



# Melody Maker

JUNE 8, 1968

1s. weekly



● AUGER

# FILM OFFERS

# CROWN JOOLS!

—13 since  
record hit

“JOOLS” is setting the world on fire! Film offers are pouring in from all over the world for Julie Driscoll.

Since her hit “This Wheel’s On Fire” with Brian Auger and the Trinity, film companies have been competing for the ultra-photogenic Miss Driscoll, who is 21 on Saturday (8).

## STATES

A spokesman told MM: “We have had 13 film offers for Julie since the record happened. We don’t know about the others, but at least three are good offers—one from America, another from Italy and the third from England.”

Julie and Brian’s hit version of the Dylan song will be released in America on the Atlantic label within the next two weeks, along with their album “Open.”

And Julie has been fixed to visit America in October for a promotion tour and television appearances.

## STRINGS

Both Brian Auger and Julie are recording separate albums in the next two or three weeks for release in the States. Auger’s LP with the Trinity will feature mainly jazz compositions, while Julie’s will use the Trinity augmented with strings and other session musicians.

Julie, Brian and the group appear on Top of the Pops tonight (Thursday); Time for Blackburn on Saturday (8); Bratislava Pop Festival in Czechoslovakia (13); Montreux Jazz Festival in Switzerland (14); Geneva (15); Zurich (17).



## Great MM Festival

THE Woburn Festival of Music, featuring an all-star bill of blues, folk and pop stars, is being presented by the Melody Maker in association with John and Rik Gunnell at the Duke of Bedford’s stately home of Woburn Abbey, Bedfordshire, on Saturday and Sunday, July 6 and 7.



● DONOVAN

July 6 features an afternoon show from 2.30 to 5.30 p.m. starring the Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins and Alexis Korner. Alexis will also comper.

The evening show from 7 p.m. to midnight will star the Jimi Hendrix Experience, who are being flown in specially from Majorca for this grand event. This will be their only appearance in Britain this summer. Also starring the same evening are Geno Washington and the Ram Jam Band, Tyrannosaurus Rex, the Family, Little Women and New Formula.

July 7 features an afternoon with Donovan in a spectacular one-man show from 2.30 to 5.30 p.m. That evening features a blues session starring the Fleetwood Mac, John Mayall, Tim Rose, Champion Jack Dupree, Duster Bennett, and the Taste. Show lasts from 7 to 11.30 p.m.

Tickets for the Saturday afternoon show cost just 10 shillings. The evening show is £1.

## CAMPING

The Sunday Afternoon with Donovan is 12s. 6d., while the evening show is 15 shillings. A season ticket covering all the shows on both days is available for £2. Free camping facilities are also available.

Tickets may be obtained from the Rik Gunnell Agency, 56 Old Compton Street, London, W.1. (phone GERrard 1001) or from Keith Prowse, 90 New Bond St., London, W.1. (phone HYDe Park 6000) or Keith Prowse branches and agencies.

With such an exciting bill at such a world-famous venue, there is bound to be a tremendous demand for tickets. Make sure you join the big trek to the MM’s Woburn Festival of Music by writing off for your tickets TODAY.

**PAUL ON  
BEATLES LP**

PAGE 5

**PARTRIDGE  
EXCLUSIVE**

PAGE 7

## DAVY HERE WITH TOUR NEWS

MONKEE Davy Jones flew into Britain last week two weeks late but bringing exciting plans for Monkees’ concerts in Britain.

At a press conference a few hours after his arrival, he told MM that the group planned to make appearances in Australia, Hawaii, Japan and Britain this summer, although details have not been finalised.

Davy hoped to do a number of television shows while in Britain and said he would be staying at a house in Berkshire during his two week visit.

Why didn’t he arrive two weeks ago as planned? “I had to do some more filming and then I took off driving round California. And I also did some ski-ing,” he said.

Davy said that although the Monkees

had refused to do another TV series, they had agreed to make three television spectaculars and these would be recorded later in the summer.

Asked about his friendship with singer Lulu he denied a romance and said “she’s just another girl friend.”

Davy was accompanied on the trip by his road manager David Pearl.



● DAVY: TV dates

# MELODY MAKER POP 30

- 1 (1) YOUNG GIRL ..... Union Gap, CBS
  - 2 (2) HONEY ..... Bobby Goldsboro, United Artists
  - (17) JUMPIN' JACK FLASH ..... Rolling Stones, Decca
  - 4 (3) A MAN WITHOUT LOVE ..... Engelbert Humperdinck, Decca
  - 5 (12) THIS WHEEL'S ON FIRE Julie Driscoll/Brian Auger, Marmalade
  - 6 (4) I DON'T WANT OUR LOVING TO DIE, ..... Herd, Fontana
  - 7 (8) JOANNA ..... Scott Walker, Philips
  - 8 (15) DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Pye
  - 9 (6) RAINBOW VALLEY ..... Love Affair, CBS
  - 10 (5) WONDERFUL WORLD ..... Louis Armstrong, HMV
  - 11 (9) SIMON SAYS ..... 1910 Fruitgum Co., Pye
  - 12 (11) SLEEPY JOE ..... Herman's Hermits, Columbia
  - 13 (14) HELULE HELULE ..... Tremeloes, CBS
  - 14 (26) BLUE EYES ..... Don Partridge, Columbia
  - 15 (7) LAZY SUNDAY ..... Small Faces, Immediate
  - 16 (13) WHITE HORSES ..... Jacky, Philips
  - 17 (16) U.S. MALE ..... Elvis Presley, RCA
  - 18 (10) CAN'T TAKE MY EYES OFF YOU ..... Andy Williams, CBS
  - 19 (27) BABY COME BACK ..... Equals, President
  - 20 (20) I PRETEND ..... Des O'Connor, Columbia
  - 21 (—) HURDY GURDY MAN ..... Donovan, Pye
  - 22 (18) IF I ONLY HAD TIME ..... John Rowles, MCA
  - 23 (21) WHEN WE WERE YOUNG ..... Solomon King, Columbia
  - 24 (23) DELILAH ..... Tom Jones, Decca
  - 25 (—) THINK ..... Aretha Franklin, Atlantic
  - 26 (—) TIME FOR LIVIN' ..... Association, Warner Bros
  - 27 (—) LOVIN' THING ..... Marmalade, CBS
  - 28 (19) CONGRATULATIONS ..... Cliff Richard, Columbia
  - 29 (—) THE SON OF HICKORY HOLLER'S TRAMP ... O. C. Smith, CBS
  - 30 (—) TRIBUTE TO A KING ..... William Bell, Stax
- Two titles tied for second place.

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## POP 30 PUBLISHERS

1 Dick James; 2 Mecalico; 3 Mirage; 4 Valley; 5 Feldman; 6 Lynn; 7 Welbeck; 8 Blue Sea/Jac; 9 Cyril Shane; 10 Volando; 11 Mecalico; 12 Carter-Lewis; 13 Peter Walsh; 14 Essex Int.; 15 Immediate; 16 Gerrard; 17 Valley; 18 Ardmore and Beechwood; 19 Kassner; 20 Morris/Patricia; 21 Donovan; 22 Leeds; 23 Donna; 24 Donna; 25 April; 26 Tamerlane; 27 Gallico; 28 Peter Maurice; 29 Burlington; 30 Tee Pee.



## TOP TEN LPs

- 1 (1) THIS IS SOUL Various Artists, Atlantic
- 2 (2) JOHN WESLEY HARDING ..... Bob Dylan, CBS
- 3 (4) SCOTT 2 ..... Scott Walker, Philips
- 4 (5) SMASH HITS ..... Jimi Hendrix, Track
- 5 (3) HISTORY OF OTIS REDDING ..... Otis Redding, Volt
- 6 (9) LOVE ANDY ..... Andy Williams, CBS
- 7 (6) THE SOUND OF MUSIC Soundtrack, RCA
- 8 (8) JUNGLE BOOK Soundtrack, Disneyland
- 9 (10) FLEETWOOD MAC Peter Green's Fleetwood Mac, Blue Horizon
- 10 (7) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes, Tamla Motown

Donovan, who reached number six in the chart last March with his recording of "Jennifer Juniper", leapt right back into the Top Thirty this week at number twenty-one with his latest release on Pye titled "Hurdy Gurdy Man". Looks as if Don's heading for yet another top ten position.

## Melody Maker

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PETERSON: plays Leeds

## Oscar's tour opens in London

OSCAR PETERSON'S trio will open its autumn tour of Britain at London's Queen Elizabeth Hall on September 28. The rest of the trio's dates are Grand, Wolverhampton (29), Free Trade Hall, Manchester (30), Colston Hall, Bristol (October 1), Guildhall, Portsmouth (2), De Montfort Hall, Leicester (6), Fairfield Hall, Croydon (7), City Hall, Newcastle (8), Town Hall, Leeds (9), City Hall, Sheffield (10), University of Sussex (12), London's Town Hall, Wembley (13), Civic Hall, Solihull (14) and Whitla Hall, Belfast (15).

## PRISON SINGLE

CBS are to release a single recorded in prison by Johnny Cash. The disc, "Folsom Prison Blues", was recorded before 1,000 prisoners at Folsom Prison, California, when Cash gave a concert. The single will be released on June 21.

## TRADE TALK

CBS RECORDS have started a campaign to promote their pop albums. The company, which markets Bob Dylan's records in Britain, are centring the campaign around American groups like Moby Grape, Blood, Sweat and Tears, Peanut Butter Conspiracy, blues singer Taj Mahal and Britain's Elmer Gantry's Velvet Opera. Albums by all these artists will be issued this month and will be followed next month by discs by Electric Flag and the United States of America.

To preface the campaign, CBS have released a special budget priced album which will contain one track from each of the 15 albums, costing 15 shillings. Well known brass players including trumpeter John Huckridge and trombonist Brian Kershaw, together with bandleader Bob Miller will be among the guests at a special informal gathering at the London showroom of Baldwin Burns on June 12. The reception is an introduction to Baldwin brass instruments.

Liberty Records' Bob Reisdorff, managing director in Britain since February 1967, is resigning next month. He is returning to America to resume active directorship of a marina construction company in Washington.

Reisdorff, formerly head of Dolton Records in the States before selling out to Liberty, returned to the record business specifically to supervise Liberty's independent launch in Britain. No successor in Britain has yet been named.

Simon Dee has signed an exclusive agreement to become advisor and consultant on Flair record releases, put out by Hi-Fidelity Musical Products Ltd. He will act as advisor and consultant on all Flair Record releases. Every record will carry his personal endorsement. For the second time in five

## 'ONE MORE DANCE' IS OFARIMS NEXT SINGLE

BOWING to public demand, Esther and Abi Ofarim have chosen the much-requested "One More Dance" as their new single. Originally a Viennese folk song, it has never been recorded in English by the Ofarims. They cut their version only last week, and it is being issued on June 14. Flip is a South American folk song, "Gone Home," with a lyric by personal manager Ady Semel.

Esther and Abi are also working on a new LP, which will include the Lennon-McCartney composition, "She's Leaving Home" — their first recording of a Beatles song.

A new Ofarims' tour of Britain kicks off at the Odeon, Leeds, on June 24. Dates follow at Dome, Brighton (26), London's Royal Festival Hall (28), and two successive concerts at the Coventry Theatre on June 29 and 30.

They then play Fairfield Halls, Croydon (July 1), Free Trade Hall, Manchester (2), City Hall, Sheffield (3), Odeon, Glasgow (4), and Guildhall, Portsmouth (5) — the final date.

The Ofarims also have several big TV engagements to tie in with the release of the new single. They appear on the Des O'Connor Show this Saturday (8), Dee Time and Time For Blackburn (15) and Golden Shot (16).

## KING AT MARQUEE

AMERICAN blues star Albert King will play the first and last dates of his forthcoming British tour at London's Marquee on June 21 and July 2.

King is expected to bring his own American backing group and, on each Marquee date, he will share the bill with a new British blues group, Free, which includes ex-John Mayall bass guitarist Andy Fraser and lead guitarist Paul Kossoff, son of actor David Kossoff.

The Taste, from Belfast, this week started a Monday residency at the Marquee and Joe Cocker will be resident on Wednesdays from July 10.

## DELRONS AT SOPOT

REPARATA and the Delrons will represent the USA and Bell Records at a Polish Song Festival at Sopot, a Baltic Sea resort, from August 22



OFARIMS: new album

to 25. They fly direct to the festival from London.

They will feature two songs there. One is "Saturday Night Didn't Happen" — their follow-up single to "Captain Of Your Ship" — released last Friday, and an original specially written by Clouds, the backing group featured on their last British tour.

Reparata and the Delrons, now in the States, fly back to Britain for a new tour on June 13.

## LOVE AFFAIR BOOKED

THE Love Affair are the first artists booked for a big pop concert to be presented by Yardleys at the Royal Albert Hall some time in August — the exact date has yet to be finalised.

The group is also considering an offer to join the proposed Ike and Tina Turner-Move-Amen Corner tour in October.

The Love Affair's album is nearly completed and will be released in late July. For the first time, it will feature organist Lynton Guest as a

singer, in addition to regular vocalist Steve Ellis.

The group tours Scotland from June 21 to 25 and then flies direct to Belfast for a five-day Irish tour.

## KIKI TO TOUR

KIKI DEE starts a six-day Swedish tour on September 24 in Stockholm with a concert and TV show. She will then play folkparks in Malmö, Gothenburg, Norkopping and Stultz.

Kiki records a new single, today (Thursday), for release in late June or early July. She will also be recording an EP in Italian for release in Italy only.

On June 21 she plays Exeter University and then has cabaret weeks at the Cavendish Club, Sheffield (from July 14), Cavendish Club, Blackburn (28), Dolce Vita, Newcastle, and Latino, South Shields (August 4) and Dolce Vita, Birmingham (October 6).

## GRAPEFRUIT TOUR

GRAPEFRUIT have been signed for a three week tour of Mediterranean countries.

They leave at the end of July and spend three weeks appearing in Greece, Turkey, Cyprus, Lebanon and Egypt.

## DEE TIME RENEWED

SIMON DEE'S Dee Time BBC-TV series has just been renewed for a further three months, covering the July, August, September period.

Terry Henebery, producer of Dee Time, is making a successful recovery in Rolfe Hospital, near Montrose following his car crash during the recent Montrose TV Festival. Colin Charman has been producing Dee Time during his absence.

# JAZZ AT OBERLIN

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## LUMPY GRAVY — FRANK ZAPPA (MOTHER'S)

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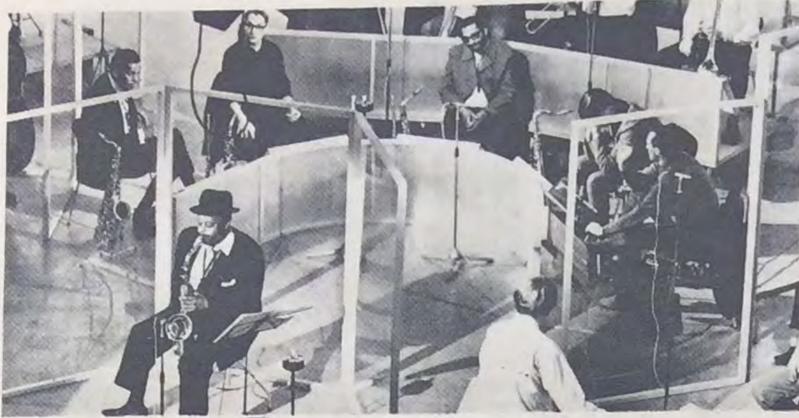
# Deena Webster

'you're losing'



# JAZZ NEWS

Tenorist Ben Webster, who recently made his home in Amsterdam, has been in Copenhagen making one of the biggest jazz productions ever to be shown on the state-owned Danish television. The big band which accompanied Ben included Dexter Gordon, Sahib Shihab, Kenny Drew and Al Heath.



# Dakota and Philly Joe for festival

DAKOTA STATION, Philly Joe Jones, Jon Hendricks, Wout Steenhilts and the Colin Peters Quintet are among the artists engaged to take part in a charity concert staged at the Hornsey Town Hall on Wednesday, July 17.



PHILLY JOE JONES

The concert is being held to raise funds for the United Nations Association, and it is put on by the Haringey Committee for Human Rights Year, 1968.

and Japan. No dates have been set for the Scandinavian trip, but it will probably take place in August and include Denmark and Sweden. The Japanese trip, a full tour, will take place either at the end of this year or early next year.

## HERD FOR JAPAN

THE Herd are in line for tours of Scandinavia

## DODD AND FRANKIE

KEN DODD and Frankie Vaughan will top a star bill in the King's Hall at Belle Vue, Manchester, on Sunday, June 23 — the culmination of a day-long entertainment spectacular organised by the Variety Club of Great Britain. Eric Delaney's Band, Barbara Law, Joseph Locke, Donald Peers, Hope and Keen, and ABC-TV's David Hamilton, complete the bill.

## U.S. CHART CHANCE

NEW YORK, Monday—the American charts currently reveal a sweep away from far-out psychedelic music, reports Ren Grevatt. The US charts show less than 10 per cent British records, with only one top 20 record—Tom Jones' "Delilah." The only other artists showing near the top end of the hot hundred are Engelbert Humperdinck, the Troggs, while the Beatles, the Animals, the Cream and the Dave Clark Five are way down the ratings.

## DOLLS FOR ABC TV

THE Paper Dolls appear in ABC Television's Armchair Theatre presentation The Ballad Of The Artificial Mash to be screened on July 25 in London and July 27 on other regions. Written by schoolteacher playwright Peter Terson, the cast includes Stanley Holloway, Alfred Lynch, Valerie French and Mark Dignam. This play is the 400th in the Armchair Theatre series and is the last in the series.

# LONDON JAZZ CENTRE SOCIETY ELECT COMMITTEE

THE London Jazz Centre Society, which hopes to set up a permanent home for contemporary British jazz, got under way this week with the election of a committee.

The committee includes John Jack, Brian Blain, Graham Collier, Pat Evans, Charles Fox and Spike Holmes. A further meeting will be held at Camden Arts Centre on June 24 and all enquiries should be addressed to John Jack at 41, Sandringham Buildings, Charing Cross Road, London, W.C.2.

Clarinetist Pee Wee Russell, trumpeter Ruby Braff, violinist Joe Venuti and tenorist Bud Freeman will all guest with Britain's Alex Welsh Band at this year's Newport Jazz Festival.

Drummer Rufus Jones has rejoined the Duke Ellington Orchestra in place of Sam Woodyard. Ella Fitzgerald and Tony Bennett came on stage to sing on Duke's opening night at New York's Rainbow Grill where is fronting Cat Anderson (tpt), Lawrence Brown (tmb), Johnny Hodges, Paul Gonsalves and Harry Carney (saxes), Jeff Castleman (bass), Rufus Jones (drs), Trish Turner and Tony Watkins (vcls).

Pianist Graham Patterson has joined the Keith Smith band in place of John Marx who is now freelancing. The band has a BBC Jazz Club airing on July 10. It has a Tuesday residency at the Bricklayer's Arms, Brentford, Middx, and, from June 10, plays Mondays at the Palm Court Hotel, Richmond, Surrey.

Archie Shepp, Freddie Hubbard, Milt Jackson and James Spaulding were among musicians who played a benefit concert in New York last week for bassist Herb Lewis, late of the Les McCann group, who has been seriously ill.

Organist Jimmy Smith has recorded his first album with strings. Arranger and conductor for the date was Oliver Nelson who used ten violins, four celli, brass and sax sections, Ray Brown (bass) and Larry Bunker (drs).

Brian Green's Jazz Band is resident on Fridays at the Kensington Hotel's Music Lounge, London. On June 8 it plays the Great Harry, Southampton, and, on June 10, the Black Prince, Bexley.

Guitarist Gabor Szabo was taken to hospital in Boston suffering from pleurisy last week, missing his scheduled opening at the Manne Hole in Hollywood. He is expected to be out of action for at least two weeks.

The Chris McGregor group has college dates at York (June 14), Brighton (16), Oxford (24) and a club date at Club 43, Manchester, on June 15.

Tenorist Dave Pell's Octet is returning to the American club scene after a five-year lay-off. Pell, currently A&R man for Liberty Records, is working at Donte's Hollywood, with a line-up that includes Jack Sheldon or Don Fagerquist (tpt), Bob Enevoldsen (tmb), Med Flory (tmb), Ray Brown (bass) and Jack Sperling or Frankie Capp (drs).

Terry Lightfoot's Jazzmen play in London's Battersea Park Concert Pavilion on June 18... London's 100 Club features a two-band session with the Black Bottom Stompers and Dave Jones' Jazz Band tomorrow (Friday).

Miles Davis, Dizzy Gillespie, Count Basie and Joe Williams are among the signings for the second annual Laurel Jazz Festival at America's Laurel Race Course on August 2 and 3.

Ahmad Jamal, after a long association with Cadet Records, has signed with ABC. He will record pop albums for the ABC label and jazz for the company's Impulse line.

California's Disneyland held its seventh annual Big Band festival last weekend featuring Harry James, Lionel Hampton, Stan Kenton and Wayne King.

Educational TV stations throughout the States are screening four one-hour programmes filmed in colour at last year's Monterey Jazz Festival.

Erroll Garner's BBC-TV show will be screened this Saturday (June 8). The programme was pre-taped on May 12... former Tommy Dorsey clarinetist Johnny Mince is now leading a quartet at New York's Hotel Pierre.

Drummer Jake Hanna's Quartet, featuring tenorist Richie Kamuca, is set for a return six-week engagement at New York's Half Note... Wild Bill Davison's Giants Of Jazz are at Toronto's Colonial Tavern throughout June.

# Two London concerts for Louis Armstrong

LOUIS ARMSTRONG and his All Stars will play two concerts in London on Wednesday July 3. And follow-up shows may take place at the same venue or Hammersmith Odeon the next day — Louis' 68th birthday.

Opening concert at the 2,500-seater New Victoria takes place at 6.45 p.m. The second house opens at 9.05. Two more concerts on July 4 would mean that Louis would play to a capacity audience of 10,000.

Louis and the All Stars make their British bow at the Batley Variety Club, Yorkshire, for a fortnight's season from Monday, June 17. Salena Jones is also on the Batley bill (see also page 14).

Meanwhile, as reported exclusively last week in the MM, Louis' All Stars are taping a special 45 to 50-minute all-colour show for BBC-2 TV on July 2 for showing at a later date. No transmission date had been fixed at presstime.

From New York comes the report that, at the recent Jazzfest '68, the New Orleans week-long festival, Louis received a standing ovation from a cheering audience of 5,000. Some 20,000 people packed the Municipal Auditorium, bringing in an estimated 2,000,000 dollars.

## TEN YEARS U.S. TOUR

TEN Years After make their first tour of America when they fly out from London on June 12 to open at the Cheetah, Los Angeles, on June 14. To coincide with the tour, an album will be released in America.

Group continues with two weekend dates — one on June 28 and another on July 5 at the famous Fillmore Auditorium, San Francisco. Further dates continue on the West Coast, followed by dates on the East Coast, including New York.

Ten Years After return to England in time to open at the National Jazz and Blues Festival at Windsor, which runs from August 9 to 11.

## STATUS TOUR

STATUS Quo's July tour of Eastern Europe will probably open in Yugoslavia and include visits to Poland, Czechoslovakia and Bulgaria. Dates have yet to be finalised.

The group is currently negotiating an Australian tour for next January.

They have also been set for this year's Pop Festival at Knokke-Le-Zout, Belgium, on June 20 and 21. Their LP will be released in America in August and Britain in September.

## HUNGARIANS DUE

THE first East European pop group to tour Britain, Hungary's Omega Red Star, are due to arrive in London today (Thursday).

Their three-week club and ballroom tour has been set up by the Spencer Davis Management Organisation.

The tour opens at Sutton Coldfield on June 8. The group then visits El Grotto, Ilford (9), London's Hatchetts (10, 11 and 12), Cupar (14), Oldham (16), Ringwood (17), Southampton (18), Norwich (19), Sandown, Isle of Wight (22), Hastings (23), Swansea

## NEW VICTORIA DATE

(24), London's Marquee and Sybilas clubs (26), Hull (27), Llandudno (28 and 29) and Manchester's Domino and Georgian clubs (30).

Line-up of the group is: Gabor Presser (organ, gtr), Tomas Mihaly (Bass gt, vcls), Janos Kobor (vcls), Laszlo Benko (pno, organ, vcls) and Jozsef Laux (drs).

## BLUES CONVENTION

THE First National Blues Convention, to be presented by the London Blues Society at London's Conway Hall, Red Lion Square on Saturday and Sunday (September 7 and 8), will feature many of this country's leading blues authorities in record recital and lectures. In addition, Alexis Korner will direct a Guitar Workshop.

The Workshop will include Davy Graham, Stefan Grossman, Jo-Ann Kelly, Dave Kelly, Champion Jack Dupree, the Dynaflow Blues and many more names.

Among the recitalists will be Paul Oliver, Simon Napier, Mike Leadbitter, Mike Vernon, John Broven, Mike Rowe, Albert McCarthy, John Peel, Derrick Stewart-Baxter and James Asman.

## AWARD WINNING LP

SIMON and Garfunkel's soundtrack album from the award winning film, The Graduate, which will be premiered in Britain in July, will be released by CBS Records on June 21.

The album, which contains "Mrs. Robinson," the duo's chart topping single in the US, is top of the American album chart. Other tracks include "Sound of Silence."



# Injury holds up Haven

MM Poltopping organist, Alan Haven, has been laid up with a suspected slipped disc. Because of the injury, Alan was forced to cancel three days of his recent week at London's Ronnie Scott Club. But a return booking — this time for a three-week season — was being negotiated at presstime.

Alan told the MM: "I am starting some treatment, and hope to be fit soon." Dates for him include Elbow Room, Birmingham, June 19, and Bull's Head, Barnes (24). He also has a BBC Jazz Club broadcast on July 3.

The John Dankworth Orchestra with Cleo Laine open a fortnight's season at the Scott Club on June 10, followed by the Bill Evans Trio with Elaine Delmar for four weeks. Negotiations are proceeding for a return engagement by Roland Kirk.

# THE ROCK MACHINE TURNS YOU ON.



# NEW SOUNDS CBS

## SINGLES

- 3475 John Fred & The Playboys 'Shirley'
- 3200 Rainy Daze - 'What Do You Think'
- 3525 Cy Payne - 'Our Last Goodbye'
- 3524 The Pattersons - 'Drill Ye Tarriers Drill'
- 3523 Spirit - 'Uncle Jack'
- 58-3511

THE Vibrations - 'Love In Them There Hills'

CBS RECORDS  
28/30 Theobald's Rd.  
London, WC1

# WEEK ONE FIVE NEW ALBUMS FROM THE POWERHOUSE OF TODAY'S MUSIC

- (S) 63271 Moby Grape - 'Wow'
  - (S) 63277 Peanut Butter Conspiracy - 'The Great Conspiracy'
  - (S) 63296 Blood Sweat & Tears - 'Child is Father to the Man'
  - (S) 63278 Spirit - 'Spirit'
- DIRECTION → 8-63300 Elmer Gantry's Velvet Opera - 'Elmer Gantry's Velvet Opera'



THE CONTEMPORARY SOUND IS ON CBS RECORDS

# STONES STAR IN FIRST FEATURE FILM

**T**HE Rolling Stones' first feature film — their first major venture into movies — was scheduled to go into production on Tuesday.

Produced by Cupid Productions, it is titled "One Plus One" and will be directed by award-winning French director Jean-Luc Godard. The film was originally due to start

two weeks ago but was delayed because of guitarist Brian Jones' arrest on alleged drug charges.

It will be Godard's first feature film in English and deals with the parallel themes of construction and destruction. Destruction is typified by a love triangle which ends in death, while construction is illustrated by the Stones creating a new disc.

The Stones will have acting roles in the film. Godard intends to use experimental film techniques in the making of the film, which is in colour and is expected to take about six weeks to film.

The Rolling Stones' new single "Jumpin' Jack Flash" is at number 2 in the MM's Pop 30. Their new album, titled "Beggars' Banquet" will be released on July 16, it was confirmed this week.

## DONOVAN GUESTS

**D**ONOVAN is the guest star on the second of Bobbie Gentry's colour TV series for BBC-2, which starts a six-week screening on either July 13 or 20. First of the 30-minute shows, pre-taped last Thursday, guest stars the Hollies.

BBC-TV is specially flying Glen Campbell to guest with Bobbie on the last of her shows. Says producer Stanley shows.

## STARS AT NEWPORT

**A**N impressive list of artists has been signed for this year's Newport Jazz Festival, which takes place between July 4 and 7. Among the bands are those of Cannonball Adderley, Count Basie, Gary Burton, Duke Ellington, Woody Herman, Horace Silver, Dizzy Gillespie, Roland Kirk, Archie Shepp, Charlie Barnet and Britain's Alex Welsh.

Other artists booked to appear include Nine Simone, Pee Wee Russell, Ray Charles, Hugh Masekela, Wes Montgomery, Ramsey Lewis, and Barney Kessell.

## MONTY ABROAD

**T**HE Monty Sunshine band starts its third overseas trip of this year on June 13.

They will spend a week touring Germany, Austria and Belgium.

## FOLK NEWS

**T**HE Festival season opens with one of the best of them, the Hexham Festival being organised by the North Eastern Federation of Folk Clubs on Saturday next week, June 15.

The bill includes Ray and Archie Fisher, Fred Jordan, the Grehan Sisters, Tim and Anna Lyons, the Liverpool Shantymen, John Doonan's Tara Ceilidhe Band, the High Level Ranters, Matt McGinn, John Swift and Tommy Dempsey, Rocky Byron, with rapper teams, mummers, Scottish and Irish dancers and singers and musicians from all Tyneside folk clubs.

There'll be an open-air concert in the Abbey Grounds, song sessions in local pubs, a special children's concert in the afternoon at the Loft, Royal Hotel, with four events in the evening, a ceilidhe in the Royal Ballroom, a club session in the Loft, and an Irish dance.

Telling me about this, Tony Wilson (the Tyneside Tony Wilson, not to be confused with the Merseyside TW, the Staffordshire TW or even the MM TW) says that the Jack Elliott memorial record is being produced by Bill Leader for the North Eastern Federation and the profits will go to cancer research.

This would also be a good place to reassure the thousands



## Manfred Mann for Late Night Line-Up



● MANFRED



● PRESLEY

**B**BBC-2's Late Night Line-Up is devoting the whole show to Manfred Mann. The group will feature their new single, the Paul Simon composition, "My Name Is Jack," released tomorrow (Friday), and four tracks from their new album due for release on June 28.

The Manfreds guest in Dee Time, Time for Blackburn and Saturday Club, all on June 8.

Other radio and TV dates include: BBC-TV's Basil Brush Show (June 12), ATV's Golden Shot (23), the Stuart Henry Show (9) and the David Symonds, Jimmy Young and Pete Brady shows for the week commencing June 24.

The play Gloucester College of Art (June 7), Matlock College (21) and Nantwich Civic Hall (22).

**N**EW YORK, Monday — Elvis Presley's first television show in 10 years will be screened in America in December.

The show is being sponsored by the Singer Corporation and music producer is Bones Howe, who produces discs for the Association and the Fifth Dimension. The show will be taped in Hollywood on June 26, 27, 28 and 29 and screened on December 3.

## Karlins among the Arabs

■ Heavily armed As-kari tribesmen from the Arabian Gulf are just about the most fierce audience any artist can get — apart from the clientele at the Glasgow Empire, second house Friday. But the Karlins managed to persuade them to shoulder their arms and listen when they appeared in a show at R.A.F. Salalah recently.

Tonight (Thursday), they have Wizz Jones at their regular club night, incidentally.

**F**ROM America I have received a copy of the Woody Guthrie Bibliography, a listing of songs and articles by and about Woody compiled by Richard A. Reuss and published by the Guthrie Children's Trust Fund at 200 West 57th Street, New York, NY 10019. It includes Eric Winter's Guthrie obituary in the MM, as well as a number of other articles in magazines like Jazz Music, Spin and the now-defunct Folk Music and Folk Scene.

**R**OY HARPER, back from a recent successful trip to Norway, appears at the Les Cousins folk and blues club on June 29. This is, of course, is the same night as the Pentangle are appearing at the Royal Festival Hall and the Incredible String Band at the Royal Albert Hall. So where is everybody going to? Commented Roy Harper, "I know where I'm going to be, it's the London debut of 'McGoohan's Blues,' the thirty minute song." Confusion reigns!

**T**HE CORRIES' new TV series goes out on Monday on BBC-1 with Bernadette, the Manhattan Brothers, and Finn and Eddie Furey.

**H**IGHCLIFFE folk club, Sheffield are running their own festival next Thursday and Saturday, June 13 and 15. On Thursday they have Ron Geesin, Stefan Grossman and John Martyn, while on Saturday the guests are Hamish Imlach, the Jugular Vein and again, John Martyn.

**A**LSO on the same night, Spider John Koerner makes his farewell appearance at the Cousins all night session. — KARL DALLAS.

another smash hit!

# MANFRED MANN My name is Jack



TF943

● We have a handful of songs and a band called the Beatles ●



**PAUL McCARTNEY**, new-style businessman of Apple, took time off from creative planning last week and talked about the Beatles recording plans. Paul spoke to the MM the day before the group started recording sessions for a new album and possibly a new Beatles single. He revealed that they were starting recording with 30 completed songs.

"Twenty were written while we were with the Maharishi in India," said Paul at Apple's Wigmore street headquarters. "The other ten we have written in the time since we came back to London."

**PAUL talks to Alan Walsh**

There is no central theme to the songs. "They aren't about anything in particular, they're just songs. There not even particularly connected." They are in fact just examples of Lennon and McCartney's wide ranging melodic ideas and embrace different themes and ideas, reflecting all the influences taken in since their momentous Sergeant Pepper album.

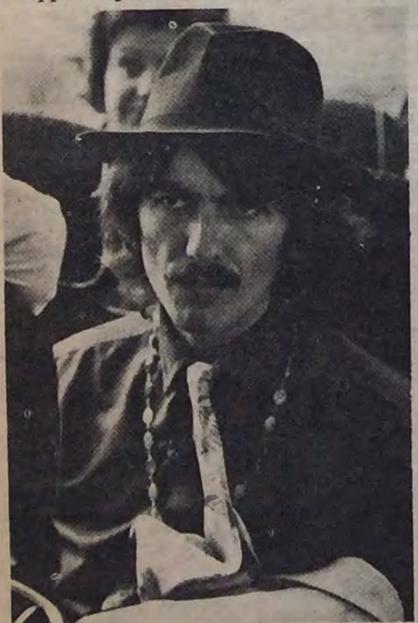
The Beatles are not sure how long their sessions will take, but it's a fair bet that they want to complete recording in far less time than Sergeant Pepper took. "We have no time schedule, we're just recording until we are finished. We have the studio booked for a couple of week initially and then go on from there.

"We might record all 30 songs and pick 14 or so for an album, or it could turn out to be two albums or even a three album pack. We just don't know until we have finished. We are going in with clear heads and hoping for the best.

"We had hoped this time to do a lot of rehearsing before we reached the studios rather than rehearse actually on the instruments, but as it happened, all we got was one day."

While the group are recording, Apple activities will be more or less suspended. They will probably carry out most sessions at the usual time, which is evening.

"Some nights we may record through until five in the morning, if things go well. It depends what happens. If one night does go well, the next night we'll stay later — until eight a.m. and so on until we disappear up our own —!"



HARRISON: 'didn't believe it.'

It is also hoped that the sessions will produce the next Beatles single. But again, that's a matter of chance. "Until we start we don't know what'll happen. A song that looks good on paper might turn out to be a flop when it's recorded. Or we might cock it up in the studio. For the first week, we'll just record and see what happens.

"If nothing good comes out of the songs, we'll get the Scaffold to write one for us!"

But Paul promised that the music will be either simple or very complicated. "It'll be one extreme or the other — it'll either be very simple or it'll have everything on it.

**PROGRESSING**

"We haven't booked any musicians. All we have is a handful of songs and four boys to sing them. That's all there is — a band called the Beatles."

But their hard work seems to have got their Apple project off the ground: "It seems to be going okay. We're happy with things the way they are progressing.

"Like all things we do, it started as chaos but now it's going quite well. It always takes up a time to see our mistakes and put them right. But now things are starting to fall into place. They're going smoother and it'll keep on getting better until it's perfect."

And, Beatle Paul revealed, the group are not following transcendental meditation with spiritualism.

**MAD SUMMER**

Reports appeared in the national press that the Beatles had been attending seances to contact their late manager, Brian Epstein. Paul explained what happened: "Some time during this mad summer, George and John got a call from a medium who said that Brian was trying to contact us — that he had something to say to us.

"We didn't want to pass up any chances, so John and George went along to a seance.

"But they didn't believe it all. There was nothing in it."

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# MR. NINE PER CENT the loser agent



I KNOW IT'S NOT MUCH OF A VENUE - BUT AT LEAST IT'S A CAPTIVE AUDIENCE!

STUDENTS TAKE OVER COLLEGE!

STUDENTS LOCK IN

by Leon

## A story to touch the heart of every pop fan

A POP story to wring the hearts of all female readers saw two pop brothers reunited last week.

And nobody in the business apparently knew that George Alexander, of Grapefruit, and George Young of the Easybeats, were brothers.

George Alexander's real name is Alex Young, and when the family emigrated to Australia from Glasgow in 1964 he refused to go. Seems there was much moody and everybody lost touch.

Says George (Alex): "I was away in Germany playing with various groups when the Easybeats arrived in Britain so I didn't realise my brother was back in the country."



THE WEB'S John L. Watson and MM's Tony Wilson hold the trophy won by the group after beating the MM 7-2 in a darts match last week. The Web also won an extra, all-in game for a bottle of Scotch and are now open to all challenges for both cup and bottle.



● HENDRIX

Last week the brothers decided it was time to make up and downed vast numbers of jars together. An ending fit for Marjorie Proops is it not?

Rumour that Allan Clark



"But Cliff, you're only doing one night in Bratislava!"



The RAVER'S weekly tonic

Council's new sub-committee on jazz.

Long John Baldry played for Downer Grammar School, Edgware, basket ball team. He says he was a shooter... Derek Quinn, guitarist with Freddie and the Dreamers, gave a gallant display in goal for the TV Stars against an Ex-International team at Al-trincham.

### Shirts

Simon Dupree says he's trying hard to get a "hard nut" image. In those shirts?... jazz writer Allan Morrison, of Ebony magazine, died in New York last week aged 51.

Mike D'Abo wrote and produced the Fortunes new single... all Alan Walsh's books seem to have Nazi armbands featured on the cover... King Loser Bob Dawbarn was on a bus that got lost in Kentish Town on his way to work this week.

Apple's Derek Taylor fainted on flight from America 20 minutes after the hostess handed him a copy of a magazine with pictures of an air crash on the cover.

### Rabbi

I bet the Chief Rabbi's delighted with newspaper reports that the Beatles are going Christian.

Jimi Hendrix making one British appearance this summer - at the MM sponsored festival at Woburn (see Page 1)... Davy Jones a bit too clever on Dee Time.

Kenneth Williams had Eamonn almost blushing on Sunday - though, come to think of it, that's not very hard to do... publicist Les Perrin's son returned after three years Down Under - and borrowed £132 from Dad!

Procol Harum could get real competition from the breakaway group, Freedom... nice jazz scene at Crouch End's Queen's pub on Mondays.

Why did Marmalade's wagon try to run down MM's Alan Walsh in Camden Town?... Kenny Lynch's Black And White Minstrel sketch in Twice A Fortnight (BBC-TV) said it all... Rumours that Chris Welch took a wrong turning on the Norfolk Broads and is now in the Atlantic yacht race were unconfirmed at press time.

IT DOESN'T seem all that long ago since I reported in MM, under the headline "Tough Time For Tom," how Tom Jones had played to a first house of less than 100 at Birmingham Hippodrome.

Just how times have changed for Tom can be gauged from the fact that I had to stand at the back of the stalls to see him at the Coventry Theatre on Saturday because every seat had been sold.

Tom's three-day run of twice-nightly shows at the theatre - a sort of warm-up for his summer season at Bournemouth - got off to a bad start by his late arrival on stage.

The impatient audience gave the slow handclap to the supporting Ted Heath band - they were augmented by the Squires or Tom's spot - when they filled in time with an ironically titled trumpet solo "I Can't Get Started."

But once Tom Jones did get started he more than made up to his fans for keeping them waiting with an act that must establish him beyond all doubt as the most exciting British singer today. — DENNIS DETHERIDGE.



## Tom proves he's Britain's most exciting male singer

### CAUGHT IN THE ACT

The Alex Welsh band more than maintained the reputation they have acquired of recent years. There was memorable work from trombonist Roy Williams and guitarist Jim Douglas ("Nuages"). Fantastic baritone playing from John Barnes and all-round support from the rhythm section. — LES PAGE.

### TRAFFIC

IT WAS just like the wild old days when Dave Mason took the stage again with Traffic for the first time since striking out on his own a few months back.

It was an amazingly exciting performance, despite the audience - students in Moss Bros DJs and bareback party dresses at Goldsmith's College all-night Summer Ball. They took a lot of warming up. Not surprisingly, as Traffic didn't come on until near dawn when the exhausted revellers had practically passed out.

They sounded much meatier and fuller with Dave back in the line-up. His presence, doubling in guitar and bass, made it possible for Stevie to unwrap himself from his stripped-down see-through organ and hack away on guitar with incredible speed and feeling on a couple of numbers. — RICHARD JAMES.

### ANIMALS

ERIC BURDON and the Animals must surely have come of the best, most ingenious and technically perfect light shows ever presented by a European group. At the Pop In Club in Gothenburg, Sweden last week the impact was staggering.

Their heavy music with Burdon's strong blues shouting was poured over the audience together with films, slides, coloured lights and strobelights. Eric sang mostly blues numbers like the tortured "It Hurts Me Too" but he also did a Stones' "Paint It Black." Zoot Money now plays organ and an interesting solo spot, and his organ is without doubt a solid reinforcement to the group's sound.

Of course Eric Burdon had to sing some of his hits as well, like "Monterey" and "San Franciscan Nights." And for the grand finale he did a dramatic rendition of his latest single "Sky Pilot." A strong number when heard and seen together with the special film made for this controversial song. — HANS SIDEN



EQUALS

## 'BABY' PUTS EQUALS IN THE CHART

THE story of the Equals' single, "Baby Come Back", which jumped into the MM Top Thirty last week, is one of a B-side that became an A-side that became a hit.

"The record was made nine months ago" explains lead singer Dervin Gordon. "It was first released as a B-side then it was released four weeks ago as the lead track of an EP. There was such a big demand for it that it was released again as a single."

The Equals have been together for three years and some time ago achieved success with an album, "Equals Unequaled". With Dervin in the group are his twin brother, Lincoln, and Pat Lloyd, who both play rhythm guitar; Eddie Grant, who wrote "Baby Come Back", lead guitarist; and John Hall, drums. Unlike most other groups, the Equals have no bass guitarist. All the boys are twenty. Dervin and Lincoln coming from Jamaica, Eddie from British Guiana, Pat and John being Londoners.

Eddie, Pat and John went to the same school in London and it was here that the Equals first saw light of day. "There was another guy in the group," says Dervin, "but when Lincoln and I joined, he left. The group wasn't doing much when we joined. We couldn't play anything, we just started from scratch."

Three years later the boys are on the way to having a big hit in Britain although they have already had chart entries, including two number ones, in the Continental charts. At present they are working the usual round of ballroom and club circuits.

On stage, the boys play and write all their own material which Dervin describes as "sort of pop with a strong beat to it." In the group Dervin, Lincoln and Eddie do most of the song-writing.

The boys have just recorded their third album. "We had two albums that were very successful that's why we can do most of our album stuff on stage," says Dervin. The third album, like the first two, contains all original material by the group.

As well as record successes on the Continent the Equals have played many major television shows and leading nightspots. "We spent a lot of time working on the Continent," says Dervin, "but now we are concentrating on working in England. I like working both in England and on the Continent although I don't like being in one place too long."

### McNAIR

BY NO MEANS the least of Harold McNair's many attributes is his consummate ability to swing. This facet of his talent was strongly in evidence at Ronnie Scott's last Thursday where I caught two excellent sets.

McNair, whose tenor has some of the sinewy muscularity of Sonny Rollins, is a polished artist with a sure ear for changes. His playing is strong in dynamics and he knows how to build and develop a solo. But perhaps the strongest weapon in his musical armoury is his superb flute playing - both on C flute and alto flute. He has a beautiful tone, and when he augments the flute line with a kazoo-like unison vocal in the manner of Roland Kirk, he generates tremendous excitement.

McNair was adequately backed by Bill LeSage (pno), Jeff Clyne (bass) and Tony Carr (drs), but so prodigious is his capacity to swing that he often seemed to be leading his rhythm section rather than being propelled by it. Alternating with McNair is the very fine singer Salena Jones whose sets were a shining example of pure professionalism. She had a well paced programme, sang precisely in tune and demonstrated a marked ability to handle lyrics. She was most attentively supported by Brian Lemon (pno), Spike Heatley (bass) and John Marshall (drs). — MIKE ELLIOTT.

### JAZZ FEST

IN THE absence of famous US instrumental stars the accent was on this Birmingham Jazz Festival as a "ladies day" with star billing going to Salena Jones and Annie Ross. Admirably as this delightful pair performed - the former, a pink personification of swinging vitality, and the British girl a vision in red - a really memorable occasion did not result from this programme.

At the risk of being accused of parochialism, I would acclaim the local contributions: The Andy Hamilton Combo playing mainstream to modern jazz with the greatest male singer I've heard for years - Vic Evans; the Johnny Patrick Quartet with Brenda Scott, who was in no way overawed by the female competition in the vocal field, and what a magnificent flute solo from George Watts! In the "Hall Of Jazz" - always a feature of Birmingham's jazz festivals - an excellent Dixie-cum-Showband, the Castle Jazz Band with Avis Bennett, provided swinging music and sitting-in, a greatly appreciated but rare item nowadays. Indo-Jazz Fusions disappeared. During the two spots given to this experimental music, the accent was more on the jazz than ragas. Joe Harriott and Co played some excellent modern jazz.

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# Don—the busker who came in from the cold



VOORMAN: 'I've never been a creative painter'

**A COLOURFUL** character, Don Partridge, in more ways than one. The former London busker, who hit the charts earlier this year with his unique one-man sound, followed his successful first single, "Rosie," with "Blue Eyes," written specially for Don by Richard Kerr and Joan Maitland, which entered the MM Top Thirty last week.

With "Rosie", Don packed in street singing and entered the pop-world-the singer who came in from the cold, so to speak. As well as television and radio dates it earned Don a place in the Gene Pitney tour.

"There were lots of high-lights on the tour" said Don over tea in a Fleet Street plastic food factory last week. "Like when I called the audience in Stockton a lot of . . . . . twits. I got a letter from the manager telling me to write out 500 times 'I must not call the audience a lot of . . . . . twits.'" Don is becoming noted for his blunt manner and outspokenness. Five years of busking have developed this trait in Don's personality although basically he is easy going, friendly underneath what appears to be a hard exterior.

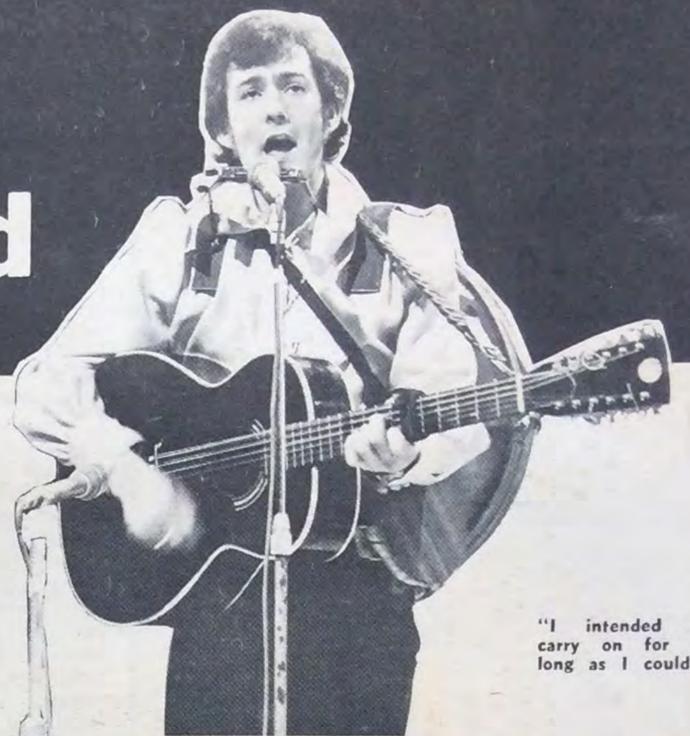
Did Don enjoy the tour. "Not really, no," he replied. "It wasted a lot of time. If it was just a case of going on, doing my stuff it would have been all right but we spent a lot of time travelling. I won't be doing one again in a hurry. It's just a vague memory now." Perhaps it's not so vague for the police inspector in Leeds who copped a jug full of water from dressing room window poured by the nerveless hand of Mr P.

The entry of "Blue Eyes" into the chart is another step in establishing Don as one of the bright new stars on the pop and entertainment scene. It also proves that Don is not a "one-hit wonder."

Don is currently working on an album. "I'm doing a talking blues on it and an incredible String Band song, 'First Girl I Loved,' a bawdy song and a couple that I wrote, orchestration behind them. As records go it will be varied," he said.

"In between tracks I'll be standing on my head — you'll be able to hear it on the record. Perhaps there'll be a little bit of poetry and some talking, snatches of conversation."

Among Don's schemes for the future is a new one-man band idea. "When I play guitar I use both hands but I want to add bass so I'm going to use the bass pedals of an organ and play a drum and cymbals with my right foot." And with his left he's cracking walnuts!



"I intended to carry on for as long as I could."

## TONY WILSON

With two other buskers, Tony Hicks and Alan Young, Don is hoping to form a group. "We'll call ourselves something like the Sturdy Beggars or the Incurable Rogues, something that ties in with the streets."

"We've already got a very different sound. As we are all buskers we all know the same sort of stuff. We've got a very different sound because in our songs, unlike other songs which offer an effective discord, we are putting discords all the way through so it comes out — well — discordant — and we sing out of tune. You'll often hear the voices soar above the instruments or you'll just hear a

faint voice. We are trying to get something like the clash and clangour of a noisy street — cars hooting and people yelling.

"We are also experimenting with new sounds like hitting a policeman on the head, throwing a brick through a plate glass window and treading on false teeth. We might bring in a new lead singer only two years old. He can't talk but that doesn't matter. We'll edit like the singing dogs. There'll be a crescendo in the middle like a thousand people striking matches — you'll have to be fast to catch it."

What had they put in the tea? Who knows — I don't take sugar anyway but Don

wasn't finished anyway. "I'm starting a new religion. I shall be called the Maharishi of Putney with a temple that looks strangely like a garage with a corrugated iron roof, but that will be just a special effect. It will be based on sacrificing money and built up by collecting plates. All the money will go down a rubber tube leading to my pocket. The worshippers will stand before me and open their wallets and say in unison 'Help yourself.'

"Oh, and I'm starting a paper called Melody Maker that will interview people like myself, talking stupid nonsense." And with that Don Partridge donned his snake-skin jacket, waved a cheery goodbye and ambled off into the May sunshine.

**ARE** the Manfred Mann group getting stale? One man who is worried that they are is their bass player — German-born Klaus Voorman.

The Manfreds problem, said Klaus, is a lack of adequate rehearsal which results in few new numbers in the group's repertoire. "So there's a danger of us getting a bit stale," said the bass player-artist at his cottage home in Hampstead Village.

The group play numbers that they turn into half-pop, half-jazz "and in the end, they sound the same," maintained Klaus, crouching on an antique settee in his lounge, while actress wife Christine (she used to be one of the stalwarts of Coronation Street) served tea.

The end result, feels the guitarist, is that they have one act which is presented to every audience rather than having a stock of numbers which can vary their act to suit all types of gigs.

But Manfred's fears for the group are unfounded as far as commercial considerations go. They have hit after hit; they work as much as they want and are busy in other lucrative crafts, like writing those catchy TV jingles selling tea, toothpaste or tuna fish.

The Manfreds' new single "My Name Is Jack," which is out tomorrow (Friday), is written by Paul Simon of Simon and Garfunkel, and there's an interesting tale of how they found the song. It was featured in an avant-garde American feature / documentary / fantasy film which features artists like Peter, Paul and Mary, the Mothers Of Invention and Barry Maguire. "It's a film that sets out to show what young people are up to—but definitely not in a serious way. It has been financed by various

## ARE MANFRED'S MENN GOING STALE?

people, including I think Bob Dylan, and they were trying to get a release here.

"The song was featured in the film which we saw at a private showing in London. There's a character in the film too that's very funny — he's a coloured guy who calls himself Superspade. Anyway, we thought that 'My Name Is Jack' would make a very good single so we got hold of the song and went into the studio with it.

"Anyway, we changed it a bit and messed about with it, getting hung up with eight track recordings and things and I personally think it was better before we touched it. "I preferred the song as it was and not as it has come out on the final reduction. I'm a bit disappointed with the end product, but I still think maybe it's good enough to be a hit."

Klaus, who is also studying flute as an addition to guitar and bass guitar which he plays already, is also a busy and much sought-after commercial artist and designer. He won an award a year or so ago for

the cover of the Beatles "Revolver" album and is currently considering offers of other commissions.

He has been asked to do the credits for a new film ("I can't say which one yet") and has also been asked if he'd like to design the sets for a film which is going into production later this year. He's also accepted a commission to do the cover for the Bee Gees' next American album.

And he will be doing the cover for the first Apple LP release—the music for Wonderwall, written by George Harrison. "George asked me to do the cover. I don't know what I'll be doing yet because I haven't started it because the recording is a little late."

But although he has enough work in his converted studio at his cottage, Klaus maintains that basically he's lazy.

"That's my problem. I'm very lazy. I could do a lot more than I do, but I find most of the time I can't be bothered. It's sad really. There are a lot of things I feel I should do but I never seem to get down to actually doing them.

"I've never been a creative painter as such, though. I much prefer to work with a commission which has a frame that I have to work to. I like to be given a job, told exactly what is wanted and then be left to do it within that framework in the best possible way I can."

He also gets requests from Germany, where he was born, but accepts few offers.

"My first love is the group-playing music. That's what I wanted to do all along and that's why I came to England in the first place. I use art as a way of relaxing. It helps me relax and get rid of hang-ups . . . and that's good."

**YOU** might think hit records would mean little to an entertainer as well-established as Des O'Connor. If you did, you'd be wrong.

"The power of records is amazing," he told me this week as "I Pretend" continued to roar up the chart, repeating the success of "Careless Hands."

"With a hit record you find all sorts of doors opening to you. For example I've had two or three nice film offers and that has always been my ultimate ambition. I'm sure the offers have more to do with my success with records than as a comedian.

"Then, I went to South Africa on holiday. They don't have TV—and not much radio either. I was introduced as 'Des O'Connor, the singer.' How about that? And the other day I actually got royalties from the Philippines.

"A record is obviously of great value to any entertainer. Most world stars, like Danny Kaye for example, have had record hits."

The world is full of singers and there aren't too many people who can make an audience laugh. I wondered if Des saw any dangers in a double career.

"It's something I have to give a great deal of thought to," he agreed. "Once you get a comedy routine raving along you can't put in a slow number like 'I Pretend' without having to

## 'Hits open all sorts of doors' says Des

start building all over again when the song is over. Comedy is an odd thing, once you have an audience going you and they get into a state where everything seems funny. You don't really want to destroy that in mid-act.

"Still, if I've earned my position on a bill by singing on a hit record, the public is paying after all and that means giving them what they want. But I agree it is a problem."

Des said he had deliberately waited some time before following up "Careless Hands."

"As I'm not dependant on singing I didn't have to rush a single out," he told me. "I'd taken an old song and had success with it and I thought it would be nice to do a new one this time. I could have been fairly safe with another standard, but I like to try something fresh whether I'm singing or doing a routine. Actually, the first couple of times I heard 'I Pretend,' I didn't like it too much but it soon grew on me."

I asked if Des had ever taken singing lessons.

"I had four," he laughed. "Then the woman who was teaching me said 'Don't bother. I have had breathing lessons and my vibrato has disappeared a bit lately. I'm certainly taking it all more seriously now. One thing is that 'Careless Hands' gave me confidence. I used to think 'I shouldn't be doing this' in the middle of a song and would go to pieces."

Des has no intention of making a comedy disc.

"I did one about five years ago," he recalled. "The Juke Box Jury panel all fell about and said 'Very funny — it's a miss.' The trouble with comedy records is that once you've heard it that's it—you can't go on repeating it."

"I'll tell you one way singers are lucky. They can use material by the best writers in the world. For a record I can go back and pick the best of Cole Porter or Irving Berlin. But I can't pinch the best of Bob Hope's old routines for my comedy



DES O'CONNOR

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# NINA SIMONE

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# Jazzscene

## The future —a personal opinion

BY CHRISTOPHER BIRD

SO THAT'S it then: the Old Place has gone. Whether the British jazz scene will ever be quite the same again remains to be seen, but few would deny, John Stevens' brave efforts at the Little Theatre Club apart, the supreme importance of the Old Place as a forcing house, a breeding ground, the supreme catalyst — call it what you will — of new talent during the past eighteen months or so.

This isn't the place to record its achievements in detail; they are well enough known to those who really care about the music not to need cataloguing here, but it is perhaps worth while to remember that the Old Place was always more than the individual achievements of Westbrook, McGregor, Collier and Co. It is at least arguable for example that 'Workpoints' and 'Marching Song', two of the most important British jazz landmarks of the sixties, might not now be in existence without the home which provided a roof under which the talents of the musicians involved were able the more closely to fuse together.



MIKE WESTBROOK

an Arts Council grant, or even the simple thought that jazz can be taught or developed in any way by the processes of rational thinking and organisation which one takes for granted in every other section of the artistic community.

But there are signs that another view may prevail. By the time this appears in print one reads that a meeting of concern will have taken place in Hampstead. (Another giggle for the fall about specialists). What will it propose? Probably the foundation of some sort of non-profit making charitable trust, and an appeal to everyone rich and poor who has derived some pleasure from jazz in all its forms in order to set up a new centre. This would be better than the Old Place, with facilities for rehearsal, tuition, a library possibly and an archive centre, as well as a club to work in front of the public. A real BRITISH JAZZ CENTRE, in fact.

Once established, and operating in an intelligent and publicly accountable way, the burrowing operation on the Arts Council could begin. No longer would the excuse 'but what do you want us to support?' hold true. The possibilities of development are endless from such a conception. But first some self help is needed, from the kind of industrialists who ought to be interested, to start the pump-priming operation. So how about it, Mr Bernstein, and your Granada land benefice? How about it, ATV? The record companies and all the rest of you? How about putting back just a tiny fraction of all that money into an area of music, which, make no mistake, produces some of the finest of the musicians you use every day?

But in the short term, what about all those other performers directly involved in music itself who know they need the extra creativity and musical thought of the jazz musician in back of what they're doing? How about it, Miss Felix, you dig Danny's playing don't you? Or you, Donovan — no need to tell you what kind of musician Harold McNair is. Or you, Scott Walker (it needn't all be kiss my ass music). Paul Jones (you might need a gig with that alto one day), Manfred and John Mayall? Two or three benefits at the Albert Hall just to get things started and by the end of the year the new 'old place' could be off the ground — better equipped and more solidly based than the one whose passing we mourn.

Perhaps above all we don't need the well-meaning jazz romanticism and their worn out clichés, who have never quite outgrown their adolescent fantasies about Storyville, the Lincoln's Inn Gardens, Minton's and all the rest of the folk lore, the writers and elder statesmen who will fall sniggering in a heap clutching their pints of best bitter at the thought of

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IN JAZZ, perhaps more often than in any of the other lively arts, a dilemma confronts the performer who has achieved technical perfection in his craft. He can ease into the comfortable world of commercial music in the recording studios, or he can remain loyal to his chosen muse. The studio route leads to a bank account, a good insurance policy, an interest in golf, and a high-price hi-fi system in the sound-proofed studio at one's home in suburbia. The purist route, more often than not, is strewn with piles of plane ticket stubs, dirty shirts left behind in dirtier hotel rooms and empty bottles of antacid pills. It also leads to unplanned obsolescence. Suddenly you find your style, lovingly manicured through the decades, is no longer in vogue; meanwhile the studio scene has passed you by.

### STUMBLE

New York is jam packed with former purists who now play it safe. Dues duly paid on the road with Herman or Basie, they settle into their busy but lucrative routines playing jazz only when they stumble across a job that calls for it. The saxophonists double on \$5,000 worth of clarinets, flutes and related horns; the drummers bone up on tympani; the bassists will even play Fender when the price is right.

Then comes the day when they realise that the golden niche has become a rusty rut. What do they do about it? In December of 1965 Thad Jones, a nine-year Basie trumpeter who had turned into a staff musician at CBS, joined forces with Mel Lewis, a jazz



THAD JONES: a nine-year Basie trumpeter

## THAD AND MEL: still loyal to the cause

BY LEONARD FEATHER

lary those that involved huge transportation costs, were sheer labours of love for Jones, Lewis & Co.

### STATUS

During the past two years, while maintaining their status as studio men (some earning up to \$30,000 a year), these musicians have taken time

out to rehearse diligently and have played together almost every Monday night at a small club, the Village Vanguard. A few out-of-town forays have brought them to festivals in Newport and California, sometimes followed by a short engagement at a night club such as Marty's on the Hill in Los Angeles. In the time they spent on

their trip to California last month, they could have stayed home, saved all the fares and earned a far better living playing hardcore, big-bore music.

Jones explains it: "We formed the band because we wanted to be around the type of musicians we admired, the kind we'd like to spend all our musical lives with. It may have started out as a kicks band, but work is beginning to pick up and we're determined to keep it together."

Lewis adds: "We felt a terrific need to express ourselves. This band afforded us an opportunity to work out on the kind of music we really want to play, instead of the routine things we simply have to do in order to make a living."

### ALBUMS

The band has recorded three albums for Solid State, a United Artists subsidiary. On one, they provided backgrounds for Joe Williams, who sang with them recently at Marty's and at the tremendously successful University of California Centennial Jazz Festival on the Berkeley campus.

At Berkeley, Jones and Lewis and their colleagues found the sound of 20,000 hands applauding them as rewarding to the psyche as any \$25-an-hour pop studio gig is to the pocket book. Their music, like their musicianship, is superlative. They are proud of it and find joy in the expression of their own musical language.

The sacrifices may even pay off. This week it was learned that the band has been signed to tour Japan at a handsome fee. It would be an irony typical of our society if a project so valid esthetically, conceived without materialistic aims, should turn out to be a non-kicks-deductible, profit-making organization.

## BARRY MARTYN: £800 THE POORER

DRUMMER BARRY Martyn and his Ragtime Band, home from backing Britain at the New Orleans International Jazz Festival, have returned £800 the poorer.

After sleeping following an exhausting flight home, Barry staggered from his bed at Virginia Water, Surrey, on Friday and told how the band were robbed a few hours before they were due to appear at a festival concert.

Said Barry: "The first day we went off to watch a street parade. When we returned to the bandwagon my drums had gone. So had all our money totalling £800, our passports and most of our clothes.

"We had to follow Dave Brubeck on the stand wearing scuffy red shirts and using borrowed drums.

"There were 9,000 people out front and men like Brubeck, Gerry Mulligan and, naturally, Wingy Manone in the wings. But everything went off like a dream. We did 30 minutes and got a tremendous ovation.

"Willis Conover, the Voice of America jazz-hour announcer, was compere. He took one look at our pianist John Marks, who is only 20, and said jazzmen seemed to be getting younger and younger.

"That brought a storm of applause and after that the audience were with us all the way. I think they were surprised that a British band



MARTYN: scuffy red shirts and borrowed drums

BY JOHN ROBERTS

could play in the old New Orleans style."

The band did six numbers in their spot ranging from "High Society" to the little known Piron piece "Redman Blues."

After the concert, said Barry, the mayor of New Orleans had the city turned upside down in a hunt for the band's gear.

"We got some of our clothes back," said Barry. "Just the dirty washing. But Harold Dejan's Olympia band arranged a special benefit parade for us and that kept us in pocket money.

"But I've lost for ever my rare old snare drum. It was an 1875 Duplex and was given to me by veteran Alfred Williams. And my bass drum was one of the few folding ones in Britain. I suppose I lost about £100 in

fittings, but those two items were priceless.

"Despite all the worry, the trip was worth every minute. That city was alive with music. I've never heard so much jazz and seen so many musicians concentrated in one place."

Barry said there were daily street parades from Jackson Square to Congo Square by the Eureka, Tuxedo, Olympia and Onward bands.

Art Hodes, Max Kaminsky and Pee Wee Russell were among men working the river steamers. And bands blasted out in front of every music shop in the city centre.

"It was jazz 24 hours a day for five days," said Barry. "For me Paul Barbarin's band was in brilliant form. Paul even brought his

# SIMON DUPREE'S pop workshop

IT'S one of those simple ideas that make you wonder why nobody ever thought of it before — a Pop Workshop where groups can experiment and record.

It's the current brainchild of Simon Dupree, born out of his belief that the pop scene is, at the moment, "a bit stagnant."

"We are hiring a studio for all its off-peak periods for a year," he explained. "Any artist or group who wants to come and experiment with sounds and recording techniques can pay 25 guineas a year and use it whenever they like."

"We shall get it all set up within the next couple of months — at the moment it's just a question of deciding between two studios. A lot of people are interested — Paul Jones for one."

"At the moment the pop scene is so weird but I believe that if we all worked together on something like this it would progress. When you go into a recording studio at the moment to make singles you are doing it because you must get a record out. There just isn't time to experiment in the studio. You can't blame the record companies, the cost of production is so great they just can't afford to let you do it."

"In our group, we play over 30 instruments between us and in the Pop Workshop we will be able to try out different combinations and see how they sound on record."

One possible setback could obviously be that groups using the studio might accuse each other of stealing ideas. Simon doesn't think this is likely.

"I think all the groups can give each other inspiration," he says. "What one group does in the studio could help all the others to progress."

"After all, a lot of jazz musicians do this with rehearsal bands and workshops, so why shouldn't pop musicians?"

"We can also rehearse our stage acts, make a whole new scene. It's better than going back to rock and roll."

The conversation turned to Simon's new single. "Part Of My Past." I reminded him that he had told me that if his last one, "For Whom The Bells Toll," didn't make it he might quit the business.

"You don't want to believe everything you read in the newspapers," he laughed. "Actually, if you remember, I told you then that I didn't like it much and wanted 'Part Of My Past' as the follow-up to 'Kites.'"

"The trouble was it was written by my sister, Eve, and myself, about a bird I used to go about with. The release date for the 'Kites'

## ANDY BOWN says —

"I DON'T Want Our Loving To Die" has climbed higher in the chart than any previous Herd single. And Andy Bown thinks he knows the reason why.

"It has a very thick sound," he says. "And it's less elaborate than our 'Underworld' and 'Paradise Lost' singles. It has much more drive, too."

### SIMPLE

"The chord sequences are quite simple, and it has a very nice group sound. It's essentially us — essentially the Herd. We used no augmentation on the record — no 48-piece orchestra."

"Just treble-track guitar, double-track bass and organ, piano, conga drum and drums."

"I think that sometimes groups get carried away with their careers, and tend to rely too much on orchestral backings. One of the reasons why we did this new single was because we didn't want to become type-cast; we don't carry a 40-piece orchestra around. We can give a very fair live performance of it — which you can't do, of course, if you're always relying on orchestral backings."

### BRASS

"I feel a group should be able to play a fair percentage of its hit records on stage. We did pretty well with 'From The Underworld' by singing the brass parts on live shows, but it's not always easy to reproduce a recorded sound. 'Paradise Lost' could not have existed without the brass, and therefore we didn't perform it very much."

"But 'I Don't Want Our Loving To Die' is our best yet. Even though we're fully booked, it's always good to have a hit. It just means that much more money. But it's also satisfying to know that we're also getting recognised in the States. They seem to regard us as

# HERD aren't good enough to be jazz musicians

REPORTER: LAURIE HENSHAW

some sort of Underground group there. I expect when they hear this new single they'll think it's a very freaky thing — a real gas."

"Of course, we'd love to go to the States. But it's a frighteningly big place. There is talk of our doing a tour there soon, though."

"We enjoyed the recent tour here with the Kinks and the Tremeloes. But altogether, with us, there were six groups on the bill. It might have been better to have split up the overall group sound with, maybe, John Rowles and the Paper Dolls."

### APPEAL

"We'll be doing another album very soon. And we'll be taking more time over this one. We'll be including some of our own material — something to appeal to the kids and also the more adult musical tastes."

"Whatever we do, it's very important we like it ourselves. Maybe that sounds a bit silly, but it's really essential. And we're very

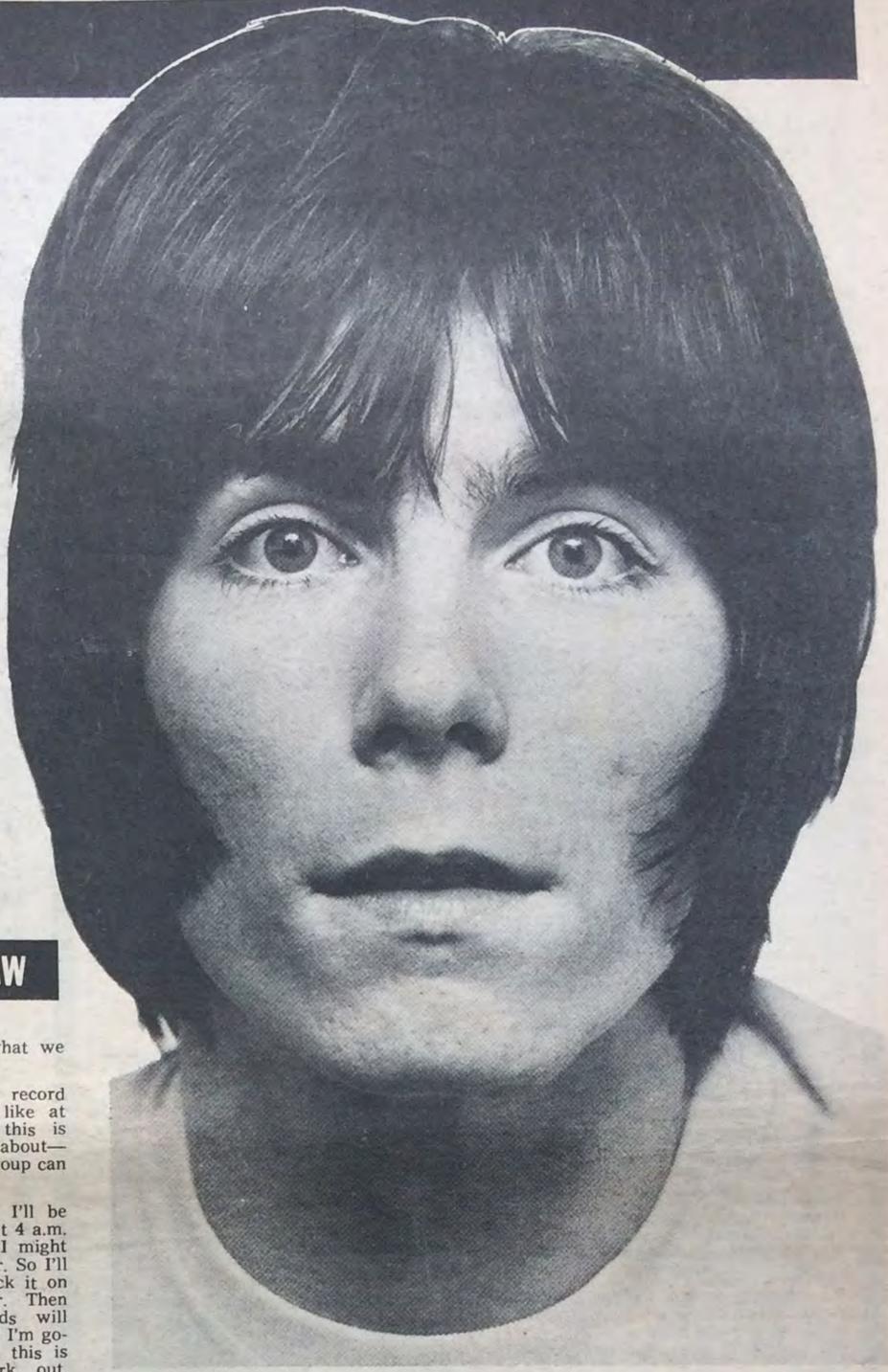
lucky in liking what we set out to do."

"But some groups record stuff they don't like at all. But surely, this is what an LP is all about — to show what a group can do."

"More than likely, I'll be sitting in a bath at 4 a.m. after a gig, and I might think of a number. So I'll jump out and stick it on the tape-recorder. Then maybe the words will come to me while I'm going to sleep. But this is how things work out. Then we have to go off to another gig. It's all very tight. Really, I'd like to have more time for writing. But I can't complain too much. None of us can."

"And occasionally, we all have a blow and really enjoy ourselves. I was playing only the other night with Terry Smith — a fine guitar player."

"But I want to put this jazz thing where we are concerned in its right perspective. I love jazz. So do we all. But we're not trying to ram it down anyone's throat."



BOWN: not trying to ram jazz down anyone's throat.

"In any case, we don't know enough to be jazz musicians. Sometimes, people will come up to us and say 'Fantastic' as though we were like Groove Holmes or Wes Montgomery! But that's ridiculous. Where jazzmen like this are concerned, we realise we don't know what it's all about. If we even tried to be like them, we'd just be banging our heads against a brick wall."

"So it's silly for some

people to talk as though we ought to think of playing a season at Ronnie Scott's, and do a live LP there!

### FORGET

"But talking of jazz, there's one organist here I think is the greatest in Europe — Brian Auger. And very soon, he could become the best in the world. As far as I'm concerned, you can forget about all your Alan

Havens and other organists when Brian is around. "I don't class Brian as a pop organist and Jools (Julie Driscoll) as a pop singer. They have their own scene. It's like Donovan, really. He just plays what he wants to. Brian and Jools do what they want to do. They don't really aim to get a hit. If they do so, fine. But they've got 'class.' They know what they want to record, and they're interested in doing it, regardless."

## REPORTER: BOB DAWBARN



DUPREE: brainchild

follow-up was too close to our breaking it off. So we have held it back until now. I have a feeling about this I am sure it will make it."

Simon's sister wrote their first three B sides as well as "Bells." "She's a brilliant singer," Simon told me. "She used to be a jazz singer in Portsmouth until she got married and now she just isn't interested."

"I'm hoping to record her doing a couple of jazzy things with us."

Simon and the group are currently considering offers of trips to Scandinavia and America.

"You know, fans are funny," he said. "They write to the MM saying groups like the Cream are ignoring them by going abroad. When 'Kites' was a hit we had a lot of really good offers to go abroad but we thought we owed it to the people who had bought the record to stay here."

"But it didn't help to get the follow-up in the chart. British fans are becoming blasé."

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**BLIND DATE**

# STEVE ELLIS

**1910 FRUITGUM CO:** "May I Take A Giant Step" (Pye).

Isn't this an old number? It sounds about three years old. It's the 1910 Fruitgum Co. This is the same sort of thing as their last one and I don't think it will do half as well. I don't like it personally. But then I didn't like the other one at all at first and it grew on me. But this sounds so old.

**JOHN MAYALL'S BLUESBREAKERS:** "No Reply" (Decca).

I know that voice from somewhere, but I just can't think who it is. It's very bluesy and you don't get too many blues numbers in the chart. This is more for the blues initiates. It's good but it will have to be lucky to get in the chart. At first I thought it sounded like John Mayall but then afterwards it didn't sound like him.

**THE FREEDOM:** "Where Will You Be Tonight" (Mercury).

It's great. I don't know who it is but it sounds like one of the singers in the Spooky Tooth. It has the same sort of bass noise and haunting sound as Procol Harum. I like the voice very much. I think this could be a big hit if it gets the plugs.

**MOJOS:** "Until My Baby Comes Home" (Liberty).

Great intro! British group? I don't like the drum sound, it spoils it. No, it won't do anything. I haven't found the tune yet, it just doesn't happen.

**BEN E. KING:** "Don't Take Your Love From Me" (Atlantic).

Yeah, that's great! It's Ben E. King. I'd like to see this really high in the chart. The best record he made was "What Is Soul." The trouble with the soul bit now is you can never say whether it's going to hit or not. Personally I think this great and it should get in the 30.

**WHISTLING JACK SMITH:** "Only When I Larf" (Deram).

It's got to be Arthur Brown. Let's hear the beginning again. It's a great laugh. Someone will whip it up for a signature tune.

**INEZ & CHARLIE FOX:** "I Ain't Going For That" (Direction).

Inez and Charlie Foxx. He comes in for about two words and she does the rest usually. Oh, he does a bit more this time. It's not so good as "Tightrope" and that wasn't

singles out the new singles



as good as "Mockingbird." Have you heard the Marmalade do that, they are great. He sounds a bit like Lee Dorsey on this, doesn't he? I like the sound but not this particular number.

**DENIS COULDRY DAND SMILE:** "Penny For The Wind" (Decca).

I've heard this somewhere. I don't know, it's one of those records you can never tell about. It's cute. The lyric is good. I like that sort of lyric but a lot of the kids hear it once and say: "What's that all about?" I don't think his voice has got any great quality but it has something attractive about it—and he has a funny accent. He sounds like somebody I've heard before.

**MARVELETTES:** "Here I Am Baby" (Tamla Motown).

Martha and the Vandellas? I love that lead voice sound—like Diana Ross or P. P. Arnold. This will be played in the discotheques so it might get in the 30. I think it's nice.

**CHRIS McCLURE:** "The Answer To Everything" (Polydor).

The intro is beautiful, relaxing. I love that Flamenco guitar. I've heard that voice before. He has a very pleasant voice but I'm not sure the song will do too much. It's the same sort of sound as John Rowles and it just might do as well. I like the arrangement—I love 'cellos and Flamenco guitars and things like that.

**NEIL DIAMOND:** "Brooklyn Roads" (Uni).

It's that guitar sound again—nice! It's taking a long time to get together. With the intro I thought it was really going to be nice but it never breaks out. It just goes along, the same thing all the time. Who is it? Neil Diamond? I can't understand that because he writes some fantastic songs.

**BILL MARTIN:** "Private Scotty Grant" (Page One).

It's that military drumming again. The song could be good, but I hate that drumming. It's been on about six records lately. This is sick! I hate this whole scene. Who is going to buy songs about war? I don't like the voice either. This doesn't do anything for me.

**JAMES LAST:** "Theme From 'Elvira Madigan'" (Polydor).

It's two o'clock in the morning music, head buzzing, lay on the sofa, cups of black coffee. Great at the pictures as the bird comes round with the ice cream. It's very relaxing but I don't really like it and I can't see it as a chart record.

**RAINY DAZE:** "What Do You Think" (CBS).

Lovely bass. No. I'm saying nothing—I've already done about four records in and all those readers will be writing in saying "Who does Steve Ellis think he is?" It just sounds like about two million other records. And about two years old.

# MELODY MAKER GUIDE TO 1968 MUSIC FESTIVALS

THE FESTIVAL SEASON IS GETTING UNDER WAY AGAIN THROUGHOUT BRITAIN AND THE CONTINENT. THE MELODY MAKER OFFERS THIS GUIDE TO LEADING EUROPEAN FESTIVALS SET SO FAR:

**JUNE 12-16: MONTREUX** International Festival Of Jazz, Switzerland. Artists include the Bill Evans Trio, Nina Simone, Julie Driscoll and Brian Auger, the Mike Westbrook Sextet, Kenny Clarke and Art Taylor.

**JUNE 13-16: Third International Festival Of Pop Songs, BRATISLAVA,** Czechoslovakia. Artists include: Cliff Richard, Gene Pitney, Brian Auger and Julie Driscoll, the Easybeats, Allan Jeffers.



**JUNE 15: HEXHAM Folk** Festival. Set so far: Ray and Archie Fisher, Fred Jordan, Matt McGuinn, the Grehan Sisters, High Level Ranters.

**JUNE 21: "Midsummer Night's Dream"** at BURTON CONSTABLE, near Hull. Featuring Geno Washington, Marmalade, Fairport Convention, Family, Elmer Gantry's Velvet Opera, Spooky Tooth, Savoy Brown Blues Band, the Tramline.



**JULY 6 and 7: WOBURN ABBEY,** Bedfordshire. Presented by the Melody Maker: Pentangle, Al Stewart, Roy Harper, Shirley and Dolly Collins, Alexis Korner, Jimi Hendrix Experience, Geno Washington, Tyrannosaurus Rex, the Family and Little Women.

**JULY 7: Donovan, Fleetwood Mac, John Mayall's Bluesbreakers, Tim Rose, Champion Jack Dupree, Duster Bennett and the Taste.**

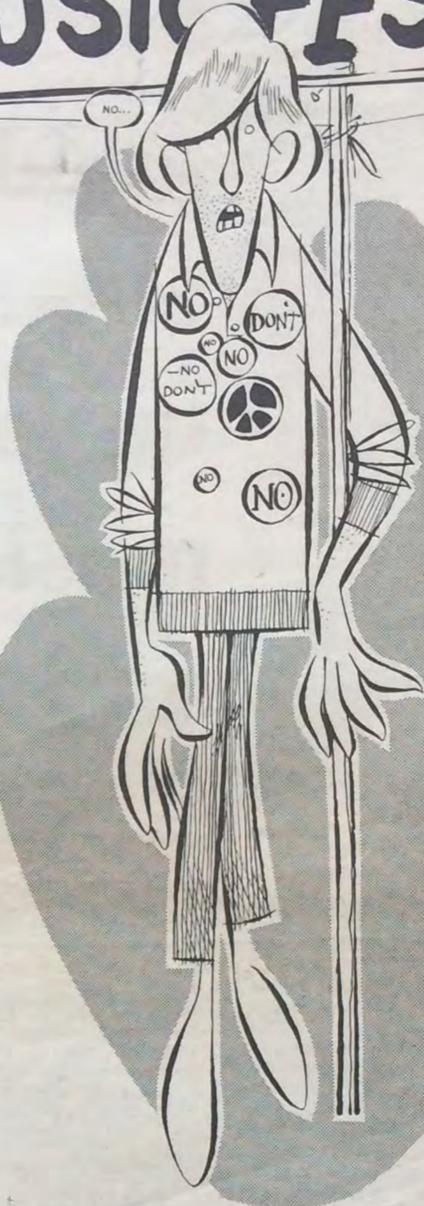


**JULY 20-26, ANTIBES FESTIVAL,** Juan Les Pins. Stars are expected to include: Ray Charles, Count Basie band, Mahalia Jackson and the Don Rendell-Ian Carr Quintet.

**JULY 5-7: KEELE FESTIVAL,** Loughborough, Leicestershire. Folk stars booked include: Bob Davenport, Bert Lloyd, Martin Winsor, Eric Winter, Dorriss Henderson, Alex Campbell, Fred Jordan, Redd Sullivan, the Spinners.

**JULY 12-14: PORI Jazz** Festival, Finland. No details yet.

**JULY 20, 21: CAMBRIDGE** Jazz Festival. Set are:



Johnny Dankworth Orchestra, Cleo Laine, Terry Lightfoot's band, Ken Colyer's Jazzmen, Maynard Ferguson Big Band, Graham Collier Sextet, Pentangle, Diz Disley Quintet, Savoy Jazz Band, John Hoseney Trio, Bob Parkins Quartet, Percy Seeby-Alan Broad Quartet and Cambridge Jazz Club Tentet.

**JULY 26-28: CAMBRIDGE** Folk Festival. Stars include: Odetta, Tom Rush, Pentangle, Sweeney's Men, Hedy West, Cyril Tawney, New Deal String Band, Tom Paley, Stefan Grossman, Roy Harper, Bob Roberts, Packie Burn, Ray and Archie Fisher, Noel Murphy, Leon Rosselson, Derek Brimstone and the High Level Ranters.



**JULY 22-27: Musica '68, MAJORCA.** July 22: Jimi Hendrix Experience, Lulu, Eric Burdon and the Animals, the Byrds. July 23: Esther & Abi Ofarim, Francoise Hardy, Georgie Fame, Tim Rose. July 24: Donovan, Julie Felix, Peret, Blossom Dearie. July 25: Count Basie Orchestra, Charles Lloyd Quartet, Bill Evans Trio, Salena Jones. July 26: Gene Pitney, Gilbert Becaud, Marian Montgomery, Laurie Holloway Trio, the Tages. July 27: Sandie Shaw, Scott Walker, the Peddlers, the Tremeloes.

Mummers, Kenneth Lovelless.

**AUGUST 8-17: HARROGATE FESTIVAL.** It is hoped to include a concert by jazzman Lennie Tristano and folk from the McPeake Family, Martin Carthy and Dave Swarbrick, the Young Tradition, Shirley Collins and Jeremy Taylor.

**AUGUST 9-11: National Jazz And Blues Festival, WINDSOR.** Fixed so far: John Mayall's Bluesbreakers, the Taste, Ten Years After, Spirit Of John Morgan and the Nice.

**AUGUST 16-18: REDCAR** Festival. Folk bill will include Bob Davenport.



**AUGUST 31-SEPTEMBER 4: WHITBY Folk** Festival. Set so far: Dave and Tony Arthur, Tony Foxworthy, Graham Binless, Dave Anderton, the Darlington Mummers and Nibs Matthews.

**AUGUST 31-SEPTEMBER 2: TOWERSEY** Festival, Oxford. Booked so far: the Yetties, Dave and Tony Arthur.

**SEPTEMBER: TORBAY** Jazz Festival, Torbay Modern Music Club are hoping to set up a three-day event.

**OCTOBER 9-13: PRAGUE** International Jazz Festival. No stars set yet.

**OCTOBER 19: JAZZ EXPO '68.** Few details yet, but probably run for eight days with stars including the Dave Brubeck-Gerry Mulligan group, Dizzy Gillespie Big Band.

**OCTOBER 17-20: Jazz** Jamboree, Warsaw, Poland. No details yet.



MARION and BARRY: TV dates.

**BILL WYMAN — the background Rolling Stone**

# 'Jumpin' Jack Flash' may sound simple—

But we're just as involved as we ever were

By Alan Walsh



THE frustrations of fame manifest themselves in many ways. Some people suffer nervous breakdowns; others seek solace in drink or other pursuits.

For Bill Wyman, bass guitarist with the Rolling Stones, the pressures used to result in sleepless nights. He needed an outlet for pent-up emotions and found it in a combination of photography and nature study.

Now the quiet Rolling Stones guitarist avoids hang-ups and finds a mental and emotional outlet in photographing the countryside, both near his Sussex home and further afield.

"I realised that I had to learn to relax," said Bill, shortly before starting an all-night session on the group's new album. "Photography provided the outlet. I've always been interested in nature and biology and a combination of the two help me relax and unwind."

Bill is rarely in the forefront of the publicity which clings to the Rolling Stones like an unwelcome limpet. He is content to remain in the background, enjoying life where he can. But his value to the group can be heard in his bass-playing on the group's hit single "Jumpin' Jack Flash" which is playing leap-frog up the MM's Pop 30.

"The single might sound simpler and less complex than other things we have done recently," said Bill. "But really we were just as involved technically as we ever were. The end product is more basic but as far as we as a group are concerned it's not really less complex. Just as much



BRIAN: film postponed.

went into the recording as before.

"But we felt the benefit of our producer, Jimmy Miller. We had become too involved trying to produce our own records. We were trying to be on both sides at once.

"For nine months we hadn't had a producer — not since the split with Andrew Oldham. That's why it's great to have someone who thinks like us, but who is not a member of the group and is sufficiently removed to realise what is needed."

The Stones did not write and record "Flash" purely as a single. "It was one of about six tracks we had, which is the usual way we work. We discussed the tracks last Christmas and decided to do them with a more bluesy feel. This we felt was the most commercial of the six so we released it as the single."

Bill agreed that the music they produced on their last album "Their Satanic Majesties Request" was perhaps a little too advanced for general pop taste. "Yes, on reflection, I think they were a bit too advanced; they were fine for the minority of selective fans

who were prepared to sit down and listen but not for the mass of Stones fans.

"I think perhaps it was slightly in the wrong direction. A bit too advanced for our fans."

The Stones, however, didn't feel the need to worry about this single.

"All our recent singles have made the top five so I don't think we had reason to worry. It's always nice to have a number one of course and every record you release, you think: that'd be great if it made the top. But I don't think it is really important that every Rolling Stones single is a huge hit."

Bill and the rest of the Stones are concentrating over the next two weeks on completing their new album, due out in July.

This means quite a few all-night sessions at Olympic Sound studios, in Barnes. But even when that's finished, it won't be goodbye to the studios for Bill. Because he has been working as producer with the End, working on a new single and an album for the group.

"I produced their last single, which didn't happen, although I thought it was a good record. But now I'm working on an album and we have recently finished a single. I think it's a great record and has a strong chance of a hit."

All five Stones were due to be working on their first feature film at this moment. The plan was for the group to start filming last week in a film lalled "One Plus One," to be directed by French

film maker Jean-Luc Godard, but Brian Jones' arrest on alleged drug charges caused a postponement of the project. Bill said that they planned to go on with the movie. "It's to go into production whatever happens," said Bill. "It may be later than we planned — we should have started it last week — but we'll definitely make the film."

IT LOOKS AS THOUGH THIS WILL BE A LONG, EXCITING SUMMER FOR THE STONES, THE GROUP THAT'S NEVER FAR FROM THE HEADLINES — OR THE CHARTS.

## WHY THE RYANS SPLIT

—by BARRY

REALLY it all started about four months ago. This show business was getting on top of Paul and he was having a bad time. We've felt this resentment ever since we started, you know, snide remarks about cashing in on mother's name and so on. Not from young people, of course, but from people of Mum's era in the business. Anyway, Paul was getting sick of it and then he had a nervous breakdown. He decided a few weeks ago that he'd just forget about it.

It left us stuck, naturally, because we had bookings. We had to cancel getting on for £4,000 worth of work, but Paul was in bad health and that was what counted.

There's no bad feeling between us; we're just leading separate lives now. I'm going on working as a singer and he'll carry on songwriting. He's better now, but doesn't want to sing. I've got a special ambition now. It's to kick a few people in the teeth, figuratively speaking, if my new record's a success—or the next for that matter.

Why do I feel like that? I'd have to do three years of explaining to say exactly why. But obviously there's something wrong with the pop world when a boy of 19 gets into the state Paul was in. We had a good act worked out and enjoyed doing it. It was the politics of the business got him down.

In this business, you really have to come to terms with what you want to do. Paul couldn't do it. He didn't like the aggravations. But I think I can come to terms, so now it's down to me alone.

In fact, it is like starting out again, and I feel great. I'm very excited about it. We came into the business at 15 and that's very young. But now, at 19, I know more and I'm really pulling my finger out.

So far as material goes, I'll be making a fresh start there as well though I may use some of the songs Paul and I have recorded already. There are lots of them.

Of course I hope to be doing more of Paul's songs. If they turn out well I'd like to do an L.P. "Barry Sings Paul." But in general I'm going to change my approach, move more into the ballad and jazz field and out of the strict pop field.

My first solo record, "Goodbye," which is coming out on June 21; it's not pop exactly, more of a ballad type thing with orchestral backing.

The point is, this is not going to be something we're contriving. We'll just let it flow along and see what happens. I'm interested in good songs and a real style. It doesn't really matter if the first disc isn't a hit.

Personal appearances? I'm not committed to any yet, until we find out how the record goes. But I'm tentatively lined up for three or four TV spots in connection with the disc, and I hope to be doing a television show with Mum in the autumn. It would feature Marion and me singing together.

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THE GREATEST RECORDING ORGANISATION IN THE WORLD

**CHARLES LLOYD:** "Journey Within." Journey Within, Love No. 3, Memphis Green, Lonesome Child (Atlantic 587101).  
**Lloyd (tr, fl), Keith Jarrett** (pno, sop), **Ron McClure** (bass), **Jack DeJohnette** (drs). Recorded at Fillmore Auditorium, San Francisco.  
**CHARLES LLOYD:** "Charles Lloyd In Europe." Togore, Kor-ma, Little Anahid's Day, Manhattan Carousel, European Fantasy, Hey Da! (Atlantic 588108).  
**Lloyd (tr, fl), Keith Jarrett** (pno), **Cecil McBee** (bass), **Jack DeJohnette** (drs). Recorded at Aulaaen Hall, Oslo, Norway.

# NEW JAZZ RECORDS

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

## Surviving the slings and arrows

**THE** adoption of the Charles Lloyd Quartet as the flower children's favourite jazz group tended to distort its true merits.

These two albums, the latest recorded at the hippies' shrine, the Fillmore Auditorium, San Francisco, illustrate the group's strength and weaknesses and there are enough of the former to be heard to ensure that Lloyd will survive the slings and arrows of outrageous fashion.

For me, the "Journey Within" set has more substance, mainly because "Memphis Green" and "Love No. 3" capture Lloyd and his precocious pianist Keith Jarrett near their very best. Lloyd's swaggering tenor on "Memphis" more than compensates for the twittering flute on the title track, while Jarrett's uncomplicated piano solo is a gem. On his own on "Love No. 3" the pianist tends to be more experimental, but none the less satisfying.

### PIVOT

"Lonesome," despite the strained "free" passages, has its moments although Jarrett's soprano sax is still too raw to add much of value. McClure and DeJohnette are a satisfying rhythmic pivot, especially on "Memphis," where they are only required to swing uncluttered by the jangling exotica which Lloyd occasionally feels is essential for the group's impact.

The earlier "In Europe" album, while not as exciting, contains some very fine moments, especially on the delicate "Togore" which features pastorello, gentle flute over excellent drumming. "Anahid" is in similar vein.

The Fillmore recording has the edge of this pair, although devout Lloyd fans will no doubt be pawing beads and caftans to acquire both, and "In Europe" has some of the finest flute that Lloyd has yet put on record. — B.H.

### FREEDOM SOUNDS

**FREEDOM SOUNDS:** "People Get Ready," Respect, People Get Ready, Cucamongo, Things Go Better, Fa-Fa-Fa-Fa! Brother John Henry, Orbital Velocity, Cathy The Cooker. (Atlantic SD1492.)  
**Wayne Henderson** (tmb), **Al Abreu** (sop, tr), **Jimmy Benson** (bari, flute), **Harold Land Jr.** (pno), **Pancho Bristol** (electric bass), **Paul Humphrey** (drs), **Moises Oblogacion** (conga), **Ricky Chemelis** (timbales), **Max Garduno** (percussion).

**ANYBODY** who doubts that the edges between jazz and popular music are getting more and more blurred should hear the Freedom Sounds led by trombonist Wayne Henderson.

Henderson first came to light with the Jazz Crusaders and among his influences, named on the sleeve, are Bob Dylan, Charlie Parker, Machito, Otis Redding, Dizzy Gillespie, Ravi Shankar, J. J. Johnson and Lennon and McCartney.

The music does in fact range from a sort of Taml R&B via Mingus to post-Coltrane jazz. The result is not nearly such a mess as that description may sound.

Henderson is an agitated, heavy-toned player who sacrifices finesse for power and excitement. The other main soloist, Al Abreu, is very much a Coltrane man on tenor but achieves far more individuality

on his soprano which provides some of the most interesting passages on the album. Benson contributes some nice flute and rhythm section, built round the electric bass achieves a relentless beat although it's rather too heavy for any degree of flexibility.

An unusual, and often rewarding, album.—B.D.

### HANK MOBLEY

**HANK MOBLEY:** "A Candy For Daddy." A Candy For Daddy, The Morning After, Venus Di Mildew, Ace Deuce Trey, Third Time Around. (Blue Note BST84230.)  
**Mobley** (tr), **Lee Morgan** (tp), **Curtis Fuller** (tmb), **McCoy Tyner** (pno), **Bob Cranshaw** (bass), **Billy Higgins** (drs).

**HANK MOBLEY**, as anyone who caught him during his season at London's Ronnie Scott Club will confirm, is an extremely competent and occasionally inspired tenorist whose style has its roots in the hard bop school.

This latter description fits snugly for the music on this, Mobley's latest LP. The music on the five tracks is relaxed, swinging (it couldn't be anything else with Higgins on call) virile stuff with Hank and Morgan taking most of the solo space.

The title track is tinged with a rock and roll beat, and the tunes are good blowing vehicles, if far from memor-

able. Nice souvenir of Mobley's first British visit, and highly competent from start to finish. — B.H.

### BUDDY RICH

**BUDDY RICH:** "The Driver." Brainwashed, A Swinging Serenade, Big Leg Mary, Straight, No Chaser, Bloody Mary, A Night In Tunisia, Miss Bessie's Cookin'. (Wing WL1182.)  
**Rich** (drs), **Irvin Markowitz** (tp), **Willie Dennis** (tmb), **Seldon Powell** (tr), **Mike Mainieri** (vibes), **Dave McKenna** (pno), **Earl May** (bass).

**I MUST** have missed out on this one when it first came out — in 1961 I think — and so have been done out of some very nice, swinging small-band jazz for six years.

Rich is that rarity, the drummer who sounds equally at home in a big band or combo setting on and this bargain price set he kicked the group along with a remarkable combination of power and subtlety. Though nominally the leader he doesn't hog the limelight although you are always conscious of the way he urges on both the ensembles and soloists.

The late Willie Dennis the sleeve note reads as though he is still alive — contributes some excellent trombone and its nice to hear one of my favourite tenorists, Seldon Powell, in a group setting again. Powell is particularly

good on the pretty "Singing Serenade."

The neat, unfussy arrangement are all by Ernie Wilkins and the selection of material adds up to a good varied programme.

For all lovers of unpretentious, small band swing.—B.D.

### ALBERT KING

**ALBERT KING:** "Born Under A Bad Sign." Born Under A Bad Sign, Crosscut Saw, Kansas City, Oh, Pretty Woman, Down Don't Bother Me, The Hunter, I Almost Lost My Mind, Personal Manager, Laundromat Blues, As The Years Go Passing By, The Very Thought Of You. (Stax 723.)

**King** (voc, gtr) with unspecified groups probably including **Al Jackson** (drs), **Steve Cropper** (gtr), **Isaac Hayes** (pno), **Duck Dunn** (bass).

**I'D** buy this one, myself, for its half-dozen most attractive performances. The majority of good 'uns occur on side one—a pity you can't halve the album and price—but "Laundromat" and "Manager" have their share of interest, especially instrumental interest.

This King, sometimes said to be related to B. B. King and certainly associated stylistically, is one of the modern urban artists in what might be called the Memphis school (these tracks were recorded there).

He is no youngster, having been born on April 25, 1924, in Indianola, Mississippi, where B. B. came from. But his approach is contemporary in comparison with the blues of the old Delta singers and players. And his accompaniments are hard, driving R&B backings by the Stax band, with King's whining guitar prominent.

Albert King is not, on this showing, a strong singer. He doesn't have the power to project "Kansas City," for instance, with maximum vitality. But his style, mild and slightly melancholy, is quite appealing and this number has swinging, riffing band participation which boasts the old Kaycee feel. M.J.



LLOYD: Some of the finest flute he has yet put on record.

## Despite the hokum, a collector's gem

**"DON REDMAN."** How'm I Doin' Hey Hey, I Heard, Reefer Man, Tea For Two, I Got Rhythm, Nagasaki, Hot And Anxious, Sophisticated Lady, Blue-Eyed Baby From Memphis, That Dallas Man, Got The Jitters, Bugle Call Rag, Sweet Sue, Exactly Like You, Sunny Side Of The Street, Swingin' With The Fat Man. (CBS Realm 52539).

**Redman** (alto, clt, sop, arranger) with varied personnel. Recorded in New York City, 1932-37.

**REDMAN** was one of the important jazz figures, important as a composer-arranger and bandleader rather than as an instrumentalist. He sang with a certain throw-away charm and played alto, soprano and clarinet. He is heard in all roles on this collection, which demonstrates that the Don hardly distinguished himself as a soloist in his first-rate band.

It is a matter of history that Redman, a musical prodigy who learned piano and cornet as a child and marched in his father's band at the age of six, pioneered the art of big-band jazz arranging while with Fletcher Henderson in the early and middle Twenties.

He developed his talents as director of McKinney's Cotton Pickers ('27 to '31) and then his own band. "I Heard," "Chant Of The Weed" (which couldn't be included in this set for contractual reasons, unhappily) and "Gee Ain't I Good To You" are Redman tunes dating from McKinney days. Mike Westbrook featured the last number a week or two ago, which shows something of the continuity existing on the orchestration side of the fence.

All kinds of typical Redman devices are on display here, from his early use of a trombone trio and ambitious combining of ad-lib clarinet with subtly scored saxes and muted brass and to his handling of "swing choir" vocals.

The tracks run chronologically from Don's own "How'm I Doin'" of February 26, '32 — notice the clarinet trio and the bounce of the banjo-piano-tuba-drums rhythm section — to the final head-arranged "Fat Man" of May 28, '37.

Not everything is good jazz. Redman was a showman with a penchant for novelties working in an age when bands were part of the floor show. Such items as "Got The



DON: throw-away charm

Jitters," "Doin," "Nagasaki" and the quaint "Reefer Man" reflect his showbiz side.

But a firm jazz beat, excellent solos by Edward Inge (clt), Benny Morton and Claude Jones (tmb), Shirley Clay, Sidney De Paris, Harold Baker (tpts) and Bob Carroll (tr), and hard-swing section and band work give every performance its moments. "I Heard" is an especially alive with-vocal track.

"Hot And Anxious," scored by Horace Henderson, "Sophisticated Lady" (recorded a couple of months after Duke's first version and long before Lunceford's), the pace-making "I Got Rhythm," and "Fat Man," "Bugle Call" and "Sue" are listenable instrumentals all the way, though the later recordings lack the essential Redman character. In spite of the hokum, this is a collector's gem. — M.J.

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### RADIO JAZZ

#### FRIDAY (7)

7.0 pm H1: Jazz Rondo. 7.30 V: Irish Jazz 1968 (Jim Doherty Quartet, Colm Wilkinson, Rory McGuinness Quintet). 9.10 U: Aretha Franklin. 9.30 E: Jazz. 11.5 Q: Jazz. 11.30 T: Si Zentner Ork. 12.0 T: Jimmy Smith. 12.5 am B1 and 2: Wes Montgomery, Kenton, Jabbo Smith, Chu Berry, ODJB. 12.35 J: All That Jazz (Fri, Mon-Thurs).

#### SATURDAY (8)

5.0 am J: Jazz Book. 11.0 B3: Jazz Record Requests (Ken Sykora). 2 pm E: Lunceford's Harlem Express. 2.40 H1: Radio Jazz Magazine. 12.30 Q: Pop and Jazz. 11.30 T: Tony Bennett. 12.0 T: George Russell. 12.5 am J: Sammy Davis Jr. 12.10 E: Doctor Jazz.

#### SUNDAY (9)

3.5 am J: George Shearing. 5.30 pm H1: Boy's Big Band. 7.0 B1: Mike Raven's R and B Show. 7.5 J: Formation of AFN (Gen Eisenhower, Pres Roosevelt, Glenn Miller Ork). 8.0 B1: Jazz Scene (Humph, Peter Clayton, Eddie Thompson, Charles Fox). 9.0 U: Folk and Pop. 9.30 E: The Roaring Twenties.

#### MONDAY (10)

7.5 pm J: Singers, Bands and Other Artists of 2nd World War. 8.30 H1: Jazz. 11.10 M: German JF. 11.30 T: Pop and Jazz. 11.35 H2: Jazz. 12.0 T: New Jazz Records.

#### TUESDAY (11)

10.5 am J: Basin St Jazz. 6.5 pm B3: Jazz Today (Charles Fox). 11.0 U: Frankfurt JF 1968. 11.5 Q: Jazz Journal. 11.30 T:

Pop and Jazz. 12.0 T: Jazz Crusaders.

#### WEDNESDAY (12)

7.30 pm V: Buddy Greco. 8.15 B1: Jazz Club (Alex Welsh Jazzband, Alan Eisdon's Jazzband, Terry Lightfoot's Jazzband with Graeme Bell). 9.20 Q: Jazz for Everyone. 10.20 E: (1) Benny Bailey (2) Perry Como (3) Percy Faith (4) Golden Gate Quartet (5) Buddy de Franco. 10.30 Q: Lionel Hampton. 11.30 T: Peter Nero, Jack Jones. 12.0 T: George Van Epps. 12.15 am E: Jazz and Near Jazz. 12.30 M: Jazz.

#### THURSDAY (13)

10.5 am J: Jazz Unlimited. 4.35 pm U: Jazz Magazine. 5.0 H2: Jazz. 7.5 H1: Jazz. 11.30 T: Jacques Brel. 12.0 T: Andrew Hill.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

Programmes subject to change. 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. V: Radio Eireann 530.

IN NEXT WEEK'S MM

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# Bob Dawbarn



# Pop singles

**MANFRED MANN:** "My Name Is Jack" (Fontana). Number One, it must be. After making the top with a Bob Dylan song, the Manfreds now pick a Paul Simon song that has hit written all over it.

There's the familiar recorder intro and both melody and lyric have immediate gentle appeal. It all builds to a neatly engineered climax in the arrangement.

All that and the usual high Manfred standard of performance.

## atmosphere

**NINA SIMONE:** "Why (The King Of Love Is Dead)" (RCA Victor). Miss Simone's tribute to Martin Luther King. Her sincerity is so obvious the record almost defies criticism.

It runs for both sides of the single and builds up a Gospel atmosphere, though resisting the temptation to turn on the full emotional taps.

Hardly chart material, but then it probably isn't meant to be.

**DEL SHANNON:** "Gemini" (Liberty). "The guy who had hit records in the early sixties is gone and in his place is a completely new artist" says Del on the accompanying handout.

Whoever the new guy is he's found a song and arrangement that utilizes monotony so cleverly it could easily be a massive hit.

Easily his best since "Keep Searchin'."

**TINY TIM:** "Tip-Toe Thru' The Tulips With Me" (Reprise). Tony Wilson, who's a mine of that sort of information, tells me Tiny Tim is about 6ft 5in tall in which case this sort of falsetto camp may strike some as hilarious.

Me I'd like to tip-toe through his tulips with a scythe.

**HEATH HAMPSTEAD:** "Tenement Tragedy" (Fontana). I have great faith in the business acumen of Howard and Blaikley who wrote this song and discovered the singer. But why saddle him with a name like that?

Gene Pitney would have been a much more appropriate name to judge by his singing. It's a massive ballad which must have kept every sessionman south of Pctters Bar busy for at least a week.



MANFREDS: neatly engineered climax in the arrangement

I can't honestly see it as a hit, though the lad does have potential.

**JULY:** "My Clown" (Major Minor). Sitar, assorted percussion and some odd recording tricks certainly catch the attention on this debut single.

## strange

Lead singer Tom Newman also wrote the tune which is sort of Eastern Hollies. He's obviously a newcomer of talent and this is just strange enough to catch the attention of deejays and fans.

Given the plugs it could make it, I like it, anyway.

**NICKY HOPKINS:** "Top Pops No 1" (MGM). The title presumably means

there are going to be more. I hope Chris Welch is back from holiday before they arrive.

Nicky, one of our busy piano sessioners, serves up a medley of other people's hits including "Cinderella Rockerfella," "Lady Madonna" and "Congratulations." Sounds as though it was recorded in a rather seedy pub and is no doubt intended to get the mums doing a knees-up.

It got me doing a hands-down — straight to the pick-up to lift it off.

## visions

**PAUL MAURIAT:** "Love Is In Every Room" (Philips).

I often wonder who buys this sort of string-laden mood mush.

I have visions of this 50-year-old drunk lying on the floor of his empty room (she's even taken the furniture with her) having a last glance at the Playmate Of The Month before he takes the sleeping pills.

And to think that all those fiddle players once fancied themselves as the new Yehudi Menuhin!

**ERMA FRANKLIN:** "Open Up Your Soul" (London). A little of soul-sister Aretha has rubbed off on Erma who is one of what seems a never-ending supply of fine girl soul singers.

This builds nicely and cer-

tainly had me twitching in most imbs.

Hardly fashionable in the chart these days, but will get them sweating out their Cokes in the discotheques.

## pleasant

**FASHIONS:** "I.O.U. (A Lifetime Of Love)" (State-side). The Supremes Mk 86. Pleasant in a very Tamla-ish way but with absolutely nothing original in either song or performance.

The moment it's off you're back to thinking about Income Tax and General De Gaulle.

**LEMONADE CHARADE:** "San Bernardo" (Bell). Never touch the stuff, it

makes me burp. So does the record.

I'll never be nasty to deejays again. Good heavens the lyric even has a wedding in June.

The sort of popular music that turned me into a jazz fan elevanty years ago. Banal, old-fashioned, "Give - us - something - we - can - hum" music.

**FLAMMA SHERMAN:** "No Need To Explain" (SNB). New label and new group, to Britain anyway. Flamma Sherman is, apparently, the corporate name for four rich and "stunningly beautiful" Liberian girls.

## charm

I don't suppose any of them fancy buying a stunningly ugly pop reviewer and taking him away from all this. Actually the lead

girl has a voice of great charm. The song isn't bad either, though one or two of the group singing bits are a trifle off.

A nice first record. And there aren't that many stunningly beautiful girlie groups about so maybe they'll get the TV plugs to make it a hit.

## tender

**JIMMY ROSELLI:** "Oh! What It Seemed To Be" (United Artists). Come back, Chris Welch, all is forgiven. Fancy having to listen to all this week after week.

Unfortunately more tender blossoms among the general public like emotions bared before their very eyes and there just might be enough of them to ease this into the bottom of the Pop 30.

Why do I hate so much pop writing for strings? John Cameron can make them sound convincing so why can't other people?

NEXT WEEK

**MARTY FELDMAN**

reviews the new singles in **BLIND DATE**

## LPs

# Square sleeves are out!

**SMALL FACES (Immediate).** Remember when you thought records came in square sleeves? Well, the Small Faces just changed all that with round sleeve made up to look like a tobacco tin. The music's a bit different too. Side One is under the general title "Ogden's Nut Gone Flake" and Side Two is a suite under the heading "Happiness Stan." In general, the attempt to produce something a bit different is a huge success though three tracks may be a little too much of Steve's happy, cockney pub singer bit. And Stanley Unwin's gibberish introductions on "Happiness Stan" become irritating after a time. Still, there's a lot of good writing, playing and singing on this very different album which should be in every pop fan's home. Individual tracks include: "Lazy Sunday," "Afterglow," "Rollin' Over" and "Mad John."

**THE MAGIC TOUCH OF CARROLL GIBBONS (Music For Pleasure).** Pianist leader Carroll Gibbons with his Boy Friends and The Savoy Hotel Orpheans will bring back waves of nostalgia to the middle-aged with these smoothly played sides. Gibbons had a fetching piano style and a few good jazzmen in his orchestras. The vocalists, as the debs of the day would say, are a hoot. Includes "On The Air," "I Double Dare You," "With Thee I Swing," "Home," "A must for collectors."

**THE ROYAL GUARDSMEN:** "The Return Of The Red Baron" (London). This set proves the Royal Guardsmen to be a more ver-

## REVIEWED BY THE MM POP PANEL

satile group than the Red Baron singles may have led you to believe. They are a neat group who can make a fair stab at R&B and Rock as well as the more teenybopper-slanted pop things. It adds up to an average sort of easy-to-listen-to set with tracks like "Airplane Song," "So You Want To Be A Rock 'n' Roll Star," "Any Wednesday," "Leaving Me" and the title track.

**BING CROSBY:** "In Hollywood 1930-1934" (CBS). Bing's fans will bless CBS for this fine double pack of two albums for the price of 58s presenting songs featured in early Crosby films. If some of the tracks rely heavily on nostalgia for their appeal, there is also a great deal of singing that sounds as fresh as ever 35 years on. Bing's timing, jazz-influenced phrasing and relaxed style were way ahead of his time and tracks like "Please," "Love In Bloom" or "Learn To Croon" remain in the very top bracket of popular song performances. Other favourites include "Dinah," with the Mills Brothers, and some early Paul White-mans with touches of Eddie Lang's guitar.

**BOOKER T AND THE MG'S:** "Do'n' Our Thing" (Stax). If Booker T can't get your party guests dancing then either your friends are dead or you throw some pretty weird parties. This is the usual sleek, streamlined instrumental music with the massive beat from this organ-guitar group. Tracks include:

"The Beat Goes On," "Ode To Billie Joe," "Do'n' Our Thing," "Let's Go Get Stoned" and "Blue On Green."

**INEZ & CHARLIE FOXX:** "Greatest Hits" (Direction). A collection of the Soul Brother and Sister team's best-selling singles which really wails all the way through. A bit predictable, perhaps, but they can certainly build the excitement. Among the ten tracks are "Mockin' Bird," "You Are The Man," "Hard To Get," "Like Little Children" and "Got It."

**JOHNNY MANN SINGERS:** "Man Alive" (Liberty). The "Up, Up And Away" team come up with smooth vocal stylings on a mixed bag of songs that includes "To Sir With Love," "Don't Look Back," "Instant Happy" and "Rainbows." Nice rather than memorable.

**ETTA JAMES:** "Tell Mama" (Chess). One of the world's most underrated singers reveals her Gospel background in fine soul-packed performances of telling ballads and wild ravers. This girl can get more feeling into one phrase than most singers get in a whole album. Highly recommended — and for a taster try "Tell Mama," "I'd Rather Go Blind," "The Love Of My Man," "Steal Way" or "Just A Little Bit." Great!

**RAINBOW FOLLY:** "Sallie Fforth" (Parlophone). What a crazy mixed-up album. An extraordinary mixture of org-

inality, triteness, mock Beatles, 1920's nostalgia, rock, West Coast, hippy humour and sound effects. The sleeve has the fashionable pop art drawings and absolutely no information about the group or record. The material is as mixed as the curate's egg, but the performances are good both vocally and instrumentally. Tracks include: "She's Alright," "Mongol-fier," "Drive My Car" and "No."

**CONNIE FRANCIS:** "The Incomparable" (Music For Pleasure). Much of this may be too sentimental for 1968 tastes with Connie emoting like Vera Lynn in her heyday. She sings in English, Italian and Spanish on such oldies as "Be My Love," "Funiculi Funicula," "Try A Little Tenderness" and "The Loveliest Night Of The Year."

**JAMES BROWN:** "Mr Soul" (Polydor). Jumpin' James tones down the histrionics a decibel or two and, surprise surprise, it's great. Mr Brown's screams have become part of the soul scene—the worst part. Here he shouts the blues with a powerhouse big band backing and there are a number of stylish ballads with Jim's own treatment. The balance is a bit dodgy at times, but it's one of the King's best albums for some time.

**VERA LYNN:** "Among My Souvenirs" (MFP). Eee, it's our Vera, you can almost hear Dad mutter. The Darling of the Forties who has weathered time into the Sixties sings some songs aimed straight at the over-forties. Unapologetically sentimental.

**HITS TODAY - WITH MCA**

**John Rowles**

'HUSH...NOT A WORD TO MARY'

b/w 'The night we called it a day'

MU1023 mca

**TOPOL**

'WONDERFUL LAND'

b/w 'Seven-six-o-one'

MU1022 mca

**NEIL DIAMOND**

'BROOKLYN ROADS'

b/w 'Holiday Inn blues'

UNI UN503

# I'D LIKE TO LIVE IN A CAVE

says  
**Steve Marriott**

**"I'm not difficult or temperamental," insists Steve Marriott of the Small Faces.**

It's just that I like my privacy. And I think I'm entitled to a certain amount of privacy, no matter how difficult people may say I am."

Steve has a reputation for not being very co-operative, but that isn't the whole truth. In fact, he's very eager to explain why he's called "temperamental."

"It's my insistence on privacy that gets me a difficult reputation. If someone asks questions that are too personal, I just refuse to answer them. I can get quite rude about it, too.

"Everyone says an Englishman's home is his castle. Not any more, it isn't. It's more like his—sort of rabbit hutch. Too many people today are pushed into too little space.

## PRESSURE

"That's why there's so much violence in cities. People get frustrated when they have no privacy or personal freedom. They can't have either in a crowded city."

Steve becomes very emphatic about city living when he gets the chance to talk about it.

"Living in any city puts *unbelievable* pressure on people. That's why I'm moving to a cottage. It's in Epping, and I'll be completely away from masses of people.

"Actually, if I had my way, I'd live in a cave!"

I laughed, but Steve was serious.

"I mean it! But that's what I meant about personal freedom. People wouldn't let you do it. They'd think you were mad not to want the comforts of a posh home.

"They wouldn't let you alone. Police would come around and health people and newspapers. Because THEY think it's mad to live in a cave, everyone is

forced to accept their view.

"I know that I've limited my personal freedom by getting in the pop business. Yet I don't believe ALL my life belongs to the public. Or even half of it!

"I can be very rude to people I think are in-

truding. One day last week two fans came around. They pressed the bell for 15 minutes!

## BATH

"I was in the bath at the time, and I was really getting mad. I came out and thought,

RIGHT, I'm not going to answer that door. And I didn't.

"If fans can't understand that it's your home and when you're in it is the only time you get to yourself, then they're thick!

"I don't mind if they write a letter asking to visit, but I won't open the door to anyone I haven't invited around.

"When I close the door behind me, I want to relax. Usually I'm pretty tired from working or recording, and when I get home, it's nice to have no phone calls, no people at the door and no one watching the house.

"Every so often I manage to get away. My favourite place is an island off the coast of Spain called Ibiza.

"During the summer it's pretty crowded, but if you go in November, the only people there are the ones who live there. And they're groovy!

"I've got to get away from the crowds every once in a while to clear the fuzziness out of my brain. If I stay in the city, I just accumulate a greater amount of fuzziness."

That doesn't mean that Steve isn't happy living today. When asked if he would have rather lived a few centuries ago when the earth was less crowded, he shook his head.

"No, people were really backward then. And there were terrible things happening, like plague and things. If you want to go back in time, you can go to Lebanon or somewhere. Times stopped still in places like that. It's nice that they're there, so that if you want to see what it was like long ago, you can go there and get a centuries old buzz.

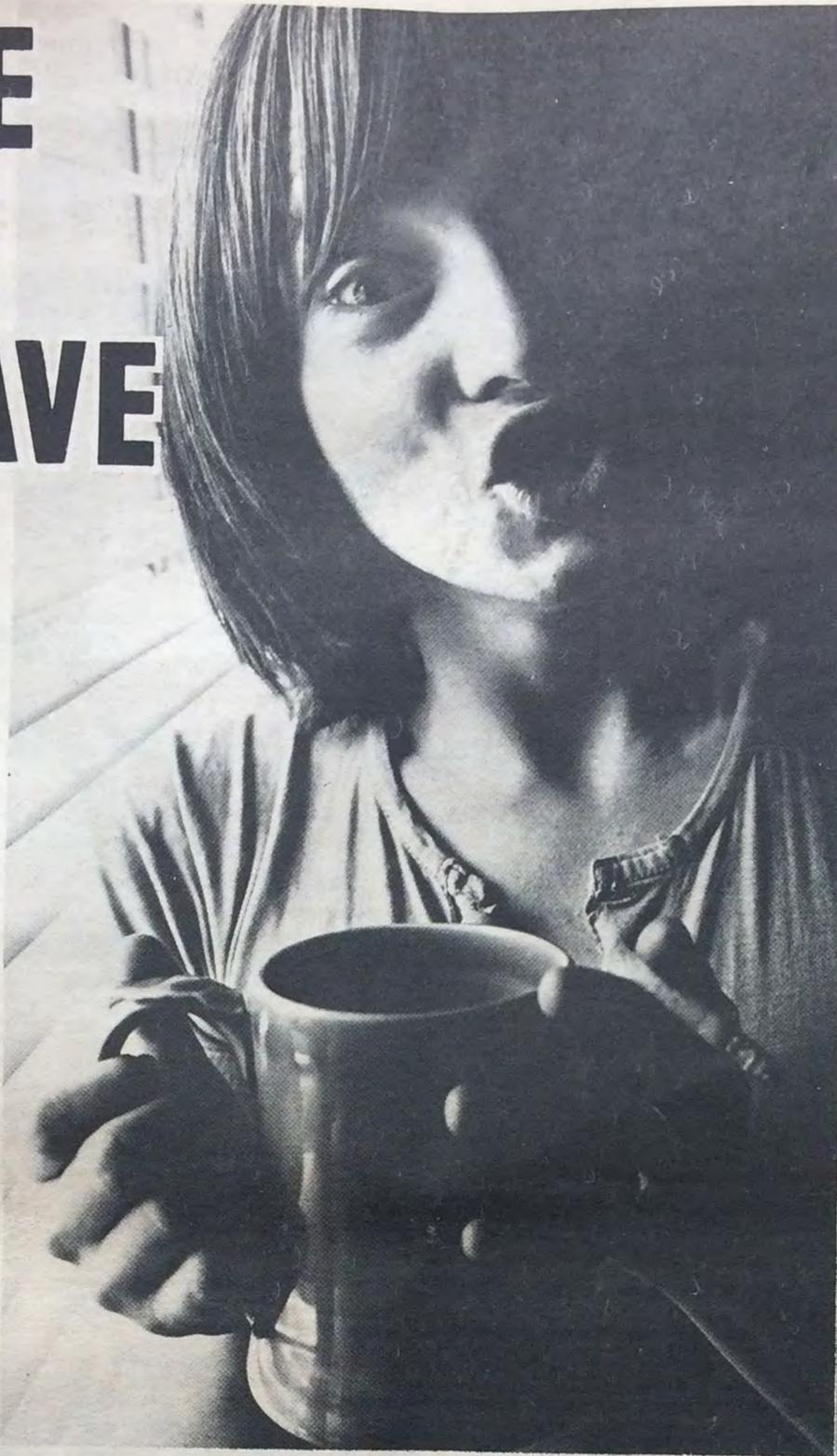
## RICH

"But even then, there was little privacy unless you were very rich.

"People are beginning to realize that they HAVE to be alone sometimes. There are commissions now just studying the effects of lack of privacy.

"I think changes are going to be made once everyone realizes how important privacy is. At least I hope so. Because 1984 is only 16 years away!

REPORTER: WINA GOLDEN



# Louis contest winners

## ten tickets for Batley

ONE of the surest things in an unsure world is the consistent, continuing popularity of Louis Armstrong. MM readers responded keenly to our Louis Contest, in which they were asked to name their favourite Armstrong record and say in not more than 25 words why they considered it great. The prizes consist of free tickets and champagne for a Louis show.

The prize-winners' are listed below.

A great variety of titles, ranging from the Bessie Smith - Louis Armstrong "St Louis Blues" of 1925 to Satchmo's current hit, "Wonderful World," were selected.

Eulogistic phrases such as "beautiful person," "wonderful artistry," "unsurpassable classic," "the magic and majesty of Armstrong at his peak," "glorious open trumpet climax" and "melodically perfect and moving" lay thick on the paper.

And some entrants let their zeal carry them beyond the 25-word limit.

Judging the entries was enlivened by the wide range of approaches employed. A Glasgow reader wrote simply: "Sleepy Time Down South" is Louis Armstrong."

A young lady from East Finchley said: "We are a generation apart but I'd love to meet him." And a widow from Eton adopted a straightforward letter technique: "I think your record of 'Wonderful World' is the best one you have made. It's records like this that make life worth living. You're great."

One or two writers resorted to strings of song titles. A Miss Pierce claimed her favourite Satch record was "whichever I'm listening to because he makes it great," and tried hard for a double ticket with several entries.

Perhaps the crispest reason for choosing a record, in this case "Wonderful World," was a Leeds reader's, given in eight words: "It's the only one I can remember hearing."

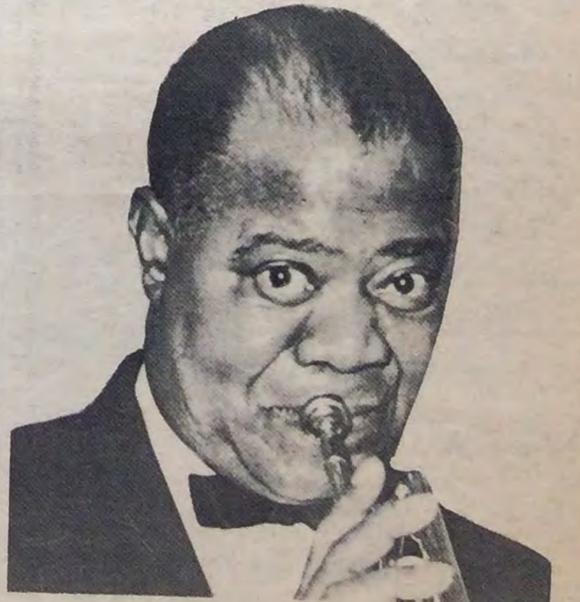
"Wonderful World" was in fact the most-chosen title. "Hello, Dolly" and "Mack The Knife" were well represented, as were "Potato Head Blues," "Sleepy Time," "West End Blues," "Tight Like This," "Rockin' Chair," "Savoy Blues," "Sweethearts On Parade," "Faithful Hussar" and "I Wonder."

"Now You Has Jazz" and other items from "High Society" found their supporters; so did various numbers from the "Crescendo," "Symphony Hall" and Fats Waller and W. C. Handy albums. But the selections were well scattered about the Armstrong discography, and individual votes were cast for "World On A String," "No One Else But You," "Confessin'," "Heebie Jeebies," "The Last Time" and dozens more good old good ones.

A nice example of a 25-word critique was provided by R. E. S. Hinchcliffe of 15 Winterton Way, Shoreham-by-Sea, Sussex. He chose "Tight Like This" by Louis' 1928 Savoy Ballroom Five, and wrote:

"The quintessence of genius, Armstrong at his peak, a masterpiece of superb construction, controlled power and rich tone, its glory still undimmed 40 years after."

He wins a double ticket for the Variety Club, Batley during Armstrong's two-week season (beginning June 17). The other four prize winners are D. H. Bays of 15 Gills-hill Road, Hull, Yorkshire; Miss M. E. Gillies of 66 Duke Street, Southport, Lancashire; James Redfarn of 8 The Shrubberies, London, E.18; and L. Partington of 13 Balmoral Drive, Formby, near Liverpool.



LOUIS: 'you're great'

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JOHNSTONS: 'Irish and English scenes are so different'

# Where does the Johnstons' future lie?

WHERE next for the Johnstons? It seems a strange query for a group whose first single leapt to number one in the Irish charts, and whose first big concert appearance in England last weekend had the London audience cheering them to the echc.

BY KARL DALLAS

The Johnstons have moved a long way, in fact, from the rather soulless "powerhouse" rhythm that put Ewan MacColl's "Travelling People" at number one. They have shed a couple of members and added two, Mike Moloney and Paul Brady, who have filled out their vocal sound and improved it instrumentally at the same time.

"The real trouble," said Adrienne Johnston, whose flaming hair and rich, slightly savage voice stand out wherever the group is seen or heard, "is that the Irish and English scenes are so different—and no group can afford to ignore England. In Ireland, our new Transatlantic album is being hailed as a traditional triumph, simply because there's still too little appreciation of traditional music there. In England people see it for what it is, a commercial record in which the music isn't destroyed. We think it's a very good record. But it's only a step towards what we are trying to do."

Mike plays good tenor banjo, mandolin and guitar and Paul plays mandolin and guitar and is fast developing into a very competent fiddle player.

Generally, the group sound is more sensitive than the lusty, gutsy, pound-your-beer-mugs-on-the-table sort of thing we have come to associate with Irish groups, and all of its members, individually, have sweeter voices than usual.

Their approach to rhythm is more dynamic, because it is less monotonous, and allows all the nuances of a

song like Paddy Tunney's "Lark In The Morning," with its lilting, sprung rhythms, to penetrate the group treatment—something I would not have thought possible, if I hadn't heard it with my own two ears. No doubt under the influence of current English trends, they do some songs without instruments in group arrangements which may owe their inspiration to the Watsons, but have their own sound, which is tighter, one might almost say tidier, than similar English groups.

Their phrasing is more disciplined, and so is their stage presentation. Possibly because they have been trained in a similar background, where the divisions between folk and pop are less well defined, the way they move about as they perform reminds me of nothing so much as one of the black soul groups, though they are far less mechanical about it.

## PROBLEM

And here's where their real problem lies. To make a living in Ireland they must keep their links with pop, putting in gruelling half-hour interval stints at Irish dance halls while the audience chat and sup their Guinness.

In England the scene is at the same time more sophisticated and more unbuttoned, and there is a big division between the folk-pop stars of TV, like the Seekers, who are expected to come on like a well-drilled show biz act, and the almost casual self-confidence of someone like the Pentangle or the Young Tradition, whose relationship with their audiences has its roots in the jazz movement of the 'Forties.

The technique of the Johnstons is good enough for them to do either.

I think they have already made up their minds. After all, none of the really big Irish groups has made its name in Ireland alone. The Clancys were famous in America before they ever did a Dublin concert. The Dubliners, too, didn't graduate from being just a bunch of friends playing in Paddy O'Donoghue's until the English folk scene took them up, and they didn't hit the really big time until they got promotion on the English radio pirates.

It looks to me as if the Johnstons, like so many of Ireland's finest sons and daughters before them, will have to seek their fortunes outside their homeland.



## Koerner—playing to the drinkers

BOOTS stomp out the rhythm as a battered, amplified acoustic guitar is picked and thumped, and blues are shouted against a background of clanking bottles and glasses and noisy drinkers. The boots, "box" and blues belong to Spider John Koerner and the place is a bar in Minneapolis, Minnesota. It's in this bar that for six nights a week, Spider John makes his bread. Not the best place to play but it's a living.

"Sometimes it's pretty loose," said Spider over a beer in a Camden Town pub recently. "It's not so much a straight performance. I can goof a little. I've got an amplifier and turn up everything on this machine and make sounds, it's just for a lark. But it's not bad and in the fooling around I learn some things."

John Koerner has become a regular visitor to Britain in the last few years. Long legged, lean, peaked cap planted firmly on his head, he has played his own unique blues interpretations in folk clubs all over the country. The intimate atmosphere of most clubs is the ideal setting for his music—the impact is better, more exciting when you can get close to what he is doing. The club scene in the States is almost extinct and only a few places are left. "Some of the best clubs in the States have folded or are folding," explained John. "They were nice really, it's too bad but understandable. It was a boom for a time. Some of us were riding on a big wave—including myself. I sometimes get out into the clubs, what's left of them. Now I play six nights a week in bar to a bunch of drinking people. It's colder'n any place," he added with a grin.

## BAND

Would John consider joining an electric band? "No, not really," he replied. "I've started something else already. I don't know how it's going to develop. It's just me and a piano player, Willie Murphy. He's been writing and arranging tunes for years. He's got a good background in jazz and rhythm and blues. I've been doing things with his help. It's different to what I have been doing with more, strange choruses. It's gotten more musical. I guess we've got something. I've been told we have got contracts with Elektra so I suppose we start recording this year. I'm excited about that. Be nice to make money out of music and pour it into films."

And outside of women and drinking, films are John's other main interest. In fact he is something of an aficionado. "Sometimes they may take over," reflected John into his pint. "I'm mainly interested in fictional films. I watch a lot of foreign films. There are some good films coming out of countries like France and Czechoslovakia. I've been doing a little film making myself. I have a little 16 mm equipment but at the moment I'm mainly doing exercises."

"I'd like to start a film group. With just seven or eight well chosen people it could be really nice."

# FOLK FORUM

## THURSDAY

AT THE FOX ISLINGTON GREEN, N1  
**MICHAEL COONEY**  
**MOONLIGHTERS**

**DON PARTRIDGE**  
HAWKEY HALL, WOODFORD GREEN, June 13.

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**SHIRLEY COLLINS**

**DODD, DON SHEPHERD, JILL DARBY**, Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.

NEXT WEEK THE CREE

**JOHN TOWNSEND & KEITH CLARK**  
RAILWAY INN, ABINGDON

TOOTING, Selkirk Hotel, Selkirk Road. — **PETER COE** from Birmingham.

## FRIDAY

AT LES COUSINS, GER 5413, 7.30-11 p.m. Back from their recent tour of the Beatles N. Soni/Tabla and A. Gajjar/Sitar and Deluba.

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Jim Murray, The Peelers

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## SATURDAY

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## SATURDAY cont.

THE L.C.S. presents THE SINGERS CLUB. **EWAN MACCOLL** and **PEGGY SEEGER**. Union Tavern, 52 Lloyd Baker Street, London, W.C.1. 7.45 p.m.

## SUNDAY

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**STARTING GATE**, Station Rd. Wood Green. **PETE STANLEY** and **BRIAN GOLBEY, JON BETMEAD.**

TRIOUBADOUR, 9.30. **MICHAEL COONEY.**

## MONDAY

AT CATFORD, The RISING SUN, Rushey Green.  
**THE YETTIES**

AT THE PHOENIX PUB, CAVENDISH SQUARE, JOHN PRINCES STREET, 2 mins. Oxford Circus.

**BILL SMITH**  
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HOP-POLES, BAKER STREET  
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FOLK CENTRE, HAMMERSMITH  
**DON SHEPHERD**  
See Thursday

## TUESDAY

AT COVENFOLK, Earl Spencer, Southfields.  
**MARTIN WINSOR**

**HALF MOON**, Herne Hill  
**JOHN TOWNSEND & KEITH CLARK**

TRIOUBADOUR, 9.30. **BOB & MARTIN.**

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**HOLY GROUND**, Inverness Place, Bayswater. **DIZ DISLEY, DAVE CALDERHEAD, RONNY**. Next: Alex Campbell.

**SHIRLEY COLLINS**, Dave and Toni Arthur, Chingford Morris Men, The Home Brew. The Crayfolk, Dave Cooper. **CRAYFORD TOWN HALL, JUNE 19th**. Full details next week.

**SURBITON**, Assembly Rooms 8 p.m. **DEREK SARJEANT, JOHN FRASER, PETE SAYERS.**

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Wed., June 12 King's Lynn College  
Fri., June 14 Bracknell Sports Centre  
Sat., June 15 St. Albans City Hall  
Sun., June 16 Bedford Checkpoint  
Mon., June 17 St. Albans City Hall  
Tues., June 18 Wellingborough

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Mon. June 10 Ipswich Manor Ballroom  
Tues., June 11 Cambridge,  
Pembroke College  
Wed., June 12 Recording  
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Cannon Street, E.C.4  
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7.30 to 11 p.m.  
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Thursday, June 6th  
**THE KEITH SKUES' SHOW**

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Grand Two-Band Session  
**THE BLACKBOTTOM STOMPERS**  
plus Dave Jones's Jazzband

Saturday, June 8th  
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Sunday, June 9th  
**ALAN ELDON'S JAZZBAND**

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Sunday, June 2, 7.30 p.m.  
**CLUB CLOSED**

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, June 7th  
**TERRY LIGHTFOOT'S JAZZMEN**

Saturday, June 8th  
**MAX COLLIE'S RHYTHM ACES**

Sunday, June 9th  
**ERIC SILK**  
and his SOUTHERN JAZZBAND

**WOOD GREEN** (Fishmonger's Arms)  
SUNDAY

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AND HIS BAND  
TUESDAY

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plus two supporting groups  
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MANCHESTER  
Forthcoming Attractions  
(Saturdays both Sessions)

JUNE 8th **JOHN MAYALL**  
JUNE 15th **PINK FLOYD**  
JUNE 22nd **LIVERPOOL SCENE**  
JUNE 29th **FAIRPORT CONVENTION**

JULY 6th **ELECTION**  
JULY 13th **THE NICE**  
JULY 20th **JETHRO TULL**

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Cromford Court, off Market St.  
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Sessions — Fridays 7.30-1 a.m.; Satur-  
days 7.30-11 p.m. and 11.30 p.m.-  
7 a.m. Fridays mostly blues, for Satur-  
days see above. In addition, on  
Saturdays we have the Inner Light  
Show, Purple Stone and The  
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THE MIDWEEK BIG NITE OUT  
★ UPTIGHTN' OUTASIGHT  
WITH GUEST ATLANTIC RE-  
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FRI., JUNE 7th (8.00-5.00 a.m.)  
★ ALL-NIGHT SOUL SESSION  
JO JO COOK  
AND THE RACKET  
7-PIECE SOUL BAND

★ THE TONI ROCKET SHOW  
SOUL SHOW WITH CLEO  
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THE ONLY LATE-SET IN TOWN  
ALL-NIGHT FOOD AND SNACKS  
R&B + SOUL + SKA

★ ALL NITE WALKERS  
ARMY SOUL SHOW  
PLUS, PLUS, PLUS  
★ TONI ROCKET DISC-TET  
AND DANCING CLEO  
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SUN., JUNE 9th (7.30-11 p.m.)  
THE BIG BEAT DISC SCENE  
★ THE TONI ROCKET SHOW  
Discs, live groups, star guests

★ WHISKY MAC  
★ TONI ROCKET AND CLEO  
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MEMBERS AND THEIR GUESTS  
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REDUCED RATES FOR STUDENTS  
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BIRD CURTIS, Brockley Jack.  
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RUSSELL QUARTET. Licensed  
Bar. 8.30-11 pm.

PETER BOND Trio, Julia Dolg.  
— Bickley Arms. — Chislehurst.

"WHITTINGTON," PINNER:  
BOB KERR'S Whoopie Band.

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ELMER CRUMBLES JAZZ  
BABES. Red Lion, Brentford.

FRANK POWELL QNT., Bickley  
Arms, Nr. Chislehurst Stn.

HIGHGATE JAZZ CLUB  
YE OLDE GATEHOUSE  
ART ELLEFSON  
FRANK RICOTTI  
COLIN PETERS QUINTET

NEW ERA JAZZBAND  
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NEW SEDALIA JAZZ BAND,  
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OSTERLEY JAZZ CLUB  
KEN COLYER

SHAKY VICK  
BLUES LOFT, HIGH WYCOMBE

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JULIE DRISCOLL  
BRIAN AUGER TRINITY  
Show of Hands. Licensed  
bars, late nite transport.

BIRD CURTIS, Goldsmith's  
Arms, Penge, Free.

**BLACK CAT BONES**  
BARN CLUB, LITTLE BARD-  
FIELD.

BROCKLEY JACK. See Friday.

JAZZ at the CROWN, Cloude-  
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next Saturday. ROD KELLY  
band.

KEITH SMITH, Clitheroe Festi-  
val.

NEW BLUES SCENE — CROWN  
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**DYNAFLOW BLUES**

SIX BELLS, Kings Road, Chel-  
sea. JOHN CHILTON'S SWING  
KINGS.

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AT THE CLERKENWELL TAV-  
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BAND.

BEST SUNDAY JAZZ  
WHITE HART, SOUTHALL  
MIKE MESSENGER'S BAND  
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THE JUGULAR VEIN

BILL BRUNSKILL'S Jazzmen,  
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STRONG JAZZ  
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35.  
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STOMPERS, "Green Man,"  
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THE QUEENS STAG HOUNDS,  
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### MONDAY cont.

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KEITH SMITH, Palm Court,  
Richmond. FREE! FREE! FREE!

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**TOMMY WHITTLE**

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"SHIP."

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REG CASTLE QUARTET  
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BRIAN EVERINGTON QUINTET

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Terry Lightfoot.

BIRD CURTIS Quintet, New-  
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Trio.

ERIC SILK, "Daylight Inn,"  
Pettis Wood.

"GEORGE," MORDEN: BLACK-  
BOTTOM STOMPERS.

NEW SOCIETY Dance Orchestra  
Mawson Arms, Chiswick, W4.  
Free admission.

KEITH SMITH, Bricklayers  
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TIME Jazzband. Bar! Car Park!  
Dancing!

GOthic JAZZBAND, Earl of  
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NEW SEDALIA JAZZ BAND,  
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JETHRO TULL.

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WINE & DINE NIGHTLY 8.30-3 a.m.  
and hear the world's finest jazz

Now appearing  
**SALENA JONES**  
with  
**BRIAN LEMON**  
TRIO and the  
**HAROLD McNAIR**  
QUARTET

Reduced admission before  
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JOHN DANKWORTH  
ORCHESTRA with  
CLEO LAINE

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presents  
**DICK MORRISSEY**  
JOHN TAYLOR KEN BALDOCK  
DICK BRENNAN  
with BARBARA JAY  
THIS THURSDAY, JUNE 6th, 8 p.m.

**COUNTRY CLUB**  
HAMPSTEAD  
210a Haverstock Hill, N.W.3  
(opposite Belsize Park Odeon)  
WEDNESDAY, JUNE 12th  
**JOE 'MARJORINE'**  
COCKER 8.15-11.30 p.m.

ED FAULTLESS & LEN HOOKER  
presents MODERN JAZZ EVERY WEDNESDAY  
at THE PHOENIX  
Cavendish Square, W.1. MAY 1700  
Wed., June 12, 8.15-11 p.m.  
**DICK MORRISSEY**  
with ED FAULTLESS TRIO  
Admission 6/- Students 4/- Licensed Bar

ED FAULTLESS  
presents MODERN JAZZ EVERY TUESDAY  
at THE GREEN MAN, BLACKHEATH  
Opening night, Tuesday, June 11th  
**DON RENDELL/  
IAN CARR QUINTET**  
featuring Michael Garrick  
Licensed Bar - Admission 6/-, Students 4/-

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RICHMOND  
THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Fri., Sat. and Sun. Admission 2/6

Fri., June 7 **DICK MORRISSEY**  
Sat., June 8 **DICK MORRISSEY**  
Sun., June 9 **DICK MORRISSEY**  
and IAN HAMER

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241  
Resident Trio  
TONY LEE PHIL SEAMEN  
TONY ARCHER  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE TRIO  
Friday, Saturday, Sunday, lunch & evening  
Friday, June 7th  
HAROLD McNAIR and  
TERRY SMITH  
Saturday, June 8th  
TOMMY WHITTLE  
Sunday, June 9th, morning  
HAROLD McNAIR and  
DICK MORRISSEY  
PETE KING  
Evening, June 10th  
Monday, June 10th

**THE GRAHAM COLLIER SEPTET**  
Tuesday, June 11th  
LENNY BEST  
Wednesday, June 12th  
TERRY SMITH  
Thursday, June 13th  
DICK MORRISSEY

# marquee

90 Wardour Street London W.1  
Thursday, June 6th (7.30-11.00)  
★ THE NICE  
★ THE RED LIGHT DISTRICT  
Friday, June 7th (7.30-11.00)  
★ BLUES NIGHT  
★ TEN YEARS AFTER  
(Final appearance before  
their U.S. Tour)  
★ GIANT MARROWFAT  
Saturday, June 8th (8.00-11.30)  
★ THE TIME BOX  
★ THE NEAT CHANGE  
Sunday, June 9th (7.30-10.30)  
★ WHOLE LOTTA SOUL  
★ STUART HENRY  
and the best in recorded 'Soul Music'  
Monday, June 10th (7.30-11.00)  
★ THE NITE PEOPLE  
★ THE CORTINAS  
Tuesday, June 11th (7.30-11.00)  
★ THE FAMILY  
★ GRANNY'S INTENTIONS  
Wednesday, June 12th (7.30-11.00)  
★ STUDENTS' NIGHT  
★ THE MUD  
8th NATIONAL Jazz Blues & Popular Music FESTIVAL • 9 to 11 AUG.

**BLUESVILLE '68 CLUBS**  
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# MAILBAG

## Unconventional —that's blues' big attraction

A LOT has been written about the way certain types of music have been given insufficient coverage on radio and TV and in the press. Blues is perhaps the best example.

But, though there are many blues fans who are genuinely interested in bringing their music to a wider audience, to many half the attraction of the blues is that it is a minority music.

I wouldn't go so far as to say that many people pretend to like the blues merely to be unconventional, but certainly if it



DUPREE: N. Orleans blues

became nationally accepted it would lose much of its appeal as the somewhat Bohemian element in pop music. — EDDIE FAULKES, Crowthorne, Berks.

RECENT articles in the MM have shown there is a healthy resurgence of interest in blues in Britain today. But it would be shortsighted to take it all too seriously since this popular revival has brought with it an incredible lack of discrimination.

It is reaching the point where anyone can get up and bash out a 12-bar as loudly as possible and call it blues—a few are more honest and call it Rock-'n'-Roll Revival.

This lack of discrimination is evident in the presentation of visiting American stars—witness the pairing of Champion Jack Dupree with the Black Cat Bones.

This is not to decry the Black Cat Bones, who are a good band, but their hard, modern, Chicago style is sadly at odds with Champion Jack's older, New Orleans brand of blues.—ALAN COHEN, CHRIS BEEBEE, London, N.2.

● LP winner

GENERALLY speaking, pop singers are idolised by teenagers, though popular even with sections of the adult public.

On the other side of the coin is the growing indifference of some pop singers to public opinion in respect of their behaviour. Conceit and self-importance created, no doubt, by exceptional popularity enables pursuits which wealth can provide—some most injurious to mental and physical health.

On the whole, it is unfortunate that the few are spoiling the scene for the majority. Unless such influences be check-mated it's more than likely that pop music will give way to the tempo and rhythm of bygone days.—FRANCIS B. WILMOTT, Birmingham 5.

SO Lou Rawls has joined others in spreading the notion that Otis Redding only achieved acceptance after his death. Otis had long been dubbed "The Prince Of Soul" and was unanimously acknowledged as the leader in his field of music, even to cult proportions.



## LULU'S SHOW IS THE BEST ON TV

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She is, without any doubt, the greatest female entertainer of all time.—J. JOBES, South Shields, Co. Durham.

WHY, oh why, do the majority of so-called top groups dispense with any form of stage act after they reach number 19 in the chart. Do they think they are so big they need not give the public value for money any more.

Recently, at the California Ballroom, Dunstable, I saw a group called the Stray, put the "top" group to shame by presenting a well-balanced entertaining act.

Obviously they care about people like us who pay and want our money's worth.—PETER ARNOTT, London, W.3.

DOESN'T Davy Jones of the Monkees think it's about time he gave his fans a fair deal? First he's coming in one day, then it's the next. He's meant to be on one programme and then he cancels it.

It seems to me that he doesn't care about his fans. We go to all these places and have disappointment every time. So come on Davy, tell us where and when you are going to appear.—SALLY BURDEN, London, W.6.

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WHY is it that groups insist on over-amplification? In other words, an inflexible attitude that ruins their sound and projection by making it absolutely unbearable for listeners of all age groups.

What is this strange quirk that makes them insist on having the same volume whether they are playing to three thousand in a huge hall or to three hundred in an intimate atmosphere such as this club.

Why are they so reluctant and argumentative when asked to lower their volume, even when patrons leave because they cannot stand the sound which goes over the threshold of pain because of its volume.

Surely good performers are as good at a reasonable volume as when producing a painful, holocaust of sound? — JOHN J. MARKS, Hatchetts, London, W.1.

### COLLUSION

THAT the Pentangle and the Incredible String of



INCREDIBLE STRING BAND

Band should play the two largest halls in London on the same night is, to me, beyond comprehension.

Although it can be said that each group is playing a different kind of music, they are unquestionably both of the same idiom and both appeal to the same esoteric flock of followers. The result is that both performers and promoters will suffer on June 29 with the Pentangle at the Royal Festival Hall and the Incredible String Band at the Royal Albert Hall.

If construction is a source of creative

then who would stand in the way? But I cannot help feeling that a little collusion would sometimes bear more, and riper, fruit. — SEAN O'BRIEN, Portsmouth.

### REVIVAL

THE Rock Revival is neither an Establishment plot nor a hooligans' holiday. It was the Rock generation which, without a badge or a banner between them, got rid of military conscription to the tune of "See You Later Alligator."

As for the Rock riots, the music made the youngsters want to dance, they were not allowed to do so and a harmless impulse turned septic.

Haley's rock is by nature the healthiest music there is for teenagers. His audience in Stockholm recently was one of the friendliest I have been in for a long time. Incidentally, it was through Haley that I got to jazz.—IRIS ORTON, Stockholm, Sweden.

Two years ago I hitched through Bristol, Farnborough, London and Manchester in four consecutive days to see him and the reception hardly inferred that he was unrecognised.—PAUL BONSOR, London, N.16.

● LP Winner

ON behalf of my group, the Hairy Bootlace, I would like to protest at the atrocities inflicted upon us during our recent Scottish tour. Whilst setting up our gear at the infamous Loch Ness Club we were savagely set about by the local border clan.

I have never seen such ferocious women in my life! As if this humiliating experience were not enough we were booed and pelted with stale

fruit for the entire duration of our act. The club owner also refused to pay us, accusing us of being "talentless bums."

Fortunately, we were lucky enough to escape with our lives and we made a hasty retreat to the safety of our Rolls. I ask you, how much longer must we British groups suffer at the hands of these "foreigners." — TONY ZETLAND, London, N.14.

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