

Melody Maker

APRIL 20, 1968

1s weekly

ORGAN POWER '68

SPECIAL SUPPLEMENT INSIDE

SATCHMO-IT'S

ON

Two weeks at Batley in June

IT'S ON. Louis Armstrong's proposed trip to Britain, exclusively reported by the MM two weeks ago, will take place in June.

Satchmo and his All-Stars will be appearing at Batley Variety Club from June 17 to 30, and there will be no concert dates here before or after the Batley season.

Louis and the band—comprising Tyree Glenn (tmb), Joe Muranyi (clt), Marty Napoleon (pno), Danny Barcelona (drs), Buddy Catlett (bass) and Jewel Brown (voc)



● LOUIS

—will present one show a night for the 14 nights of their engagement.

They will fly in to Britain direct from the States and return there at the end of the date.

In the next few weeks, Louis will cut an album for ABC Records. He opens at New York's Latin Quarter on April 17.



Reparata may record here

IT'S full steam ahead for Reparata and the Delrons who sailed into the number 14 spot in their voyage up the Melody Maker Top Thirty.

The three pretty young Americans from Brooklyn are seen here taking

time off during their busy schedule of personal appearances to visit the General Steam Navigation Company's vessel, S.S. Sheldrake, at London Docks last week.

The girls may record

their first album in Britain and they are currently considering material needed to complete the recording.

They may possibly cut a single as well, or alternatively, Bell Records

will issue "Saturday Night Didn't Happen" towards the end of May.

Reparata and the Delrons finish their first British tour at Hemel Hempstead tonight (Thursday) and they fly

out tomorrow. They return for a second tour on June 14 when they will play one nighters, in clubs, colleges and ball-rooms and from July 7 they will work short cabaret seasons.

MM BACKS BRITISH JAZZ!

Festival Hall concert

ARTISTICALLY, the state of British jazz has never been healthier. The new breed of British jazzmen allying their talents to the maturity of previous generations, make a musical combination that is surpassed only in the United States — and, even then, it is arguable.

THE TIME is therefore appropriate for the best in British jazz to be afforded a platform where it can display its talents to the audience it deserves, and this will happen at London's Royal Festival Hall on Saturday, May 18, when the Melody Maker, in association with the



● RENDELL ● WELSH ● TRACEY

Harold Davison Agency, will present The Jazz Scene '68. This will be a gala night for British jazz, and booked for the occasion so far are the Alex Welsh Band, the Chris Macgregor Sextet, the Don Rendell-Ian Carr Quintet, the Michael Garrick Sextet, and the Stan Tracey Big Band. There will also be three American attractions on the bill — altoist Phil Woods, currently appearing at the Ronnie Scott Club, tenorist Hank Mobley, who will be resident at the Scott Club in May, and singer Salena Jones.

THE SUCCESS of British musicians and groups in the Melody Maker's 1968 Jazz Poll emphasised the fact that as of now, British jazzmen can stand comparison with the greatest musicians in the field. Men like Roy Williams, Alan Haven, Mike Carr, Chris Macgregor, Mike Westbrook, Alex Welsh, Don Rendell, Ian Carr, Trevor Watts, all featured in the Melody Maker Critics Poll, where Britain's critics can choose from the wide world of jazz. And multi-instrumentalist John Surman, in the opinion of Britain's critics, is the finest baritone saxist on the current jazz scene.

Saturday, May 18, will be a night to remember for British jazz — and for British jazz fans. Make sure you're in on it. Tickets are now available from the Royal Festival Hall Box Office, from the Harold Davison Agency, Regent House, 235 Regent Street, London W1, or from the Melody Maker. Turn to page 4 for full details.



● MACGREGOR ● MOBLEY ● WOODS



MILES

A VIEW FROM THE TOP



MASSIEL

PLANS FOR EUROVISION WINNER



PARTRIDGE

HOW TO FOLLOW UP 'ROSIE'

MELODY MAKER POP 30

- 1 (1) **WONDERFUL WORLD** Louis Armstrong, HMV
- 2 (2) **CONGRATULATIONS** Cliff Richard, Columbia
- 3 (4) **IF I ONLY HAD TIME** John Rowles, MCA
- 4 (3) **DELILAH** Tom Jones, Decca
- 5 (8) **SIMON SAYS** 1910 Fruitgum Co, Pye
- 6 (5) **LADY MADONNA** Beatles, Parlophone
- 7 (10) **CAN'T TAKE MY EYES OFF YOU** Andy Williams, CBS
- 8 (6) **THE DOCK OF THE BAY** Otis Redding, Stax
- 9 (16) **JENNIFER ECCLES** Hollies, Parlophone
- 10 (7) **STEP INSIDE LOVE** Cilla Black, Parlophone
- 11 (13) **VALLERI** Monkees, RCA
- 12 (9) **IF I WERE A CARPENTER** Four Tops, Tamla Motown
- 13 (19) **SOMETHING HERE IN MY HEART** Paper Dolls, Pye
- 14 (15) **CAPTAIN OF YOUR SHIP** ... Reparata and the Delrons, Bell
- 15 (11) **CINDERELLA ROCKEFELLA** ... Esther & Abi Ofarim, Philips
- 16 (12) **AIN'T NOTHING BUT A HOUSEPARTY** Showstoppers, Beacon
- 17 (22) **I CAN'T LET MAGGIE GO** Honeybus, Deram
- 18 (18) **CRY LIKE A BABY** Box Tops, Bell
- 19 (17) **LOVE IS BLUE** Paul Mauriat, Philips
- 20 (28) **SOMEWHERE IN THE COUNTRY** ... Gene Pitney, Stateside
- 21 (23) **LITTLE GREEN APPLES** Roger Miller, Mercury
- 22 (29) **WHITE HORSES** Jacky, Philips
- 23 (14) **LEGEND OF XANADU**
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 24 (—) **LAZY SUNDAY** Small Faces, Immediate
- 25 (20) **ROSIE** Don Partridge, Columbia
- 26 (—) **I DON'T WANT OUR LOVING TO DIE** Herd, Fontana
- 27 (27) **THE SINGER SANG HIS SONG/JUMBO** ... Bee Gees, Polydor
- 28 (—) **HELLO, HOW ARE YOU?** Easybeats, United Artists
- 29 (—) **FOREVER CAME TODAY**
Diana Ross and the Supremes, Tamla Motown
- 30 (21) **ME THE PEACEFUL HEART** Lulu, Columbia

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POP 30 PUBLISHERS

1 Valando; 2 Peter Maurice; 3 Leeds; 4 Donna; 5 Mecolico; 6 Northern Songs; 7 Ardmore and Beechwood; 8 Tee Pee; 9 Gralto; 10 Northern Songs; 11 Screen Gems; 12 Robbins; 13 Welbeck/Schroeder; 14 Carlin; 15 Rondar; 16 Keith Prowse; 17 Ambassador; 18 London Tree; 19 Shaftsbury; 20 Mellin; 21 Peter Maurice; 22 Gerardi; 23 Lynn; 24 Immediate; 25 Essex; 26 Lynn; 27 Abigale (2); 28 Feldman; 29 Carlin; 30 Bron.



TOP TEN LPs

- 1 (1) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 2 (2) **HISTORY OF OTIS REDDING** Otis Redding, Volt
- 3 (3) **THE SOUND OF MUSIC Soundtrack**, RCA
- 4 (—) **THIS IS SOUL** Various Artists, Atlantic
- 5 (6) **FOUR TOPS GREATEST HITS** Four Tops, Tamla Motown
- 6 (7) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon
- 7 (4) **DIANA ROSS AND THE SUPREMES GREATEST HITS** Diana Ross and the Supremes, Capitol
- 8 (9) **DIANA ROSS AND THE SUPREMES LIVE AT THE TALK OF THE TOWN** Diana Ross and the Supremes, Capitol
- 9 (5) **WILD HONEY** Beach Boys, Capitol
- 10 (8) **2 IN 3** Esther and Abi Ofarim, Philips

■ New Zealander John Rowles, ballad singer of Maori descent, has made it big in Britain with his first record, "If I Only Had Time," looking down on its pop neighbours from the lofty number three position. John, who came here six months ago after breaking through successfully on the Australian cabaret circuit, was signed up by Cliff Richard's manager Peter Cormley when he was visiting Australia. Rugby-loving John, once lead guitarist with a show band,

PRESSURE OF WORK PREVENTS FOLLOW-UP SESSION

Recording session cancelled by Ofarims

ESTHER and Abi Ofarim had to cancel a recording session last week owing to extreme pressure of work. But they will be in the Philips recording studios to do a follow-up single to their smash hit, "Cinderella Rockefeller," when they return from their current trip to the States.

Says Johnny Franz, Philips label recording manager: "With their two-hour concert appearances and their BBC-2 TV show, the Ofarims have been working themselves to the ground. So we just had to cancel a session planned for last week."

The song duo have now worked out a short list of songs from which the new single will be chosen. But, despite thousands of requests, it will not be their popular "One More Dance" novelty, featured on concerts and TV.

"They have such a wide range of material, from serious folk songs to big ballads, they don't want to do another novelty song at this stage," says Johnny Franz.

Adds manager Ady Semel: "We don't want them to be branded as court jesters." The Ofarims, who taped the first of their six colour programmes for BBC-2 last Thursday, were due to fly to New York on Good Friday. They spent Passover in Miami, then return to New York until tomorrow (Friday), when they leave for Pittsburgh.

On Saturday (20), they are in Cleveland, Ohio, for two TV shows, the Come Alive Show and The Up-beat Show, they fly to Los Angeles the same day to appear on the Happening '68 TV programme. On April 21, they are in California for the Joey Bishop Show.

They return to Britain on April 26 to complete their BBC-2 TV series and record



OFARIMS: two-hour concerts

their next single. They then leave for their extensive Continental itinerary.

As reported last week, the BBC-2 TV show pre-taped by the Ofarims last week guest stars Donovan. The series opens on May 18.

Esther and Abi are still hoping to find time to make another tour of Britain this year.

JARRE IN BRITAIN

MAURICE JARRE, French composer now living in America, arrived in Britain on Monday to record his film score for "Villa Rides," starring Yul Brynner and Robert Mitchum. He will be in Britain until April 23.

Maurice Jarre won Academy Awards for his scores for "Dr Zhivago" and "Lawrence Of Arabia." He also did the score for "Grand Prix." He will be working on the score for the Dean Martin film, "Five Card Stud." He is also writing the score for the John Frankenheimer film, "The Fixer."

At the end of this year, he will be staging a Broadway musical.

BARRY FEATURE FILM

COMPOSER John Barry is to produce a feature film called *The Jam*. He has

American and Japanese tours for Herd

AN American tour is set for the Herd next June. Their last single, "Paradise Lost" is released there and the group will tour major cities, clubs and colleges.

They will also go to Japan for a promotional trip at the end of June, in preparation for a major tour in late summer. Said Peter Frampton: "We are tremendously excited about the tours and our drummer Andrew Steele can't wait to get to the States to see all his jazz idols."

The Herd are currently touring Britain with the Kinks and Tremeloes and their latest single is "I Don't Want Our Loving To Die."

TEN YEARS AFTER

JOINING the British group rush to America are Ten Years After. They go for seven weeks from May 31. They open at the Fillmore Auditorium, San Francisco.

They release their new LP there in June and in Britain in July. Ten Years After are also set to appear on the International Pop Festival, Rome, on May 9.

The group's organist Chick Churchill goes to hospital for a hernia operation in April and two weeks of engagements will be cancelled.

BEE GEES US TV

THE Bee Gees, currently on their British tour, will appear on the Hollywood Palace Television Show, one of the major U.S. television shows, at the end of their U.S. tour on September 19.

launched a new production company Seven Scene Productions.

The film is based on a short story *The Highway To The South* by Julio Cortazar. John Barry has just completed the music for *Boom*, a new film by Joseph Losey.

He won two Oscars for the best score and best song of the year for *Born Free*.

DUSTY RETURNS

DUSTY SPRINGFIELD returned from Canada last week and has already been invited to return next Spring for cabaret appearances in Vancouver.

She flew on to America to rehearse for a new TV spectacular called "Operation Entertainment," in which she will star with Frank Sinatra and Sammy Davis Jr.

She goes to Australia in November for three weeks' cabaret at the Chequers Club, Sydney, which will be her third visit.

CILLA CABARET

CILLA BLACK and Frankie Vaughan are two of the big stars booked to appear in the summer cabaret season at the lush Cranberry Fold Inn, Lancashire.

Frankie will play two weeks at the Inn starting on May 27, whilst Cilla's opening night will be on September 16.

The season opened this week (15) with Susan Maughan, Vince Hill is next week's attraction, followed by Sandie Shaw on April 29, and Solomon King (May 6).

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FIFTH COLUMN PLUS TWO

Nugent Macsplurdey looked in the office the other day and said "When are you going to release another **CORRIES** album?", to which I replied—"As a matter of fact there is a new one coming out this month—on special release, so there!" The album title is "KISHMULS GALLEY (STL 5465 stereo, TL 5465 mono) and on it we are treated to the **CORRIES** in full flight. This is the first FONTANA L.P. of the **CORRIES** completely on their own—namely **ROY WILLIAMSON** and **RONNIE BROWN**—

playing all manner of instruments, including 28-string guitar, Northumbrian pipes, borann (a kind of Turkish drum) and many, many more that would sound terribly impressive written down, but for the best impression get the album and hear these great sounds for yourself. The title track **KISHMULS GALLEY** features 28-string guitar and Borann, and it's a wild sound, and then the opening track on Side Two features the 28-string guitar and violin played as a rhythm instrument! — And, by the way, apart from the boys playing at least a dozen instruments between them, they sing beautifully—a very talented duo **THE CORRIES**.

I said earlier in this column that "KISHMULS GALLEY" was a special release—it is special in the fact that the **CORRIES** have a major TV network show starting very soon—so go out and order the L.P. now as it will be available without in the next week or so.

FONTANA have been releasing American Vanguard for a long time now and it's a catalogue we are very proud of. It includes artists like **JOAN BAEZ**, **BUFFY SAINTE-MARIE**, **IAN AND SYLVIA**, **DOC WATSON**, **JIM KWESKIN JUG BAND**, **MIMI AND RICHARD FARINA**, **MISSISSIPPI JOHN HURT**, **COUNTRY JOE AND THE FISH**, and that's just a few of the names available to us. Then they gave us wonderful sets like "CHICAGO THE BLUES TODAY, VOLS. 1, 2 & 3" (TFL 6068/69/70 mono only)—these are all available separately and they feature **JUNIOR WELLS**, **J. B. HUTTO** and **HIS HAWKES**, **OTIS SPANN**, **JIMMY COTTON**, **OTIS RUSH**, **HOMESICK JAMES**, **JOHNNY YOUNGS** **SOUTH SIDE BLUES BAND**, **JOHNNY SHINES** **BLUES BAND**, **BIG WALTER HORTONS** **BLUES HARP BAND**. This really is a fabulous set, the reviewers have raved about it and so will you.

While we're on the subject of blues I hope you haven't missed "MISSISSIPPI JOHN HURT" (TFL 6079 mono, STFL 6079 stereo). This is a perfect recorded moment of a great blues singer. He sings many of the titles he was known for, including a beautiful version of **CANDY MAN**. When you've got this one don't forget we will be releasing another later this year, and with these two albums you'll have the best of **MISSISSIPPI JOHN HURT**.

One L.P. that didn't get the recognition it rightly deserved and that is **JIM KWESKINS JUG BAND "SEE REVERSE SIDE FOR TITLE"** (STFL 6060 stereo, TFL 6080 mono). It's a fabulous record with so much humour and good jug music; the last title on Side One **TURN THE RECORD OVER** is a complete knock-out and must be heard to be believed. This album is well worth a play—so do yourself a favour and get to your record store for a fast listen.

Last year **FONTANA** released "PORTRAIT OF **JOAN BAEZ**" (STFL 6077 stereo, TFL 6077 mono) so that people not familiar with her vast range of songs would have a chance to hear this great singer. "PORTRAIT" includes almost all her best known songs like **THERE BUT FOR FORTUNE**, **COPPER KETTLE**, **PLAISIR D'AMOUR**, and **WE SHALL OVERCOME**—so you can see, this is not any old material—it's the best.

DOC WATSON's latest L.P. has been received by both critics and public with acclaim, its titled "HOME AGAIN" (STFL 6083 stereo, TFL 6083 mono) and like the **JOAN BAEZ** L.P. if you've not heard **DOC WATSON**, his latest album is just the thing to get you hooked on this superb singer and instrumentalist. There is just one more thing I would like to add — **GO OUT AND ORDER "KISHMULS GALLEY" BY THE CORRIES (STL 5465 stereo, TL 5465 mono).**

COUNT BASIE CAPTURES Walt Disney's The Happiest Millionaire

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U.S. PROMOTIONAL TRIP FOR CLIFF IN AUGUST

CLIFF RICHARD will spend between six weeks and two months in America this summer doing promotion work.

A spokesman for manager Peter Gormley told the MM: "Cliff was originally planning to go to America in August for a holiday but as we have just changed record companies in the States, it was decided that he would spend some time there doing promotion work." Cliff will spend all of

August in the States and between two and four weeks of September there. No specific concerts have yet been arranged, but he will do extensive press and TV promotion.

British concert dates for Cliff and the Shadows this summer have still not been finalised. It is hoped that they will be able to play dates if the Shadows are available, but the spokesman stressed that negotiations were not finalised.

Cliff opens at London's Talk of the Town on May 13 for a four week engagement. His film for the Billy Graham organisation, "Two A Penny" will probably get a

London premiere at the end of May and distributors are at present viewing the film with a view to a general release after that date.

PROCOL TOUR EUROPE

PROCOL HARUM, who start an American tour on May 28, have been fixed for a tour of major European cities and a return six week American tour this summer.

Their tour of European cities takes place from May 28 to June 8 and from June 20 they will be making their second visit this year to America.

The group have almost completed a new LP which is expected out on May 19, although no title has been decided at presstime.



CLIFF: May premiere



● JONES

Fans may miss Tom's Manchester one nighter

TOM JONES will make a one night appearance in Manchester in June — but few fans will be able to see him.

He will appear with the Ted Heath Orchestra and the Squires at a special ball and cabaret organised by a handicapped children's charity at Manchester's Piccadilly Hotel on June 2 — but tickets are 25 gns per couple.

This engagement is sandwiched between his season at the London Palladium which opens on April 25 and his six weeks summer season at Bournemouth's Winter Gardens on June 6.

GLEN DUE

AMERICAN singer Glen Campbell flies to Britain next month for a short promotional visit arranged by agent Vic Lewis.

He will appear on Dee Time (May 11) and will record an appearance on one of the Esther and Abi Ofarim BBC-2 colour series.

BILL HALEY ALBUM

MCA Records are rushing releasing a Bill Haley album, "Rip It Up", to coincide with his tour which begins in Britain in May. It was first released in 1958 on the Brunswick label.

Titles include "Rip It Up", "Burn That Candle", "See You Later, Alligator", "The Beak Speaks" and "Rock Lomond".

Six Buddy Holly albums are also scheduled for release by MCA in July and August. All the tracks are re-issues and will be available in stereo for the first time.

The first four, to be out in July, are "Rave On", "Brown Eyed Handsome Man", "He's The One" and "Listen To Me." They replace previous issues. MCA are also planning to issue "Chirping Crickets", featuring Buddy Holly with his old group, the Crickets.

On April 19, MCA release a new single from the Temperance Seven titled "Miss Elizabeth Brown".

HANK AT RONNIE'S

TENORIST Hank Mobley opens a four week season at Ronnie Scott's Club on Monday (22), working with the Mike Payne Trio. He follows Phil Woods and Jon Hendricks into the club.

Singer Salena Jones shares the billing with Mobley, working with the Ronnie Scott Quartet.

Assassination hits music business

NEW YORK, Monday. — The assassination of Martin Luther King in Memphis, Tennessee, had a major impact on the American music business.

Booking agencies were swamped in the days after the killing with show promoters cancelling performances in clubs, auditoriums and colleges. Fear of riots by angry mobs caused the cancellations and many will not be rescheduled.

The Spencer Davis Group had a gig at Colgate University, New York, cancelled and a Herbie Mann concert in Rutgers, New Jersey, was also called off.

● In London on Easter Monday, many stars including Donovan, Julie Felix, Dakota Staton and Joy Marshall appeared in an open-air memorial concert on St Paul's steps.

The assassination has also had business repercussions in London. Impresario Arthur Howes told the MM that he



SPENCER: gig called off

had not been able to contact a New York agent about the forthcoming concert trip of American singer Aretha Franklin.

Aretha is due to visit Britain next month for concerts at Finsbury Park Astoria (May 11) and Odeon, Hammersmith

(12) with a three-girl group and 10-piece band.

But at press time, Arthur said: "I haven't been able to get in touch yet with Ruth Bowan, of the Queens Booking Agency in New York to finalise details of the visit."

"It appears everyone in showbusiness is in mourning for Martin Luther King."

Howes is also finalising plans for the Association to tour Britain — playing concerts mainly in London and TV and radio — between May 5 and 12.

JOY FOR GERMANY

VOCALIST Joy Marshall flies to Germany on May 3 for a four week tour of club and concert dates.

She will appear in major German cities including Munich, Hamburg and Frankfurt.

On June 16, she opens for a week at Cesar's Palace Luton.

SOL IN BLACKPOOL

SOLOMON KING and Don Partridge will co-star Blackpool's Central Pier this summer, opening on July 13.

Also in the show is comedian Ray Martine.

MATT OFF TO US

MATT MONRO flies from Britain for six months in America and South America early next month.

He flies to South America for concerts on May 6 and on May 27 starts the first of a series of cabaret seasons in America at Harvey's Club, Lake Tahoe. He will be away until September.

On Saturday (20) he appears in the Des O'Connor Show and on May 5 he is on the Dave Allen Show. He is also taping appearances in the Val Doonican show and the Billy Cotton Show to be seen later in the summer.

Foundations single released this month

A NEW Foundations single is due for release on Pye on April 26 called "Any Time You're Lonely And Sad," written by Tony Macauley and John McLeod, coupled with "We're Happy People."

From April 29 to May 5 the group go to the Piper Club, Rome, then leave for their American tour, followed by a tour of the Far East from June 16 to July 17.

They make their cabaret debut at the Latimo, South Shields, and Dolce Vita, Newcastle, for one week from July 21 followed by the Cavendish, Blackburn, from August 4, Dolce Vita, Birmingham (11 week), Cavendish, Sheffield (18 week), and Tito's, Darlington (25 week).



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MOVE GUITARIST KEFFORD LEAVES

CHRIS "Ace" Kefford has definitely left the Move. And he will not be replaced. The group will continue as a four-piece.

Despite numerous management denials during weeks of speculation, it was announced this week that he

was out of the group.

Manager Tony Secunda said: "Ace and the others were musically incompatible. This built to a point some time ago when he thought it best to leave. When he was taken ill, he noticed the group continued successfully without him so he decided it was the appropriate time to leave."

Kefford will pursue a solo career as a singer and guitarist as soon as he recovers from his present illness.

TEN SWINGING YEARS AFTER!

■ **TEN SWINGING YEARS AFTER!** Keith Moon cuts the birthday cake celebrating London's Marquee Club tenth anniversary at a star packed party at the club last week. Keith is aided by Barbara Pendleton, wife of director Harold Pendleton, while manager John C. Gee (left) gives a running commentary on drummer Keith's prowess with a knife. Among those at the party were Pete Townshend, Peter Green, Arthur Brown, the Nice and deejay Stuart Henry.

Seekers tour opens in May

ONLY British tour by the Seekers will commence next month. The group will give twelve concerts over a period of 25 days called The Seekers Show.

Judy Durham, Athol Guy, Bruce Woodley and Keith Potger will be presented in the whole of the second half of each concert and the first will feature "musical acts" as yet unnamed.

Full tour dates are as follows, Brighton Dome (May 17), Portsmouth Guildhall (18), Hammersmith Odeon (19), Birmingham Odeon (24), Worcester Gaumont (25), Leicester DeMontfort Hall (26), Glasgow Odeon (30), Newcastle Odeon (31), Leeds Odeon (June 1), Hanley Odeon (7), Manchester Odeon (8), and Liverpool Odeon (9).

A new single will be released on Columbia on April 20 called "Days Of My Life," produced by Micky Most and coupled with "Study War No More."

LOU RAWLS VISIT

AMERICAN soul singer Lou Rawls arrives in Britain on May 13 for concert dates and TV.



JULIE: extensive work

With the Peddlers, the Ted Heath Orchestra and the Keith Mansfield Strings, Lou stars at Royal Albert Hall on May 16 and at the Free Trade Hall, Manchester (17).

TV dates fixed at press-time were Lulu's BBC-1 series on May 15 and Eamonn Andrews Show (19). Other TV dates will be fixed for the week of May 20.

NEW SCOTT DISC

SCOTT WALKER, whose new single, "Joanna," is out on April 26, will feature the song on "Top Of The Pops" on April 25. Scott tapes a guest spot

on Dusty Springfield's ATV show on April 30 for transmission a week later.

JULIE KEPT BUSY

SINGER Julie "Jools" Driscoll and Brian Auger are due for extensive work in Europe throughout the summer.

Brian has been invited to perform as a jazz organist at the Montreux Jazz Festival, Switzerland, on June 15 with his group the Trinity.

Brian and Julie also go to Montreux for the Golden Rose Festival on April 27.

BELL FOR TERRY

AUSTRALIA'S Graeme Bell, at present living in England, is joining Terry Lightfoot's band at the end of this month.

He will still be doing guest appearances with Max Collie's Rhythm Aces, however. So far fixed are dates at Wood Green on Sunday (21), Hatfield (29), Huddersfield Technical College (May 8 and 9),

EUROVISION ROW

A ROW has blown up over "La La La" the song that brought Spain victory in the Eurovision Song Contest.

A writ has been issued against Philips Records Ltd, concerning "La La La." Writ claims an injunction and damages for alleged infringement of copyright, and has been issued by solicitors acting for Davray Music Ltd and the Carlin Music Corporation, who claim that "La La La" is an infringement of "Death Of A Clown," the composition by Ray and Dave Davies.

DALLAS TAKE-OVER

DALLAS, the musical instrument company, has taken over J. and I. Arbiter, Ltd.

Chairman of John E. Dallas and Sons Ltd, Mr G. S. Lee, announced last week that the company had exchanged contracts to acquire the whole of the stock and goodwill of Arbiters and also Drum City Ltd, with their interests in three retail shops in London's West End.

The new company will be called Dallas Arbiter Ltd, and Mr Ivor Arbiter joins the board of this company as joint managing director with Mr Leslie Miller.

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

NEW ORLEANS TRIP CANCELLED

WHAT should have been a once-in-a-lifetime trip for British fans to the New Orleans Jazz Festival (May 12) is now off. Dennis Holmes, agent for New Orleans Presentations Inc, who laid on the charter flight, says: "We simply haven't had enough firm bookings for it. We had 25 inquiries and I found about 50 people myself, but we still need another 25. I've cancelled the trip, but if we do have a last-minute rush I'll try to arrange an aircraft."

A highlight of the New Orleans Festival will be a cutting contest on the Mississippi Riverboat, President, featuring three all-star Dixieland bands from New Orleans, Chicago and New York.

The New Orleans group will be led by trumpeter Sharkey Bonano. Chicago's unit will include Art Hodes (pno), George Brunis (tmb) and Red Saunders (drs). Trumpeter Max Kaminsky, clarinetist Pee Wee Russell and bassist Bob Haggart will form the nucleus of the third combo.

Admirers of the admirable Marian Montgomery have an opportunity to hear her singing in public with big-band backing when she appears with the Johnny Dankworth orchestra at the Jazz '68 concert, presented by the Musicians' Social and Benevolent Council at the Town Hall, Euston Road, London on Sunday, April 21.

On the bill with Marian and the Dankworth band are the Rendell-Carr Quintet and the Pentangle, the last-named a trio led by bassist Danny Thompson. Denny Piercy will comper. Jazz '68 takes the place of the MSCB's long-running series of Jazz Jamborees.

Guitarist-raconteur Eddie Condon has returned to the club scene, fronting a group

at Lennie's-On-The-Turnpike near Boston. With Eddie are Buck Clayton (tpt), Pee Wee Russell (clt), Marshall Brown (tmb) and Britain's own Dill Jones on piano.

Beryl Bryden flew back to Britain in time for Easter, after recording an album in Czechoslovakia with the Prague Dixieland Band for Supraphon. Yesterday (Wednesday) she left for Germany for her fourth concert tour of that country with the Dutch Swing College Band.

Humphrey Lyttelton and his band play Chelsea's Six Belis on Saturday (20), but Humphrey's "Second Phase," with Bruce Turner, Ian Armit and John Picard, has been postponed until May 3.

Colin Peters re-opens Jazz At Highgate Village tomorrow (Friday) after a temporary closure for re-organisation. Featured at the Olde Gatehouse tomorrow will be Dick Morrissey, Terry Smith and Bobby Breen. Actor and clarinetist Warren Mitchell, a regular club visitor, has also promised to put in an appearance.

Newport impresario George Wein arrived in London over Easter on the last leg of a Continental business trip. "I've been setting up something for the Fall," said Wein.

The London Blues Society are putting on a blues convention at the Conway Hall on September 7 and 8.

The Martinique Jazzband from Brighton play at the Fox And Hounds, Haywards Heath on Sunday (21) and at Hove's Sackville Jazzbar (23).

Salisbury's Ragged Tiger Club formed on January 4 has enjoyed such success that more spacious accommodation has been found at the Alexandra Rooms in New Street. The move is on May 9.

Alex Welsh pianist Fred Hunt has completed an album for Decca's "77" label. It will be his first "name" LP.

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Third time lucky for Honeybus

THE name of a new group can be an eye-catcher, but it is, after all, the music in the grooves that counts for more than the monicker.

And it is the haunting sound of "I Can't Let Maggie Go" that has put the oddly-named Honeybus bang in the chart.

And it's a third-time-lucky attempt for the four-man group. Says leader Pete Dello, who wrote the song, "Our first record was 'Delighted To See You.' That didn't get anywhere.

"Then we followed up with '(Do I Figure) In Your Life.' That didn't get in the chart either, but a lot of people liked it.

"Now, we've come up with our first chart success. And it has made such a tremendous difference. Whereas we were once getting £50 a gig on college dates, we can now command three times that amount.

"Once, we hardly ever played outside London. Now, it seems we shan't have time to play in it for a while." The hit has also brought such success accolades as Top Of The Pops and a spot on Dee Time.

And how did the group come by that Honeybus name? Says Pete: "We were sitting around in a cafe trying to think of a different name for the group. 'Honey' seemed a popular name at the time, and I liked that. Just then, a bus passed by—and suddenly it seemed to click. So we just coined the name Honeybus."



HONEYBUS—Ray Cane, Peter Kircher, Colin Hare and Peter Dello (seated).

Pete also changed his surname from Blumsom to Dello. "Blumsom was always being misspelled," he says, "so I thought of adopting something simpler. But I can't for the life of me think how Dello cropped up. But I've been using it for over six years now."

After lugging around at various jobs ("each one lasted a shorter time than the other") Pete started writing songs and playing guitar on sessions.

"Then I got a retainer writing songs for a music company," he recalls. "I met bassist Ray Cane, and we decided to form a group." Remaining members are Colin Hare (gtr) and Peter Kircher (drs).

And how did Maggie come into the picture? After all, her name has proved to be the most important of all!

"Well, after our previous record, which was a bit too heavy and romantic, we thought we'd do something lighter. Strike a happy medium, as it were. Maggie is a hard name, and I thought it contrasted nicely with the sentiments and sound of the song."

With Maggie set to climb even higher in the chart, it's early to think of a follow-up. But the Honeybus will probably keep the musical and lyrical mood romantic.

And Pete will continue to write the group's material. "I think that's important," he says. "It's difficult for another songwriter to visualise the type of song that suits you."

Certainly Maggie suits the Honeybus—and she seems set for a fast ride to fame.

LAURIE HENSHAW.

ASK the average pop fan about politics, and he'll recoil in horror. Lots of people in pop, and outside it, believe that politics and pop don't mix.

Singer Andy Williams doesn't agree, as he made very clear when I spoke to him by telephone at his Beverley Hills home this week.

"I'm for Bobby Kennedy," he said decisively. "I think he'd make a fine President — although a lot of people don't agree with me."

Andy, the millionaire star with the pure-as-the-driven-snow reputation, isn't afraid to air his opinions.

A lot of entertainers won't take the chance of alienating any section of their public with politically-flavoured comment.

KENNEDY FAN

But Andy — currently high in the Pop 30 this week with "Can't Take My Eyes Off You" — is a Kennedy friend and fan and doesn't care who knows it.

Andy bubbled over the telephone "I've not seen so much excitement in America for years, as there has been since Johnson announced he was retiring as President.

"It's quite fantastic. There's a hope and enthusiasm about people here that hasn't been apparent for a long time."

Would he be out campaigning for his friend Bobby Kennedy this election year? "No, I've never campaigned for anyone. When I'm on tour I might attend a few fund-raising functions if I'm asked, but that's all.

"I'm not a politician, I'm an entertainer. But that doesn't mean I am not entitled to have political opinions. I am as entitled as anyone to say whom I think would make a good President."

MY DUTY

"It's not my duty as a public figure to support anyone. I don't think what I say about a candidate would carry more weight than a sports star or another politician who is probably better informed than I am.

"I just think Bobby is right for the job." Turning to matters more musical, I asked Andy, who has just completed a major US tour, why he recorded his hit song.

"It was recorded here in the States by Frankie Valli and I thought it was a hit song — I still do. I recorded it for an album, and Columbia thought it was right to release in Britain for a single.

"It's a hit song whoever sings it. I really have to thank Frankie Valli for this hit."

As exclusively revealed in last week's MM, Andy told me there were plans for him to do an extra concert during his brief visit to Britain next month.

He is already appearing at London's Royal Albert Hall on May 19 and 20 and may do an extra show "if the demand for tickets warrants it."

Andy said he originally planned to fly to London about a week before the concerts to do some sight-seeing.

FRANCE

"But this is out now," he told me. "I'll be coming from France after visiting my wife Claudine's parents. So it looks as though I'll be arriving the Thursday before the concerts.

"I'm pleased that the demand for tickets has been good. I may do an extra show if the ticket demand warrants it and it can be fitted in, but it will be in London, definitely not the provinces. There's no time for that."

Andy asked if it was true that there could be a sound problem at the Royal Albert Hall. "I hear that there may be problems with the sound because we use a 60-piece orchestra.

"Simon and Garfunkel told me last week that the sound is all right for vocals, but there could be problems with the orchestra.

IN THIS WEEK'S MELODY MAKER

ARLO GUTHRIE

reviews the new singles

in

BLIND DATE

ANDY — I OWE THIS HIT TO FRANKIE VALLI

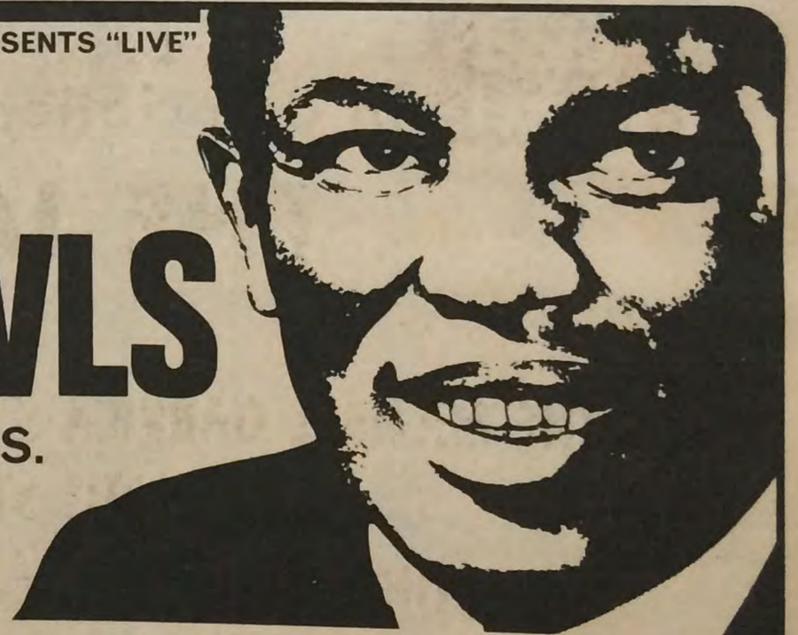


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DELRONS WIN THE ACOUSTICS BATTLE

THE BATTLE against bad acoustics is a constant one and takes place nightly in halls up and down the length of Britain. One battleground appears to be the Town Hall, High Wycombe, Buckinghamshire, where Reparata and the Delrons appeared last week during their current British tour.

But despite this setback the three girls came over as a hard-working professional group, combining a lively singing approach with neat routines that added visual effect to their act. Reparata led through a set which included "Reach Out," "Walk Away Renee," and a Supremes medley, "Stop In The Name Of Love," "Baby Love," "Back In My Arms Again" and "Where Did Our Love Go." Delron Lorraine Mazza soloed well on "Sunday Will Never Be The Same" and the group performed a good stage version of their hit "Captain Of Your Ship."—TONY WILSON

GRAEME BELL

GRAEME BELL is certainly working hard for his supper during his current British holiday. No band is too great or too small for the Australian pianist. Last Monday, for example, he followed a gig with Terry Lightfoot by joining the local New City Jazzmen for a blow at Crawley, Sussex. Bell swept joyfully through "Smokey Makes" brought out echoes of Joe Sullivan on "Fidgety Feet," and had the crowd roaring for more of his thunderous treatment on "Bell's Boogie." His second set, without banjo, gave him more freedom. "Doing The New Low Down" and a galloping "Maple Leaf" were the high spots.

—JOHN ROBERTS

CAUGHT IN THE ACT

STRAWBS

YOU DON'T have to have a long memory to remember the Strawbs when they were called the Strawberry Hill Boys—a fast-playing and talented country-music group. There was an echo of their past when they played a couple of bluegrass breakdowns and a march at the Troubadour recently.

But most of their programme, in keeping with their new image, was devoted to their own songs.

Third-man Ron Chesterman is a swinging bass player. The group is to have an LP out quite soon, they certainly deserve to be recorded.—ERIC WINTER.

SIMON LEE

THE Simon Lee Blue Band (alias Giant Marrowfat, alias Gospel; they really should make up their mind) is a strong, new band whose stint at the Old Place on Wednesday last enabled them to stretch out on the jazz side of their activities much more than normal gigs will allow. Lee himself showed up well with a fine voice on standard blues like "Good Morning," "Goin' To Chicago" and "Rock Me Baby," while on the freer jazz numbers, still mostly blues-based, Lol Coxhill on tenor and soprano, and on occasion both together à la Kirk, proved himself a man to watch.—CHRISTOPHER BIRD.

KATHY KIRBY

IN SPITE of an irritating twopenny, Kathy Kirby is a competent, if unsensational, cabaret artist. Her opening at London's Talk Of The Town on Monday was pleasantly euphoric. Curvy Kathy, looking like Marilyn Monroe incarnate, has a voice which is melodic in the lower register, but bursts brassy on a surprised audience when she climbs to the high notes. She's not the greatest-ever entertainer at the West End niterie, but she pleased the audience.—ALAN WALSH.

SUSAN MAUGHAN

BRONZED Susan Maughan opened the 1968 cabaret season at Cranberry Fold Inn, Darwen, Lancs on Monday and proved herself the complete cabaret singer by holding the audience literally hanging on her every note. Backed by the augmented Geoff Worth group augmented by her own bass, drum and trumpet, she held the floor for 35 minutes with her gimmickless professionalism.—JERRY DAWSON.

WILL Top Of The Pops be extended to fifty minutes a week in June, instead of the present half hours? Bill Cotton Jr, BBC Head of Variety and Light Entertainment, says the proposal had been discussed.

"But I decided against it. One has to take into account the pop content of other programmes like Dee Time, and the Billy Cotton Show."

proved

The show has proved its popularity in four years, has an audience topping 12 million, and warrants more than half an hour. But says Cotton: "That's all you can do with a pop show of this type. It's fast moving, very popular and we want to keep it that way." Fans would welcome an extra 20 minutes, and it would give bigger representation of current chart material.

BBC thumbs down to more time for Top Of The Pops

Tony Macaulay and John McLeod forming a pop orchestra on the lines of the famous Boston Pops with 125 musicians for one night stands and albums. Work starts next September.

Louis Armstrong to record "Congratulations" as an album track... Unit Four Plus Two releasing Bob Dylan's "Ride Me High," produced by Manfred Mann.

studio unless £2,000 was left in a left luggage office. Nothing found after a police search... Packers' strike hit distribution of Easybeats' "Hello How Are You?"

Bonzo Viv "Fish" Stanshall seen fast asleep over his beer in Jack Barrie's bar... Reparata and the Delrons, agent Terry Ellis, and MM's Tony Wilson and Barrie Wentzell nearly arrested for taking pictures in London Docks. Tsk Tsk — for shame... Noel Redding sat in with Dr K's Blues Band at Speak.

record?

Bunch of savages beat up PRs Norrie Drummond and Chris Williams in darkest Sarf London after Gene Pitney show... Max Collie Rhythm Aces stopped seven times by coppers on the A3 between Petersfield and Esher. A record? Eddie Hardin, organist with Spencer Davis, joined with Judy Garland and Lisa Minelli in New York... Simon Nicol of Fairport Convention tore a ligament in his foot when he collapsed under the weight of half a ton of guitar strings.

barred

Family Dogg wrote theme song for Musica '68 in Palma... MM's Wendy Potts (11) says: "Come on all you fans, lets put the Tornados back in the chart where they belong." Sorry — Galaxy are agents for Amen Corner and Move and not Kennedy Street Enterprises as stated last week... Nite People to tour U.S. in September... Welcome back to Britain, the Who — we need you! Eric Burdon scrapped plans to record "St James Infirmary" and new May 17 single will be "Monterey"... Dave Dee & Co barred from Renfrew Airport Hotel restaurant for not wearing ties. Shame.

search

Peter Green plans blues concert at Fairfield Hall, Croydon, in July with Fleetwood Mac, Albert King, Freddy King, John Mayall and Duster Bennett... Ex-Mayall drummer Keef Hartley planning own group. Threats to blow up EMI



The RAVER'S weekly tonic

critic

According to the Guardian, MM's Chris Welch "most knowledgeable critic on the pop scene."

Has Viv Stanshall eaten Ray Tolland's "Marat Sade" LP?... Viv wants to hear from MM reader Steve Cooper of Strood



RAMBLING ON THEIR MIND: British guitarist Dix Disley, barnstorming through the States, meets up with old folk-singing friend Jack Elliott in Tampa, Florida. Dix, who recently recorded two albums in the U.S., is due back in Britain soon.



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'We're getting fat on cakes and sweets!'



REPARATA AND THE DELRONS

REPARATA and the Delrons strode elegantly about their hotel room, pillows on their heads and humming a Thirties tune. They were doing a send-up of the Zeigfeld Follies. The time was after midnight.

"We were born in the wrong age," said Lorraine Mazzola, one of the Delrons, as she and the other Delron, Nanette Licari, and Reparata, alias Mary Aiese, flopped down onto a handy bed.

LOONING

They were nearing the end of a busy day that included a round of interviews, a photographic session on the S.S. Sheldrake in London Dock, which nearly ended with the girls, the photographer and Mr Jones of the General Steam Navigation Company getting arrested by the Port of London police for taking pictures in the docks, and a show in Buckinghamshire.

And these three energetic young ladies were still prepared to go looning—but manager Steve Jerome ordered them to bed.

Before they retired, they chatted about their tour, a result of the great success of their first single release in Britain, "Captain Of Your Ship" on the Bell label.

JUMPING

"We are enjoying it very much," said Mary. How did audiences compare with those they played to in the States? "The audiences are about the same," she replied. Nanette thought they were more "composed."

EAT THEIR WAY ROUND BRITAIN

"They give a moderate amount of applause," added Lorraine. "They are not like the audiences in the States, jumping all over the stage."

Backing the girls on their first tour are Clouds, with guitar added, and Mary, Lorraine and Nanette are very pleased with them. "They have been great, fantastic," said Mary. "We have nothing but praise for them."

"They are making the whole tour very good for us," chipped in Lorraine. The girls are quite happy about the travelling. They are getting glimpses of the country outside London, although Nanette confessed to becoming homesick for London when she got outside the metropolis.

NATURAL

Unlike some performers who, when they finish their night's work, just go off to sleep, Reparata and the Delrons' reaction is to go out and enjoy themselves.

"Being on stage gives us a lift," said Mary. Their natural high spirits shows through in their stage act. "We try to feel a song," continued Mary, "but sometimes if the band is bad, or plays wrong chords, it makes it very hard."

The group's first album may be recorded in London. Time is the problem, but if they find it the album will be built around "Captain Of Your Ship" with some original material, and probably their Supremes medley which is

a feature of their stage act.

"But we're not going to do too many things by other groups," Lorraine said. With "Captain Of Your Ship" set on course through the hazardous seas of the chart, the girls are now thinking about a follow-up record.

RELEASES

It may well be another composition from "Captain" writer, Kenny Young, titled "Saturday Night Didn't Happen." "They were going to release it before we left America but it was held back," said Lorraine. "It will probably be released over here first."

Then somehow, the conversation drifted to food—which was revealed to be a favourite subject with the girls. "We eat a lot," said Nanette with a grin. "We're getting fat on cakes and sweets."

Lorraine likes British beer, and thought the food was getting better as they found their way around some of the London restaurants.

CONTEMPT

"We use up so much energy on stage anyway, we have to keep eating," she said, immediately following this with highly deserved contempt for British coffee and hamburgers.

Said Mary: "We are eating such a lot if any English group wants to challenge us to a pie-eating contest, we'll take them on—and beat them!"



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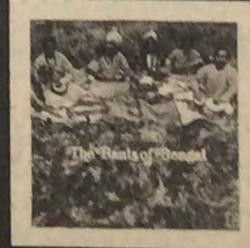
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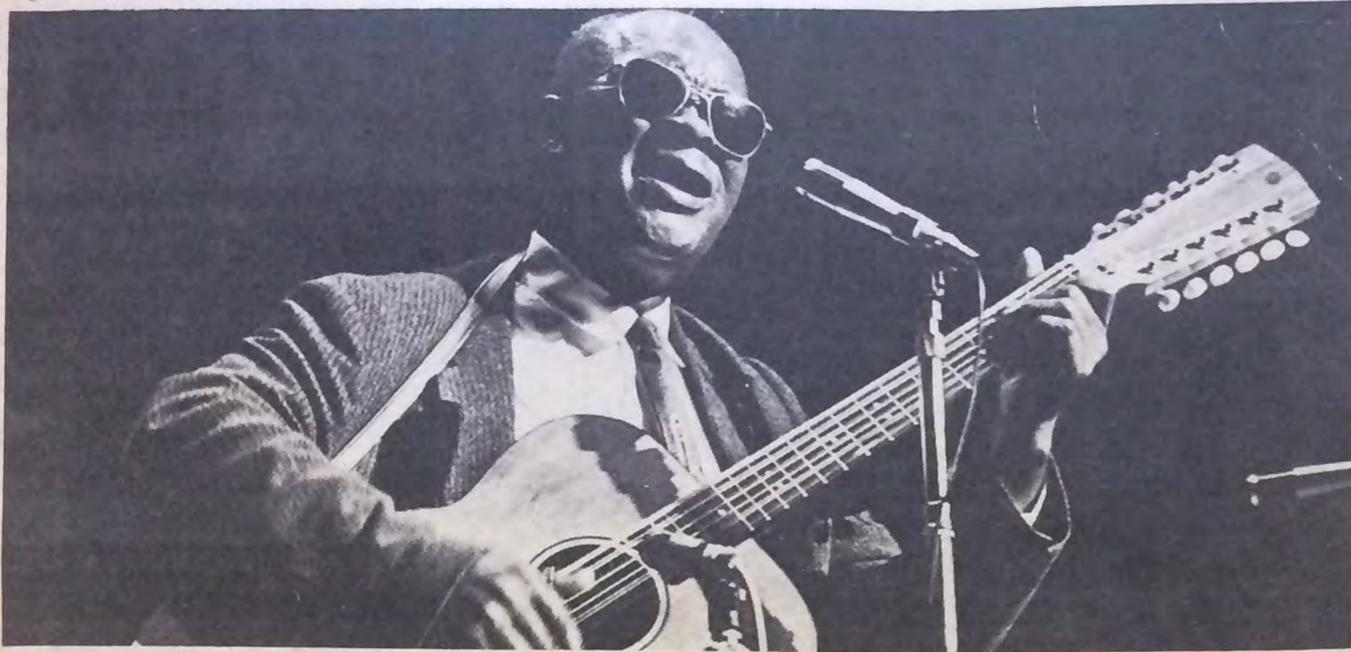


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REVEREND GARY DAVIS: examples of his work in this new blues book

MASTERS OF INSTRUMENTAL BLUES GUITAR, VOL 1. By Donald Garwood. Published by Traditional Stringed Instruments, California. Available from Collet's Record Shop, 70 New Oxford Street, London, WC1. 25s.

THIS is no beginners' book, but it is a very valuable manual for those guitarists interested in learning the traditional Negro folk and blues techniques. All the instructions needed to play the pieces presented here are given, plus various useful hints and the advice that students should listen to the original recordings of the tunes by the artists concerned.

In his preface, Mr Garwood says that in order to study American folk guitar styles in depth you need to turn to country blues because "nowhere else do recorded sources of instrumental folk guitar abound so profusely." It is in this music from America's South that Negro players have "explored and developed the finger style instrumental approach," he explains. "Some of the exceptional blues masterpieces are assembled in this book."

Among the songs given are "Casey Jones," "Louise Collins," "See See," "Stack O'Lee," "Coffee Blues" and several more as played by Mississippi John Hurt. They occur in Chapter 3, which begins with a photograph of Hurt and discussion of his "distinctive, self-acquired style." Musical examples—of melody lines, bass patterns, ornamentation and so on, as well as whole choruses—are plentiful, as are chord diagrams.

And the written advice, for this and other chapters, seems extremely detailed and helpful. A guitarist friend tells me it is just about what the blues doctor ordered, though simpler books for learners are recommended for early-stage tuition.

What the blues doctor ordered...



Apart from all sorts of advice on chord structures, rhythmic timing, breaks, finger-picking, etc., Garwood offers lots of information about the performance(s) he analyses.

For instance, of Hurt's "Louise Collins" he says that the singer recorded it in '28 for Okeh, then again in '63 for Piedmont, and he compares the performances. Then follows: "Although in the key of C, 'Louise Collins' begins with a G chord. The A note on the first string (fifth fret) is obtained by moving the whole G chord position up two frets just long enough to get this note. Watch the timing in the third measure of 'Louise Collins' (1963)..." and so forth. The book is filled with hints and warnings and expedites.

Mance Lipscomb is the other major figure in this book, but there are short studies of Gary Davis, Etta Baker, Frank Stokes, John Fahey and Bo Carter. To wind things up, the author provides a glossary of musical terms and discography with keys and tunings of the Hurt and Lipscomb LPs.

Even if you are not a guitar player—much more so if you are—it is instructive to read this mass of musicology while listening to, say, John Hurt's Vanguard 4 Fontana album.—MAX JONES.

SUCH SWEET THUNDER. By Whitney Balliett. Published by Macdonald, London. 35s.

WHITNEY BALLIETT is a rare bird among jazz writers in that he's an excellent writer and he also knows his subject quite extensively.

His new book is a wonderfully entertaining collection of articles, criticisms and reports from the New Yorker in which Mr Balliett writes a regular jazz column.

One of Mr Balliett's most attractive attributes is his ability to describe a jazzman's performance in technical detail and yet keep it absorbing for the lay reader. You find yourself musing, "yes, Hines does that."

Mr Balliett is also an eagle-eyed reporter who mirrors Pee Wee Russell's front room or Mary Lou Williams' dressmaker's house in perhaps more detail than you may think you require. But this garnishing helps to build rich anecdotal structures and these personal encounters are neat, informative and highly entertaining pieces of journalism.

The only time Mr Balliett wades a little too deep for his own comfort is when he's assessing a jazzman's place historically, or when he's delineating the music's life-lines.

Here he tends to issue statements rather than express opinions and these declamatory pronouncements, far from being inflexible tenets by which the music or a performer must be judged, often turn out only too clearly to be the personal and rather weird preferences of the erudite Mr Balliett.

But this cunning disguising of prejudice never affects the pleasure to be gleaned from Mr Balliett's writing. His profiles of Pee Wee, Mary Lou, Hines and Red Allen show the keenest perception and deepest character penetration.

This is a book you should keep dipping into, but it's so gripping you're likely to read it all in one go. — JACK HUTTON.

THE SINGING IRISH (Scott Solomon Productions/Southern Music. 12s 6d).

AHUNDRED songs, many of them written or arranged and adapted by Dominic Behan, make up this comprehensive anthology, edited by—you guessed it—Dominic Behan.

Were it not for the fact some songs are arrangements and adaptations by Wolf Stephens, Fintan Connolly and the Dubliners, this could have been the Dominic Behan song-book.

Nevertheless, it is a good addition to any folksinger's library with songs ranging from the old warhorse, "The Wild Rover" to "Roisin Dubh," translated from the Irish. There are plenty of rebel songs, old and new, and a fair selection of Dublin street songs.

Behan supplies notes, often spiced with his own brand of wit, and an "explanation of unfamiliar words" at the end of the book, which is prefaced by "An Essay On Irish Songs," written by Thomas Davies in 1845, containing some rather unfair remarks about English folksong.—TONY WILSON.

FAITH, FOLK AND CLARITY (Galliard, 7s 6d).

FOLK song and religion have had, over the past few years, a mild love affair, particularly evident in television programmes such as Hallelujah and radio's Five To Ten. Editor Peter Smith has brought together songs with a religious slant and songs dealing with "freedom and concern."

There are plenty of spirituals, Woody Guthrie's "Jesus Christ" and Sydney Carter's "Judas and Mary." The songs of freedom and concern cover a wide range of contemporary songwriters including Phil Ochs ("There But For Fortune"), Bert Jansch ("Needle of Death"), Alex Campbell ("Been On The Road So Long") and "Turn, Turn, Turn," written by Pete Seeger.

A useful addition to a folksinger's library, particularly if the local vicar wants to live up to his Sunday services with folk-style songs.—TONY WILSON.

NEW ENGLISH BROADSIDES (Oak Publications, 20s 6d).

ANOTHER collection of contemporary songs and ballads from British writers for although English appears in the title there are songs by Alex Campbell, Dominic Behan and Bert Jansch.

The songs have been compiled by Nathan Joseph and Eric Winter, and Oak Publications have liberally sprinkled it with old and new illustrations from wood-cuts, engravings and photographs.

This is a timely publication as the field of contemporary songwriting has never been more diffuse and prolific. Although the price may seem a bit high (and the one given is approximate) it is excellent value and will go a long way to answer that old folk question, "Where Can I find the words of..." —TONY WILSON.

FOLK SONGS OF THE SOUTH. (Edited by John Harrington Cox. Published by Dover / Constable, 28s 6d).

WHEN it comes to producing informative, entertaining books at a reasonable price in the folk music field, the Americans are still ahead of us. This is a typical example, a good quality paperback production that is basically an anthology of ballads and folksongs collected at the beginning of the century, and originally published in 1925.

As the title indicates, the material comes from the Southern United States, particularly the Appalachian Mountains area. One of the largest collections of songs from this region, it was prepared under the auspices of the West Virginia Folk-Lore Society.

The collection covers 185 songs and ballads, including 34 Child ballads, with up to 12 variations. The range is wide and there are versions of "Lady Isabel And The Elf Knight" (Child No 4), "The Wife Of Usher's Well" (Child No 79) and "Henry Martin" (Child No 250), ballads which will be familiar to the British folk music student, and native American songs such as "John Hardy," "A Tolliver-Martin Feud Song" and "Jesse James."

Sources, both oral and written, are given and throughout the book, detail and anecdote concerning songs and sources abound.

An excellent book, and more than value for money. A must for folk music scholars and enthusiasts alike. —TONY WILSON.

1910 Fruit Gum Co aim for teeny boppers

A CRUMPLED chewing gum wrapper found in the pocket of an old suit jacket inspired the name of the 1910 Fruit Gum Company whose record "Simon Says" based on a children's action game, is in the MM Top Ten.

"We were looking for old clothes to wear on stage and we found this old suit with the wrapper in the pocket," explained the group's leader, singer and rhythm guitarist, Frank Jeckell, over the transatlantic telephone.



1910 FRUIT GUM COMPANY

With 21-year-old Frank in the Company are Pat Karwan (19), vocalist and lead guitar, Mark Gutkowski (18), vocals and organ, and 19-year-old drummer and singer, Floyd Marcus.

"We formed about one and a half years ago. We are all hometown boys from Lynden, New Jersey. We went to the same high school and, well, we just got together" continued Frank.

"We were semi-professional before the record happened and we had a number of names before we were the 1910 Fruit Gum Company. We were called Jeckell and Hyde, the Odyssey and the Lower Road. We went through a lot of names until we came up with this one."

The song is an Elliott Chipuit composition, and the arrangement is a collaboration between the group and their record producers, "It's a teenybopper kind of thing, and they are the kind of audience we play to at the moment," Frank said. "But we hope to change that."

The group are currently working "teenage night clubs" along the American East Coast with the occasional visits to the West Coast and other parts of America.

"On stage we wear wild clothes. We don't go for uniforms," said Frank. "We buy a lot of stuff. Recently, one of the boys bought a suit with velvet designs all over it. And we use a strobe light. We like doing Hendrix and Cream things, and we all like the Beatles. It depends on the audience."

As well as using other people's songs, the group are active as songwriters themselves. "There are five of our own songs on our first album. Like everyone else, we try to create our own style. There are four of us who write, and no two of us write the same," said Frank.

"There are five of our songs on our first album. The songs on the album, though, have unfortunately not been chosen by us. They have been chosen to go along with 'Simon Says' which is a commercial thing. If the kids like them, then the older people will like them too, but there is nothing for the people between."

The group are very happy with the success of "Simon Says" in the British chart. "We want to come over but we have no definite plans. I ran into Georgie Fame and he was talking about some of the British groups. I've heard that you're turning back to rock 'n' roll," Frank said.

"But we are looking forward to coming over. I've never heard anyone who has been over come back and say they didn't like it."

The follow up to "Simon Says" is another Elliott Chipuit song, "May I Take A Giant Step," which has been released in the States. "It's a thing that's sort of the same idea," said Frank. "We think it should do well."

And if "Simon Says" is anything to go by, there is no reason why it shouldn't.

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ALAN PRICE AND THE TOUR THAT NEVER WAS

BY BOB DAWBARN

ALAN PRICE seems remarkably philosophical about his recent non-tour of America—Alan was in New York while the Set sat in London waiting for work permits that never came.

"It worked out quite well in a way," says Alan. "I got the chance to hear a lot of people in New York and I eventually ended up in Nassau and got a bit of sun. There's a new American tour set up for September, but this time I'm not moving out of the country until we've got the visas and half the money in my pocket."

Alan sees the divisions between jazz and pop beginning to break down in the States. "A lot of the pop groups are getting to be much better players," he told me. "The music is now much more free over there. Many of the players in the groups play a lot of jazz, and there is a good deal of free improvisation on stage. Numbers tend to last 20 or 30 minutes."

"And the audiences are much better. There is none of the business we complained of when I first went to the States with the Animals — the kids are really listening now."

I asked who Alan had heard.

"I heard Miles Davis, which was pretty fair," he said. "He only plays very, very short sets but it was good and I was introduced to him. He was on a double bill with Charles Lloyd who was excellent."

"I also went to a new place, the Anderson Theatre, which is an old converted cinema and has become the sort of equivalent of the West Coast hippy scene. B. B. King was there with a pretty good band."

"I heard Paul Butterfield, who now has lots of horns and is going down a storm. And his old guitar player, Mike Bloomfield, has Electric Flag, which is very good — apart from the drummer singing. He's a great drummer but a nothing singer."

"There is more of a move towards the John Mayall ethnic thing, particularly in the underground and universities."

"I also went to see Bill Evans but, as far as jazz goes, there wasn't a lot of activity in New York."

Alan recorded a couple of tracks in New York and has brought back several songs own.

In addition to some new compositions of his "I'm planning an LP just for the States, because you can do more weird things for them," he said. "I'm also doing some fairy tale songs, based on Winnie The Pooh, Hans Christian Andersen and so on."

"And while I've been away the boys have been rehearsing and they've really come up with some good things. They sound quite different. I should leave them more often!"

"Really, I just want to get back on the road. We will be getting down to a lot of one-nighters and cabaret. There is also talk of my doing a Children's Workshop series for TV — doing a different song each week and showing how the arrangement is built up."

"I've also got a guest spot to do on Lulu's TV series, so I've got plenty of work on."



ALAN: 'it worked out quite well—I got the chance to hear a lot of people.'

What's next for Don Partridge?

THE most surprising hit record so far this year has been Don Partridge's bouncy little song, "Rosie."

From busking in London's West End, Don went to number three in the MM chart and, recordwise, he found himself rubbing shoulders with seasoned hit-makers like Tom Jones, Dave Dee, the Move and Donovan.

But now Don is faced with the problem that confronts all groups and singers with hit records, namely the follow-up.

Has Don found the song for his second single? "Well, it will be the choice of three songs," said Don, currently touring Britain with the Gene Pitney package show.

"They are all recorded but they are going to be re-recorded. We'll just do the best one. It's all you can do."

"It'll be different from "Rosie," not the same sort of thing. One of them could be similar with the one-man band idea, but adding other instruments."

"One is in waltz time, which Rosie never was, and one is in an intricate time. I don't even know what it is."

Don Paul, Don's recording manager, told Melody Maker that two of the titles under consideration are "I've



DON: 'all recorded'

Got Something For You" and "Blue Eyes," with the third untitled.

On the telephone from Manchester, where the Pitney tour was playing last week, Don said he had ran into a bit of odd criticism from some young fans.

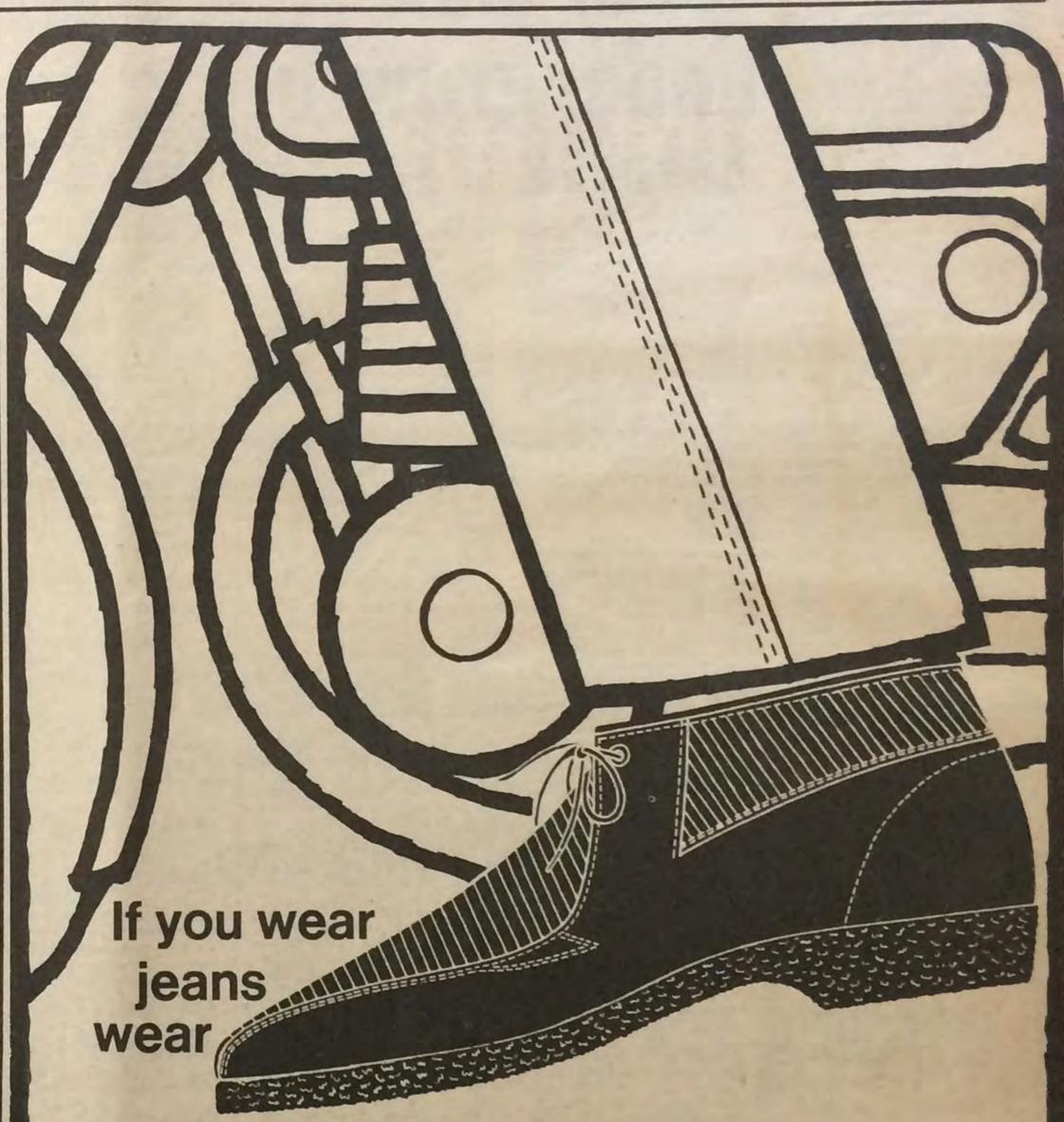
"I walked in and at the stage door I was handed a bundle of notes. They were either written by one person on lots of bits of paper or by different people. Anyway, they were all in different coloured crayons."

"They said I shouldn't be so big-headed saying that Donovan didn't exist," said Don with a chuckle. "They said I'd called the song 'Rosie' because of Donovan's 'Josie,' and that I called myself Don because of Donovan being called Don for short."

The tour, which besides Gene Pitney also includes Amen Corner, Status Quo and Simon Dupree, seems to be going well for Don. "It's getting better all the time," he said.

"It's all right but very tiring. Not because we haven't time to get sleep, but because there is so much going on and we don't bother. I'm enjoying it very much. It's a nice crowd." — TONY WILSON.

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PAGE 16**



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Jazzscene 1



LOCKJAW: hooting improvisation



WEBSTER: calm certainty

EDDIE LOCKJAW DAVIS, BUD FREEMAN, EDDIE MILLER, BEN WEBSTER: "Tenor Of Jazz." Jaws Bookin' Now; You'd Be So Nice To Come Home To, On A Clear Day You Can See Forever; Little Girl Blue; When Your Lover Has Gone; Lamb; Bud; Moonlight In Vermont; Griff And Lock; Have You Met Miss Jones; Hi Eddie. (Fontana T15453).

Davis, Freeman, Miller, Webster (trns), Fred Hunt (pno), Jim Douglas (gtr), Ronnie Roe (bass), Lennie Hastings (drs.). London, 16/4/67.

Through the tenor sax undergrowth

FONTANA have made a very good record here. Four visiting tenormen and the British Alex Welsh rhythm section which worked on the Tenor of Jazz concert tour — it could have been just a gimmick album, but in fact is notable for the orderly creativity of much of the playing, for its variety, even for its group virtues.

The four tenors involved are tried and true stylists. Each has his distinctive sound, though cataloguers and historians would undoubtedly place Miller in the Freeman school and Davis in the Hawkins-Webster tradition.

Never mind, there's no difficulty telling them apart if you're familiar with their playing, but newcomers who enjoyed the tour and may be tempted to buy this LP would need a guide through the tenor undergrowth.

sound; Bud's is chuggier and more vibrant. The rhythm doesn't press enough on this. To wind-up as briefly as possible: Lock takes over "Vermont" with his violent caress, tender but full of protine; "Griff And Lock" shares out the blowing space between Jaws and his slightly more benevolent Big Brother — Hunt joining in.

"Miss Jones" is for Bud, a relaxed and understated exploration, and the final "Hi Eddie" (a blow to Miller, not Davis, and a Californian sort of tune) introduces Eddie, Lockjaw, Bud and Ben in that order. Great sax team stuff, too. — MAX JONES.

ODJB

"ORIGINAL DIXIELAND JAZZ BAND" Livery Stable Blues; Dixie Jazz Band One-Step; Tiger Rag; Sensation Rag; Clarinet Marmalade Blues; Lazy Daddy (all a); Home Again Blues; Margie; Palesteena; Broadway Rose (all b); Barnyard Blues; Original Dixieland One-Step; Tiger Rag; Skelton Jangle; Clarinet Marmalade; Blum; The Blues (all c). (RCA Victor RD7919).

(a) Nick LaRocca (cornet), Larry Shields (clt), Eddie Edwards (trmb), Henry Rogos (pno), Tony Sbarbaro (drs). New York, 1917 and '18.

(b) Same but J. Russel Robinson (pno) and Benny Krueger (alto) added. 1920 and '21.

(c) Same as (b) minus Krueger. 1936.

RCA Victor have included these items in their Vintage series, and you can't get much more vintage than this. The Original Dixielanders made the first records that were demonstrably jazz, and they are here along with others cut in 1918, '20, '21 and '36.

Undeniably the music is a bit jerky and repetitive. But this pales into insignificance compared with the vitality, balance and sheer team spirit of the performances, never mind their unique historical significance.

There has always been argument, and always will be,

about the true pioneers of jazz. When I reviewed the Story of the Original Dixieland Jazz Band book in 1960 I drew some pretty vitriolic comments from "D. J. (Nick) LaRocca, Leader and Mgr ODJB" now retired past 71 years.

His case, though prejudiced no doubt, was strong and well supported by photostat copies of bills, contracts, etc. It wouldn't be easy to dispute, though I have the feeling there must have been Negro bands playing a kind of jazz at that time.

Their first issued titles, "Dixie Jazz (or Jass, as it was) Band One-Step" and "Livery Stable Blues," open this set. And they typify the Five's music—the mainly ensemble approach, the nature of the compositions (and the majority of these were originated by the ODJB, however many traditional bits and pieces may have been used) and the clarity of the performance.

LaRocca played a jutting sort of lead, Edwards roared about the trombone like a good 'un, while Shields' breaks and ensemble parts were perfect for the style and impeccably controlled. What impresses today is the way the parts dovetail. The two-man rhythm was snappy enough, but the syncopated beat falls a bit Laurel and Hardyish on contemporary ears.

When we get to the (b) tracks we hear something with period charm which sounds turgid in comparison, as the ODJB get with the popular tunes and then current saxophone trend. But in '36, after re-banding and appearing for March Of Time, the four originals and Russ Robinson returned to the fundamentals with astonishing fidelity.

More of Shields' solo ability can be appreciated on these, the LP's last six tracks, and a great deal of the old attack and integration has been recovered. And, of course, the compositions and arrangements—the cornerstone of their appeal — remain the same. —MAX JONES.



DANNY: rock steady

AMONG THE brighter moments for me on several semi-musical TV shows over the past few months have been those featuring Salena Jones, a singer who can take over the screen in a way that seems peculiar to Americans, so far as the ladies are concerned.

Miss Jones has quite a lot going for her: sharp looks, a mobile and swinging presence, a good strong voice and a cut to her style which speaks of experience in that useful training school, the Negro church.

She is living in this country, having come to us from Virginia and New York by way of Spain, and hopes to make a permanent home here ("I like your way of life because I can be an individual").

Next Monday, Salena takes a decisive step in her adopted country by making her debut at London's Scott Club. This will be her first season in a British jazz room, her first engagement in a real jazz club here, and she looks forward to it with eager, if nervous, anticipation.

"It will be a great pleasure to be able to express myself in a room such as Ronnie's because everybody who digs good music in London will come in there at some time or another.

"You know, it reminds me of New York in its peak years, a place where you can relax and listen to what's happening. I just hope they like what I have to say vocally."

Up to now, Salena has been known to British audiences as a popular singer more than anything. But she doesn't feel restricted to any one field, and doesn't care about the distinctions between pop and jazz.

"I want to go as far as my creative talents will let me," she told me. "I'm interested in any musical sphere which has to do with expressing my true soul.

"My philosophy as regards my work is this: I can only sing myself, what I feel as a result of the encounters I've had in my life. Naturally I feel the lyrics. I like telling a story, and if the words tell one that has something to do with my past or present life I have a sense of personal involvement, of course. Every artist does.

"But so far as labels go, I don't believe in them. Whichever way the musical wind blows, that's the way I'm destined to go, though I draw the line at bad music.

"I don't think I've ever done a really bad tune as long as I've been a professional singer. I've enjoyed every song I've sung. Each has given me a little excitement within myself. I like to sing and I like to swing. I like a story ballad on which I can sing out the way I feel and try to paint a story through music."

Salena is vastly enthusiastic and knowledgeable about her subject, and not backward in awarding praise to the artists who knock her out. As I had guessed, Sarah Vaughan and Dinah Washington held high places in her esteem.

"When Sarah sang 'Alfie' at the Jazz Expo I got so weak in the knees I didn't want to go to Newcastle next day. I love her and I



SALENA: 'I like telling a story'

SALENA: awakening the British soul

BY MAX JONES

loved Dinah and Billie Holiday.

"I love Lena for what she can do, and dig Ella as regards to swinging and everything, also Della Reese for her ability to get down with it... the soul of the party, you know.

"But when it comes to intimate, soulful emotion Sarah is the woman. She is one of the singers of the world for technique and expressiveness. When I hear her, I say: 'My God, it can't be true.' And nobody can out-swing her, either. Admired as she is, I still believe she's underrated.

"Who else? Well, I dig Tony Bennett and know just where he's at. I listen to how he holds a note and I hear the cry in the word. It's not what he's delivering on the surface, but 'way below. It's what he's doing underneath. Who cares if he cracks a note? He's so beautiful, baby. Yes, I dig Tony."

The first thing that caught on for Salena when she came over here was her version of "A Walk In The Black Forest." Her last release was "The Glory Of Love," and she has a complaint to make about the fate of that one.

"You won't hear my record of it on the radio," she says, "but you'll be hearing my version done by artists who sound as though they've used my record as a demo for their interpretation."

"As a matter of fact, I know a bit about demos. I used to do a lot of them back in New York, and that familiarised me with a wide range of material and helped me to recognise a good song. I guess I can say this: I know a piece of material when I hear it."

I've already indicated that Salena is a fan of Great Britain, and apart from liking what she calls its reserved way of life she speaks highly of what I might term its corporate soul.

"I feel there's great potential for artists here because of the British public, which has a lot of soul. It's been lying dormant, so far as I can understand, but is now having a big awakening."

Is there anything about us that Salena dislikes, then? "Only one thing has upset me," she answered promptly. "My name is so often spelt wrong. It's S-A-L, not S-E-L. Will you remember that?"

THOMPSON: new look at the trio formula

BY CHRISTOPHER BIRD

ON THE face of it, it's odd that there haven't been more groups like the Danny Thompson Trio; by that I mean more small groups that have tried to get away from the piano, bass and drum set-up which has dominated the trio formula for decades.

In the whole history of jazz there haven't been too many. I can think offhand of Jelly Roll Morton, Benny Goodman and Jimmy Giuffre who have led such — not many more, in Britain, apart from organ groups and one of the Spontaneous Music permutations none at all.

Three cheers therefore for Danny Thompson (bass), John McLoughlin (gtr) and Tony Roberts (trn flt) in getting together to produce one of the freshest-sounding and musically inventive trios to have come along in quite a while anywhere.

Individually these three are all tremendous players. No matter how many ducks and drakes are played with the time, Danny's fundamental pulse is rock steady, his sound big and firm. MacLoughlin, I suppose, must now be strongly fancied as the jazz guitar in the country.

Likewise with Roberts: he has a strong blues background too, and yet he also has the sheer musical ability which enables him to hold down a chair with the Dankworth Orchestra, and to be

called upon recently to deal with Gunther Schuller's fiendishly difficult score in the BBC TV recording of his opera "The Visitation."

But it wasn't theories that brought these three together: just solid respect for each other's playing.

"It was Duffy Power who brought John and I together," explains Thompson. "We were on this session and I was absolutely knocked out with his playing. For me he is the only one. I had worked with Tony before with one of Alexis Korner's bands — the one with Chris Pyne, Ray Warleigh and Phil Seaman.

John had done a lot of work with people like Graham Bond, Georgie Fame and Ronnie Jones, so you see we all had this strong blues background."

For those that don't know, Danny's main gig at the moment is with the Pentangle, and he is strongly in demand whenever there's a blues-favoured recording session going where a good bass sound is required instead of all that bass guitar mush to fog the people.

But they aren't some kind of blues chamber group; nor do they do the old Giuffre folksy bit. Like a lot more young players they are looking for freedom in their music.

"We are after a free-sounding thing, and I think we achieve it," continued Danny, "but we do it over chord sequences because we have the same feel for harmony and time that I think we can do this, and that our music doesn't sound like the normal chord running jazz. But if you listen there is a harmonic basis for our work, and the time is always going in there somewhere, even though it is a lot more flexible than in more conventional approaches to jazz playing."

I have only heard the band on one occasion, at the Camden Arts Festival, when they were presented by John Dankworth, and for once the sleeve writer's patent word, empathetic, was certainly justified in describing the feeling between these three.

When there are no drums the bond between the players has to be every strong or a certain lack of tension can easily creep in, but with jet-like propulsion coming from McLoughlin as well as the basic timekeeper there was no danger of this happening.

In the ensemble sections the leaping, dancing, interweaving lines of all three often seemed to take on the quality of independent flight. Certainly the feeling of genuinely musical excitement that was generated was very, very strong, and I couldn't help contrasting their underpublicised achievement with much of the tub-thumping demagoguery of some of those on a much more obvious "freedom" kick.

RADIO JAZZ

by CHRIS HAYES

5.15 p.m. H1: Pim Jacobs Trio, Rita Reys. 7.0 H2: Jazz Rondo. 9.30 U: Lena Horne. 10.0 H1 Jazz-A-Go-Go. 11.5 E: Polish Jazz (Namyrowski). 11.15 O: Horst Mulbradt Combo. 11.30 T: Pop and Jazz. 12.0 T: Charlie Parker. 12.5 a.m. B1 and 2: Albert Nicholas, Buck Clayton, Joe Turner, Don Ellis, Bill Evans. 10.35 Q: Pop and Jazz. (Fri. Mon-Thurs). SATURDAY (20) 12.0 noon B3: Jazz Records Requests (Ken Sykora). 2.40 p.m. H2: Radio Jazz Magazine. 4.2 H2: Jazz. 9.40 H2: Sweet and Swing. 10.35 Q: Pop and Jazz. 1.15 A2: Get To Know Jazz.

11.30 2: Sinatra and Basie. 12.0 T: Gerald Wilson Ork. 12.30 a.m. 1: Bobby Troup's Jazztime. SUNDAY (21) 7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Alan Clare, Benny Green). 9.0 U: Harlem Beat. 9.5 J: Finch Bandwagon. 9.15 E: Clarke-Boland Big Band. 11.3 A2: Guitar Jazz, Inc. Kessel, All, Benson, etc. MONDAY (22) 4.35 p.m. U: Pop and Jazz. 10.20 E: Carmen McRae, Kurt Edelhagen All Star Band, Inc. Stuff Smith. 10.30 U: Al Cohn. 11.30 M: New Orleans and Chicago Jazz. 11.30 T: Pop and Jazz. 12.0 T: New Jazz Records. TUESDAY (23) 5.15 p.m. H2: Dutch Swing College Band. 9.20 H2: Jazz Spectacle. 11.0 U: Frankfurt JF 1968. 11.50: Jazz Journal. 11.30 T: Bobbie Gentry. 12.0 T: Prague JF 1968 (Czech All Stars).

WEDNESDAY (24) 8.15 p.m. B1: Jazz Club (Maynard Ferguson and the Top Brass, Roy Budd Trio, Pat Smythe Quartet, Norma Winstone). 9.20 O: Jazz For Everyone. 10.35 Q: Billie Holiday. 11.20 H2: Radio Jazz Magazine. 11.30 T: Larry Adler. 12.0 T: Charlie Parker. 12.15 a.m. E: Blues. THURSDAY (25) 4.35 p.m. U: Jazz Magazine. 11.30 T: Nat King Cole. 12.0 T: Charlie Parker. Programmes subject to change. KEY TO STATIONS AND WAVE LENGTHS IN METRES. A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344 271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221.

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Jazzscene 2

MILES DAVIS is a small, compact figure, deceptively frail-looking but in fact the possessor of a physique that would give pause to many men twice his size. During his last European tour, he took a personal trainer along. When he arrived in each town, the first item on his agenda was an extensive workout at the nearest gym.

At 41, relishing his physical and musical condition, he takes pride in the independence of spirit that governs his performances and his private life. He has been called introspective, angry, tactless, harsh and abusive; yet there are those who interpret these characteristics as evidence of his sensitivity, depth and intransigent honesty.

The mental and social stresses of the years, some of which have been as cruel to him as his detractors believe he is to others, have wrought great changes in him. Eruptions in his private life have combined with revolutionary advances in his music to generate a cynicism that many mistake for bitterness.

Years ago, it was possible to elicit a measure of praise for many of his contemporaries. He admired and was influenced by Clark Terry, Bobby Hackett, Dizzy Gillespie, Harry James, and a great man named Freddie Webster who died very young.

Today he finds little to admire. "I really don't know any trumpet players who are doing anything. Freddie Hubbard is very talented, but he isn't putting his ability to full use; just playing those same 32-bar tunes, those same chords.

"Dizzy still has the talent, too, but he's not exploiting it like he should. He's got at least another 15, 20 years to go in music, and he should take advantage of it and play something he likes, instead of what he

MILES: a view from the top

BY LEONARD FEATHER



DAVIS: 'there's no real big shots'

thinks the people want to hear."

When it was suggested that this might be difficult economically, Davis' rough croak of a voice (until a throat operation a couple of years ago he could hardly speak above a whisper) broke into a sardonic laugh as he answered.

"All you have to do is be yourself. What are you ever going to be in this country anyway? Not a big shot—there's no real big shots. Dizzy was independent when he was 12 years old; why should he need people now?"

Nat Adderley enjoys Davis' qualified approval. "He plays good in spots, but he tries to push too much, and usually on some chord that's a common sound. The excitement today lies in changing the sounds constantly. That's the way you build — not by getting louder. A sudden change of a chord or a meter makes it exciting.

"Ornette Coleman, when he plays trumpet, is ridiculous. He's not even a trumpet player. Every note that comes out, he looks so serious about it that people will go for it—especially

white people; they'll fall for anything. They want to be hipper than any other race. "Al Hirt is a very good trumpet player, but look what he's doing! They want him to be bearded, jovial, jolly, fat, white and funny. He's like a white Uncle Tom. I guess if he was thin he wouldn't do it. Harry James is a good trumpet player and he never Tommed."

Beneath Miles' disillusionment with his fellow-trumpet players, and with the jazz world today, lies an awareness that he himself has taken small group improvisation to a plateau that the

others have failed to achieve. The exquisite abstractions of his own quintet reduce to an anti-climatic level anything else he can hear.

"You have to have a group around you that's better than you are, so you're forever aiming upward. You should always be able to learn something from anyone else in your group.

"It knocks me out to sit and listen to my piano player, Herbie Hancock. Wayne Shorter, my saxophonist, is one of the great soloists and composers. And where am I going to hear a better drummer than my own man, Tony Williams?"

"Drummers are really the making of a combo—a good drummer, and a good piano player who doesn't get in the way, like Herbie, or Joe Zawinul with Cannonball, or Keith Jarrett with Charles Lloyd, who has a good group."

Finding so little that measures up to the standards he has set, Miles Davis turns to other, simpler forms for his listening. His hotel suite was filled with records and tapes by singers and vocal groups: Dionne Warwick, Tony Bennett, James Brown, the Fifth Dimension, Sammy Davis.

"I can't get interested in instrumentalists," he says, "until I know they're trying to find the ultimate reaches of their ability, and then trying to go beyond that."

This is the problem of the artist in any field who has reached a pinnacle, is conscious of it, and finds nowhere to look but down. Miles Davis is not a hostile, brooding belligerent; he is a realist caught in the trap of his own eyrie of achievement.



JOE PALIN

PALIN: semi-pro who backs the stars

BY JERRY DAWSON

JOE PALIN is probably one of the best-known of British jazzmen, so far as visiting American jazz stars are concerned. Yet outside his home town, very few people are aware of the man—or of his ability.

Over the past few years he has worked with Lee Konitz, Ben Webster, Sonny Stitt, Al Cohn, Zoot Sims, Jimmy Witherspoon, Art Farmer, Johnny Griffin, Mark Murphy, Ernestine Anderson, Leo Wright, Carmel Jones, and others.

This, despite the fact that music is just a hobby with Joe who refuses to give up an excellent position as a sales representative with a Manchester firm of timber importers.

Which is perhaps the only reason that he has not yet received national acclaim as a jazz pianist. He would probably have achieved just this—had he accepted an offer (in 1959) to join Johnny Dankworth, when Dave Lee left the band.

Even then — almost nine years ago — his pianistic ability was much appreciated by British jazzmen whom he had backed at Manchester's Club 43.

At 16 he was playing with local dance bands and a year later joined the Zenith Six

which had Johnny Barnes (now with Alex Welsh) on clarinet.

It was around the time of his National Service that he became interested in the piano playing of Bud Powell and Horace Silver, and when home on leave he regularly played solo spots at Paddy McKiernan's Lancashire Society of Jazz Music, at the Bodega, Manchester.

Came the Dankworth interlude, and Joe decided to continue his association with Club 43 where he shared with Eric Ferguson, the duties of accompanying visiting jazz stars. Then Eric was called-up into the RAF and Joe was thrown-in at the deep-end when the club booked its first American star—Jimmy Witherspoon.

"I did the only thing possible," says Joe. "I got hold of a couple of his LP's to find out exactly what he wanted from a backing group. Despite this I was still tense and edgy when the time came—and although he had brought along parts for the trio, he didn't do any of the numbers on the LP!"

"But my worst moments were probably with Lee Konitz. He arrived for a concert in Sheffield without any parts."

Massiel

Winner of the Eurovision Song for Europe Contest 1968

He Gives Me Love

La, La, La, BF 1667

Sung in both English and Spanish



MM POP RECORD PACKAGE

LPs

Donovan's world of words

DONOVAN: "A Gift From A Flower To A Garden" (Pye). This is being reviewed from the American set but the British release, due this month, will presumably be as handsomely packaged. It consists of two albums attractively boxed with the lyrics to the 22 original songs. It amounts to a beautifully recorded conducted tour of that highly personal, innocent imagery which makes up Donovan's world of words. Lyrics which might seem mawkish in the hands of a more earthy performer come across with extraordinary charm, assisted by a seemingly endless flow of pretty melodies. Mike O'Neil (organ), Mike Carr (vibes), Harold McNair (flute), Cliff Barton and, on track, Jack Bruce (bass gtrs) are among the excellent musicians who add their talents. Tracks include: "Mad John's Escape," "Sun," "Oh Gosh," "The Enchanted Gypsy" and "Epistle To Derroll." Donovan's most rewarding set to date.

JEFFERSON AIRPLANE: "After Bathing At Baxter's" (RCA Victor). One of the most mature of America's West Coast groups on their most consistent album yet. Eastern touches, odd sounds, good instrumental work, tight vocal sound and, above all, Grace Slick's distinctive and flexible voice, add up to a very satisfying set. The tracks are grouped under five titles: "Street-masse," "The War Is Over," "Hymn To An Older Generation," "How Suite It Is" and "Shizoforest Love Suite."

LOVIN' SPOONFUL: "Everything Playing" (Kama Sutra). An oddly uneven set ranging from the excellent to the messy. It has to be said that the overall sound is a little dated now and there is a curious, romantic orchestral piece, "Forever." But at their best, the group show their old assurance with a strong melody. Songs include: "Younger Generation," "Boredom," "She Is

Still A Mystery" and "Old Folks."

OTIS REDDING IN EUROPE (Stax). Ten tracks of the great late Otis including "I Can't Get No Satisfaction" which every Otis fan must have. The live atmosphere is exciting and Otis brings back groovy memories of his smoky soul singing and strange accompaniments. This will be a collector's item one day. Other tracks "Try A Little Tenderness," "Day Tripper," "Shake," "My Girl," "Respect."

ROUND AMEN CORNER (Deram). One of the best groups on the current scene and NOT because of "Bend Me, Shape Me." In fact nearly every track on this, their first album, is better than their big hit. Andy Fairweather-Low is not a big-voiced singer. But he has a distinctive sound and he's an emotional singer. Emotion and warmth are trademarks of the seven-piece group plus solid musicianship. Dennis Byron is a crisp, intelligent drummer and the two saxes give a nice depth. The group sounds positive and dynamic. They should be well pleased with this first album. Included — "Love Me Tender," "Can't Get Used To Losing You," "Gin House," "Lost And Found."

NEW VAUDEVILLE BAND: "Winchester Cathedral" (Fontana). Sorry, but this is tepid and vapid. You know, lukewarm and spiritless. Don't say it's supposed to be — like the Twenties/Thirties they are taking off. Because it falls flat and the only flat things about the Twenties and Thirties were the women's fashions. The Earl of Cricklewood has overstretched his flatish singing style. Included — "Lili Marlene," "Whispering," "There's A Kind Of Hush," "A Nightingale Sang In Berkeley Square."

THE NOCTURNES (Columbia). A most promising first album, these two girls and four boys get a fat vocal sound which never gets heavy. Apart from a jumping "Da Doo Ron Ron," it's a selection of well-chosen ballads, including "Dedicated To The One I Love,"



DONOVAN: Lyrics which might seem mawkish in the hands of a more earthy performer came across with extraordinary charm.

"Sound Of Silence," "Why," and "Here There and Everywhere." There are nice arrangements by David Paramor and the group's Ross Mitchell.

O.V. WRIGHT: "8 Men, 4 Women" (Island). Beyond the fact that this was recorded in Houston, Texas, the sleeve gives no information on Mr Wright or his backing group which includes some typical Gospel girl sounds. It's a good, if not outstanding, example of contemporary soul with Mr Wright getting the necessary bluesy husk to his voice. Apart from the title track, the songs include: "Bachelor's Blues," "Monkey Dog," "Motherless Child" and "Everybody Knows."

RAY CONNIF: "It Must Be Him" (CBS). The Conniff singers on a typically integrated, if occasionally mechanical, set of ballads including "Music To Watch Birds By," "Release Me," "Yesterday" and "Something Stupid." Nice background music.

BUCK OWENS: "Your Tender Loving Care" (Capitol). Country pop from the soulful Buck Owens and the Buckaroos, massive stars of US country music. There is a big and rapidly increasing appeal here for this sort of

blue music: of the style, Buck's album is a musical if over-sad example. He includes the title track and songs like "What A Liar I Am" and "Don't Ever Tell Me Good-bye."

"VALLEY OF THE DOLLS (soundtrack) (Stateside). The music from the controversial film of the novel by Jacqueline Susann, conducted by Johnny Williams, with songs by Andre and Dory Previn. It's impossible to judge the music in a vacuum from the film, but what is heard on the album doesn't sound too brilliant. Competent perhaps, but with none of the haunting quality of a John Barry score for example.

BURLINGTON BANJO BAND: "Today" (CBS Super Stereo). The Burlington Banjo Band today is the same as the Burlington Banjo Band 30 years ago would have been: boring. All that plunking is designed to drive men mad.

TIM ROSE (CBS). The rough-voiced Tim Rose shows folk influences as well as more than a touch of Ray Charles on a nice selection of mainly original material. Full marks, too, to CBS, for listing all the accompaniments which include harpsichord, cello and added percussion in addition to the usual guitars and drums. Tracks include: "I Got A Loneliness," "Fare Thee Well," his original version of "Hey Joe," "Morning Dew" and "King Lonely The Blue."

SOLOMON BURKE: "King Solomon" (Atlantic). Burke

concentrates mainly on soul ballads here with just the occasional raver for a change of pace. It's a pleasant album without being anything exceptional with nice backings from a girl vocal group and thick, organ-based blues outfit. Titles include: "Take Me," "Detroit City," "Party People," "Baby Come On Home" and "Presents For Christmas."

"MEMPHIS GOLD—VOLUME 2" (Stax). Another soul package which includes Otis Redding's "Try A Little Tenderness," his duet with Carla Thomas on "Tramp," Eddie Floyd's "Knock On Wood," Booker T's "Hip Hug-her" and a nice shouting "Your Good Thing" from Mable John. There are also tracks by the Bar-Kays, Albert King, Sam And Dave, Johnnie Taylor and Willie Bell. Great party music.

JAMES LAST BAND: "That's Life" (Polydor). Another orchestral album of nice melodies by a lush sounding aggregation. For the twilight world. Includes "Guantanamo," "Go Away Little Girl" and "Games That Lovers Play." Sounds like a bunch of session men earning their £9 10s.

BOBBY SUTTON SOUND: "The Sweet Beat" (Ace of Clubs). Music to sell ice creams by. Ideal for intervals at the movies, but of almost no interest as listening fare.

PAUL MAURIAT AND HIS ORCHESTRA: "Try To Remember" (Phillips). "Love Is

Blue" Mauriat's single hit, is NOT on this album. But it's the same lush sound on songs like "San Francisco," "A Banda" and "The Last Waltz."

FRANK CHACKSFIELD ORCHESTRA: "Happy Talk" (Ace of Clubs). The Chacksfield sound caresses some show melodies. They include the title and songs like "Oklahoma," "Shall We Dance," "The Carousel Waltz" and "Whistle A Happy Tune." Squaresville, but pleasant.

RAPHAEL: (Hispa Vox). Romantic pop from Spain with full Latin emotion. Titles include "Al Ponerse El Sol," "Yo Solo," "Hablemos De Amor" and "Si Un Amor Se Va."

SIMPLY STREISAND (CBS). Barbara is simple — she's talented. That's all, but there's a lot of it. Here she takes a gang of class songs and simply sings them. And she's wonderful. Pure of voice and so intelligent. Charm and class drip off the album. You must try this. Included: "My Funny Valentine," "The Nearness Of You," "When Sunny Get's Blue," "Lover Man," "More Than You Know," "All The Things You Are."

NIGHTCLUB INTERNATIONAL (Polydor). If you have a small intimate drinking club where tired business men take their young secretaries, this record will painlessly fill in the many gaps in their conversations. But no more.

SOME OLD HENDRIX MAGIC

JIMI HENDRIX EXPERIENCE: "Smash Hits" (Track). A compilation of old tracks from Jimi, Mitch and Noel which retain their force and power. Progressive blues is as good a description as any of the music of these three who manage to add a feeling of controlled menace to almost everything they do. Titles include: "Purple Haze," "Hey Joe," "The Wind Cries Mary," "Burning Of The Midnight Lamp" and "Foxy Lady."

BING AND LOUIS (Music For Pleasure). Bing doesn't exactly set these tracks alight with his vo-de-ho approach (sorry Leslie Gaylor) but things burst into action when Pops makes his entry on trumpet or sandpapering away on vocal. And, to be fair, there are moments when he and Bing get going in harmony. Some magnificent Louis trumpet tucked away on various tracks. Included: "Muskrat Ramble," "Sugar," "Dardanella," "Way Down Yonder In New Orleans," "At The Jazz Band Ball."

MANITAS DE PLATA: "Homages" (CBS). An excellent Spanish classical guitarist who impressed on British TV recently. His "homages" are addressed to Pablo Picasso, Salvador Dali, Jean Cocteau and Brigitte Bardot among others. Nothing to do with current pop styles whatsoever. But nice.

CHUCK BERRY: "Live At Fillmore Auditorium" (Mercury). Yes, indeed, here's something to rave about. The original raver himself at the Fillmore beautifully backed by the Steve Miller blues group with the crowd freaking out all over the place. Chuck plays traditional blues with the best of them. Some people scornfully deny this and shout "rock and roller!" Call it what you will it's beautiful, a sound that embodies vitality, sex, soul — life itself. Great guitar work, great singing. Listen. Includes — "C.C. Rider," "Driftin' Blues," "Flying Home," "Wee Baby Blues," and "Johnny B. Good."

FATS DOMINO: "Million Sellers" (Liberty). It's our daddy from New Orleans singing the big ones — "Trouble In Mind," "Careless Love," "Your Cheatin' Heart," "My Happiness," "My Blue Heaven," etc. The band is so-so, the so called arrangements are uncomplicated to say the least. Fats' piano playing isn't the work of a virtuoso and his voice is restricted in range. Why then is this a knockout record? A record which rolls and swings along, bursting with bounce, all guts and groove? Because Fats knows what it's all about. That's why.

BO DIDDLEY: "Surfin' With Bo Diddle" (Marble Arch). Has Bo taken up saxophone — or piano? For the first three tracks no guitar is to be heard in featured form or in anything remotely resembling Diddle's style. Then comes the swinging and groovy "Surf, Sink Or Swim" which has guitar riffs. The first vocal track on side one, "Surfers Love Call," is pretty diabolical, and must have been conceived as a send-up. A big band and organ pops up on the flip and there is less guitar. It's all a bit of a mystery.

OZ IS coming

JOHN ROWLES

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MM POP RECORD PACKAGE

SANDIE SHAW: "Don't Run Away" (Pye). My favourite. Here she is with a dreamy song that makes me go all gooey inside.

Just wait until you hear her at your next local record hop. If you go all gooey inside, write to me and we'll compare notes.

Basically, this is tribute to Diana Ross and the Supremes, and swings along like billy-o. Hit, hit, hit.

CLIFF BENNETT: "You're Breaking Me Up" (Parlophone). Reminiscent of the Beatles' "Got To Get You Into My Life," with a storming tempo and powerful vocals.

Yeah, it's a bit of all right, and let's hope Cliff get's that well deserved hit.

Just a quick word from my adviser on mod affairs. Len Anorak: "Eh, what? Oh, S'all right. 'Ere, are you looking at me mate? You'll get nutted if you 'ang around Norf London. Or Sarf London. I've got an 'ead like concrete when it comes to nutting. And everything else for that matter."

Thanks Len, and good luck Cliff.

PINK FLOYD: "It Would Be So Nice" (Columbia). If I were an unspeakable cad, I might be tempted to say it would be so nice if the Floyd made a decent record for a change.

But being filled to the brim with the cocoa of human kindness, here is their most commercial song ever, pretty, inventive, attractive... but what's happened to psychedelia? Incidentally, what's wrapped in cellophane and swings



SANDIE: a tribute to the Supremes

Oooh, Sandie—she makes me go all gooey inside!

CHRIS WELCH/SINGLES

around in a belfry? Answers on postcards please.
KARLINS: "Everybody Wants To Go To Heaven" (Columbia). Remember the Andrews Sisters? Back in the Thirties, no Hollywood musical, or swing band was complete without a "la diadi boo boop" all girls vocal harmony group. Today, no party can be complete without these cheerful young ladies bouncing along with the type of tune that the Billy Cotton Band Show

thrived on for years while we spilt mint and vinegar on the Sunday joint, prior to tuning into Bebe Daniels and Ben Lyon. Ah, happy days, and happy the banjo-ridden sounds of this Mum and Dad slayer. **SPANKY & OUR GANG:** "Like To Get To Know You" (Mercury). Pretty, tasteful and decidedly pleasant. These American lads gently tiptoe along, whispering sweet some- things and it's conceivable

the great British public might like to get to know Spanky, 'ere long. A trifle over-complicated arrangement, and an overlong fade-out, won't help though. I don't know why I'm telling you all this dear readers — you couldn't care less, could you? Own up readers. **KATHY KIRBY:** "I Almost Called Your Name" (Columbia). Kathy always turns in a good performance, but she needs better material to broach chartdom.

Fairly interesting hook line that might intrigue the ballad block voters, but won't impress the harder-to-please fringe men.

At a special meeting of the Ballad Appreciation Society last night, ex-chairman Fred Seantlebury, demoted after instigating a boycott of Long John Baldry, and now leader of a pressure group attempting to revive Josef Locke, told angry members, through a barrage of heckling, that "Kathy needs a sight more tear-jerking power before she gets my vote!" The meeting broke up in disorder.

CARMEN McRAE: "Elusive Butterfly" (Atlantic). Remember the old Bob Lind hit? A warm and authoritative version in which the strings and percussions remain at a discreet distance while "the real voice" of Miss McRae takes flight. Jazz trumpeter Shorty Rogers arranged and conducted the session. Collectors' item.

DON MARTIN: "Rock Steady Boogie" (Giant). Rock steady is a poor substitute for ska. The beat is too pony and doesn't lend itself to any kind of music — especially boogie. Rough production and poor playing detract from any charm West Indian pop might possess.

STEPPENWOLF: "Sookie Sookie" (RCA Victor). Not, as you might expect, a werewolf from Transylvania paying tribute to Nina and Fredeick.

This wolf is a groovy dog who unleashes a bone meal of chunky, red butcher's meat R&B. One to enrich the chart with marrow bone jelly.

Much as I loath dogs for their stupidity, smells, noise, violence and appalling table manners, and all the sickening dog food ads we have to stomach on boring commercial television, here is

one hound that can stay. **TANGERINE PEEL:** "Solid Gold Mountain" (CBS). Previously called the Cast, Peel are the latest in CBS's stream of groups trying to break the record barrier with a busy piece of demo session sound bashing, with lyrics inspired by the recent gold crisis. Good guitar solo and reasonable choon.

OLIVER NORMAN: "People People" (Polydor). Intriguing passages taken in 3/4 with some jazzy scat singing. Aye, there are signs of human intelligence at work here. Unfortunately the effect is one of sophisticated chaos. Over to Wendy Potts for expert opinion: "Fairly fab, but doesn't come up to full bopping expectations." I am inclined to agree.

ANNA HAMILTON: "Everybody Wants To Go To Heaven" (Fontana). Sorry darling, but I prefer the Karlins' version. Once again, I feel inadequate to the task of discussing this cheery, jog-along heap-o-fun, so over to my new assistant Bert Thighs. "Well Chris, I fink it's a bit of all right. She's got a

lovely voice, and if yer listen careful, like, you'll notice the influence of the great Russian composers in the orchestration. Not 'alf." Thanks Bert — okay, I'll say it's a hit.

TRINI LOPEZ: "Master Jack" (Reprise). What can I say? Superb? Brilliant? No, he's utterly foul actually. Double-tracking does not disguise the fact Trini is in there scrabbling around for a hit.

Bouncing guitars and simple tune, however, that would make someone a nice backing track.

TINA & THE MEXICANS: "One Love Two" (Pye). Gosh, gee willikens, what a groovy voice. I was saying to Mommy, prior to borrowing the Fleetwood to go to the beach party with Bobby: "Jeepers Ma, ain't that the cutest little sound since Junior strangled Old Shep with the anti-Viet Cong neck hold he learnt off the back of a shredded wheat packet?"

But Mommy hit me with the ice box, and to cap it all Bobby said he wouldn't come, so I'll just have to sit home playing this purty tune all day. Oh, shoot.

ENGELBERT HUMPERDINCK: "A Man Without Love" (Decca). Bound for a Spanish holiday? Here is the right sort of romantic jingle to hum or la la while strolling around the narrow streets of Lloret de Mar, in the blazing sunshine watching the local peasants (mostly immigrants from Birmingham), mending holes in their picturesque juke boxes. It's Engelbert at a brighter tempo, but retaining a poignant wistfulness that will once again assault the susceptibilities of all his many fans and result in chart mayhem. The backing is full of Spanish guitar and other L-A effects, while retaining the kind of beat that made the Drifters so commercial. If I may demonstrate? Ahem—"Boom-chicka-boom." There you go—and there goes Engelbert, straight to the top.



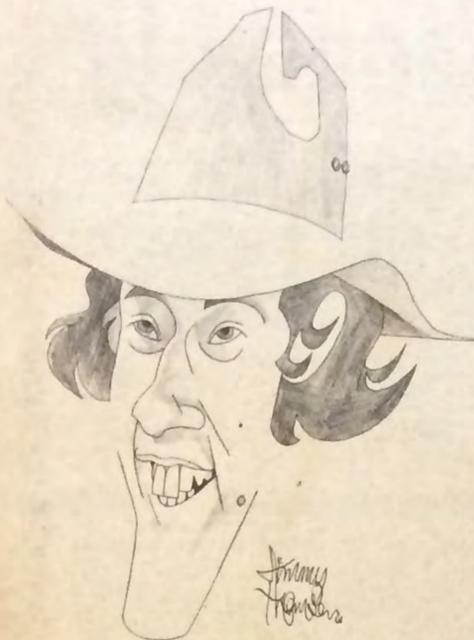
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BLIND DATE

ARLO GUTHRIE

singles out the new singles



ETTA JAMES: "Security" (Chess).
I don't know who it is. It'll sell well, it's just that I don't like it. It's groovy, but I've heard a lot better things of this kind of music. If it was my scene, I could get into it.

MY DEAR WATSON: "Elusive Face" (Parlophone)
Sounds like someone doing a Ritchie Havens. Don't like it. It's no good, because I've heard it all before, and a whole lot better. Doesn't grab me, which is what a song should do.

BOBBY GOLDSBORO: "Honey" (United Artists)
Sounds like Simon and Garfunkel with that guitar going da-da dee. You know what it sounds like? A drive-in movie in Minnesota. That's what it means to me. It's tripe, trash.

CHUCK JACKSON: "Girls, Girls, Girls" (Tamla Motown)

I dig that—I don't know why. It has a little bit of originality. Sounds like he is enjoying it. I don't know him. I'm no judge of hits. Yeah, pretty good chance of being a hit. You can dance to it. It makes you feel like dancing. It's pretty good when a song does that. The arrangement is nothing special—neither is the song, but it has a lot of love.

BILL HALEY: "Crazy, Man, Crazy" (Pye International)

I don't know who it is. It's before my time. They may know him over here, but nobody in my age group in Brooklyn has heard of him. It's trash, although it might have been beautiful ten years ago, but I never heard it ten years ago. First people I heard were the Everly Brothers. I wasn't even in on Elvis Presley, and he was before my time.

BARBRA STREISAND: "Our Corner Of The Night" (CBS)

I've heard the voice a lot of times, but I don't know who it is. Barbra Streisand? That's a shame, because I like Barbra Streisand. I don't like this record. It's not her thing, as far as I know. She has a right to experiment the same as everybody else, but this just doesn't come off.

McFARTHING KISSOON: "When She Touches Me (Nothing Else Matters)" (Pye)

Don't know who it is. Beginning sounds like "Whiter Shade Of Pale." Guess it's a guy. Doesn't make any difference though. I don't like it. He must be putting me on.



MASSIEL: lots of Cliff's records at home

MASSIEL, the girl from Spain who pipped Cliff Richard to the winning post by just one vote in the Eurovision Song Contest, is one of Cliff's staunchest fans.

"She has lots of his records back home," says Stephen James, music publisher Dick James's son, who is chief of This Record Co, the record producing company associate of Dick James Music Ltd.

Massiel's real name is Maria de Los Angeles Santamaria, and she comes from Madrid.

Her father, a millionaire, wanted her to take up ballet dancing.

Lyric

"He wasn't too keen when she showed an interest in pop singing," says Stephen James.

But Massiel has become a really top star in her own country and in Latin America, where her records are big sellers.

In two successive years, she was voted Most Important Artist of the Year.

She virtually took over for Spain's entry in the Eurovision contest at the last minute, when singer Juan Manuel Serrat withdrew because he was not permitted to sing in his native Catalan.

Now, the winning song has been rush-released by Philips, with an advance pressing of 50,000 copies. Topside of the release is the English version of "La La La."

With a lyric by Michael Julian, it is titled "He Gives Me Love." Flip is the original Spanish version.

CLIFF WAS BEATEN BY HIS OWN FAN

BY LAURIE HENSHAW

Footnotes Dick James: "I first heard three songs from which Spain was choosing its Eurovision entry a month ago.

it off when I saw her performance."

Prophetic words!

Massiel left Britain on Sunday for TV and personal appearances in France, Belgium and Milan.

Her recording of her winning song is being released in the States, and Massiel will follow through with a promotional trip of America.

Winner

"I said: 'you can throw out two of them right away. "La La La" will be the winner!"

"For patriotic reasons, I wanted Cliff to win, but I felt Massiel would pull

CHRIS WELCH ponders the case of the missing groups

Let's face it— America is where the big money is

"WE didn't come across any racial prejudice in America," says Mitch Mitchell, drummer with the multi-coloured Jimi Hendrix Experience.

"If you are a musician you are regarded as an animal anyway. They just say: 'Look at those freaks,' and forget you." Mitch was back in London this week, with bassist Noel Redding, to visit friends and relations while Jimi stays in America. The Experience are just one of many British groups upsetting their local fans by staying abroad for months on end.

Why are so many top beat stars giving us the cold shoulder?

"Let's be honest," said Mitch relishing his first pint of English beer in months. "It's not a question of us neglecting our fans at home. We don't want to stay away, but we've all got to earn some money!"

"And America is the country that can afford to pay more."

"Once we've got more bread we will be able to spend more time on recording, writing, rehearsing and preparing a new stage act."

"When Jimi comes back, we're going to lock ourselves away for a month."

"We're very tired. We have played 47 cities in nine weeks — and people think that's fun!"

"We enjoy playing, but we can't be expected to write material as well, and it causes frustration."

"A lot is expected of this group. What would the reaction be if we came back to London and did the same thing?"

"I think English audiences are the finest in the world, and there is nothing we want more than to come back and play here. That's not knocking America, though."

"It's true, everyone is working out there at the moment. Traffic, the Hollies, Who, and we saw the Nice at the Scene Club, New York."

"I don't think there is any resentment among American groups. At first I suppose they thought we were a load of Limey bastards trying to run them out. But now it's completely equal status."

"There is some Union trouble—but that only affects road managers."

"There are loads of hassles about setting up gear, and dealing with



MITCH: very tired



SPENCER: fans are blasé

Americans are scandalised by anything 'different.' They laugh at us because of the way we look, but really they are frightened sick because they don't understand.

"We're freaks to them. We rely on our English accents to get out of trouble—I say my man, steady on!"

"We're still getting thrown out of hotels—but only for noise. We were thrown out of the Waldorf Astoria!"

How do other British groups feel about working in America?

Spencer Davis rang the MM from New York during his current tour and said: "I think all the fans in England have become very blasé about groups and have taken their best for granted."

"I saw somebody complaining to Mailbag about the absence of the Who and Jimi Hendrix. Well, frankly American audiences give better appreciation."

promoters, but the music scene cancels them all out. I've learnt a darned sight more about drumming because there are so many people to see and learn from. And you can get up and play with groups."

"I've had loads of plays with groups like the Electric Flag, Paul Butterfield and Jefferson Airplane."

"I'm going back to study at the end of the year. I'm going for a five-week drum course at Juilliard School in New York with Grady Tate and Elvin Jones."

Did Mitch like America more or less since his first visit last year?

"It's a land of contrast. Some of the bad things are cancelled out by the good. The trouble is the

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Can white men sing the blues?

BY TONY WILSON

ONE of the hardest criticisms white bluesmen have to face from purists is that only Negroes can sing blues with any authenticity.

Three white bluesmen, John Mayall and Long John Baldry, and one American, Stefan Grossman, were asked the question "Can white people sing the blues?"

John Mayall, leader of the Bluesbreakers, replied: "This is very difficult to answer. Blues are an expression of a person within the blues idiom. If he tries to copy any other person too closely, without any style of his own, he can't sing the blues."

"You should be thoroughly absorbed in the music. It's a matter of expressing your own feeling in your own style in blues music. You are either a blues singer or you're not."

"It has nothing to do with

race. It just happened that the blues came from the Negro race. If you haven't absorbed the idiom then you can't sing the blues. There are probably just as many Negroes who can't sing the blues."

"It's a matter for your own ears. Anyone who knows anything about the blues can tell if a singer is missing out. Peter Green is the only white man I have heard who can sing the blues, even Eddie Boyd backs this up."

Stefan Grossman, a pupil of the Rev. Gary Davis and Skip James, and currently living in Britain, says: "It's 1968 when John Handy has

white men playing with him, when most Chicago Negro bluesmen would prefer to have Eric Clapton playing with them."

"It's gotten out of the racial thing, the social question. There is a new definition of the blues. It's more musical. Anyone can play—even an Indian—because the approach has become more intellectual. Most Negroes can play it better because they have that backbeat, a soul feeling for the music."

Long John Baldry, who started his singing career as a blues and folk singer about ten years ago, answered: "I don't think so. It is a music that is peculiar to American Negroes. The Negro is the one person in the world who can sing it."

"One or two people can play it but let us not kid ourselves. There are quite a few of us who can interpret it but we can't get inside it. There is nobody in the country who can begin to approach it. It is an alien art form, whereas the blues are a natural way of life to the American Negro."

WONDERFUL
WORLD
OF
OZ



MAYALL: very difficult



BALDRY: alien art form



GROSSMAN: that backbeat

ORGAN POWER '68



Fresh, funky breath of life



RAY CHARLES: added by Quincy

THE advent of the electric organ has brought a fresh breath of life to jazz with freewheeling, funky feel which has tapped the pulse of today's teenage life and provided the excitement which teenagers demand.

Jimmy McGriff managed to pack the Kloooks Kleek recently while far better known jazzmen have played the same venue to a handful of listeners. The reasons are simple. The electric organ has provided the vital bridge between jazz and rhythm and blues and, consequently, much of today's pop as well.

Even the remaining big bands have used the electric organ to help preserve their

existence. Quincy Jones was no fool when he added Ray Charles on organ to the personnel of "Quincy's Got A Brand New Bag" (Mercury 20078 MCL), an album which underlined the new affinity between jazz and soul music.

Organists are always difficult to categorise. Is Jimmy Smith a jazz or a bluesman? He is both, delving right into pure jazz and just as deeply into R&B, as in his brilliant albums "Got My Mojo Working" (Verve VLP 9123), "Hoochie Coochie Man" (Verve VLP 0142) and "Respect" (Verve VLP 9182).

The interchange between jazz and R&B artists via the

ROGER ST PIERRE

medium of the organ is tremendous. The flipside of Booker T & the MG's "Green Onions," probably the biggest organ-based soul-pop hit of all time, was "Behave Yourself" a cool, beautifully-paced jazz item, and this group's albums are full of jazz influence. Just listen to "Night Owl Walk" on "Soul Dressing" (Atlantic ATL 5027) or "Soul Jam," a number on the "And Now" album (Stax 589002) written by the group's members, of whom drummer Al Jackson developed his unique style in the jazz idiom.

Twentyfive-year-old Bobby Emmons, a white musician from Memphis who had backed many of the great

soul hits, showed a true jazz feel on his American album "Blues With A Beat With An Organ" (Hi SHL 32024).

R&B singer Leon Haywood played five jazz instrumentals on side two of his American hit LP, "It's Got To Be Mellow" (Decca DL 74949), including a delightful version of Thelonius Monk's "Round Midnight," while veteran Bill Doggett, whose "Honky Tonk" ranks as an R&B standard, won his early fame as pianist with the Ink Spots and still plays some mean jazz, as on "Wow!" (HMV CLP 1884).

The Blue Note label has given organists more scope than any other in the jazz

field and has provided a rich source of material for R&B groups. John Patton's "Along Came John" (BLP 4130) has become a British club favourite, re-worked by countless groups including Zoot Money's Big Roll Band and Wynder K. Frogg.

Many of the popular Blue Note artists have worked in R&B. Men like organist Freddie Roach "Brown Sugar" BLP 4168, Baby Face Willette (BLP 4068), and Lonnie Smith (Lou Donaldson's "Mr Shing-A-Ling" BLP 84271), as well as guitarist Grant Green.

James Brown, whose has always been overshadowed by the heated argu-

ments surrounding his screaming vocals, is one of the most underrated organists around. His "Today and Yesterday" LP (Smash SRS67072) is one of the most exciting collections ever, with great versions of his vocal hits "Papa's Got A Brand New Bag," "Out Of Sight" and "Maybe The Last Time," alongside versions of the modern jazz standards "Song For My Father," written by Horace Silver, and "Sidewinder" from the pen of trumpeter Lee Morgan.

Pianist Herbie Hancock switched from piano to organ and jazz to R&B on Dave Pike's album "Jazz For The Jet Set" (Atlantic 587005) while 26-year-old Jackie Ivory ("Soul Discovery," Atlantic ATL5046), Richard "Groove" Holmes ("Bowl Of Soul," Loma import L5902), Billy Larkin "Hold On" World Pacific WP 1850, and "Hole In The Wall," World Pacific WP 1837) and Don Patterson ("Satisfaction," Prestige PR 7430) slip easily back and forth over the subtle borderline between jazz and R&B.

An interesting exercise was Brother Jack McDuff's "Tobacco Road," (Atlantic 1472) which besides the John D. Loudermilk title track, included the gospel

This special supplement, in six fact-packed pages, spotlights the men who have put the organ on the music map

number "Wade In The Water," Bob Dylan's "Blowin' In The Wind" and that old chestnut "Alexander's Ragtime Band," all of it arranged by soul singer J. J. Jackson with big-band backing tracks.

Billy Preston who played organ on Quincy Jones' jazz soundtrack for "In The Heat Of The Night," started out as an actor playing the young W. C. Handy in the Nat King Cole film "St Louis Blues," before visiting Britain as Little Richard's organist in 1962.

Preston's "The Wildest Organ In Town" (Sue ILP 935) and "The Most Exciting Organ Ever" (Capitol T2532) — whoever dreamed up those titles? — can be highly recommended to jazz buffs and bluesmen alike. The same goes for most of Jimmy McGriff's work, from the highly commercial "Blues For Mr Jimmy" (American Sue 1039), now issued here, and "The Big Band" (Solid State SM 17001) which features Kenny Burrell, J. J. Johnson, Mel Lewis and Richard Davis.

The list of those who have successfully worked both the jazz and R&B markets is endless and serves to illustrate the stupidity of erecting musical frontiers.

SEE ALSO PAGES 17, 18, 19, 20, 21, 22

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ORGAN POWER '68



GEORGIE FAME'S magnificent seven

JIMMY SMITH WAS THE MAN WHO FIRST SPARKED OFF GEORGIE FAME'S INTEREST IN THE ORGAN. SO IT'S UNDERSTANDABLE JIMMY SHOULD LEAD OFF GEORGIE'S CHOICE OF THE MAGNIFICENT SEVEN OF THE ORGAN. HERE'S HIS RUN-DOWN ON THE PLAYERS HE DIGS THE MOST:

JIMMY SMITH: First time I heard him was in 1961 on his "Midnight Special" album with tenor saxist Stanley Turrentine and guitarist Kenny Burrell. At that time, I didn't know much about jazz, but it struck me that Jimmy produced a very bluesy sound, and this record was one of the stepping stones that led me into the jazz field. Jimmy is the most accomplished organist I have heard, and has a tremendous technique. But he also produces a very commercial sound, and I bought a lot of his albums on the strength of this first hearing. But in my view, very few of the subsequent ones have come up to the standard of "Midnight Special."

LARRY YOUNG: He worked with rhythm and blues groups and such



MIKE CARR: developed

jazzmen as Lou Donaldson, Donald Byrd, Kenny Dorham, Grant Green, Tommy Turrentine and Hank Mobley. I first heard Larry on an album called "Of Love And Peace." He sounds a much more "free" player than most of the other jazz organists—who can tend to sound a bit boring after a while. Larry is also very inventive. I regard him as an avant garde player.

FREDDIE ROACH: I first heard Freddie on an album called "Down To Earth." I borrowed it from



RICHARD HOLMES: excitement

a friend of mine four or five years ago and have kept it ever since! Freddie is "different" from so many other jazz organists in that his playing amuses me. I regard him as a very humorous player. He also gets his own individual sound, and that's very important when it comes to playing the organ. It's so easy to play like somebody else, and therefore lose all your individuality. Freddie plays easy-going jazz—and that's the type I like.

MIKE CARR: I first heard Mike at Ronnie Scott's



BOOKER T.: economical

Club. That was about two years ago. He has certainly covered a lot of ground since and he has developed into a tremendous jazz player. Although he uses only a small organ, he gets a great sound from it, and certainly knows how to use the bass pedals—which are so often neglected by many organists. But Mike is a fine all-round musician. He plays excellent vibes and piano.

RICHARD HOLMES: He's known as "Groove" Holmes, of course. First time I heard him was with



FREDDIE ROACH: different

Gene Ammons on "Groovin' With Jug," which was recorded live in a club in Los Angeles. Groove Holmes can get a bit boring, but he generates excitement—as when he just sustains notes for three or four choruses and lets the rhythm section ride along behind him. This builds up the whole atmosphere—then he releases the tension by taking off into another solo. He's also good with his feet, and whips up a tremendous beat. Another good album featuring Groove Holmes is "You Better Believe It" with the Gerald Wilson big band.

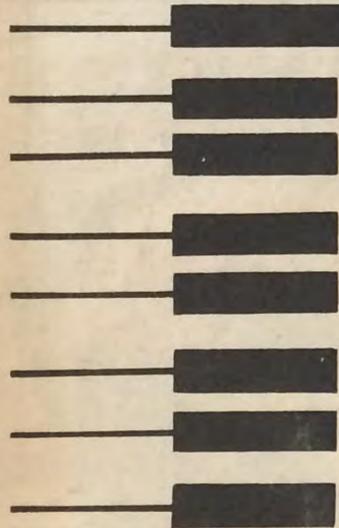
JACK McDUFF: He's a great admirer of Jimmy Smith, and I heard him first on an album with Roland Kirk called "Kirk's Work." McDuff has recorded with Sonny Stitt and Gene Ammons, and must have made dozens of albums. Among them are some good rock 'n' roll albums. McDuff is a good swinging organist, but I must have 20 or 30 organ albums at home of a similar type to his work. But he is featured to best advantage on "Kirk's Work." He and Kirk work together very well.



JACK McDUFF: good rock

BOOKER T: I'll have to include Booker T in my line-up as, with Jimmy Smith, he was the first jazz organist I heard. And it was really Booker's "Green Onions" album that prompted me to take up the organ. He's a very economical player—his notes are very well spaced. And this is just as important as playing a lot of notes with bags of technique. Booker T is really a cute player—he has a sneaky sort of style that creeps up on you. But too much of him can be boring.

SUPPLEMENT EDITED BY LAURIE HENSHAW



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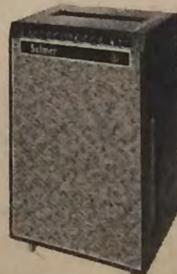
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ORGAN POWER '68

Avoiding the organ traps



BRIAN AUGER: 'You have to attack.'

sounds you learn them quicker. "Don't use the Leslie vibrato effect all the time, it can make you sound like a Noddy player. "The secret of sound lies in the swell pedal. With piano you get dynamics from your touch, but you can hit organ keys as hard as you like and the notes will sound the same."

TURN TO PAGE 24 FOR ORGAN TUTORS

BRIAN AUGER is one of Britain's best organists in any field — jazz or pop. Entirely self taught, Brian is now achieving international fame with Julie Driscoll and the Trinity, making up an exciting act which causes a sensation on the Continent.

After recent successes in France and Italy, they are now receiving offers to appear in countries as far apart as Japan and South America.

Brian began playing piano at the age of three, learning to pick out tunes he learnt from a mechanical pianola.

"I could see the notes playing, and learned selections by the time I was seven," says Brian, talking about his early introduction to music.

"I became interested in jazz at the age of ten, through my brother who liked Louis Armstrong and George Shearing. From there I went on to Stan Kenton, Art Blakey and Miles Davis.

I began playing jazz gigs at 18, when I left school. I could play any tune but only in three keys!

"I studied harmony and how chords are made up from a book. I developed a large repertoire and remember playing a five hour casino gig without once repeating myself.

"The first jazz name I played with was tenorist Jimmy Skidmore. I got a gig at the Flamingo when it was a jazz club and I played for just about everybody.

"My first Trinity, with Phil Kinnora on drums, did six months at Ronnie's when the first American players were coming over. It was quite an experience to work opposite Roland Kirk.

"But things started going very badly on the jazz scene, so I took an R&B group into the Pigalle club around December 1963.

"In '65, Long John Baldry wanted to work with me so we had an idea for a R&B show we called Steam Packet, with Rod Stewart and Julie Driscoll.

"It lasted 18 months and did very well, until I decided I wasn't getting enough playing in. I left, and Julie stayed with me, and now we have Clive Thacker on drums and Dave Ambrose bass.

BY CHRIS WELCH

"I first got a Hammond in 1964. I made the switch because I just like the sound. It's a very exciting sound.

"I used to play a lot of Jimmy Smith and Jimmy McGriff and realised it wasn't the way to settle in any direction of my own. It's the most difficult part — to find your own style on organ.

"It's the trap for organists to copy Smith because he has such a good organ sound. Before him I didn't realise the organ could sound any other way than the cinema variety.

"Points to remember about organ are, if you play it like a piano it will sound un-

believably terrible. It took me five minutes to realise you can't play Bill Evans lefthand chords because they sound muddy on organ.

"You have to attack the instrument in a completely different way. I play a modified Hammond B3, with special metal legs and the whole thing comes to pieces to make it transportable. I

used a Leslie speaker with an 80 watt output and a pressure horn for treble.

"Hammond give you an excellent book with the organ explaining all the drawbar combinations. I'd also recommend the Ethel Smith tutor for young players.

"I'd advise beginners to sort out maybe six or eight combinations of sounds to use. Too many, and you risk losing individuality—you could be anybody playing. Also, if you limit the number of

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LOOKING at Jimmy Smith in the daytime, his legs straddling a piano bench as he listens to his latest LP, his business suit enveloping a white turtleneck sweater, you might sooner place him as a bantam-weight contender than as the world's greatest jazz organist.

Watching him work at night, crouched over the organ, fingers and feet moving at incredible speed, you know him for what he is — a musician dedicated, inspired, possessed, a craftsman in whom the spirit moves with baffling celerity and entrancing complexity.

If a parallel must be drawn, and I doubt it, Jimmy Smith may be called the Bud Powell of the organ. There could be logic in the analogy, for his own home town, Norristown, Pennsylvania, is a few miles from the Powell family deme-
nes in Willow Grove.

As a pianist Jimmy developed a not inconsiderable attack and technique of his own, which went to waste in the dreary tours of rhythm and blues gigs that engaged too much of his time during the first decade of his career.

His career as a Hammond organist did not begin until 1955, when he was 28.

"I'd split the band I was with," he recalls, "and I was on my own, not working anywhere as a pianist. I tried to get others to teach me organ, but either they didn't have time or they were going out of town or something, so I had no training at all, formal or informal. I taught myself."

Jimmy's approach to self-tuition was an impressive demonstration of perseverance. "I made a deal with a studio in Philadelphia where they sell organs, and they let me practice there for a dollar an hour. Finally I got enough money for a down-payment on my own organ. I got a Ham-

Smith— they 'called me crazy'

BY LEONARD FEATHER

mond B-2 model, which cost about \$3,600.

"Well, when I finally got my own organ I put it in a warehouse and I took a big sheet of paper and drew a floor plan of the pedals, the same as you would draw a chart of the vibes.

"Anytime I wanted to gauge the spaces and where to drop my foot down on which pedal, I'd look at the chart.

"I was paying a guy five bucks to let me spend three hours a day stuck in the back of that warehouse, because I

couldn't take the organ anywhere else in the neighborhood.

"Sometimes I would stay there four hours, or maybe all day long on something and get some new ideas, using different stops.

"You know, you just don't sit down at the organ and play it simply because you happen to know how to play piano; because the main thing is keeping a good bass line, just like a good bass fiddle would play.

"I had two years of double

bass in school, so I knew just how that bass line is supposed to run and how to make it come out even with my solo. Everything has to tell a story, and the bass and the hands have to mesh."

After emerging from close to three months' isolation in the warehouse, Jimmy felt he was ready, and before long he opened at a night spot in Atlantic City.

Now he had to face the additional problems of physical transportation for his cumbersome plaything. At first he

had no facilities at all. Today he has an elaborate truck equipped with hi-fi, radio, two speakers and all necessary comforts.

"Well, I have three different vibratos that I can use, and I have to cut all three of them down to get close to that sound of Bags'."

Another of the unique Smith sound effects is achieved by use of the drawbars, whose eight extensions raise the overtones a fourth or a fifth at a time.

Jimmy will often use, say, three flutes and one string stop, with four overtones on top, and, pulling the drawbars all the way out, he will get the effect of a four-octave unison, which to the untrained ear sounds like a ghostly parallel line to his solos, so high as to be almost at the edge of aural observance.

"So many guys are having trouble, because a lot of them are trying my style on the organ now. I worked in Columbus, Ohio, and when I went back there they had about 18 organ players."

Jimmy Smith's philosophy has reaped the returns he predicted for it when he first withdrew into the seclusion of that Philadelphia warehouse.

"Some people called me crazy," he says, "they said I'd never get anywhere with it, but I stuck with it. I'm sure glad that I did!"



JIMMY: may be called the Bud Powell of the organ

Groups seek a new image for the organ

On the group scene, the organ has made great strides, often replacing a second guitar and in some cases, such as the Peddlers and Clouds, dispensing with the guitar altogether.

Herd organist Andy Bown thinks it is being used more because pianists in groups found that pianos were not always reliable on gigs and that they could get cheap organs.

"A Hammond definitely adds an awful lot to a group," says Andy. "It depends on amplification. A larger organ is worth having if you can afford it. I've spent about \$4,000 on equipment and I still haven't got the right sound yet."

"The organ is better in soul groups, although they seem to be dying out. As for straight pop groups, they don't usually play organ

on stage. Guitar is the sound. It is the most important sound on the pop scene.

Difficulties with pianos was also picked on by Chic Churchill, of Ten Years After, as one of the reasons that groups started using organs. "The organ gives a lot more sounds and techniques too. It contrasts as a solo instrument with the guitar and can give a fuller rhythm sound

than a guitar. As a backing instrument it is more bluesy than guitar, but not so mind-blowing."

The Alan Bown feature an organ in their line-up and their organist is Geoff Bannister who has played organ for the last three years having switched from piano. Says Geoff: "When the old conception of a group was three guitars and drums, with the singer an optional

extra, the introduction of other instruments was a welcome change, and the organ was no exception.

"People enjoy the inoffensive sound of the organ and can also appreciate the versatility of the instrument. For myself, I have formed my own style within the Alan Bown, not being influenced by other organists so much as ideas from listening to all kinds of music."



BRIAN AUGER IS THE ORGANIST



ORGAN POWER '68



Men who started it here



ROBIN RICHMOND in an early film Murder At The Windmill.

ALTHOUGH the names of men like Alan Haven, Brian Auger and Georgie Fame dominate the Melody Maker Jazz Polls, they are comparative "newcomers" to the organ scene.

There's a body of fine players around with full date books whose organ experience dates back to the days when an organ interlude at the local cinema was as much a part of the attraction as the feature films starring Clark Gable, Cary Grant, Myrna Loy or Betty Grable.

Harold Smart, for in-

stance, was one of the pioneers of the electronic organ in this country. "Though Robin Richmond was first," he readily admits.

Keith Beckingham was playing on the Granada cinema circuit at the age of 13. Jerry Allen played in a cinema at Margate when he was 15. And Jackie Brown caps them all by saying he started on organ—the church variety—at the tender age of five!

Harold Smart, "taught by my dad," started broadcasting at the age of 14. Today his time is largely taken up by travelling the

country and Continent demonstrating the Thomas range of organs.

The reasons for the growth of interest in the electronic organ? Says Harold: "There's a great interest from people who realise its potential in the home. This has been known for some years in America, but it is growing up here, too. And organs aren't that expensive, particularly when you can get them on the H.P. They're also smaller than a piano and have a greater variety of tone colours. They're ideal for pop and jazz. And with the vibrato turned

off, may be used to play church music."

Keith Beckingham, after his spell on the theatre organ, joined the staff of Boosey and Hawkes at 15 as a demonstrator on the Hammond, then, when Hammond U.K. was formed, he transferred to them. He is now the demonstrator and marketing manager for Hammond.

Keith's LP, "Hi-Flying Hammond" (Add-Rhythm Records, ARP-S1000) is of special interest to Hammond organ owners. Apart from its 29 melodies for dancing and listening, it "was recorded for the

entertainment and encouragement of the vast number of organ owners having fun creating music at home." With the album is a four-page leaflet giving the drawbar settings used by Keith on his album.

There are also three EPs issued by Add-Rhythm of rhythm accompaniments for home organists. Keith's style is well-illustrated on the pop single "Love Is Blue" (Add-Rhythm ADS501) which also comes with a leaflet explaining the drawbar settings.

Jerry Allen graduated from the cinema pit at Margate to a star spot on the stage on Variety bills, later playing at London's Prince of Wales Theatre in the Sid Field show, "Strike A New Note." Broadcasts and TV followed, and he claims a record by appearing in ATV's "Lunchbox" series five days a week for eight years from 1956 to 1964. Each show ran for 45 minutes.

Today, he concentrates on arranging and conducting, but does a series of concerts for the Lowrey Organ Company in the spring and autumn.

Harry Stoneham is not a "pioneer" in the sense that he has been playing the organ since he was a child. But when he was playing piano in the band at the Royal, Tottenham, he switched to organ and immediately realised its tremendous potentialities.

Home organ sales up thanks to tuition

ORGAN sales for home use are enjoying an unprecedented boom in Britain—following the lead of America where, according to top organist Alan Haven, almost every middle-class home has a model gracing the living area.

The reason is that the modern organ enables a beginner to learn as he plays. Most major dealers are offering tuition in the instrument which in turn stimulates organ sales.

Hammond Organ, for example, run their own organ schools round the country through their dealers. For a small fee, a pupil can receive tuition which has them playing simple tunes almost immediately. After a year, the pupil will be playing over 100 pieces and can go on and become really proficient on the instrument.

Britain's organ dealers reported a major increase in sales of organs for the home.

City Electronics of Pinner, near London, said the rise in their sales for home use has been fantastic. "Our sales have at least doubled in the last year," said a spokesman. "The average price range is from £400 to

£500. The reason we feel is the emphasis on tuition. Like most major dealers we are operating our own organ courses. On our last course, we had ten people and seven bought organs within five weeks.

"We are enthusiastic about the future. I think we are seeing the beginning of a real organ boom."

In Edinburgh, Rae, Macintosh Ltd have also experienced a marked sales rise in the past year and are expecting it to continue. A spokesman told the MM: "We are on the point of starting our own tuition courses. We are ready for the increase which we are expecting."

Dawsons, of Warrington, also reported rising sales. They offer beginners courses and courses for more advanced pupils. "The availability of tuition has stimulated interest and subsequently sales," said a spokesman.

The price of an electronic organ can be as low as 155 guineas, but can also run into several thousand pounds, depending on the size and specification of the model.

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FEET



ALAN HAVEN

TROUBLE with most jazz and pop organists is that they sound either as though they have been amputated at the knees or that their legs just aren't long enough to reach the bass pedals!

The brutal truth is that very few organists trouble to master the bass on an organ; they try to adapt a piano technique to the organ. If they do play bass, they often restrict themselves to their left hand on the keyboard.

But this is just as ridiculous as a pianist who used only his right hand and kept his left hand resting on his knee.

To me one of the most attractive features of the organ is the variety of tone colours and harmonies that may be obtained. But it is no use restricting these to the various banks of tabs and the keyboards. The bass pedals must be used in order to employ the tonal beauty and power of the organ to the maximum effect.

But it's not easy to master the bass pedals of an organ — make no mistake about that. It takes hard work and hours of practice.

I sweated blood before I managed to master the bass pedals. On the face of it, it seems at first sight an impossible task. It's like being asked to play a giant keyboard with your feet. You can't hope to see what you're doing; it's fatal to look down to see just what you're doing with your feet; you have to rely on "feel" alone. It's so easy to make a mistake. Perfect co-ordination between hands and footwork comes only after hours of hard slogging. And this the majority of organists just don't seem prepared to do. Perhaps they take the

mistaken view that they already have so much power and tonal effects at the command of their fingers, they don't need to bother about their feet. Entirely wrong and, in a way, an insult to a magnificent instrument whose full capabilities are not being exploited.

You've only to compare the work of the complete organists to see what I mean. And this applies, too, to those players of the theatre type of organs that are really unsuited to jazz or pop.

You wouldn't, for instance, call an American organist like George Wright a jazzman. But because he is a master of his instrument, he produces some beautiful effects from it. Merely because he uses

his feet as well as his hands, and is a thoroughly schooled musician.

American Negro Jackie Davis is a jazzman, of course. And to my mind he is what I have termed a "complete organist." His bass pedal work is beautifully co-ordinated with his keyboard work. And what a beat he generates! Only because he doesn't neglect the bass side of the organ — as much a part of the overall effect as the rhythm section in a band.

Bands can swing without drummers, but a man like Buddy Rich can make a hell of a difference!

I personally play a Lowrey Heritage organ, because I can get specially sustained effects on the bass pedals. There are two stops, giving either short

or long sustained effects. I feel I get some very good effects by using the bass pedals alone. I often play solo passages just with my feet. But, of course, the main thing is to use the bass as an adjunct to the keyboards.

I also use Leslie speakers, which include rotating baffles that produce wonderful tone colours.

Apart from Jackie Davis, other jazz organists who feature good pedal work are Wild Bill Davis and Richard "Groove" Holmes. Of course, there are exceptions to every rule, and there's no denying that Jimmy Smith is a superb jazz technician on the organ.

But I must confess I found him disappointing when I saw him playing a concert in Britain. But even though he neglects his footwork, he gets some great effects on records, particularly when he is featured in big band arrangements.

Even so, I still stick to my central point: Any player who neglects his bass pedals is to me only half an organist — however good his keyboard technique may be. You can't exploit the full range of any instrument unless you have mastered all its capabilities. And, believe me, with the organ, you can never stop learning!

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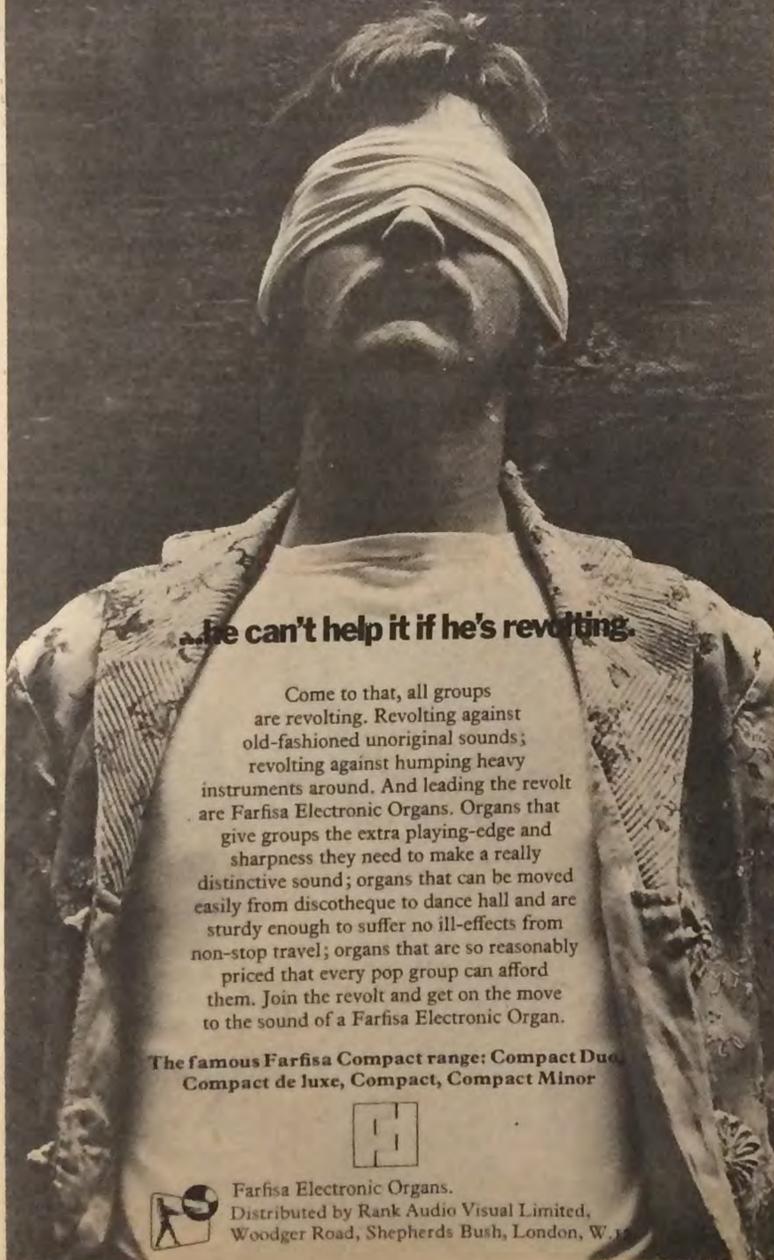
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JUDY: finishes her short tour on May 7

BEFORE he left for America, Harold Leventhal gave me Judy Collins' dates for her tour in early May. She will appear at the Queen Elizabeth Hall on Saturday, May 4, in Bristol on May 5, Fairfield Hall, Croydon, on May 6, and finish her short tour on May 7.

Incidentally, I didn't come up against any "wall of silence" from Harold Leventhal about Bob Dylan's contribution to the Woody Guthrie tribute. He was quite definite about a number of points: "Bob was one of the first to volunteer to take part in the show, he fit in with the show's format devised by Woody's old colleague of the Almanac days, Millard Lampell, as readily as any other artist, and the show was in no sense a starring vehicle for him."

"The star of the show was Woody," said Harold simply. "The real high point was when pictures of Oklahoma and other scenes from Woody's life were projected while recordings of Woody's own voice were played. The whole thing was fantastically moving — Odette was in tears, and so were a number of other people."

Harold also dismissed the unworthy rumour that Dylan's accident never happened. "He still has difficulty standing, and I got the feeling that the accident had affected his neck."

I also discussed with Leventhal the possibility of staging a British tribute to Woody later this year. If it

Judy Collins tour opens in London

happens, it will be primarily a British affair, with American participation.

NOEL MURPHY does a Scottish tour next month, opening in Glasgow on May 3, 4 and 5, and going on to Kirkcaldy, Perth, Dundee, Forfar, Buckhaven, Dunfermline and finishing at Arbroath on May 14. He has an Irish tour immediately afterwards, returning for a Grand Gala Spectacular at London's Troubadour on May 25.

Nearer to now in time, last night he was at Bath, tonight (Thursday) he is at Loughton, Essex, on Friday he is at Ewell, Surrey, and on Sunday night he is a special guest and performer at the Danny Doyle, Sweeney's Men, Alex Campbell concert at Fairfield Hall, Croydon. He goes back to Croydon on Wednesday next week to open a new club there.

THE Theodorakis Ensemble, who open at Lon-

don's Saville Theatre on Monday, are on BBC-2 Release on Saturday, April 20.

MEMBERS of the Monday evening club at the Golden Fleece, Braunton, North Devon, travelled up to London's Troubadour by coach on Easter Saturday to celebrate their second birthday. Then they took Troubadour organiser Martin Winsor back with them for their birthday party on Monday.

JACKIE and Bridie have a new single on Major Minor, Ewan MacColl's "Come Me Little Son," from the radio ballad Song Of A Road, backed with "We Only Needed Time."

JIM MARSHALL tells me that Pickwick International will be taping the whole of the Country Music Festival at Cecil Sharp House on May 19 with a view to issuing an LP. — **KARL DALLAS.**

FOLK FORUM

<p>THURSDAY</p> <p>AT MOONLIGHTERS FOLK CLUB (see Tuesday) SINGERS NIGHT. MOONLIGHTERS, singers welcome.</p> <p>BLACK BULL, High Road, N.20. ALEX CAMPBELL, SAFFRON, HANS and STEVE DENNIS O'BRIEN Host.</p> <p>DOGHOUSE FOLK, Greyhound, Fulham Palace Road present the Indefatigable</p> <p>REDD SULLIVAN MIKE COOPER, HALIFAX.</p> <p>THE FOLK CENTRE HAMMERSMITH CYRIL TAWNEY ROD HAMILTON, DON SHEPHERD, DODO & JILL DARBY Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.</p>	<p>AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. PETER NALDER with the Taverners.</p> <p>AT THE CLERKENWELL TAVERN, opposite Mt Pleasant G.P.O. ROB & MARTIN are hosts to</p> <p>LES BRIDGER Starts 8 pm prompt. Phoenix membership applies.</p> <p>DARTFORD RAILWAY HOTEL. The Southern Ramblers. Bar ext.</p> <p>MIKE COOPER, DOWNE, KENT.</p> <p>PLAIN, DAVE PLANE. Barrosa, Llanerchymedd.</p> <p>THE LCS presents the Critics Group. Singing and giving a preview of FESTIVAL OF FOOLS, 1968 (January), at the Union Tavern, Lloyd Baker Street, WC1. 7.45 pm.</p>	<p>STARTING GATE, Station Road, WOOD GREEN. STEFAN GROSSMAN. JON BETMEAD. NEW MYTHOLOGY.</p> <p>TRAMPS and HAWKERS, Royal Albert, Blackheath Hill JOE STEAD</p> <p>TROUBADOUR. 9.30 DAVE TRAVIS</p>	<p>TUESDAY cont.</p> <p>CLIFF AUNGIER presents FROM CORNWALL BRENDA WOOTTON AND JOHN THE FISH at the DUNGEON CLUB The Copper, Tower Bridge Road, SE1</p> <p>COVENFOLK. EARL SPENCER, Wandsworth, Provost of Glasgow JAMIE DUNBAR</p> <p>TROUBADOUR. 9.30 JENNI & MARYL</p>
<p>FRIDAY</p> <p>ABOUT 8.15 at OVAL HOUSE, FOLK, 20 yards Oval station, opposite Cricket Ground. Guest SAFFRON. Residents, "The Rosemary Branch."</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11</p> <p>DAVY GRAHAM</p> <p>AT THE CENTRAL, EAST HAM BARKING ROAD CYRIL TAWNEY</p> <p>FIGHTING COCKS, London Rd. Kingston. COME ALL YE.</p> <p>HILL FOLK—OSTERLEY.</p> <p>MIKE COOPER, ROTHERHAM.</p> <p>OLD TIGER'S HEAD, LEE, SE NEW SINGERS NIGHT. 8 PM</p> <p>PEDRO WILLIAM IV opposite Leyton Baths DIZ DISLEY TERRY MUNDAY</p> <p>POTTERS BAR HOTEL. JACK and MARGARET KING. Resident, MARK.</p> <p>THE ALBION, Epsom, tomorrow and henceforth on Saturdays.</p> <p>THE PLOUGHSHARE, THE JUGULAR VEIN, Plough Lane, SW17.</p>	<p>SUNDAY</p> <p>AN EVENING WITH HAMMERSMITH MORRIS MEN at the Boreham F.S.C. Horse and Groom, Westminster Bridge Road, SE1. next to Lambeth North Underground.</p> <p>HAMPSTEAD ENTERPRISE opp. Chalk Farm Station. 7.30. JACK & MARGARET KING with TERRY GOULD, MARIAM MCKENZIE, DON BONITO, and THE MABLE FOGWORTHY TEA-TIME TRIO. Come early.</p> <p>MIKE COOPER, ORPINGTON.</p> <p>RAILWAY HOTEL, DARTFORD. SINGERS' NIGHT. Residents, CRYAFOLK.</p>	<p>MONDAY</p> <p>ALEX CAMPBELL at the Phoenix Pub, Cavendish Square, John Princes Street, 8 pm. prompt, with HELEN KENNEDY AND THE UNHOLY TRINITY.</p> <p>FOLKSVILLE, PUTNEY, Half Moon, Lower Richmond Road. presents BRENDA WOTTON & JOHN THE FISH from the FAMOUS PIPERS CLUB in CORNWALL, plus LISA TURNER, ROYD RIVERS, FINGERS LEWIS, MAC and HORACE.</p> <p>MIKE COOPER, SOUTHAMPTON.</p> <p>THE HANGING LAMP THE VINEYARD, RICHMOND. 8.15 CLIFF AUNGIER & FRANK MCCONNELL & VERITY STEPHENS</p> <p>THE HOP POLES BAKFR STREET, ENFIELD. 8 PM MIKE CHAPMAN</p>	<p>WEDNESDAY</p> <p>AT LES COUSINS, 7.30-11 RON GEESIN RALPH McTELL Adm. 5s. Come early to obtain seats.</p> <p>COACH & HORSES, Kew Green ALEX CAMPBELL</p> <p>HOLY GROUND, 4a Inverness Place, Bayswater DEREK BRIMSTONE MIKE ABSALOM JOANNA WHEATLEY Troll. New voice: Mary Kent with Tim Flipcroft. Next week: Nigel Denver.</p> <p>SURBITON, Assembly Rooms, 8 pm. FOLK and JAZZ. DEREK SARJEANT introduces KEN COLYER JAZZBAND.</p> <p>WHITE LION, Putney High St. ROY HARPER JOHN TOWNSEND and KEITH CLARK</p>

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EXPERT ADVICE BY CHRIS HAYES

WHAT model organ is played by Harry Stoneham, does he have an external Leslie tone cabinet and use a full 25-note pedal board? What tab settings does he normally use?—L. Potter, Diss, Norfolk.

My organ is a Lowrey Heritage De Luxe and I use a 145 Leslie tone-cabinet. The bass is split in the organ and fed through a separate amplifier to an 18in bass unit. It has an ordinary spinet-size 13-note pedal board. Unlike some organs which always have the sound characteristic sound, the Heritage has so many different sounds, which I find a tremendous advantage for session work. I don't use certain stops consistently—it all depends on the sound.

I'D like to know the details of the organ and amplifier used by Brian Auger.—Brian Cartwright, Brentford.

Organ is a Hammond B3 which has been specially split for me so that it can be made portable for use on one-night-stands. I have a specially-built Leslie tone-cabinet, with a treble pressure horn unit in the top and an 18in bass speaker for all the bass harmonics, plus a cross-over unit which throws the treble signal into the top horns and the bass signal into the bass speaker, giving a very clear sound without distortion. The amplifier puts out about 60 watts and I run a mike from the Leslie through a Vox 55-watt PA system with two column speakers, placing it on the other side of the stage from the organ, next to the bass-player, so that we get an organ sound spreading right across the stage. The

B3 and C3 don't have any reverb, but in small clubs, where the sound is inclined to be "flat," I like to have a little reverb, as it gives a nice depth to the sound, so I've had a special reverb unit fitted by Hammond. I have a control on the reverb unit which allows me to increase or decrease the depth of the echo, according to the acoustics of the room, and to switch off completely if I wish to do so. The B3 has six stages of vibrato, a very wide range, which is so adequate that I hardly ever switch on the Leslie rotors. When these go round they give a "dopper" sound, which in itself is a very rich vibrato.—**BRIAN AUGER.**

IS it possible to obtain the special amplification system used by session organist Howard Blake and made by the J60 Music Bar at East Ham, which was described in a recent edition of EXPERT ADVICE? Does it give the same effect as the Leslie, what does it cost, what amplifier was used and what was the output, and would the set-up be suitable for a Farfisa Duo portable organ?—W. Lloyd, Swansea.

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mailbag

I'M hopping mad to the tune of "La La La." How can such an unoriginal tune with such limited lyrics beat "Congratulations?"

It was by far the better tune and Cliff Richard sang it on the Eurovision Song Contest very well—"La La La" sounds a bit like "Walk Away Renee." — MAVIS SEAMAN, Dalry, Ayrshire, Scotland.

WHAT a rotten song those Spaniards used to snitch our Song Contest victory, which was our due with the great "Congratulations." — CHRIS BUCKLEY, Catford, London.

I DO NOT understand why Michael Stephenson of Kent feels that people who forsake the Blues have committed a sin against God (MM April 6.)

Is not the idea of the blues to play the way you feel, with sincerity? You can be sincere even if, like Eric Clapton and Peter Green, the way you play goes beyond the blues frontier, even if you cease to appeal to Michael Stephenson of Kent in the process. —MICHAEL G. MELLOR, Thorn Lane, Leeds.

WE were absolutely disgusted to read Bob Brown's letter (MM April 6) referring to Captain Beefheart as tripe.

We agree some of our good groups like Hendrix and the Cream spend a lot of time in America, but in our opinion the Captain and his band are more than a fair swap. Obviously Brown has not seen the Captain and we advise him to do so on his next

We wuz robbed!



BEEFHEART: fair swap

visit. Long live Beefheart and John Peel. — CHRISTINE ARCHER AND VALERI DAVISON, Darlington, Co. Durham.

GLASGOW does it again. The elements who jeered the Butterfield Blues Band and Pink Floyd were out in force to meet the

great John Mayall Blues-breakers when they appeared in a city club recently.

The band's beautiful performance was ruined by cries of "Why don't you play some Tamlam," accompanied by jeers and slow-handclapping. It's time Glasgow's crew-cutted mod boy cretins grew up. — JOHN MCKEE, Kings Park, Glasgow.

ROCK isn't the only music to attract thugs and violence.

I recently received a punch on the nose and kick on the head from a Tamlam Motown "enthusiast" at a local youth club, after playing a record his friend didn't like.

The record? Some unpalatably progressive sound from Doors? A freak out track from the Mothers? No man, "Lady Madonna" from the Beatles.

There must be something in this Tamlam sound. Even Doors fail to move me to the remarkable extremes of violence and loyalty which Tamlam seems to inspire. — TERRY CONNEY, London, SE17.

● LP WINNER

THANKS, John Mayall, for such a great performance at Kirkcaldy, Scotland, recently.

I hope this will lead the way for more top English groups to come up here and find out we are not all backward and violent as some would make out.—B. C. GORHAM, Kirkcaldy, Fife.

CONGRATULATIONS Dave Dee on your well rehearsed and beautifully executed act.

It is much better than either Grapefruit or the Bee Gees on their current tour. Neither groups have any "go" or audience contact. — THERESA FRANCKEVICIUS, Ridgeway, Cambridge.



CLIFF RICHARD: 'Congratulations was by far the better tune'

EVER since I heard her version of "Please Don't Let Me Be Misunderstood" I knew Nina Simone had to be one of the best female singers in the world.

This was confirmed by her album "Nina In Concert." But until I heard her latest, "Silk And Soul," I had no idea how really fantastic she is.

To listen to her versions of the Association's "Cherish" and her own composition "Consummation" is to be transported to a different world. Her unique voice and soulful interpretations make me wonder how she can possibly improve. But she will. — NANCY CLEATON, Maidenhead, Berks.

AFTER travelling 42 miles from Enniskillen to Dungannon to see my favourite group, the Love Affair, I wish to complain about their performance.

Their microphones broke

down, the crowd got restless and started jeering. The rougher ones threw pennies so Stevie Ellis retaliated by collecting them and throwing them back. Many innocent fans, including me, were hit. The crowd began shouting for the return of that great Irish showband, Gene and the Gents, and the screams and cheers they got were deafening.

Yet I'm sure the Love Affair would have got as good a reception if Steve hadn't thrown those pennies. — ANNA MORTON, Enniskillen, N. Ireland.

WHILE everybody is busy knocking groups, is there room for a few words of praise for my favourite band? The Nice must be the most exciting, progressive and musical group in Britain, if not the world.

I say musical because their organist, Keith Emerson, is brilliant in my humble opinion, and I'm not surprised he's known as the Jimi Hendrix of the organ. And their drummer, Blinky Davison, is phenomenal, and must frighten Mitchell, Moon, Baker and Co. David O'List on guitar and Lee Jackson on bass are equally mind blowing.

If anybody wants to knock them — go ahead. It seems

to be the only accolade for talent Mailbag can offer. — JENNY SULLIVAN, Forest Gate, London.

I WAS disturbed to hear that Ten Years After guitarist Alvin Lee has been asked to write incidental music for a film on the development of the blues and folk music.

Surely this is like asking a lumber to fix an electrical fault. I cannot see how anyone can class Ten Years After as a blues band, or Lee as a blues guitarist.

Certainly he is a very fine musician, but it would be much more appropriate if someone from the Fleetwood Mac or Chicken Shack had the honour of writing the music. — RON JONES, Watton-At-Stone, Herts.



DAVE DEE: 'Congratulations on your well rehearsed and beautifully executed act'

LONG JOHN ON THE BEE GEES TOUR

NOT having written anything to Mailbag in many moons (don't panic, I'm not desperate for LPs.), I thought readers wouldn't mind a few lines.

I recently saw the Bee Gees' concert at Manchester. After having seen Sound Of Music for the umpteenth time, I thought maybe I should concentrate on what Barry Gibb has to offer rather than Julie Andrews.

As you know, one has to find something to occupy the mind on days off in the provinces.

I found it the most exhilarating pop show I have seen in some time. The Bee Gees proved they are here for a long time to come. Great songs, great singing and arrangements.

Grapefruit's lead singer looks prepared to set female limbs quivering on a national scale — why can't I?

But the most impressive visual act was Dave Dee and Co. If Dave produces their act, he should be in charge of pop on TV. He would make a good successor to Jack Good. —LONG JOHN BALDRY, London W1.

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