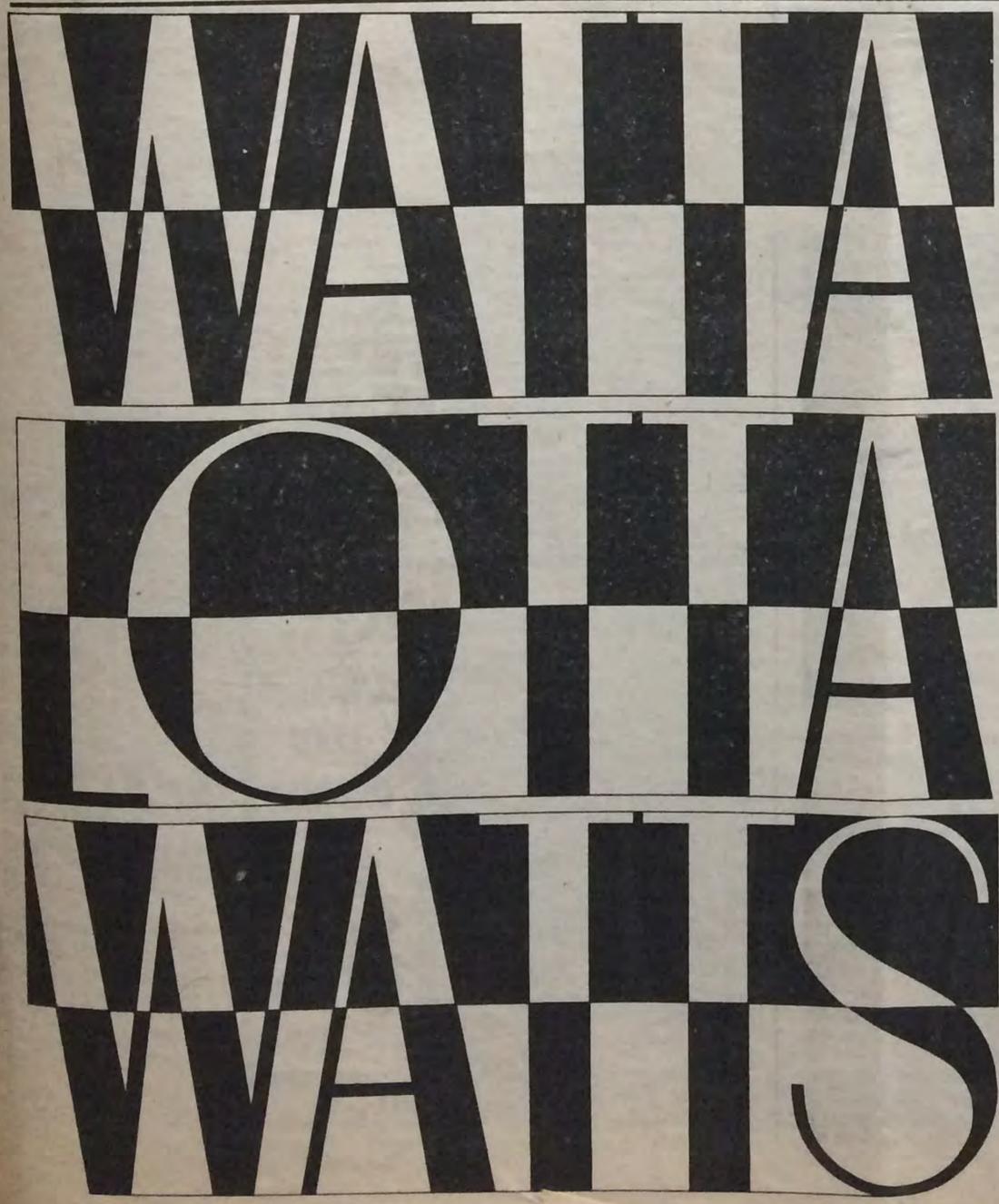
Chip Hawkes (bas guitar) Fender Dual Showman Amplifier and Fender Precision four-string bass.

Manfred Mann: Manfred plays a Hammond L100 organ put through a Vox 100-watt amplifier and Leslie Speaker.

Tom McGuinness plays a six-string Fender Telecaster guitar through a 200-watt Marshall set-up using two speaker columns of four speakers each. Sometimes he also uses a fuzzbox and Vox Wah Wah pedal.

Klaus Voorman plays a four-string Fender Precision bass guitar through a Marshall 200-watt amplifier. Sometimes he also uses a Vox eight-string guitar he designed himself. This has four bass guitar strings connected to one Marshall 200-watt amplifier, and four strings for treble effects connected to another Marshall 200-watt amplifier. "So it is possible to get both bass guitar and guitar effects from the one instrument," says Klaus.

Michael d'Abo uses a Selmer P.A. system and Shure microphone.



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WHAT electronic equipment was used by the Jimi Hendrix Experience on "Burnin' Of The Midnight Lamp"? —John Skeug, Malmo, Sweden

We used a dual Fender Showman amplifier with two 15-inch speakers and I used a cry-baby wah-wah pedal with my guitar. We also had straight rhythm guitar, harpsichord and a Mellotron to produce the girl's voice. The secret was manipulation of the wah-wah pedal and the tremolo bar on the guitar. No other electronic equipment was employed. — **JIMI HENDRIX.**

I'VE just managed to pick up an old 78 disc by Ray Noble and his Orchestra playing "Isle of Capri." Is the singer Al Bowlly and can you tell me what other records Al made? —Bill Donovan, Exeter.

Yes, Al Bowlly was responsible for the vocal, and you

Hendrix uses Mellotron on 'The Midnight Lamp'

can get a complete discography of his entire career, compiled by Brian Rust and Clifford Harvey, price 21s post-free from Brian Rust, 38 Grimsdyke Road, Hatch End, Middlesex.

WHAT was the identity of the tenor-saxist on the Richard Holmes-Les McCann

LP, "Something Special" (Fontana 688/118/ZL), whose pseudonym on the sleeve for contractual reasons is Joe Solink? — HH and PR, Islam, Manchester.

He is revealed as Clifford Scott in Jazz Catalogue (1963) by Brian Knight and George Cherrington. This volume is

now out of print, but you can still get 1962 (12s 6d), 1964 (15s), 1965 (16s) and 1966 (17s 6d) from "Jazz Journal," 27 Willow Vale, London, W12. Postage is 2s each.

WHAT records would Peter Green advise an up-and-coming blues guitarist to study? (J. Singular, Middles-

borough). Which plectrum does Peter use? (J. Green, Cuffley). Which guitar and amplifier did Stevie Winwood use on "Stevie's Blues," with the Spencer Davis Group? (A. B. Jowell, Leeds). Which guitar and tuning does Donovan use? — (G. Garlick, Well-

Peter Green recommends any recordings by Otis Rush, Freddie King or B. B. King, notably B.B.'s "Blues Is King" and "Live At The Regal." Peter uses an Ike Isaacs plectrum, price 3s 4d (post 4d) from Ivor Mairants Musiccentre, 56 Rathbone Place, London, W1. Stevie was playing a Fenders Telecaster and using a Marshall 100-watt guitar amplifier with two Marshall cabinets each containing four 4 x 12-in speakers. Donovan has a six-string Gibson and a 12-string Rickenbacker, both tuned normally.

HOW is the effect of phasing obtained on the Beatles recordings "Tomorrow Never Knows" and "Lucy In The Sky With Diamonds"? —MARTIN P. SHERIDAN, Manchester.

The phasing effect on "Lucy," which has also been used on the Traffic's "Hole In My Shoe" and several other recent records, is achieved by bringing together two identical sound images. The best analogy I can give is to compare it to photography. If you have two negatives, one superimposed over the other, and you move them slightly apart from each other and bring them together again, you get a distorting effect on the image. Translating this into sound is what phasing is all about. The effect on "Tomorrow" is similar, but was achieved by a different method. —GEORGE MARTIN, A.I.R. (Record Productions) London Ltd, recording manager for the Beatles.

ALTHOUGH Wout Steenhuis listed his equipment very thoroughly in Expert Advice on December 30, I feel that his remarks are likely to discourage people with less ambitious equipment. It is only fair to say that most multi-recording techniques can be carried out using only one tape-recorder of the type he specified, as long as it is stereo. Using these machines, echo effect can also be added after recording. I have the same equipment and set-up as Wout and I use Revox tape-recorders, but mainly for demo tapes not broadcast. The first demo tapes I made of songs which we originally recorded, like "I Can't Explain" and "My Generation," were done on an ordinary Revox stereo tape-recorder. —PETE TOWNSHEND, London, SW1.

CHALLENGER & HICKS of Dartford: Vox AC30 with Top Boost, swivel stand, list 140 gns., now £65. Shop-soiled Thomas AR2, listed 230 gns., 175 gns.

WYCOMBE ORGAN CENTRE of High Wycombe: still have a considerable stock of Organs at pre-devaluation prices.

BROWNS OF BRISTOL: Burns Orbit 2, listed 75 gns., reduced to £60.

SWALES MUSIC CENTRE of Haverfordwest, Pems: Watkins Budget Priced Amps: Clubman at 17 gns.; Westminster, 25 gns.; Custom 15 at 32 gns.

ERIC WADE of Barking: Hammond (L) Organ, as new, listed £525, £425 or near offer; Fender Showman Amp, listed 313 gns., 160 gns.

BECKETT'S of Southampton: Trixon Vibes. Used about six times, perfect £120.



JIMI: Cry-baby Wah-wah pedal

Pete is quite right, provided go up to 12 tracks, by which time, snags arise, such as loss you don't have to record too many instruments / voices. I of quality going over the same bit of tape too often, and wiping off previous tracks, so that if you make a mistake, you may have to start again from scratch. By using two machines, as I do, I can keep all the previous tracks, and if I don't like the final balance, I can re-balance. Moreover, my Revoxes have been supplied with a special synchronisation circuit, so that I can "self synch." Pete knows the enormous advantages of this, but for the reductions, you need a second machine, at least. Then you can also alter sound, balance, introduce further echo, etc. All this I can do thanks to the special help I have received from the Revox importers, C. E. Hammond and Co Ltd. — **WOUT STEENHUIS.**

WHICH guitar and strings are used by Josh White? —Arnein Wilmqvist, Stockholm, Sweden.

Josh told my colleague, Max Jones, that he used to play a Martin guitar, but now plays a custom - built instrument made by Command, who manufacture aircraft components. His strings are Martin bronze heavy-gauge, made by C. F. Martin and Co. Inc., in the States.

A FRIEND of mine played me a great LP featuring Coleman Hawkins and Ben Webster, containing a tune called (I think) "Rosetta." But my local record shop doesn't know anything about it. Can you please give me the title, index number, personnel, and tell me where I can get the album? — N. PARKER, Swansea.

It is called "Blue Saxophones" and contains a track entitled "La Rosita." It features Ben Webster and Coleman Hawkins on tenor saxophones, with a rhythm section comprising Oscar Peterson (pno), Herb Ellis (gtr), Ray Brown (bass) and Alvin Stoller (drs). It was recorded in Los Angeles in October 16, 1957 and has been reissued by World Record Club on T 613, which is obtainable by order from jazz record shops, price 27s 11d. — **Discographer BRIAN KNIGHT.**

IS Anita Harris's song "Just Loving You," featured on her CBS LP 63182, a new or an old number — **ROSEMARY HARRIS, Lincoln.**

It was written by Tom Springfield about three years ago in Paris. Wandering past a record shop he heard Chopin's "Fantasy Impromptu" being played. It contains a haunting line which he had always fancied as the basis of a pop song. He strolled on with it buzzing round his head and finally wrote the number in an hour. There is no significance in the title—it just happened to fit the melody line. He put the song away, as he does with most of his compositions, because at first he seldom likes them, and in any case, he thought the lyric of "Just Loving You" was rather corny. While he was in the States, Tony Oates, who was then at Chappells and is now head of RCA showed the song to Anita's manager, Mike Margolis, and they decided it was just right for her. Tom knew nothing about it until he got back.

By
Chris
Hayes

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MEEETING Michael D'Abo is to slip back through the years to a long since shattered age of grace and reason.

It is to escape for a moment, the shouting bawdiness of pop, to an atmosphere of gentlemanly ways and comforting security.

Michael, vocal star of the Manfred Mann, lives with his beautiful wife, Maggie London, actress and model and their baby son, Benjamin, in a large, discreetly expensive house near Hyde Park, London.

All seems orderly, quiet and tasteful. In the living room, even a huge grand piano fails to be overpowering and somehow hides reticently in a corner.

Elderly books with crumbling covers—Burke's Landed Gentry, and theological tracts—line the shelves. "I bought them when I was at Harrow. I've never read any of them," says Michael with a cautious smile.

CURIOUS

Michael leads a happy, well-adjusted existence, producing records, writing songs, and occasionally singing with Manfred when that curious group exerts itself as an organic entity.

The greatest calamities that can ruffle Mr D'Abo are the discovery that milk for the coffee has frozen in the refrigerator, or that the laundry man has been waiting on the doorstep for delivery of a dirty shirt for ten minutes.

On a sunny morning at the D'Abo residence this week, the Master was discovered opening the morning mail with a paper knife, and ill-concealed yawn, in the breakfast room.

Outside in the street, a brightly painted horse and carriage clip-clopped past, a sight reserved for those inhabitants within hailing distance of Marble Arch.

"It goes past once a week. Very pretty," said Michael without further explanation.



MIGHTY MIKE OF THE MANFREDS

BY CHRIS WELCH

Seated on a scrubbed wooden bench he allowed his thoughts to rest gently upon the trials of being a Manfred, of being a singer in a situation where no singing is required often for weeks on end, of extending his own musical activities and maintaining his position as a popular idol.

"We have started work again, now 'Mighty Quinn' is a hit. It seemed funny not working."

"We did a gig recently at Nottingham University and while it was not the most polished performance, I was amazed at the audience re-

action. We seemed to go down really well.

"Until then, there had been a sense of stagnation, without any records out. I was pretty worried, I must say. There are always long gaps between our singles and you are likely to be forgotten. There are always new people coming in.

"The story of 'Quinn' is a complete coincidence really. When the Dylan stuff came in, Manfred and Tom were dying to see it.

"I wasn't so worried because I never see Dylan in a commercial form. I didn't think 'Quinn' in its original

form was commercial. "Original certainly, but not a hit. Then, after two or three sessions on the song I began to get really excited and into it.

"The general feeling was it should be left and we go on to something else—all the time still madly looking for a single. I remarked four months ago that it might be the single, and they were saying 'don't get excited.'"

It was taken before the gods of the record company who gave it a listen and said it was very good—nearly a single, but not quite.

"I happened to have a

rough copy of 'Quinn' when I met a bloke called Lou Reissner, head of Mercury Records in Europe. I used to meet him at antique markets and asked him round one night.

"He said it would be a smash in America. 'This is going to happen,' he said, which increased my enthusiasm.

"I put this to the group and the feeling was it was terribly rough. Manfred thought it needed adding to, but we had a meeting and agreed it didn't need anything.

"Suddenly everybody was enthusiastic. It had gone complete circle. The moral of the story is there is very little confidence to make decisions in the group. There is a terrific amount of worry, especially on Manfred's part.

"This is why we have these terrible periods of frustration and hangups. Manfred takes this as part of the life of the group—I can't accept this.

"I feel this is a personal slight to me. I can't understand this complete lack of confidence in their decisions. It causes a terrible amount of disagreement.

"Manfred wanted more excitement on the record. Klaus said it was okay. Tom, if he makes objections, can change his mind and go back on what he says, while you can't get a clear cut idea of what Mike thinks."

TORTURE

"For instance, the extraordinary and unprecedented step is being taken within the group to release another single shortly as a kind of bonus. It's called 'Up The Junction,' from the film.

"In view of the tortures we had releasing 'Quinn,' I can't think why it should be released. It's a good song actually, but if 'So Long Dad' didn't sell, simply because it wasn't a Manfred type number, possibly we are on the wrong track with 'Up The Junction,' a beautiful song in keeping with the film.

"But people will say 'that's not a Manfred song.' It's the sort of thing which might upset us if it doesn't sell."

Why is there all this bickering?

"That's the terrible thing. We get on terribly well, in view of our all coming from different walks of life and musical backgrounds.

"There are a variety of things we don't agree on, but when you talk about bickering, this does not apply.

"We are not like the Small Faces, a group who got together as kids, who follow a pattern of mutual enthusiasm. That's not the way we came together or work. It's a more formal approach and because of that we are bound to have our low moments.

"I do want to stay on with Manfred and now everything is together and the period of inactivity is over, I feel happier. We all believe in the future of the group for some time to come."

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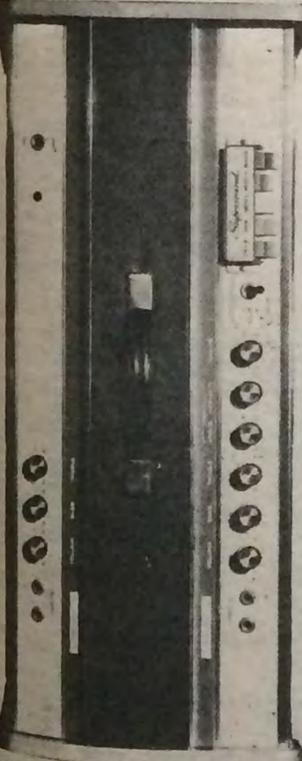
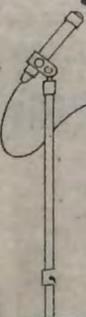
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NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

JOHN COLTRANE "Ballads", Say It, You Don't Know What Love Is, Too Young To Go Steady, All Or Nothing At All, I Wish I Knew What's New, It's Easy To Remember, Nancy (World Record Club T760).

Coltrane (trn), McCoy Tyner (pno), Jimmy Garrison (bass), Elvin Jones (drs), 1967.

"Dakar" Dakar, Mary's Blues, Route 4, Velvet Scene, Witches Pit, Cat Walk (Transatlantic PR7280).

Coltrane (trn), Cecil Payne, Pepper Adams (bari), Mal Waldron (pno), Doug Watkins (bass), Art Taylor (drs).

A reminder of true Coltrane artistry

TWO further Coltrane albums appear from the vaults this month, and it is good to see the excellent "Ballads" album available once again.

"Dakar" is earlier Trane, dating back to the late Fifties when the tenorist was still a member of the Miles Davis combo, and while interesting is not nearly so satisfying.

"Ballads" has long been a great personal favourite of mine. Along with the LP where Coltrane's Quartet accompanied singer Johnny Hartman (another set well worth reissuing), it represents a peculiar episode in the great tenorist's playing career when he allowed his unique brand of lyricism full rein on record.

The courtesy with which Trane treats all of these superior ballads will stun those whose impression of Coltrane is simply as the "sheets of sound" man. He utilises a much softer tone, still instantly recognisable as Coltrane, and his initial melodic statements on each track are virtually straight, and the solos have a tightness and economy which is very surprising in the light of his other work just before and after this session.

The other members of the Quartet are exemplary in following Trane's mood; Tyner's delicacy of touch and subtlety of phrase have rarely been caught so well on record as here; Garrison and Jones are beautiful in their roles, too.

Over the last four years I have derived so much enjoyment from this album that I can recommend it wholeheartedly, and not only to confirmed Coltrane admirers. It illustrates an aspect of his artistry which was too seldom caught for posterity.

The Transatlantic issue, drawn from the Prestige lists, teams Coltrane with baritonists Payne and Adams and a competent, but hardly inspired, rhythm section on this particular day.

All six tracks have brief ensemble arrangements before breaking down into strings of solos. Coltrane

seldom touches the form which was making him the most talked about musician of the time, while Payne and Adams lumber around the tunes without offering anything memorable.

If you feel you must have every note Coltrane put on record, then this could be worthwhile; but it is extremely pedestrian in comparison with "Ballads" and several other Coltrane's currently available. — B.H.

LEE MORGAN

LEE MORGAN: "Delightful Morgan." Co-Lee-So; Zambia (a); Yesterday; Sunrise Sunset (b); Nite Flite; The Delightful Debbie (a). (Blue Note BLP4243).

(a) Morgan (tp), Joe Henderson (trn), McCoy Tyner (pno), Bob Cranshaw (bass), Billy Higgins (drs).

(b) Morgan, Ernie Royal (tp), Tom McIntosh (trn), Jim Buffington (fr horn), Phil Woods (alto, flt), Wayne Shorter (trn), Danny Bank (bari, flt, bass clt), Tyner (pno), Cranshaw (bass), Philly Joe Jones (drs).

TRUMPETER MORGAN has never quite made the front rank, despite having shown incredible promise when he was a teenage member of the Dizzy Gillespie big band.

This doesn't detract from the fact that he is an accomplished musician, blessed with a big, brassy sound which makes fine albums, and is quite a successful seller in the States; his "Sidewinder" album was a huge success by jazz standards.

With two different groups here, a ten-piece with arrangements by Oliver Nelson (an unusual departure for Blue Note whose albums usually draw only on small permutations of a handful of regulars which include Morgan) and a quintet, Morgan's horn is surrounded by first-class support, particularly from pianist Tyner and tenorists Shorter and Henderson.

Shorter comes close to stealing the set with two excellent solos on "Yesterday" and "Sunrise Sunset," and Henderson matches him on the (a) tracks with an outstanding solo on "Nite Flite."

Latin

"Ca-Lee-So" is a romping calypso-tinged Morgan original with a relaxed, confident trumpet solo; "Zambia" also has a Latin touch, but the Morgan, Henderson and Tyner solos settle into a hard-hitting 4/4.

The rhythm sections throughout, whether it be Higgins on Philly Joe on drums, are faultless and it's especially pleasing to see Tyner back on record. His calm touch and beautiful melodic sense are a delight on every track.

Thanks to the sterling support from all concerned, this can probably rank as Morgan's finest album to date. — B.H.

Several years ago pianist Ahmad Jamal paid a very short visit to Britain and knocked out the comparatively few jazz devotees who managed to hear him (at a Melody Maker concert) with his swinging piano style. Since then we've heard very little of Jamal, though a recent reissue, "AHMAD JAMAL'S ALHAMBRA" (Marble Arch CRLS4532, reminds us of what we're missing. Recorded at his own Chicago club, it presents the economic pianist on some fine standards with some fine standards with some fine standards with some fine standards. Included are "We Kiss In The Shadows," "The Party's Over," "Love For Sale," "Willow Weep For Me," and "Autumn Leaves." It's a little unfair to call a man playing in a cocktail lounge a touch of that ambience about Jamal. It's frustrating to take some of the tinkling when you've heard him swinging. On this album this occasionally achieves this state, but not often enough. — J.H.



TRANE: utilises a much softer tone

CHARLIE PARKER

CHARLIE PARKER: "Volume 5—Bird And Diz." Blue N' Boogie; Anthropology; Round Midnight; In Tunisia; Jumpin' With Symphony Sid (all a); Shaw Nuff (b). (Soga ER08035).

(a) Parker (alto), Dizzy Gillespie (tp), Bud Powell (pno), Tommy Potter (bass), Roy Haynes (drs).

(b) Parker (alto), Gillespie (tp), Al Haig (pno), Curley Russell (bass), Sid Catlett (drs).

SAGA continue their Parker series with a most interesting set, most of which, as far as I can discover, have been previously issued on LP.

There is some mystery about the (a) tracks which the sleeve attributes to a broadcast in March 1951. This may be so, but one announcement, by deejay Symphony Sid, makes it clear that the session was taking place at Birdland, the New York jazz club.

"Shaw Nuff" was a Gillespie Quintet recording dating from May 11, 1945, has not been available on LP for some time.

It must be admitted at once that none of the stars are at peak form on the 1951 tracks—too many of the phrases smacked of their own clichés on familiar tunes. But no session with Parker, Gillespie and Powell could be without a lot of fine music.

There are moments when all three take off on those flights of forceful fancy which ensured their places among the real giants of jazz. They occur at sufficient frequency to forgive the occasional lack of real inspiration. — B.D.

JOHNNY HODGES

JOHNNY HODGES: "Don't Sleep In The Subway." Don't Sleep In The Subway; The Wonder Of You; Blues Serenade; Every Time She Walks; Wisteria; Heel Kickin'; You've Changed; Some Fun; Eydie-Dee Dee. (Verve VLP9196).

Hodges with Ernie Royal, Snooky Young (tp), flugels, Bill Berry (tp), vibes, Tony Studd (bass, trn), Jerome Richardson, Frank Wes, Jimmy Hamilton, Danny Bank (reeds), Hank Jones (pno), Everett Barksdale (gtr), Milt Hinton (bass), Grady Tate (drs). Carl replaces Barksdale on "Wonder Of You," "Heel Kickin'" and "Fun." Buddy Lucas (harmonica) added on "Wisteria," "Don't Sleep" and "Walks." New York, 17, 18 and 21/8/67.

FOR a while now people have been trying to get Hodges "off the ground" as a seller of records; and many interesting and unusual sessions have resulted.

Not all have been good, but such albums as "Once Upon A Time" and "Stride Right" prove the efforts to have been worthwhile—for Hines as well as Hodges.

Esmond Edwards, producer of this LP, seems to be taking over where Creed Taylor left off. He starts the set with a hoped-for hit in Tony Hatch's "Don't Sleep." And he has arranger Jimmy Jones injecting a pop-rock flavour plus Lucas' harmonica to "She Walks." I'm seldom knocked out by jazz versions of pop-eyed popular songs and this one is no exception, though Hodges and Ernie Royal work up a swinging mood once they are able to put Pat Clark and the song's character towards the back of their minds.

On "Changed," the Elling-

ton-Hodges "Wonder" and Frank Signorelli's "Blues Serenade" the relaxed, legato side of Johnny's playing is highlighted; another moody one, by Mercer Ellington, is "Wisteria."

Then there are three Hodges originals ("Heel," "Fun" and "Dee") which show him off the way I like him best: attacking airy riff-like lines with his unique mixture of drive, soul and tone control.

Rhythm section work is commendable, naturally (well, look at the line-up), on the swingers and the arranged parts by Jones and Jimmy Hamilton (for "Fun" only) are helpfully unnessy. Hamilton and Royal are the other main solo elements in a compound which is pleasing, at times exhilarating and in spots a bit cloudy. — M.J.

Jazz intellectuals can safely ignore "BIG BEN TIME/BEN WEBSTER" (Fontana FJL316). But those who want to have a gentle rave and a groovy inner glow should rush out and buy it. Features tenor titan Webster with pianist Dick Katz, bassist Spike Heatley and drummer Tony Crombie wading through the mainstream with numbers like "Exactly Like You," "The Jeep Is Jumpin'," "Where Or When," and "Wrap Your Troubles In Dreams." On two tracks organist Alan Haven takes over from Dick Katz. The rhythm section is never inspired, but it's solid and soles in Webster. His breathy playing glides and bounces through the album without any pain at all. Crombie's drumming is excellent. — J.H.

"THE BEST OF WES MONTGOMERY" (Verve VLP 191) isn't really. It features Wes in front of good arranger-conductors like Claus Ogerman, Johnny Pate, Oliver Nelson and Don Sebesky. The sounds are commercial and pleasant but never really reach giddy heights of inspired creation. Guitarists like Wes are far better with far less. But, as always, he plays brilliantly. — J.H.

KIRK, MAN OF MANY BAGS

ROLAND KIRK "New Please Don't Cry, Beautiful Edith." Blue Roll, Alfie, Why Don't They Know? Silverlotion; Fallout, Now Please Don't You Cry, Beautiful Edith; Stomach Grounds, It's A Grand Night For Swinging. (Verve VLP9193).

Kirk (trn, mazzella, str), ctt, flt, siren, Lonnie Smith (pno), Ronald Boykins (bass), Grady Tate (drs).

NOT the least remarkable thing about that most remarkable of jazzmen, Roland Kirk, is his range—he seems at home in such a wide field of jazz experience.

On this set, for example, there is the very Ellingtonish blues, "Blue Roll," on which he plays some highly effective clarinet, there is the soul piece, "Fallout"; the lyrical title ballad—Edith is Roland's wife; there is the mainstream tenor of "Alfie"; and the Rollins-ish tenor of other places; the swinging flute of "Grand Night."

And all the tunes, except "Alfie" of course, are Kirk originals. The point is that he sounds completely at home in whatever style or period feeling he cares to adopt—there is no sense of striving for effect.

Kirk is a highly intelligent man and even the apparent gimmicks—like playing more than one horn at a time, or using the siren—are placed so exactly right that no one can argue with their use.

This is largely Kirk at his least avant gardé, intent on communication and swing. He is well aided in both intentions by the rhythm section. A really enjoyable album. — B.D.

New Orleans protagonist Barry Martyn, on the sleeve note of "RUM AND COCA COLA" (Swift Records, 1), claims that his band just approaches the starting gate when it comes to playing New Orleans jazz. Going by every N.O. record I've heard, and that amount to hundreds, his band is better than most, and is almost unique in playing largely in tune. But is this identification with New Orleans so important? Sammy Rimington, an extremely tasteful musician, always sounds as though he's trying to burst through self-imposed restrictions. Excitement seems so often sacrificed for formula. On this album they achieve the N.O. sound on unusual numbers like "The Object Of My Affection," "Shine On Harvest Moon," "Rum And Coca Cola" and "Harbour Lights." But the rhythm section, in particular, sounds monotonous long before the end. — J.H.



BARRY MARTYN

Chris Barber's Jazzband has intelligently entertained a jazz public for many years with tight playing, a lot of showmanship and a varied programme. These attributes are all heard on "CHRIS BARBER IN CONCERT VOL 2" (Marble Arch MAL747). The banjo at times becomes overpowering, but it's a well-heard band and a always, trumpet man Pat Malcox is a delight. Numbers include "Bourbon Street Parade," "Willie The Weeper," "Mood Indigo" and "Lowland Blues" (with Otilie Patterson). — J.H.

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RADIO JAZZ

Times: GMT
FRIDAY (9)
3.5 pm J: 1605 To Nashville (Fri, Mon-Thurs). 4.15 H1: Pip Jacobs Trio, Rita Reys, 6.0 H2: Jazz Rendezvous. 8.45 U: Nina Simone, 9.0 E: Karin Krog, 10.15 T: Tony Bennett (For 10.15 T: Tony Bennett). 10.45 T: Once In My Life). 10.45 T: JAPT, featuring Nat King Cole, 1944 Jam Session, with Jacquet, JJ Johnson, Les Paul, etc. 11.20 E: (1) Herbie Mann (2) Sandpipers (3) Henry Mancini (Fri, 11.30 J: All That Jazz (Fri, Mon-Thurs). 12.5 am B1 and 2: Jazz At Night (Lionel Hampton, Jazz At Night, Emmett Berry, Albert Ammons, Stan Kenton).

SATURDAY (10)
12.0 noon B3: Jazz Record Requests (Steve Race). 1.40 pm H2: Radio Jazz Magazine. 3.2 H2: Jazz, 9.35 Q: (2) Thelon-

ious Monk (4) Jimmy Smith Trio (5) Chet Baker Quintet. 10.15 A2: Get To Know Jazz. 10.15 T: Kenton, Miriam Makeba, Como, Ed Ames, Elgarts Vikki Carr, Getz, 10.45 T: Stan Kenton Ork (The World We Knew), Rendell-Carr Quintet Einar Iversen (pno). 11.10 E: Pop and Jazz. 11.30 J: Bobby Troup's Jazztime

SUNDAY (11)
3.55 pm H2: Alan Copeland Singers, Count Basie Ork. 7.0 B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Mike Carr, Ian Carr). 8.5 J: Finch Bandwagon, 9.30 Q: (2) Dixie Town Dixie Kids, 10.3 A1: Jazz On The Scene.

MONDAY (12)
11.15 am E: Jazz Magazine

3.35 pm U: Pop and Jazz. 6.15 E: Jazz Ork. 10.0 H2: Jazz-presso. 10.15 T: Nat King Cole sings My Fair Lady. 10.25 M: Jazz. 10.45 T: Kings of Swing (In The Groove).

TUESDAY (13)
4.15 pm H2: Down Town 18. 8.20 H2: Jazz Spectacle. 10.15 T: My Fair Lady sung in Italian. 10.25 U: BB King. 10.25 O: Jazz Journal. 10.45 T: Lionel Hampton (vibes). All Star Alumni Ork, Newport JF 1967 (RCA Victor LSP 3891). 11.20 E: Pop and Jazz.

WEDNESDAY (14)
7.0 E: Duke Ellington's Far East Suite. 8.15 B1: Jazz Club (Humph's 20th year of Band-leading, featuring his old and new band and special guests, from Chelsea's Six Bells). 8.30

Q: Sweet and Swing. 10.15 T: My Fair Lady sung in German. 10.20 H2: Radio Jazz Magazine. 10.45 T: John Klemmer Quartets (Involvement, Cadet LP 797).

THURSDAY (15)
3.35 pm U: Jazz Magazine (Blues). 7.30 B3: Blues In Negro Society (Paul Oliver). 10.15 T: My Fair Lady sung in French. 10.45 T: Charlie Byrd, White House, 1 Nov. 1967. Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 3-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 109/189. H: Hilversum 1-402, 2-298. J: AFN 547/334. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221.



ALEX CAMPBELL has joined the swing to strings. This month he launches Saga Record's new singles label, Opp, with Tom Paxton's composition, "Victoria Dines Alone."

Backed with the late Richard Farina's "Pack Up Your Sorrows," it is Alex's first record with orchestral backing. "I want to go outside the folk market," Alex explained when I met him in London recently. He was looking fit and sported an elegant grey suit, which he designed himself, and a lace cravat.

"The last LP I did in Copenhagen for Storyville was with electric guitars for the first time. I felt about 20 years younger. I felt like a Rock and Roll man."

"But just because I do a single with an orchestra doesn't mean my next LP will be orchestrated," continued Alex. "An orchestra on traditional songs is ridiculous but on contemporary songs it fits." Things are going very well for Alex and he seemed very happy with life.

"After the last television series I got known by an awful lot of people. If I get a bit more recognition I could become another Julie Felix," he added with a grin.

"Besides after the Dubliners and Long

ALEX: 'An orchestra on traditional songs is ridiculous'

Alex Campbell joins the swing to strings

John Baldry getting in the charts, it's about time I was in—after all they started after I did. "I'd like to take a group on the road but not electric. Just a bass, banjo and guitar. But the economics of it are ridiculous. What I want to do eventually is solo concerts with a backing group." "It would probably be like Johnny

Silvo's group. He has Roger Evans on guitar and banjo and David Moses, who arranged my new single, on bass. They're both multi-instrumentalists."

It's a surprising fact that Alex has so far not played any solo concerts in Britain. "I've been too scared to do them," said Alex. "If you fail in a solo concert you have to wake up in the morning and look at yourself in the mirror."

Alex has been working the folk scene for as long as there has been one, which makes him something of a veteran in comparison to some of the other younger groups and singers. "It's fantastic how big the folk scene is," commented Alex. "I've been so busy singing that I don't see old friends so much now. That's the good thing about festivals, you get a chance to see old friends. By the way, I'm appearing at the Keele Festival this year."

A few weeks ago Alex played the Locarno Ballroom, Glasgow, with Hamish Imlach and the Incredible String Band. They drew 1,800 people, one of the largest ever audiences for the venue.

"It shows a definite trend," said Alex. "Many people are deserting beat clubs for folk clubs. But they are bringing their beat club manners with them. Organisers should stamp out their noise."

"But whether the trend is for the good or not I don't know. I think it would be great if everyone loved folk music—but it might just get smashed."—TONY WILSON.

FOLK NEWS

THERE'LL be more time for the Watsonsons at this Saturday's Royal Albert Hall farewell concert, as the Incredible String Band have had to drop out through illness. Also on the bill are Al Stewart, Roy Harper, Dorris Henderson and Chapter Three.

The Incredibles have also had to drop out of the Newcastle Watsonsons concert at Newcastle City Hall, where they've been replaced by the Tinkers. With them are Bert Jansch and Hedy West.

SALES of Al Stewart's "Bed-sitter Images" album have passed the 5,000 mark. CBS have extended his contract for another year and he is now working on his new LP, which it is hoped will be recorded in May.

FOLK Blues Bristol and West held a special benefit for American blues singer Memphis Minnie on Sunday night. Minnie came to fame in the 1920s and was still recording over 30 years later, but she suffered a stroke in 1962 just before the big blues revival took place.

Her husband, Ernest Lawlars (Little Son Joe) died in 1961 and she is living with relatives in great poverty and ill-health.

On February 18 the club,

which meets fortnightly on Sundays at the Old Duke, Bristol, has Simon and Steve, a Terry-McGhee-type harmonica and guitar duo, with Mike Cooper on March 3 and Ralph McTell on March 17.

Bristol University Students Union has Alexis Korner on February 29, incidentally.

ULSTER Folk Music Society residents Tommy Gunn (fiddle), Cathal McConnell (flute) and Robin Morton (singer) are at Falkirk club in Scotland tomorrow night (Friday). They will be in Aberdeen on Sunday and hope to visit some of the English clubs again soon.

Meanwhile, Cliff Brooks has taken over organisation of the Society's Sunday night traditional music sessions in Belfast, featuring three or four local singers and musicians every week — and the policy is paying off. Among the regulars are Sean McAlone (pipes), Dennis Sweeney (fiddle), John Rea (dulcimer) and Clive Kingham (flute).

TOM PALEY and the New Deal String Band are at Maidstone's Wig and Gown on Sunday, February 18.

THE Young Tradition are at the University of East Anglia on Tuesday next week

and appear in Bristol on February 17.

THE Ian Campbell Group are at Bradford University on St. Valentine's Day, February 14, and at Derby Town Hall on February 23.

RON GEESIN, who appeared in "Country Meets Folk" on Saturday is in a concert at Leicester University on February 13 with the Scaffold and the Incredible String Band.

He is at the Pentangle's Sunday night club at the Horseshoe, Tottenham Court Road, on February 18 and at the Starting Gate, Wood Green, on February 25.

TWO songs from the recent "Grief and Glory" contest will be sung by the Lonesome Travellers Folk Trio on BBC-1 Songs of Praise this Sunday. Street musician Don Partridge follows up his recent appearance on the Eamonn Andrews show with a spot on BBC-1 children's programme, "Crackerjack," this Friday. — KARL DALLAS.

NEW FOLK ALBUMS

THE record starts with a galloping banjo, basic strum style, a simple up-tempo folk number. Then suddenly a squelch of brass, like the intro music for a TV thriller and we're into it: The Ian Campbell Group, version of Ewan MacColl's "The Iron Road," which opens their new album for Transatlantic, "The Circle Game" (TRA 163).

I sympathise with the Campbells' dilemma. Like many of the pioneers who got the folk revival going, they are to a certain extent prisoners of their own origins and they are faced with the alternative of pacing around and around inside their cell, or breaking out violently.

The trouble is, that with this record, they have broken out only to fall precipitously flat on their collective faces at the foot of the prison wall. It is not that one objects to a folk group turning to pop-groups like the Seekers have proved that this can be musically as well as financially rewarding.

If the Campbells were to do a successful Seekers, it would be sad, for in Ian, sister Lorna and Lorna's husband Brian Clark, the revival has a trio of folk singers as good as any others in the revival. One also feels that, in a couple of years, they would discover they had merely left the prison of folk for the equally confining prison of commercial pop.

But, expressed simply as pop, so much of what they are doing is so old-hat, so inexpressibly corny, that one wonders if they are aware of what is really happening in modern popular music at its most creative. As groups like the Byrds, Jefferson Airplane, the Incredible String

Band, and Country Joe and the Fish have shown, this is much closer to folk than the NDO-style big band corn which dominates seven out of 14 of these tracks.

It is easy to believe that they are not really as happy in this new field as they would like to make out, for on some of the tracks — Ian's "The Lady Came From Baltimore" and "Today," especially the singing is uncertain and faltering. These are without doubt the worst tracks on the record, and Ian's hint of American intonation is laughable.

The best of these seven super-arranged tracks is the title track where Lorna sings Joni Mitchell's lyric well and the vocal ensembles mesh into the backing with its suggestion of steam-organ calliopes.

The old economic law that good money drives out bad applies equally to this record, for the result of the arranging items is to make the old-style Campbell pieces sound like archaic interpolations. When Ian's singing of "Wooded and Married" follows so closely after "Baltimore," the impression is that it is the traditional item which is out of place, not vice-versa.

Only on one track, Brian's singing of Ian Campbell's own moving "Old Man's Song," is there any real sense of the greatness of which the Campbells once were capable, of the hopes and ideals which started them on the road of music. I wonder if they'd known, at the beginning, that the road would lead this way, would they have thought it worth all the effort? Somehow, I doubt it. — K.D.

FOLK FORUM

THURSDAY

AT LES COUSINS, 49 Greek Street 8-10.30
SATIRE
The Compendium. Anglo-American Revue. Adm 5s.
BLACK BULL, High Road, N.20. SOUTHERN RAMBLERS, SAFFRON WALTHAM BLACKS.

DAVE & TONI ARTHUR
Selkirk Hotel, Selkirk Road, Tooting Broadway. Next week: Ann Briggs.

FOLK CENTRE, HAMMERSMITH NOEL MURPHY
Your host, Rod Hamilton, with Don Shepherd, The Tippens, The London Apprentices, Prince of Wales, Dalling Road, two mins. Ravenscourt Park Tube.
NEXT WEEK: JOHN DUBARRY

SINGERS NIGHT. The Moonlighters Folk Club, Scots Hoose (not house, that's in Piccadilly!), Cambridge Circus, W.1.

THE DOGHOUSE Folk Club, Grehound, Fulham Palace Road, presents

DAVID CAMPBELL
Residents: The Punchbowl. Come at 8 pm.
THE FOX, Islington Green. MUSIC HALL featuring Mr Laurence Davies and Miss Doreen Farrier.

FRIDAY

AT IV Folk Club, Ewell. JO ANN KELLY, Roger Hill.

AT LES COUSINS, 7.30-11. Adm. 5s.
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Contemporary Scottish Base songwriter

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WIZZ JONES CLIVE PALMER AND THE NEW MYTHOLOGY

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TRAMPS AND HAWKERS. Royal Albert, Blackheath Hill, SE10.

SATURDAY

ANGLERS, Broome Road, Teddington. ROGER EVANS, Jamie Dunbar.

AT LES COUSINS, 49 Greek Street, 7.30-11.
TOMMY YATES MUSIC OF INDIA
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AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. DAVE & TONI ARTHUR, Resident Tony Rose.

MIKE COOPER, Blues Concert. Basingstoke.

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

SINGERS' CLUB. EWAN MacCOLL, PEGGY SEEGER, PHIL COLCLOUGH. Union Tavern, Lloyd Baker Street, W.C.1. 7.45 p.m.

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CLIVE PALMER
TOTTENHAM COURT ROAD
7.30 p.m. Phone MUS 4832

AT UNION HOTEL, Surbiton Rd, Kingston, New Residents. THE HOGSMILL, 8 pm.

BLACK BULL, High Road, N.20. MELODIC JUGG STOMPERS, SARAH GLASS.

HAMPSTEAD-ENTERPRISE. Opp. Chalk Farm station, 7.30 sharp. HARRY BOARDMAN, TERRY GOULD, MARIAN MCKENZIE.

KEITH CLARK J. TOWNSEND
Cherry Orchard Pub, Cherry Orchard Road, E. Croydon

MIKE ABSALOM, Wheatsheaf, Kenton Street, WC1.

NAGS HEAD, Battersea, Marian Segal, Dave Waite. TERRY MASTERTON.

STARTING GATE, Station Road, Wood Green. THE JUG TRUST, Jon Betmead, New Mythology.

STEVE BENBOW FOLK CLUB Norbury Hotel, London Road, Norbury. Dave Kelsey.

MARTIN WYNDHAM-READ TROUBADOUR, 9.30. Dave and Dave. Members 5/-. Guests 7/6.

YE BUG Uch Folk Club, Bald Faced Stag, Buckhurst Hill.
DEREK SARJEANT.

MONDAY

BOREHAMWOOD. The Crown. MARK. Guests, Floor Singers welcome.

FOLKSVILLE, PUTNEY, Half Moon, Lower Richmond Road, this week features two of Folksville's favourites, GOOCH (piano) and PERKS (harmonica) together with ROYD RIVERS, CLIFF AUNGIER, FINGERS LEWIS.

ROYAL FESTIVAL HALL, February 12, 8 p.m. Folk Festival. The Young Tradition, Matt McGinn, Leon Rosselson, Anne Briggs, The McPeakes, Bob Davenport, Sydney Carter, complete. Ticket 5s, 7s 6d, 10s 6d, 12s 6d, 15s, 21s. from Festival Hall.

MONDAY cont.

THE HOP-POLES, Baker Street, Enfield, 8 p.m. GERRY LOCKRAN

TUESDAY

AT DULWICH. "Half Moon," Herne Hill, GORDON GILTRAP.

CLIFF AUNGIER presents **JOHN FOREMAN** at the DUNGEON CLUB The Copper, Tower Bridge Road, S.E.1

TINA MULLINGER presents **WIZZ JONES** The Moonlighters Folk Club, Scots Hse., Cambridge Circus, W.1.

TROUBADOUR, 9.30. ROGER WATSON. Members 5s. Guests 7s. 6d.

WEDNESDAY

AT CRAWLEY Folk Club. Grass-hopper, Tilgate
REDD SULLIVAN

AT LES COUSINS—See Saturday
COACH & HORSES, Kew Green. THE FANTASTIC HEDY WEST

HOLY GROUND, Bayswater. The LEESIDERS, MIKE ABSALOM, JO-ANNA WHEATLEY, SAFFRON, TROLL.

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WHITE LION, Putney JOE STEAD. Singers welcome.

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DAVE CLARK

Another epic of romance and pain



As the Empire sinks, another tear-stained hit

DAVE CLARK FIVE: "No One Can Break A Heart Like You" (Columbia). Has Britain stopped swinging? A wave of sadness and despair is sweeping the nation.

Dave's "Everybody Knows" was filled with the utmost gloomy and misery. Here is another epic of romance and pain, destined to follow a tear-stained path to the top.

Much in keeping with the infinite mental suffering that is all our lot as the Empire sinks into the dust, as our coffers are squandered away, as our spirit is sapped and as our nearest and dearest turn to scorn us and smash our faith. Excellent song, well sung.

LONG JOHN BALDRY: "Hold Back The Daybreak" (Pye). More emotion, more sadness, more romance, more unrequited love.

If a note of cynicism appears to enter these brief notes, it is because I laugh that I may not weep.

Can these ballads, and indeed this is yet another, have real meaning? Are they written and sung with any other purpose than to win enormous financial rewards? Curiously convincing, whatever the motives, and one to establish John firmly in all our hearts.

ROLF HARRIS: "Hurry Home" (Columbia). Mr Harris is a sort of Phantom Australian Dabbler. A few lightning sketches? A spot of chorus dancing, comedy and compering?

He can offer all these and an occasional hit. In the past we have been regaled with wobble boards, farmyard imitations and outback humour.

Now he wobbles forth with a straight ballad — a traditional air, even — with all chartbusting qualities of an Engelbert.

If not blessed with a great voice, Mr Harris is in truth a singularly unique performer.

ELGINS: "Put Yourself In My Place" (Tamla Motown). A

tale of inner loneliness, bringing a sad message to those denied love everywhere.

Carefully underplayed, it manages to swing, preventing sentiment becoming sugary. It has more of the introverted appeal of early Supremes.

It would be pleasant if this insinuated into the national consciousness.

COWSILLS: "We Can Fly" (MGM). Slowly, British in this family vocal group.

The kids, along with Mother Cowill, or "mommy" as our American cousins allude to their female parents, sing at a cheerful pace as if they were off on a picnic or advertising a particularly nutritious brand of breakfast cereal that ensures sparkling eyes, healthy teeth, inner-cleanliness and regularity.

British resistance to these virtues must inevitably crumble under the onslaught and Cowsilly will reign supreme in the chart.

LOVE SCULPTURE: "River To Another Day" (Parlophone). An air of magic and mystery pervades this Beatle-influenced and extremely interesting sound.

A clear and attractive lead voice, and the backing has some sturdy drumming, carefully used backward tapes and an effective fade-out.

Only complaint — too short. One to watch.

JAMES AND BOBBY PURIFY: "Do Unto Me" (Stateside).



The soul brothers are currently working here, spreading happiness and light in this gloomy ballad-ridden land.

So what if the riff sounds ridiculously familiar and for that matter all the backing ideas?

It's a carefree shout of joy that might help drown sorrow and make one forget the boredom and hollowness of life, if only for two minutes, twenty-three seconds.

MIRIAM MAKEBA: "Malayisha" (Reprise). A novelty song by a popular singer. A novelty song by a popular singer. A novelty song by a popular singer. I mean a novelty song by a popular singer. Mazeltov.

DORIAN GRAY: "I've Got You On My Mind" (Parlophone). Greenaway Cock? Who on earth is he? This is the composer credit given on the label.

Could it be Greenaway and Cook, those well-known hit writers? They have cooked up a great song that will thrust Mr Gray, whoever he is, into the realms of chart-dom.

I find great beauty and meaning in his vocalising, and those who find beautiful meanings in beautiful things are the cultivated. For these there is hope.

Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. This is also a pinch.

EDDY ARNOLD: "Here Comes The Rain Baby" (RCA Victor). Play this record over and over again. You'll have to in order to hear any of it.

Mark my words, 'ere three microgrooves are circumscribed by your trusty stylus, a deep, refreshing sleep will descend.

Mr Arnold's droning, lifeless voice, is an ideal soporific, and is greatly recommended to insomniacs, invalids and H-bomber pilots who find it hard to unwind after a trying day.

Remarkably high boredom count.

OTIS REDDING: "(Sittin' On) The Dock" (Stax). As Stevie Winwood rightly says in Blind Date, great!

It was possible sub-standard material might be released after the loss of a great and popular artist.

But this was recorded only three days before his death and reveals a new, subdued almost folksy approach well away from "gotta, gotta" days. Finely sung, with a simple guitar accompaniment.

INEZ AND CHARLIE FOX: "(1 2 3 4 5 6 7) Count The Days" (CBS Direction). All those Zs and Xs and figures might be confusing, but there is nothing complicated about the beat.

The brother and sister duo produce an infectious and catchy song with Inez singing and Charlie counting the days, content to let Inez do all the work.

SHIRLEY BASSEY: "This Is My Life (La Vita)" (United Artists). Perfect vehicle for tigerish tones and emotion-packed grandeur.

One can but applaud the sentiments. "This is my life and I don't give a damn for lost devotion."

One of her best, most dramatic performances which makes immediate impact. Tasteless drumming slightly mars the production.

BOBBY VINTON: "Just As Much As Ever" (Columbia). Every now and then a truly great record comes along, when one can doff one's cap in unmitigated admiration to singer, writer, producer and all the boys at the control desk; when one feels an advance in pop creativity has been achieved, and that some inexplicable magical quality has lifted the normally mundane into a higher plane of musical experience. This isn't such a record.

FRANKIE LAINE: "To Each His Own" (Stateside). "Be fair, accurate and serve as a useful guide to the listening public." These are the words I chant softly between reviews.

But even my iron resolve has breaking point. Here is... yet another ballad. I see, as in a vision, the drummer chained, foaming, to his stool, smashing out an off-beat as guards in iron-masks raise hunting crops and make unmistakable gestures; violinists feverishly scraping the J. Livingstone and R. Evans tune, doubtless under pain of being scalded by jets of live steam if they falter, Frankie intoning the lyrics, probably unconscious all the while from a blow to the head by the producer's mallet.

There is nothing wrong with this record—nothing a reasonable quantity of trinitrotoluene could not put right. And one final word—remember February is the month to mulch all trees with manure, earth up pea seedlings and plant Jerusalem artichokes.

NEW POP ALBUMS

JONATHAN KING: "Jonathan King Or Then Again" (Decca). How does he do it?

The mystery man of pop strikes again. Behind him is a history of entertaining musical commentary, in print and on TV, a string of peculiar songs and one hit. And here he is with a selection of Kenneth King songs, otherwise known as Jonathan King songs. There is a gentle mysticism about his lyrics, and he even sings quite well, when his tongue isn't too embedded in his cheek. Recalling the voice that booms fruitfully from TV sets, radios, and over one's shoulder in a deafening discotheque, one wonders whence King summons his totally different singing voice. Is he a ventriloquist as well as a soothsayer? His productions are often on a grand scale with expansive strings and groovy guitars and the tunes are melodic and romantic. Not for your hippies, but good popular music.

GENO WASHINGTON AND THE RAM JAM BAND: "Shake A Tail Feather Baby!" (Piccadilly). Better recording than Geno's usual riotous, but chaotic scenes as typified by "Funky-Butt Live." The master of mod hysteria romps through tunes like "Knock On Wood," "Bonnie Moronie," and "Who's Foolin' Who." It's stage shaking, finger breaking, mind numbing music that will appeal to Geno fans from the Ace Cafe to Scotch Corner.

JAMES BROWN: "Plays The Real Thing" (Philips). James Brown playing organ with his band roaring through a selection of instrumental treatments of pop standards like "Jimmy Mack," "Bernadette," and "Mercy, Mercy, Mercy." It all band sound great, and it all drives and swings, but Brown isn't a very good organist we're sorry to report.

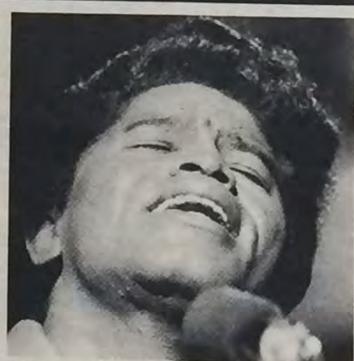
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GENO WASHINGTON



JONATHAN KING



JAMES BROWN

Chorale pays off once again. He plays a good melody beautifully, full toned and bang in tune. This music might not make you think, but it certainly makes you listen. Best — "Yesterday," "Georgia On My Mind," "Scarlet Ribbons," "Moon River" and "The Very Thought of You."

JACK JONES: "Our Song" (London). Jack Jones has a fine voice, full of power, range and tone. Why then is he so unexciting? Could be some of the trite songs on this album. Fans will dig, but others will get bored with the polythene-wrapped performances. Includes "Michelle," "Don't Give Your Love Away," "As Time Goes By," "Along The Way."

ELLA FITZGERALD SINGS THE JOHNNY MERCER SONG BOOK (Verve). Ella with Nelson Riddle singing Johnny Mercer songs is a must for Ella followers. She turns out immaculate versions of songs of high quality like "Too Marvelous For Words," "Early Autumn," "Laura," "Midnight Sun" and "When A Woman Loves A Man."

SMOKEY ROBINSON AND THE MIRACLES: "Make It

Happen" (Tamla Motown). Anyone not knowing Smokey Robinson would swear a girl was singing. Some people might not mind this. We can't get over it. It's a groovy sound all right, but that is an odd voice, don't you think? Includes — "The Soulful Shack," "My Love For You," "My Love Is Your Love," "It's A Good Feeling," "The Tears Of A Clown."

THAT MAN ROBERT MITCHUM SINGS (Monument). For old winemakers like us there can be no greater pleasure than hearing Robert Mitchum singing. "Little Old Winedrinker Me." You might say it reeks of life. He's not likely to rival Tom Jones as a singer but, on a bunch of simple songs, he puts on an excellent show. Several thousand ladies scattered throughout the globe will no doubt delight in playing this last thing at night. Includes — "You Deserve Each Other," "Sunny," "Little White Lies," "Whippoorwill," and "Gotta Travel On."

CHRIS CLARK: "Soul Sounds" (Tamla Motown). Chris was, and might be still, the only white artist on the Tamla Motown label. She

sounds coloured which would no doubt delight her as she's going for that soul sound the label so expertly produces. It's a great sound and she gets groovy Tamla accompaniment, simple but so effective. She makes a great job of the Lennon-McCartney "Got To Get You Into My Life" plus "From Head To Toe," "Put Yourself In My Place" and "Sweeter As the Days Go By."

ISLEY BROTHERS: "Soul On The Rocks" (Tamla Motown). To have an album of searing, scorching soul from beginning to end is fine at some old rave up. But it can be enervating just sitting and listening to it. That's not criticism of the Isley Bros. That's a message—play them at a rave-up whether it's a full house or just you and a chick grooving round the room. It makes no difference. You'll enjoy "Got To Have You Back," "Tell Me It's Just A Rumour Baby," "Little Miss Sweetness," "Good Things" and "Behind A Painted Smile."

THE PEDDLERS: "Free-wheelers" (CBS). The Peddlers are great. They swing like crazy and are one of the easi-

est-on-the-ear trios in the world of pop music. This is one of their best albums to date. Buy it. End of message. Included — "Time After Time," "Girl Talk," "Smile," "What Now My Love."

MAHARISHI MAHESH YOGI: (Liberty). According to the Maharishi, Transcendental Meditation means: "Experiencing the finer levels of the thinking process until the source of thought is reached and the reservoir of energy and creative intelligence is gained in bliss consciousness." His Holiness takes to the studios to speak to us all on the subjects of "Love" which takes up side one, a repetitive discourse with sitar accompaniment, coupled with "The Untapped Source Of Power That Lies Within," featuring solo Yogi without rhythm section. Believers will find this a useful introduction to his spiritual teachings. Unbelievers might conceivably find the finer levels of their thinking processes battered senseless by boredom.

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

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MANFRED McGUINNESS reviews the new singles



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NEXT WEEK—WOW!



Frankie is fighting fit at forty



by Laurie Henshaw

"LIFE Begins At Forty" sang Red Hot Momma Sophie Tucker. That was back in the days when Frankie Vaughan — now something of a Red Hot Daddy in his own sphere — was a toddler at his parents' knees.

But time ticks inexorably onwards. And on Saturday, February 3, Vaughan also hit the age where the advert copy-writers pull out superlatives to prove that a man of 40 is more than a match for a youngster half his age. If only he takes a daily drop of the right elixir, Proprietary brand, of course.

Creaking

But in case you might think that Mr Vaughan is wittingly visibly at the knees, or that he will start creaking audibly when he indulges in those now famous (or notorious, as you will) stage kicks, put your mind at rest.

For Frankie Vaughan not only believes in Miss Tucker's dictum; he's still prepared to act it out to the hilt.

In fact, as the MM contacted him in Glasgow during his last week at the Alhambra, he had just leapt out of bed bright and early for a day's fishing.

Frankie was not to be deterred by the freezing cold. He was fully prepared to make the two-and-a-quarter-hour's drive to Ayrshire for the day's sport.

Sparring

"But I had to cancel the idea after the AA report. They said the roads were treacherous," said Frank. "And as we have an early start to the show — 6.15 — I wasn't taking the chance of not getting back in time."

After such preliminary conversational sparring, we got to the point. "How does it feel to be 40," we said. Then, drawing a deep breath: "Mightn't you cut out the kicking on stage, for instance?"

"I don't know what this all is about being 40," he roared. "I don't feel a bit different. Maybe it wasn't the same with people twenty years ago. When I thought of my mother and father being 40 when I was young, I thought of them being old people."

"But I think we're all much fitter today. Frankly, I just

feel like a kid. Anyway, this profession keeps you young. Otherwise, you couldn't stay in the business."

Frank, always keen on physical fitness, is not slowing down on this scene either. "I still play football," he glows. "And I do exercises with my son, David. He's only 14, but he can do 33 press-ups. That's his record. I can do that and a few more."

Problem

Frank, in fact, is fit enough to take on all comers. And he is about to do just that when the title records of the new West End American show "Cabaret," hit the shops.

He is also set to do battle with himself. For Frank's own Philips recording of "Cabaret," issued just over a year ago, has been re-launched — though Frank is now with the rival Columbia label. And his latest single, "Nevertheless," is being re-released by Columbia on February 16.

"So I shan't know which one to plug on TV," says Frank. "It will be a bit of a problem, really — especially if both do well in the charts. On some shows, I shall be able to sing both songs — maybe like International Cabaret, Cilla, and the Rolf Harris show."

Poised

"But I could only do one on 'Top Of The Pops.'" Probably I'll concentrate on the song which takes off faster."

Anyway, even with all this going on, Frank is poised on his toes. Old at 40? Tell that to him — but make sure you have a First Aid man close at hand.

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plus the
KEITH SKUES SHOW

Friday, February 9th
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Saturday, February 10th
ERIC SILK

Sunday, February 11th
KENNY BALL & HIS JAZZMEN

Monday, February 12th
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Tuesday, February 13th
KEN COLYER'S JAZZMEN

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Sunday, Feb. 11th, 7.30 p.m.
KEN COLYER'S JAZZMEN

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Saturday, February 10th
THE RED ONION JAZZ BAND
Sunday, February 11th
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TUESDAY
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GEORGIE FAME
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Monday, February 12th
BLACK CAT BONES
Friday, February 16th
RED ONIONS

CLUBS

THE PINK FLAMINGO

33-37 WARDOUR STREET, W.1
FRIDAY, FEB. 9th (8.00-5.00 a.m.)
★ ALL-NIGHT SOUL SESSION
★ JO JO COOK AND THE RACKET PLUS
★ THE TONI ROCKET SOUL SHOW WITH CLEO
SAT., FEB. 10th (7.30-6.00 a.m.)
★ ALL-NIGHT R&B SET
★ RICK 'N' BECKERS
★ THE TRACTION
★ THE TONI ROCKET SOUL SHOW WITH CLEO
SUNDAY, FEB. 11th (7.30-11 p.m.)
★ SUNDAY SKA SESSION
★ THE LOCOMOTIVE LEARN TO DANCE THE SKA WITH CLEO
★ TONI ROCKET DISC-TET
WED., FEB. 14 (7.30-11 p.m.)
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★ SPICE PLUS IMPERIAL COLLEGE TRAD JAZZ
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CAVE DWELLERS. Live group night at the swinging Merlin's Cave. Tonight's group: The Soft Touch.
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THREE TUNS, BECKENHAM WESTBROOK BAND
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Another night begins this Sunday
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BLUES. LOFT, HIGH WYCOMBE.

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ERIC SILK. 100 Club, Oxford Street.
FREDDY MACK SHOW
Boston, Lincs
GOTHIC JAZZBAND, Birmingham.
RAILWAY HOTEL, Wealdstone, Fulson Silwell Blues Band. February 10, 8-11 pm. 5s.
ROCKY RIVERS
Hermitage, Hitchin
SIX BELLS, King's Road, Chelsea
JOHN CHILTON'S SWINGKINGS
URBAN GINHOUSE RAGTIME BAND, Brockley Jack, S.E.4.

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BEXLEY, KENT. Black Prince Hotel.
SAVOY BROWN BLUES BAND
BILL BRUNSKILLS JAZZMEN. Fighting Cocks, Kingston.
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Sun., February 18: ERIC SILK
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featuring
BOBBY WELLS

Admission 7/6 Licensed Bar
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Every Friday, Saturday and Sunday
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Saturday, February 10th
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Saturday, February 10th
TUBBY HAYES

Sunday, February 11th
Lunchtime and evening
TUBBY HAYES

Monday, February 12th
JOHNNY SCOTT QUINTET
featuring DAVID SNELL (Harp)

Tuesday, February 13th
THE TRIO
Wednesday, February 14th
THE TRIO
Thursday, February 15th
THE TRIO

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Thursday, February 8th (7.30-11.0)
★ FROM THE U.S.A.
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★ **JETHRO TULL**

Saturday, February 10th (8.0-11.30)
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BANJO players, also trombonists, washboard and brass bass players. Top rates for young, enthusiastic pro's or semi-pros. Regular work at Blackpool in Good Time Band - Tel. 0813-61818 or 01-527-7076.

BASS GUITAR, Young, good reader, 5 nights, high rate residency - Dave Howard, 28 Park Road, Dundee.

COLOURED LEAD GUITARIST, must be good, ready to travel, with name group, urgent - Ted, TUL 5170.

DRUMMER / VOCALIST and **BASS** to form pro quartet. - Box 6834

DRUMMER / VOCALIST for established resident vocal group near London, Reading and transport essential. - Box 6887

DRUMMER/VOCALIST, lead and some harmony, for vocal instrumental trio. Residency North London - Box 6877

DRUMMER / VOCALIST required for organ trio, London area. State age, experience, repertoire, work waiting. - Box 6859

FEMALE ORGANIST or bass guitarist required. - Wendy, Wingham 257

FOUR YOUNG musicians to form group, based Bristol, Cardiff, organist, drums, bass, lead. - Ring Moonmouth 2083

GIRL ORGANIST or **LEAD GUITARIST** for GIRL GROUP. - 679 3698

GOOD BASS guitarist required, vocal harmony essential. - Ring 01-422 4683, EVENINGS

GUITAR / VOCAL, solo or duo for season Easter to end October, must be good, live in Audition. Write to Dudley's Brew House, Kingsbridge, Devon.

GUITARISTS, bass, rhythm/lead, for blues / experimental group (South East). - Redhill 66582, 6-7 pm.

GUITARIST / SINGER wanted for regular solo work, late evenings in Bond Street restaurant. - Box 6852

GUITARIST URGENTLY required, semi-pro group, SE London area - 778-7296

KEEN YOUNG bass, drummer, guitar, pianist and tenor. Readers - Details to Box 6880

LEAD GUITAR for residency, West End hotel, £22-£30, according to experience. Top class players only. Full details - Box 6878

LEAD GUITARIST REQUIRED NORTH LONDON SEMI PRO GROUP. - WS 26058

LUTON / WATFORD area, organist for semi-pro group - Phone Dunstable 65276

MANDOLIN / FIDDLE player for traditional folk group. - Box 6842

MUSICIANS WANTED
(continued)

MISTHIRE THEATRICAL AGENCY requires coloured groups and vocalists. - Ring 437 3682 3.

MODERN Continental quintet, just arrived back from successful tour of Italy, requires for immediate rehearsal, young (under 36), vocalising-guitarist, must be good reader AND PREPARED TO REHEARSE. Excellent West End residency, 2 year contract. Only keen hard workers need apply. - Please ring FINCHLEY 0408 after 12 noon, February 6 onwards

MUSICIANS REQUIRED to form complete dedicated group, view of turning professional after tour of Europe in June - Inquiries Phil 452 6851

ORGANIST / PIANIST required for London / Kent area. - Maidstone 27154

ORGANIST REQUIRED FOR GROUP turning pro. - FEL 7184

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

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PROFESSIONAL YOUNG single musicians for Germany. All instruments. People doubling vocals first preference. Only excellent readers need apply, with photo and references. - Box 6855

PROGRESSIVE LEAD guitar/vocalist. Pro recording trio - Doug Perry, HYD 5961 10-5 pm Mon-Fri

PRO GROUP - blues and beyond urgently require cooler drummer and bass or organist with bass peddles. - 790-3229

PROFESSOR young tenor sax urgently required or immediately work abroad. - FUL 5674, 6 pm

SAXES, TRUMPET or trombones urgently wanted to join pro group with full work sheets. - Tel 240-2143-2321

GUARDS BAND has vacancies now for clarinet players - Apply Major J. Howe, Director of Music, Birdcage Walk, London S.W.1, Tel. 01-930 4466, Ext. 378

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Must read
Telephone: ANDOVER 2443

SUMMER SEASON, BOURNE-MOUTH. Wanted, Bass guitarist and electric guitarist (not for a group), also versatile trio. Details to S Fay, Old Christchurch Road, Bourne-mouth.

TENOR SAX, dbi, wanted, Showband in Eire, young, top established band. Also rhythm guitarist, double vocals. - Apply Box 6853

THE BAND of 17th/21st Lancers has vacancies for bandsmen and junior bandsmen, ALL instruments considered. - Apply Bandmaster, 17th/21st Lancers, B.P.O. 16

URGENT BASS for TRAD BAND, E15 - NEW 5921

URGENT LEAD Gtr/Voc for duo, work waiting. - Flat 8, 32 Mawney Road, Romford

URGENT SOUL SINGER and **ORGANIST** required by Soul Band, own P.A. and equipment essential, work waiting. - Phone Harlow 24681, Ron

VIOLIN, FLUTE, bassoon, horn, Euphonium, Ebb Bass, Pianists, Percussion. Vacancies will occur during 1968 in the Staff Band of The Royal Military Academy, Sandhurst. - Apply Director of Music, RMAS, Camberley, Surrey.

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

YOUNG CREATIVE MUSICIANS/SINGER wanted to record new pop, for audition phone 589 1501

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QUARTET. - 778-9938

R & B GROUP seek work. - 653 9576

SHOW QUARTET / TRIO. - MAI 2877

SOPHISTICATEDS '68, versatile, extrovert young trio (organ, vibes, drums, vocals), tapes and photographs on request, all inquiries answered. - Bowden, 289A Ringwood Rd, Parkstone, Poole

THE BLUES WHAT AM. - Nottingham 254798 weekday afternoons. - Day 01-205 4520. After 5.30 p.m. Denham (832) 220

ROYSTONS, WITH COMPARE, weddings, parties, etc. - 520-2179

THE THUMP, any time, Blues, Rock and Soul. - Joe, RO 44473, SHO 6491

VERSATILE TRIO, organ, bass, drums (vocals), seek summer season, home or abroad. - Northwood 21129

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ENGAGEMENTS WANTED
(continued)

DRUMMER, reader, young, modern, transport finishes pants March 9. Current passport. Go anywhere - 31 Kingswear-view. Levels 15, or OLE 2641352

DRUMMER/VOCALIST. Experienced pro, reader, good voice. London residency. gigs - £25-9170

DRUMMER / VOCALIST. Gigs. South London - DERWENT 4614

DRUMMER VOCALIST (28).

ANY STYLE. Gigs - WA 4 3315

DRUMMER WANTS gig, lounge - 778 7473

DRUMMER. - 574 7418.

DRUMS, GIGS - Day 739-9442 even, 550-5218

DRUMS, GIGS. - GLA 6599

EXCELLENT ACCOMPANIST. Excellent. requires good solo instrumentalists, other than piano, with immediate or summer residency to offer. Preferably hotel, duo or trio - 01-733-6918

EXCELLENT DRUMMER, 17. double kit, requires pro blues/rock band. - HOU 6585

EXPERIENCED PRO drummer seeks summer season - Rowland, 8 Errowood Rd, M/C 19, Tel. RUS 8351

EXPERIENCED VIOLINIST, old time, modern, would rehearse - Room 1, 229 1812

EX-SYN'S drummer wants progressive pro group. No time wasters please. - Phone FRO 4611, Flat 4 (Chris)

GUITAR, BASS, guitar, band - 358-0619

GUITAR / BASS guitar, standards - MAC 2029

GUITARIST / BASS / vocalist, Latin American, standards, pop etc. seasonal and West End. Pro. residency experience 3 years pro. all correspondence answered - Box 6853

GUITARIST, GROUP work. - Welwyn Garden 21422

GUITARIST, JAZZ, read, arrange, pro, high standard - BOV 3636

GUITARIST seeks residency, anywhere, read, all styles - St Albans 55973

GUITARIST - STANDARDS / Jazz. Gigs. BRI 1036

GUITARIST (26), inexperienced, jazz/blues enthusiast, seeks private sessions for experience, travel within reason. Anyone interested ring Aldershot 25600 (day)

HAMMOAD, LESLIE. Work wanted. - Head, REC 9565

JAZZ, DANCE guitarist - GLA 3722

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

LEAD GUITARIST/drummer, to join/form group - BEL 1022 between 1-2.15

LEAD GUITARIST (GIBSON / MARSHALL), woodwind, seeks imaginative, working, professional group - 01 976 4328

LEAD TRUMPET AVAILABLE SUMMER SEASON. Dance/straight/variety - Box No. 6871

ORGAN / PIANO. Read, bass, expert cabaret accompaniment. Own instrument, available gigs or perm. London area. - Box 6860

ORGAN/PIANO, vocals, seeks trio or gigs - 527-7264

ORGANIST / PIANIST, 28, experienced. - 01 590 5699

ORGANIST / VOCALIST, Gigs, Solo / band - 554 0804

ORGAN / PIANO, vocals, versatile, modern. - 01-353 6258

PIANIST, alto, both 23, standards, jazz, Gigs, residency. - 749 0474

PIANIST - REG 2040, PIANIST - RESIDENCY/GIGS. - 736-2817

PIANIST / VOCALIST / entertainer / compere desires summer season. - Box 6841

PIANIST - 567 1503, RHYTHM GUITARIST / vocal seeks group or trio, C/W, pop, etc. - Apply Harry Avery, 142 Percy Road, W12 After 6 pm

RHYTHM GUITARIST (21), with Gibson, own transport, needs help with group experience, willing to work hard. Hoddesdon (63400), Mich.

SOLO ORGANIST/Vocals. Entertainer Hammond/Leslie. Own P.A. and automatic rhythm Free from early March. Seen working. SKY 2775

SWINGING CONGA drummer, seeks work, anywhere. Reebop, 968 7824

TENOR / ALTO flute, seeks interesting season - Walker, Horsham 5709

TENOR, PIANO, flute, vibes. - MOU 9715

TOP CLASS drummer, reader, soloist, Latin / jazz, bonzo and timbale, expert, available anywhere. - Bourne-mouth 58376

TOP TRIO available, top money replies only. - Box 6862

TRUMPET / TRIO (unit), ex-pro, name Tamba/soul groups, young, experienced, read, gigs, transport, work only please - 806 4591

TRUMPET, YOUNG, EXPERIENCED. - 985 8398

YOUNG DRUMMER, just back from tour, seeks good working group. - HOP 3939 after 5 pm

YOUNG PRO DRUMMER SEEKS GROUP WITH GOOD PROSPECTS. ORIGINAL SONGS, WILLING TO PRACTICE ALL DAY. - CHRIS, KELVIN 2399

YOUNG VERSATILE professional vocalist, vastly experienced many contacts, seeks London based top pro group, success guaranteed. Please, no rubbish. - Brian WIM 9466

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BASS, BASS guitar, trumpet, residency, season, gigs. - 01 959 4110

BASS (DOUBLE), amplified busk, read. - 850 5418

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

BASS, ELECTRIC (String) 807 2880

BASS GUITAR, experienced, seeks working group - GRE 2017

BASS GUITARIST, experienced, top equipment, seeks working group, preferably with organ - J. R. Bates, 33 Newick Road, Clapton, London, E5

BASS GUITAR / violin, gigs. - 267 0824

BASS GUITARIST, experienced pro, good appearance, blues background, seeks progressive-minded group - WAT 3667

BASS GUITARIST, read, busk, fortyish age group - 989 1933

BASS GUITARIST/vocalist. Experienced professional. Top gear. Driving licence and passport. Genuine offers only, please. - Box No. 6869

BASS S OR G. Gigs. - 01-449 3221

BASS STRING amplified jazz dance music anywhere. - Burgh Health 51381

BASS (STRING), 672-9572

BLUES HARMONICA. - John Walden, 01-854 2337

COLOURED BEAT and commercial group available from February 1 - Ring RIC 4516

COLOURED DUET with recording contract seeks English beat group. - Phone Mr McKenzie, 01-622-9215

COLOURED TENOR sax - 01 272 8678, after 4.30 evenings.

CONGA/BONGO/DRUMS. - 242 5855

CORDDVOX (Lowrey organ/accordion), seeks work, Harlow area, large car, no heat. - Box 6858

DRUMMER, all fields. - Franklin 2031

DRUMMER, CAMBERLEY, Farm-borough area, desires good semi pro group - Camberley 5341

DRUMMER, DANCE trio/quartet. - 01-594 6567

DRUMMER, ex famous Cure, knock-out drive, seeks group with no hang ups, transport. - Tel 0734 27752

DRUMMER, GIGS. - 01 648 7860

DRUMMER, JAZZ, dance, etc. Ex-names, Ludwig, transport - Dartford 24449

DRUMMER, PLAYS guitar and composer, has got 30 new songs, wants to join group - Write to Mrs. Pustay, 207 Queen's Rd., Wimbledon, SW19

DRUMMER, PRO, Experienced, read, busk, lounge, club work. Residency preferred. Transport - 01-274-8646

DRUMMER, PRO, experienced, 21, just completed top night club residency. Seeks similar. 01-692-7478

DRUMMER, PRO, reader, residency preferred - Box 6864

DRUMMER, PRO, (23), contractor, passport - Box 6874

DRUMMER, READER, free Saturday - RIP 2991

ENGAGEMENTS WANTED
1/- per word

GOOD PROFESSIONAL groups urgently required, immediate work. - 247 5531, CLAYMAN AGENCY

GROUPS URGENTLY required for Continental beat clubs. - 247 5531, CLAYMAN AGENCY

GROUPS URGENTLY required, work waiting. - Phone, Potters Bar (PR) 59939

ITALIAN BAND leader with 2 or 3 other members (not necessarily Italian) for first-class large new restaurant, beauty spot, 20 miles London, 9 pm to 1 am. Payne, Towers, Shepperton, Surrey. Walton-on-Thames 20215

MICHAEL EVANKIV ENTERTAINMENT, require Top Class Group. Ring Mr. Evankiv at Northampton 37931 ext. 4 (Business Hours), or Northampton 52968

NORTON YORK AGENCY REQUIRES TEN 86 Turnham Green Terrace, W.4, CHI 4895.

SITUATIONS VACANT
1/- per word

ENTERTAINMENTS MANAGER for holiday camp, evenings only, good vocalist. - 01-947 0882

EXPERIENCED SALESMAN required for leading WEST END musical instrument showroom. Experience in musical instruments preferred. Good prospects for early promotion. - Box 6879

MANAGER wanted for excellent group with own material. Must be London-based and fully experienced. - Box 6856

NEW MUSICAL INSTRUMENT SHOP OPENING IN LONDON'S WEST END. EXPERIENCED MANAGER AND SALESMEN REQUIRED. - Write full details, giving age and salary required in first instance to Box 6837. All replies treated in strict confidence

REQUIRED IMMEDIATELY, AGENT FOR YOUNG, MODERN SIX PIECE jazz band, seeks a busy go-ahead agent or manager with right contacts in S.E. and Midlands. - Box 6873

THE BACHELORS are looking for an enthusiastic young girl to run their Fan Club, preferably with experience - 836 1801

WANTED For accounts department in popular music publishers - royalty accounts clerk, experience necessary in record royalties and general accounting, responsible job, good working conditions. - Apply Mr Brohn, 836 4864

SITUATIONS WANTED
1/- per word

EXPERIENCED VOCALIST and Drummer require positions in a group or showband. - Box 6863

PROFESSIONAL D.J. complete with mobile discotheque for parties, dances and functions. Cheapest possible rates. LEE 8677 after 6 pm

YOUTH, 17, seeks interesting position in recording studio, London area, genuine desire to get on - I. Jenkins, 11 Walton Rd., Hatrow, Middx

WELL-KNOWN musician requires work April onwards, prepared to travel, green suitcase, read, busk, SPGB, ED, MD etc. - Box 6862

PUBLIC NOTICES
1/4 per word

FORDE SANDS Entertainments Ltd intend to apply to the Lambeth Borough of Ilford for a licence to carry on an Employment Agency for all persons in the entertainment industry, at 10a Archway Rd, London, N.19. Such agency to be known as Forde Sands Entertainments Ltd. All objections and the grounds therefor, must be submitted in writing to the Medical Officer of Health, 139/167 Upper St, London, N1, within 7 days from the publication of this advertisement.

THEATRICAL EMPLOYERS REGISTRATION ACTS, 1925 & 1928. Notice is hereby given that Derek James Wilbourne residing at 36 Nunney Road, Frome, Somerset, and carrying on business as an agency, intends to apply to the County Council of Somerset for registration under the above Acts. Dated 2nd February 1968.

THEATRICAL EMPLOYERS REGISTRATION ACTS, 1925 AND 1928. NOTICE IS HEREBY GIVEN THAT JOHN GRAVES, residing at 19 CAVENDISH SQUARE, LITTLE ACTON, WREXHAM, and carrying on business under the name of RAY IRVING ENTERTAINMENTS, intends to apply to the DENBIGHSHIRE COUNTY COUNCIL for registration under the above acts. (Date) 19th January, 1968

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

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ALTHOUGH most TV pop programmes leave a lot to be desired, All Systems Freeman is a step in the right direction.

However, as a variation on the panel game theme, why not have two panels made up of pop fans, each supporting their favourite singers? One week it could

be Cliff Richard v Cat Stevens, then Helen Shapiro v Anita Harris.

They would play records by their favourite artists and discuss their merits. The Pop Debate could then be judged by the audience.—HARRY MORRISON, London, W14.

I USED to get sick and tired of hearing how Chris Farlowe was such an under-rated singer. I heard his records and while I thought they were all right, I was never really knocked out.

But I saw him in Chelsea recently and really regret not bothering to go and see him before. His group are as good as the Cream anyway, and Chris's voice makes groups like the Love Affair, Simon Dupree and others seem mediocre.

As long as Chris and his group give performances like the one I saw, I will become his most loyal fan.—FREDA WATTS, Kensington, London.

WHY is everyone hailing Peter Frampton as the Face of '68? There's nothing special about him at all and I bet he won't last long. Scott Engel was the face of '66 and without any publicity, he's still around. How many fans will still be drooling over Peter Frampton in 1970? Scott stayed around because of his tremendous musical talent and if Peter has any its about time he proved it.

Anyway, if the Herd must be the group of '68, why not Andy Bown as the Face? He's far better than Peter.—MARILYN SWANN, Aspley, Nottingham.

IT'S sad that booker Jack Higgins has the say on who comes to Britain and who doesn't.

Buddy Rich returns with a mediocre band. Woody Herman comes back for the umpteenth time and Jazz From A Swingin' Era drew the smallest crowds of Expo '67.

Surely capacity crowds at Hammer-smith proved there is an audience for progressive jazz?—A. ZIANTS, Odeon Parade, Greenford, Middlesex.

JUST who does Colin Brinton think he is when he says Julie Felix has lost her originality? (MM, January 27.) If she is not original, why has she got her own TV show? Who else could give a number like Donovan's "Saturday Night" such meaning and feeling?

Julie is an exceptionally good singer and can in no way be called unoriginal.—NICK BERNARD, Bradfield College, Reading, Berks.

Wrong

I READ A. D. Blackmore's remarks about fans with amazement. How can a person be so wrong? (MM, January 27.) He says there are few "loyal pop fans."

Many people, like myself, buy each of their favourite



PETER FRAMPTON



ANDY BOWN

Which is the face of '68?

singers' records on the release date, and travel the length and breadth of the country to see them perform. My favourite stars are two of the greatest talents in Britain today—Tom Jones and Helen Shapiro.—MAGGIE WILLIAMS, Ashton-under-Lyne, Lancashire. ● LP WINNER

THE attitude to American West Coast groups seems similar to the days when the Beatles were first hitting the headlines and any group from Liverpool was guaranteed an enthusiastic audience. Now only the talented have survived.

In a while the public will learn to discriminate between West Coasters who really have something to offer and those lucky enough to have a fashionable address.—A. COOPER, North Finchley, London. ● LP WINNER

REASONABLE time has elapsed to make a comparison between Radio One and the pirate stations. The result is disastrous for the BBC.

The DJs seem different personalities since joining the BBC, which may be due to the charts. Radio London had their own fast-moving chart, and played many different sounds.

Now even the DJs seem bored by the hit parade! More programmes like Top Gear would brighten up the station.—JOHN GRAHAM, Aylesbury, Buckinghamshire. ● LP WINNER

CONGRATULATIONS to Don Partridge for an outstanding performance on the Eamonn Andrews Show. He must be one of the best talents around, and I am sure he will be big in 1968 with records like "Rosie" which deserves to be a hit.—A. TAYLOR, Blackheath, London.

WHY is the spelling on the new Bob Dylan album "John Wesley Harding"?

In fact, it should be "Hardin" without a G. He was a Texas gunfighter who killed his first man in his early teens. He is reputed to have killed over forty men. After a long term in prison he was shot through the back of the head while playing dice with a bartender.—J. HARRY, Sleaford, Lincs.

A CBS spokesman says: "The Texas outlaw had no

final G to his name, but Bob Dylan decided to put one on. Perhaps he didn't know the spelling."

JUST who do the Love Affair think they are, knocking groups like the Herd? They seem to forget they have only had one hit. On stage they are just another group.—MIKE JACK, Chalk Farm, London.

PERHAPS if John Worsley's group (MM, February 3), had an act that excited and interested the audience half as much as Geno Washington's does, then everybody would shout "Barbed Wire Soup" at soul groups.—RAYMOND DARVILL, High Wycombe, Bucks.

IT is said that the most common mistake made by would-be deejays is repetition. Yet every week on Radio One's Top Gear, John Peel, while playing great material by groups like Peter Green's Fleetwood Mac and the Chicken Shack, gets on my nerves by his repetition of the word "nice."

When I was at primary school I was taught this was a word to be avoided. I wish he would do the same.—MARTIN H. J. BROOKS, Sale, Cheshire.

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Why knock the Buddy Rich Band?



BUDDY RICH

WHY did so many jazzers knock the Buddy Rich band as "mediocre?"

Of course it wasn't as unique as Herman, Basie or Ellington, but it was competent, exciting and they played modern material in the big band style.

Instead of knocking, jazz fans should be pleased somebody is reviving interest in the larger format of jazz instrumentation.—RAY CANDOLI, Walthamstow, London.

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