

Melody Maker

ALAN PRICE on new singles—p 10



JULY 13, 1968

1s. weekly

CREAM SPLIT UP



FAREWELL TOUR BEING PLANNED

THE Cream are to split up at the end of the year.

This shock news was revealed to the MM this week when guitarist Eric Clapton said: "The Cream has lost direction."

Each member of the group — guitarist Clapton, bassist Jack Bruce and drummer Ginger Baker — will form a new group after the split which will take place at the end of 1968.

The group will undertake a farewell tour of America, starting in mid-October and lasting five weeks and will return to London for a farewell concert at the Royal Albert Hall at a date to be fixed.

The Cream formed more than two years ago and have had single hits with "Wrapping Paper" and "I Feel Free." Their album "Disraeli Gears" was a best-seller and their latest album "Wheels Of Fire" went into the American charts last week after only one week. It also qualified for a Gold Disc in America.

Manager Robert Stigwood stressed this week that the group split was amicable and that each member, and the groups they form, will remain under management and recording contract to the Stigwood Organisation.

"They are splitting to follow their individual musical policies," he told the MM.

**CLAPTON EXCLUSIVE
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**THIS
WEEK IN
BRITAIN'S
BEST
MUSIC
PAPER**



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KEELE
FESTIVALS**
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**SEEKERS
SPLIT
UP**
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**COME TO
BERLIN
FESTIVAL**
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MELODY MAKER POP 30

- 1 (1) **BABY COME BACK** Equals, President
- 2 (3) **THE SON OF HICKORY HOLLER'S TRAMP** ... O. C. Smith, CBS
- 3 (5) **I PRETEND** Des O'Connor, Columbia
- 4 (2) **JUMPIN' JACK FLASH** Rolling Stones, Decca
- 5 (13) **YESTERDAY HAS GONE** Cupid's Inspiration, Nems
- 6 (10) **YUMMY YUMMY YUMMY** Ohio Express, Pye
- 7 (4) **HURDY GURDY MAN** Donovan, Pye
- 8 (6) **BLUE EYES** Don Partridge, Columbia
- 9 (7) **YOUNG GIRL** Union Gap, CBS
- 10 (8) **MY NAME IS JACK** Manfred Mann, Fontana
- 11 (9) **LOVIN' THINGS** Marmalade, CBS
- 12 (17) **MACARTHUR PARK** Richard Harris, RCA
- 13 (21) **MONY MONY** ... Tommy James and the Shondells, Major Minor
- 14 (16) **HUSH . . . NOT A WORD TO MARY** John Rowles, MCA
- 15 (15) **ONE MORE DANCE** Esther and Abi Ofarim, Philips
- 16 (12) **THIS WHEEL'S ON FIRE** Julie Driscoll/Brian Auger, Marmalade
- 17 (11) **HONEY** Bobby Goldsboro, United Artists
- 18 (24) **D. W. WASHBURN** Monkees, RCA
- 19 (—) **WHERE WILL YOU BE** Sue Nicholls, Pye
- 20 (29) **FIRE** Crazy World of Arthur Brown, Track
- 21 (14) **DO YOU KNOW THE WAY TO SAN JOSE** Dionne Warwick, Pye
- 22 (18) **BOY** Lulu, Columbia
- 23 (27) **I'LL LOVE YOU FOREVER TODAY** ... Cliff Richard, Columbia
- 24 (19) **WONDERFUL WORLD** Louis Armstrong, HMV
- 25 (20) **A MAN WITHOUT LOVE** Engelbert Humperdinck, Decca
- 26 (26) **DOGS** Who, Track
- 27 (—) **THIS GUY'S IN LOVE** Herb Alpert, A & M
- 28 (—) **I CLOSE MY EYES AND COUNT TO TEN** Dusty Springfield, Philips
- 29 (—) **LAST NIGHT IN SOHO** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (—) **GOTTA SEE JANE** R. Dean Taylor, Tamla Motown

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POP 30 PUBLISHERS

- 1 Kossner, 2 Burlington, 3 Morris/Patricia, 4 Mirage, 5 Franklin Boyd, 6 TM Music, 7 Donovan, 8 Essex Int., 9 Dick James, 10 Feldman, 11 Gallico, 12 Corlin, 13 Planetary Nom, 14 Intune, 15 Sparta, 16 Feldman, 17 Mecolico, 18 Screen Gems, 19 Welbeck, 20 Essex, 21 Blue Sea/Jac, 22 Meteor, 23 Joannaline, 24 Valando, 25 Lynn, 26 Fabulous, 27 Blue Sea/Jac, 28 Corlin, 29 Lynn, 30 Jobete/Corlin

US TOP TEN

- As listed by "Billboard"
- 1 (1) **THIS GUY'S IN LOVE WITH YOU** Herb Alpert, A & M
 - 2 (2) **THE HORSE** Cliff Nobles and Co., Phil L.A. Of Soul
 - 3 (3) **JUMPIN' JACK FLASH** Rolling Stones, London
 - 4 (6) **LADY WILLPOWER** Gary Puckett and the Union Gap, Columbia
 - 5 (5) **GRAZING IN THE GRASS** Hugh Masakela, Uni
 - 6 (4) **THE LOOK OF LOVE** Sergio Mendes, Bell
 - 7 (7) **ANGEL OF THE MORNING** Merrilee Rush, Bell
 - 8 (—) **STONED SOUL PICNIC** 5th Dimension, Soul City
 - 9 (8) **HERE COMES THE JUDGE** Short Long, Soul
 - 10 (—) **INDIAN LAKE** Cowsills, MGM

TOP TEN LPs

- 1 (2) **OGDEN'S NUT GONE FLAKE** Small Faces, Immediate
- 2 (1) **THIS IS SOUL** Various Artists, Atlantic
- 3 (3) **LOVE ANDY** Andy Williams, CBS
- 4 (8) **DOCK OF THE DAY** Otis Redding, Stax
- 5 (5) **THE SOUND OF MUSIC** Soundtrack, RCA
- 6 (4) **SCOTT 2** Scott Walker, Philips
- 7 (6) **JOHN WESLEY HARDING** Bob Dylan, CBS
- 8 (9) **SMASH HITS** Jimi Hendrix, Track
- 9 (7) **OPEN** Julie Driscoll and the Brian Auger Trinity, Marmalade
- 10 (—) **JUNGLE BOOK** Soundtrack, Disneyland

Rolling Stones' album delayed until August

THE Rolling Stones' new album "Beggar's Bouquet" has been delayed. It will not now be issued on July 26, Mick Jagger's birthday, but will be out in mid-August.

Press officer Leslie Perrin told the MM that the delay was caused by the album sleeve. "Mick wanted another artist to work on the sleeve, so he has commissioned American designer Tom Wilkes to work on it."

Mick flew to America last week with producer Jimmy Miller to mix the album and held discussions with Wilkes, who designs sleeves for A&M Records, in California.

"Mick wanted another head on the sleeve," said Perrin. Marianne Faithfull flew out to California on Monday to join Mick and Keith Richards and Charlie Watts followed on Tuesday. The three Stones, and Miller, will be spending some time mixing the album at West Coast studios.

Robert Stigwood Organisation merges with Gunnell agency

THE Robert Stigwood Organisation, which manages the Bee Gees and other artists, has acquired a £150,000 interest in the Rik Gunnell agency, which handles stars like Georgie Fame, Alan Price and Long John Baldry.

Last week, the MM reported that talks between the organisation were taking place and the deal was announced this week. The Stigwood Organisation has formed a new company called Rik Gunnell Management, Ltd., which, in partnership with Rik and John Gunnell, will handle the agency and management affairs of Fame, Price, the Paper Dolls and other artists.

The new company will operate independently of the Stigwood Organisation and will be under the direction of the Gunnells as joint managing directors. It will be administered by the Stigwood Organisation, with Robert Stigwood as chairman.

The new company will use the international facilities of the Stigwood office. Robert Stigwood commented: "I am delighted about this new partnership." Rik Gunnell told the MM: "This will be tremendous for my artists as they will now be serviced on an international basis."

ELVIS PREMIERE

THE new Elvis Presley film, Speedway, in which his co-star is Nancy Sinatra, will have its European premiere at the Elvis Convention '68, being held at the De Montfort Hall, Leicester, on July 21, in aid of the Guide Dogs For The Blind Association.

Emperor Rosko, Tommy Vance, Tony Prince and Belgian deejay Burt Blanca are among those who will attend and Tony Blackburn, Mike Raven and Kenny Everett are also hoping to be present.

The programme will begin at 2 pm with a showing of King Creole. This will be followed by a panel game involving the deejays and then Speedway will be shown at about 6 pm.

Details, and tickets, price 12s 6d, are available from Elvis Convention '68, 286 Thurstaston Road, Leicester.

DOLLS IN PANTO?

PAPER DOLLS' agent Michael Grade is currently negotiating their first pantomime season for next December.

The trio, whose new single is "My Life (Is In Your Hands)," have completed their first album, "Paper Dolls House," which is scheduled for release on September 26.

A major Continental tour is being lined up for the end of September.

NEW BERRY DISC

DAVE BERRY will have a new single released in August, but no titles have been decided yet.

On Saturday (13), Dave opens three days in cabaret at Knokke Le Zout, Belgium.

His British cabaret appearances include weeks at the Top Hat, Spenny Moor, and Sands, Whitby Bay (August 18), Starlight Club, Blackburn, and Cabaret Club, Burnley (September 1) and Starlight Club, Blackburn, again, and New 77 Club, Burnley (7).



STIGWOOD

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NEW BRADY SHOW

RADIO ONE deejay Pete Brady is to host his own TV series for the new Thames Television company.

The show, which starts on July 30, is titled Maggie and will be a magazine-style programme for the teenage group.

Brady has requested special permission from the BBC to terminate his daily Radio One show and will do the last show on July 12. He then immediately starts rehearsals for the TV series.

His Radio Luxembourg shows will not be affected and Brady is expected to start a new midweek series for Radio One and take over one of the weekend spots in the near future.

MOVE DOUBLE LP

THE MOVE are planning a double album for their next LP release which will probably be in late September.

One album will comprise 14 originals by Roy Wood. The other will have seven compositions from Richard Tandy and seven from David Morgan—both of whom are signed to Carl Wayne's Penny Music.

The albums will be recorded at the Birmingham studio set up by Carl and Trevor Burton.

SHOWSTOPPERS' NEXT

THE SHOWSTOPPERS' follow-up to "Ain't Nothing But A Houseparty" has been confirmed as "Shake Your Mini," which will be issued on the Beacon label at presstime.

The group will be back in Britain this autumn for a tour of clubs and ballrooms.

TOUR FOR KING

SOLOMON KING is to tour South Africa for a month. King, who spent this week in the studios recording a new single, will spend the whole of December of this year doing concerts all over South Africa. A full itinerary is being worked out at the moment.

Solomon opens his first British summer season at Blackpool's Central Pier on Saturday (13), sharing the top of the bill spot with Don Partridge.

FIFTH COLUMN PLUS TWO

We're on the last lap of the FJL Saga this week and we start with "THE SHARP EDGE" by HOWARD MCGHEE (FJL 905 stereo, play-able mono). This album features MCGHEE with GEORGE COLEMAN, tenor, JUNIOR MANCE, piano, GEORGE TUCKER, bass, and JIMMY COBB, drums.

On FJL 907 (stereo, play-able mono) DEXTER GORDON and WARDELL GRAY treat you to twelve historic tracks recorded in Hollywood in the '40s and '50s. The title of the LP is "THE MASTER SWINGERS." Apart from GORDON and GRAY on tenors you can hear GERRY WIGGINS piano and organ, RED CALLENDER bass, DODO MARMAROSA piano, and ERROLL GARNER pops up on a couple of tracks too.

"OUR MISS BROOKS" is nothing to do with a lady called Brooks; it happens to be the title of a track on an album featuring GRANT GREEN guitar, with the DAVE BAILEY QUINTET. The catalogue number is FJL 908 (stereo, play-able mono).

On "SATURDAY NIGHT FISH FRY" (FJL 909 stereo, play-able mono) ROY ELDRIDGE is featured with the ELMER SNOWDEN SEXTET. I think you might have heard of some of the sextet members—BUD FREEMAN, RAY BRYANT, TOMMY BRYANT and JO JONES—and by the way ROY ELDRIDGE has a bit of a sing up too.

"URGE" by the TED CURSON QUARTET (FJL 910 stereo, play-able mono) is one for the modernist who doesn't want things too far out. With TED CURSON on trumpet is BOOKER ERVIN tenor, JIMMY WOODIE bass, EDGAR BATEMAN drums.

The next seven albums are real collector's pieces; they are all from the VANGUARD catalogue and are in FONTANA'S VANGUARD SERIES (that's clever thinking). The first two are "SPIRITUALS TO SWING, VOL. 1 & 2" (FJL 401 and FJL 402, available separately).

They feature the historic concerts recorded in the late '30s at Carnegie Hall. The line-up is a dream, THE BENNY GOODMAN SEXTET, COUNT BASIE BAND, LIPS PAGE, JAMES P. JOHNSON, SONNY TERRY, JOE TURNER, GOLDEN GATE QUARTET, IDA COX, and that's just a few of them. I think these two LPs should be in your collection now, so leap off to your dealer at once. Another two albums you ought to get while you're there are Volumes 1 and 2 of "THE VIC DICKENSON SHOWCASE" (FJL 404 and 406). Once again these are available separately. They were once available—some long time ago—on three 10in. LPs, but now, as you can see, they have been made into two 12in. LPs—and they are complete—nothing is missing from the originals. Apart from VIC DICKENSON blowing up a storm, RUBY BRAFF makes trumpet players want to jump up and down on their trumpets, and EDMOND HALL'S clarinet sound is just tremendous. SIR CHARLES THOMPSON'S contribution is some really beautiful piano—all together the VIC DICKENSON SHOWCASE albums are—to use one of today's "in" expressions—super.

JIMMY RUSHING is a great blues singer and on "LISTEN TO THE BLUES" (FJL 405) you can hear him roaring away with a backing group like EMMETT BERRY trumpet, RUBY POWELL alto, BUDDY TATE tenor, LAWRENCE BROWN trombone, PETE JOHNSON piano, FREDDIE GREEN guitar, WALTER PAGE bass and JO JONES drums. One of the nicest albums to come out on this series is an unusual one. It just features RUBY BRAFF on trumpet with ELLIS LARKIN piano, and it's called "TWO BY TWO" (FJL 403), and to put it in a corny way—they play the Rodgers and Hart song book—but it's me being corny—not BRAFF and LARKIN. The last FJL at this moment is "BUCK 'N' THE BLUES" (FJL 407). Buck being BUCK CLAYTON—the others concerned are VIC DICKENSON, EARL WARREN, HANK JONES, KENNY BURRELL and JO JONES. So, Nugent Mac Splurdey, that is our full list of FJLs—spread over the last three ads—so don't say FONTANA don't do anything for you—so there!

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NICE: Saturday evening

Nice booked for Festival

THIRTY-FIVE names have now been set for the National Jazz And Blues Festival at Kempton Park, Sunbury, on August 9, 10 and 11.

The Festival opens on the evening of Friday, August 9, with the Herd, Jerry Lee Lewis, Marmalade, Taste and Time Box. The other bookings are:

Saturday afternoon: Jon Hendricks with the Ronnie Scott Quintet, Don Rendell-Ian Carr Quintet, Alan Haven Trio and Mike Westbrook Big Band.

Saturday evening: Nice, Crazy World Of Arthur Brown, Jeff Beck Trio, Ten Years After, Tyrannosaurus Rex, Joe Cocker, Night People, Clouds, Deep Purple and guest star Ginger Baker.

Sunday afternoon: Incredible String Band, Election, Al Stewart and the Fairport Convention, Sonya and the Johnstons.

Sunday evening: Traffic, Spencer Davis Group, John Mayall's Bluesbreakers, Fairport Convention, Chicken Shack, Jethro Tull, Dynaflow Blues, Tramline and John Peel.

DONOVAN PLAYS MOSCOW CONCERTS IN DECEMBER

DONOVAN will play concerts in Russia in December. Impresario Vic Lewis flew back to Britain from Moscow at 2 a.m. on Sunday to announce that he had clinched the deal exclusively revealed in the MM on June 22.

"Donovan will be taking over his own group and will play concerts in Leningrad and Moscow. I am arranging a European tour for him from November 30 and this will take in Denmark, Sweden, Helsinki, then wind up in Leningrad and Moscow."

Vic Lewis added that he had not discussed visits by other artists.

"We want to see the Donovan venture through first. Certainly the Russians are very keen on a visit by him."

Subject to union negotiations, Vic Lewis plans to bring to Britain the National Radio Orchestra of the USSR. "This plays classical music as well as jazz," he says. Other plans include visits by a Russian circus and the Leningrad variety music hall.

DANNY'S HAND

THE Pentangle appeared at Woburn Music Festival last weekend without their bassist Danny Thompson who is suffering from a hand infection following a strained tendon. Danny told Melody Maker he may not be able to play for another three weeks. He said: "I can't move my little finger at all. I'm having specialist treatment and injections and it seems to be improving a bit each day."



DONOVAN: taking over his own group

On July 21 the Pentangle are at Cambridge Jazz Festival, then on July 26 appear on a new BBC evening television programme, How It Is and on July 27 and 28 they return to Cambridge for the Folk Festival.

A tour of Denmark is being negotiated for August between August 26 and 31 the Pentangle have their own show at the New University Theatre,

Edinburgh, during the Edinburgh Festival.

ARTHUR-U.S. HIT

THE Crazy World Of Arthur Brown, just back from a successful trip to America, have already been re-booked for return dates there in September.

Arthur is completing his sec-

ond album which will either be issued while he is away, or around Christmas. His first album, "The Crazy World Of Arthur Brown" is being issued in about a month in the States on the Track label.

Arthur is in the process of re-forming his backing group. "Nick Greenwood, bass player who has been with me for about four months is staying on," he told the MM. "Bill Davidson, organist who's been with Dick Morrissey and the Attack, has joined and I am also hoping to sign Carl Palmer, Chris Farlowe's drummer."

DUSTY IN CONCERT

DUSTY SPRINGFIELD is planning a major British concert tour next year.

Pubicist Mick Gill told the MM: "She wants this to be very different from her other tours. She will do 12 to 15 days at major concert venues."

"The bill will be completed by one male star. A lot of attention will be paid to lighting and sound."

Equals plan World-wide tour

THE Equals, still number one this week with "Baby Come Back," are being set for a world-wide promotional trip in October.

They are in line to visit America, Japan and other places in the Far East to do TV appearances following a two-week concert tour of Britain.

The tour is scheduled for the last two weeks in September and venues have not yet been finalised.

In the first two weeks in September they do concerts, TV and radio in Holland, Bel-



EQUALS: U.S. visit

gium and Germany. Tomorrow (Friday) they are at Locarno, Derby.

BBC-TV FAREWELL

THE Seekers gave their farewell performance on BBC-TV last Sunday (7) before splitting up.

Judith Durham, Athol Guy and Bruce Woodley are returning to Australia while Keith Potger remains in Britain to set up a company providing TV jingles.

Judith is, as yet, uncertain what direction her new solo career will take but she intends to keep on singing.

Get your seat for the Berlin Festival



MAYNARD

DIZZY GILLESPIE, Maynard Ferguson, Don Ellis, Art Blakey and Max Roach, are just a few of the star names appearing at this year's Berlin Jazz Festival from November 7-10. And for the third year, the MM is running a special weekend trip to the festival.

In addition to a lot of European jazz artists, the festival features Dizzy Gillespie, Maynard Ferguson, the Gary Burton Quartet, the New Dave Brubeck-Gerry Mulligan Quartet, Don Ellis, Art Blakey and the Jazz Messengers, Max Roach, the Elvin Jones Trio, the Count Basie Orchestra, Nina Simone, Sun Ra and His Space Orchestra, Muddy Waters Rhythm and Blues Band, the Stars Of Faith and the Horace Silver Quintet.

The MM trip offers direct flights from Luton to Berlin by Britannia jet-prop aircraft, with lunch en route, two nights bed and breakfast at a good hotel and reserved seats for three nights of the four day festival.

And the price for the whole trip is only 26 guineas.

The full itinerary is: FRIDAY, November 8. Leave

London at 9.30 am and fly from Luton airport to Berlin. Transfer from airport to hotel. Seats provided for the festival.

SATURDAY, November 9. Morning and afternoon free for sightseeing, shopping, etc. Optional visits to East Berlin and a tour of West Berlin available. Tickets provided for festival in evening.

SUNDAY, November 10. All day free for sightseeing, etc. Tickets provided for evening at festival followed by return flight to Luton, arriving in London at around 5 am on Monday morning.

The demand for seats on the trip will be heavy, so do not delay. Fill in and send off coupon below immediately.

There are a few places still available for the MM's 12 day trip to the Antibes jazz festival which departs from London next Wednesday (17). The trip is by coach and includes hotel accommodation on the Riviera at an inclusive cost of 35 guineas. Anyone interested in joining this trip to the sunny Mediterranean should contact Page And Moy immediately.

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DUSTY

SPRINGFIELD

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Apple to release new Beatles' single in August

A NEW Beatles single — the first on the Apple label — will be issued in August.

No titles have yet been decided, said press officer Tony Barrow. He denied that a number called "Revolution" would be on one side of the single.

"They have recorded a track called that, but it definitely will not be the single," he said.

REPARATA SINGLE

REPARATA and the Delrons' "Weather Forecast" is being rush-released on July 19. The B-side is "You Can't Change A Young Boy's Mind."

Tomorrow (Friday), the girls appear at South Bank Jazz Club, Grimsby, then the Orchid Ballroom, Purley (15), the Winter Gardens, Droitwich (16), Industrial Club doubling America club, Norwich (17), Samantha's Swansea (22), Moonrakers, Swindon (23), Baker's Row Club, Cardiff (24) and Bristol Locomo (25).

RESIDENTS ROW

ANGRY residents in houses surrounding a pub threaten to close a weekly jazz session which has been established for three years.

The householders at Crawley in Sussex, fed up with the noise, signed a petition opposing renewal of a music licence for the Grasshopper, Tilgate, where the New City Jazzmen are resident every Monday.

Crawley magistrates granted renewal for a six-month probationary period. Said landlord John Edwards: "Jazz is safe for the moment. But I've stopped piano sing-songs in the public bar, and have had to drop six-piece bands in the lounge at weekends and replace them with piano trios."

DON IN ANTIBES

THE Antibes Jazz Festival, at Juans-les-Pins on the French Riviera, starts on July 20.

The six-day festival, which 100 MM readers will be attending stars the Don Ellis Big Band, the Count Basie Orchestra, Pharoah Sanders Quartet, singer Betty Carter, Mahalia Jackson and the Drayton Singers from America, Britain's Don Rendell-Ian Carr Quintet, and various groups from Europe.

Ray Charles was originally scheduled to appear at the festival but will not now appear.

VEE ENDS TOUR

BOBBY VEE ends his British tour on Sunday (July 14) when he ends a week at the Cranberry Fold Inn, Darwen, Manchester.

He then flies to Germany for a ten-day tour.

Bobby, whose current single is "My Girl," had a new album, "Just Today," released this week.

MOODY'S CONCERT

THE Moody Blues are to be presented in concert at London's Royal Albert Hall—following their success at the Queen Elizabeth Hall last week.

A spokesman told the MM that the date had to be fixed, but the concert would definitely take place.

The group have also asked agent Colin Berlin to try to arrange for them to present their own pantomime at a London venue next Christmas.



■ The big sound of Jimi Hendrix and the Experience rolls out into the darkness on the first night of the two-day Woburn Music Festival, presented by Melody Maker in conjunction with Rik and John Gunnell last weekend. Over 14,000 people came to see Jimi making his first public appearance since he returned from America recently.

SCOTT WALKER RUNS INTO TROUBLE IN RUSSIA

SCOTT WALKER flew into trouble when he arrived at Moscow Airport last week on a private visit to Russia.

Scott had planned to record some music while in Russia, but the authorities would not allow him to take his tape recorder and tapes into the country.

Scott eventually flew back to London. The Russians said that his tapes and gear would be posted back to him.

Scott this week hit back at South African promoter John Halsall who, in last week's MM, criticised Scott's decision to tour South Africa because it would mean performing to segregated audiences.

Halsall had suggested that if Scott was "so sincere" he should stop the release of his discs in South Africa. He further alleged that a coloured South African group, the Flames, had been refused work permits in Britain and were called "Black bastards" by a "well-known musician" in a London club.

Scott told the MM this week that he was "disturbed" by Halsall's criticisms. He went on: "Firstly, I can't tell any record company where they can or cannot sell their products. Secondly, if people of every race in South Africa buy records made by me I am happy, not because of royalties, but because it means they are getting some pleasure and joy in a country where apartheid creates only misery and hate."

"Finally, I'm glad that apartheid in Britain is confined to 'musicians in well-known clubs' and the like, and not forced upon us by politicians who have a wider influence on everybody's life."

The Flames, this week, also

denied that the London club incident had happened to them. They said they had been refused British work permits but were waiting for the result of an appeal they had made to the Musicians' Union.

ALEX AT HARROGATE

JAZZ and Folk attractions have been set by Harrogate Jazz Club for their contributions to the Harrogate Arts Festival on August 16 and 17.

The jazz attractions are: the bands of Alex Welsh, Ken Colyer, Max Collie, Monty Sunshine, Dick Morrissey and Colin Peters, with American pianist-blues singer Champion Jack Dupree and Diz Disley competing.

On the folk side, the attractions include: Alex Campbell, Weston Gavin, the Tinkers, Jimmy McKinley, Dorris Henderson, Pete Stanley, Johnny Silvo and Dave Moses.

GENO TV PROGRAMME

GENO WASHINGTON is to write, direct and produce an hour-long TV programme on racialism. Much of the filming will be done in London but it will include film sequences from South Africa and America.

Geno, who says the film will cost around £12,000, hopes to complete it by the end of the year.

Geno and the Ram Jam Band leave for five days of TV and radio appearances on the Spanish Costa Brava from August 21.

Tomorrow (Friday) the

group plays the Locarno Ballroom, Basildon, and follows with dates at Birmingham (14), Radio One's David Symonds Show (15), Belfast (19, 20 and 21), Liverpool (26) and Prestatyn (27).

VINCE IN HAIR

VINCE EDWARDS, whose current single is "County Durham Dream," has signed for the lead male singing role in the controversial stage production of the American play Hair, which opens at London's Shaftesbury Theatre on July 28.

Vince will open the show with the Galt MacDermot composition "Aquarius" and also single the title song. Like the rest of the cast, Vince will appear in one scene absolutely naked.

He plans to bring out "Aquarius" as his next single.

BACHELORS TV

THE Bachelors are the stars of BBC-2's colour Show Of The Week on July 28 and will also star in their own Thames-TV spectacular, Bachelors' Night Out on July 31.

The group is currently appearing in Five Past Eight at the Alhambra Theatre, Glasgow.

AMEN CORNER DATES

AMEN CORNER have set TV and radio appearances to promote their new single, "High In The Sky."

These include: Radio One's Stuart Henry Show (July 14), Hat's Off (26), Saturday Club (26) and Dee Time (27).

FLIRTATIONS FOR DEE

THE Flirtations, whose first single, "Someone Out

There," was released last Friday (July 5), guest in Dee Time on July 27.

The trio has a Dutch TV date on July 26, TV in Paris on August 8, 9 and 10, and Germany (24).

They have dates in St Tropez (August 11 to 19) and Milan (27).

NANCY FOR BRITAIN

NANCY WILSON, Dionne Warwick, Diana Ross and the Supremes, Doors, Jefferson Airplane, Herb Alpert, 5th Dimension, Harry Belafonte, Roger Miller and Patti Page are all being negotiated for trips to Britain in the coming months.

David Apps, of the Harold Davison agency, told the MM on Monday: "Depending upon their availability, Dianna Ross and the Supremes should be here in the autumn. They'll probably do five or six concerts in the big towns—London, Birmingham, Manchester and Liverpool."

Herb Alpert and his Tijuana Brass will be here around February, for one or two concerts in London only. 5th Dimension will be here in September to tape the first of Tom Jones' TV shows for America.

"Doors and Jefferson Airplane will be here in the middle of September for joint dates in London."

"Dionne Warwick will do about five dates from mid-September. Roger Miller, Patti Page, Harry Belafonte and Nancy Wilson will all be coming over for TV."

EASYBEATS TO TOUR

THE EASYBEATS' agent, Danny Betesh, is currently lining up a four-week European tour for the whole of August, taking in Sweden, Germany, Holland and Denmark.

The group will do TV and radio dates in addition to concerts.

A Spanish tour has been fixed from September 1 to 7, including dates in Madrid, Palma and Barcelona.

JAZZ NEWS

DANKWORTH AND CLEO PLAY AT GALA NIGHT

THE Johnny Dankworth Orchestra, Cleo Laine and the Frank Ricotti Quintet will play a gala night at Ronnie Scott's Club on July 28 with the proceeds going to the London Jazz Centre Society.

● The LJC's John Jack told the MM that Manfred Mann and John Mayall had also expressed interest in doing shows and the Society was hoping to set up a series of monthly concerts at London's Conway Hall throughout next winter.

● Sandy Brown and Beryl Bryden have been invited to represent Britain at the Jazz Jamboree in Warsaw on September 17, 18 and 19. The provisional bill includes Count Basie, Gary Burton, Bill Coleman, Memphis Slim, Stephane Grappelly, Dakota Staton, Odette and Etta Jones.

● Pianist Jane Getz has joined the Charles Lloyd Quartet, replacing Keith Jarrett who now leads his own group in New York. Charles Mingus has arranged for America's Fantasy Records to release his "Mingus At Monterey" two-record set originally issued on his own label.

● The New Orleans Preservation Hall Jazz Band, featuring Billie and Dede Pierce make their first New York appearance at a concert in the Philharmonic Hall, Lincoln Centre, on Monday (July 15).

● Barry Martyn's Ragtime Band top the bill at a Jazz Ball at Woolwich Town Hall on Saturday (13). Also billed are the Blackbottom Stompers, Caledonia Jazz Band and Southern Ramblers. This is the first promotion of a new company, Mufade Ltd.

● Despite rain, more than 4,000 fans showed up to hear the Count Basie Band with Joe Williams at the first concert in Schaefer Beer's Summer Music Festival in New York's Central Park last week.

● Graham Collier's "Contra-puntal Forms" will be featured on BBC-2's Late Night Line-Up on July 24 or 25, prior to its first public performance at Harlow on July 26. Graham (bass) will lead Kenny Wheeler, Harold



CLEO LAINE

Beckett, Henry Lowther or Dave Holdsworth (tpts), Chris Smith, John Mumford and Nick Evans (tms), John Surman, Karl Jenkins and Stan Sulzmann (saxes), Frank Ricotti (vibes) and John Marshall (drs). The band appears at the ICA, Nash House, The Mall, London, SW1 on July 16, and the Bull's Head, Barnes, on July 22.

● The Don Ellis band will play at the Stanford University Summer Festival, California, on August 4. Ellis has written four new works for the Festival. Oscar Peterson's Trio and the Earl Hines Quartet are sharing the stand at New York's Village Gate.

● The Bob Barter Big Band plays a concert at Surbiton Assembly Rooms on July 23. . . . the Johnny Scott Quintet plays at the Bull's Head, Barnes, on Monday (15).

● Trumpeter Al Hirt is opening a series of American clubs similar to his Bourbon Street club in New Orleans. The first three will be in Nashville, Atlanta and New York.

● Lionel Hampton is forming a band of teenagers to work in Harlem and is planning to bring Buddy Rich's daughter, Cathy, as singer on his next European tour.

● Clark Terry's Quintet was the second presentation in the New York Museum Of Modern Art's "Jazz In The Garden" series. He fronted Zoot Sims (tr), Don Friedman (pno), Larry Ridley (bass) and Dave Bailey (drs).

Thank you

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Esther tapes solo show for colour channel

ESTHER OFARIM will tape her solo performance in colour for BBC-2 on July 21. Guest artists were being fixed at presstime. No transmission date has yet been set.

As reported in the MM last week, discussions are continuing with the BBC for Esther to star in her own solo series for BBC-1 TV. "But nothing has yet been finalised," managed Ady Semel told the MM on Monday.





HARRIS ANOTHER ACTOR/SINGER

EVERY singer has to be a bit of an actor. That is, if he's to project with impact on personal performances before an audience.

So it's not surprising, therefore, that the pop scene regularly sees the emergence of actors as singers.

Anthony Newley is one actor who successfully stormed the chart. Others who have proved their vocal capabilities include Robert Mitchum, Richard ("Dr. Kildare") Chamberlain, Lorne Green, and Jeff Chandler.

Now, one of the latest actors to join the vocal throng is Limerick-born Richard Harris. And he's proved his vocal talents in no uncertain manner by cracking the chart with "MacArthur Park," a whimsical little poem by "Up Up and Away" man Jim Webb.

Up to this point, Richard Harris had won fame in the legit acting sphere on stage and screen.

But it is the success of "MacArthur Park" that has given Richard Harris one of his biggest thrills to date.

Says his brother, Dermot Harris: "Richard is already looking forward to making another record. But no-one is more thrilled than he is at the success of 'MacArthur Park.'"

Added to the sales of the LP, from which the single comes, "A Tramp Shining," sales now total around 1,300,000 copies.

But it wasn't always smooth going for Richard Harris. Recalls Dermot: "He lost all his money when he put on a production of 'The Country Girl' while still a student at the London Academy of Music and Dramatic Art."

"Then he had a long spell out of work, and lived for a while in a cellar under the Troubadour Restaurant in the Old Brompton Road—where he

EQUALS

no intention of deserting Britain

AS soon as some groups have a hit, they're off to America as quickly as they can grab a packet of plane tickets.

Not so the Equals. Even though their "Baby Come Back" is riding high, they don't intend to follow through with a U.S. tour. Not just yet, anyway.

"They may go over on a two-week promotional trip," says Mike Hill, press and promotions manager of President Records. "But they don't want to make a long tour there — and go away from Britain for six months like some other groups."

"They've won a hard-earned success here, and they're quite happy to stay in Britain for the time being."

But he hinted also that there is another reason that keeps the Equals away from the States. And it revolves around the race scene there.

"They haven't actually said anything to me about it," added Mike, "but I feel it may be in their minds."

Why? Because, the Equals are a mixed group. Three of the boys are coloured. The remaining two are white.

Not that there have been any problems in Britain. Here, the Equals are truly equal. A happy band of boys who hit it off socially as well as musically.

Three of them, in fact, went to the same school in North London—lead guitarist Eddie Grant, rhythm guitar Pat Lloyd, and drummer John Hall. And lead singer Derv and rhythm guitar Lincoln Gordon are twin brothers.

"Lincoln and I were born in Kingston, Jamaica, on January 29, 1948," says Derv. "We were about 12 when our parents came to Britain. First, I worked as an apprentice toolmaker. Then a pal of mine asked me if I wanted to join a group. I said 'yes' — even though I'd never been in a group before."

"It was being formed by John and Eddie, so Lincoln and I went along. Lincoln borrowed an old guitar which he used until our father lent him the money to buy a new one."

"We did a few dates, earning about £5 a time. Our first record, which Eddie wrote, was 'I Won't Be There.' We went to several companies and were turned down as not being commercial before we were signed by President Records. That record didn't do anything in Britain, but it got to No. 1 in Germany."

"After that, we did 'Hold Me Closer,' also written by Eddie, with 'Baby Come Back' as the B side."

'We did a few dates earning about £5 a time'

"Then we did two LPs, and 'Baby' was included on the first one. Then 'Baby' was also released as a track on an EP, and by this time there seemed to be a demand for the number. So it really took off about nine months after we had originally recorded it in the single version."

Eddie Grant was born in Guiana on May 5, 1948. "I came to Britain in 1960," he says. "When I was at school, a lot of my friends seemed to be interested in guitar, so I thought I'd try it. I was interested in pop music, and did play trumpet in the school orchestra."

"But I thought: 'If they can play guitar, then there's no reason why I shouldn't try! My dad said if I wanted to take it up, I could make one first. But he bought me an amplifier.'"

"Pat and John were my schoolmates, and John said they were forming a group, and would I like to join."

Pat Lloyd comes from Holloway, in North London, and was born on March 17, 1948. He worked for a fitter welder for a time. He's known as the "handsomest" member of the Equals.

John Hall, born October 25, 1947, comes from Islington — hard by Holloway. "I had various jobs before the Equals were formed," he says.

"I worked as an engineer, car salesman and as a fitter of acoustic ceilings — in recording studios. Then I became interested in drumming. Joe Morello was my biggest influence."

Now, the Equals are keeping their fingers crossed for their next single, "Laurel and Hardy," out in August. Will it be another big hit? "If I could predict that, I'd be a millionaire," says Mike Hill. "But everyone who's heard it says it'll be another No. 1."

Well, if the Equals pull off a double chat-topper, that will be something to shout about — in five-part harmony. — LAURIE HENSHAW

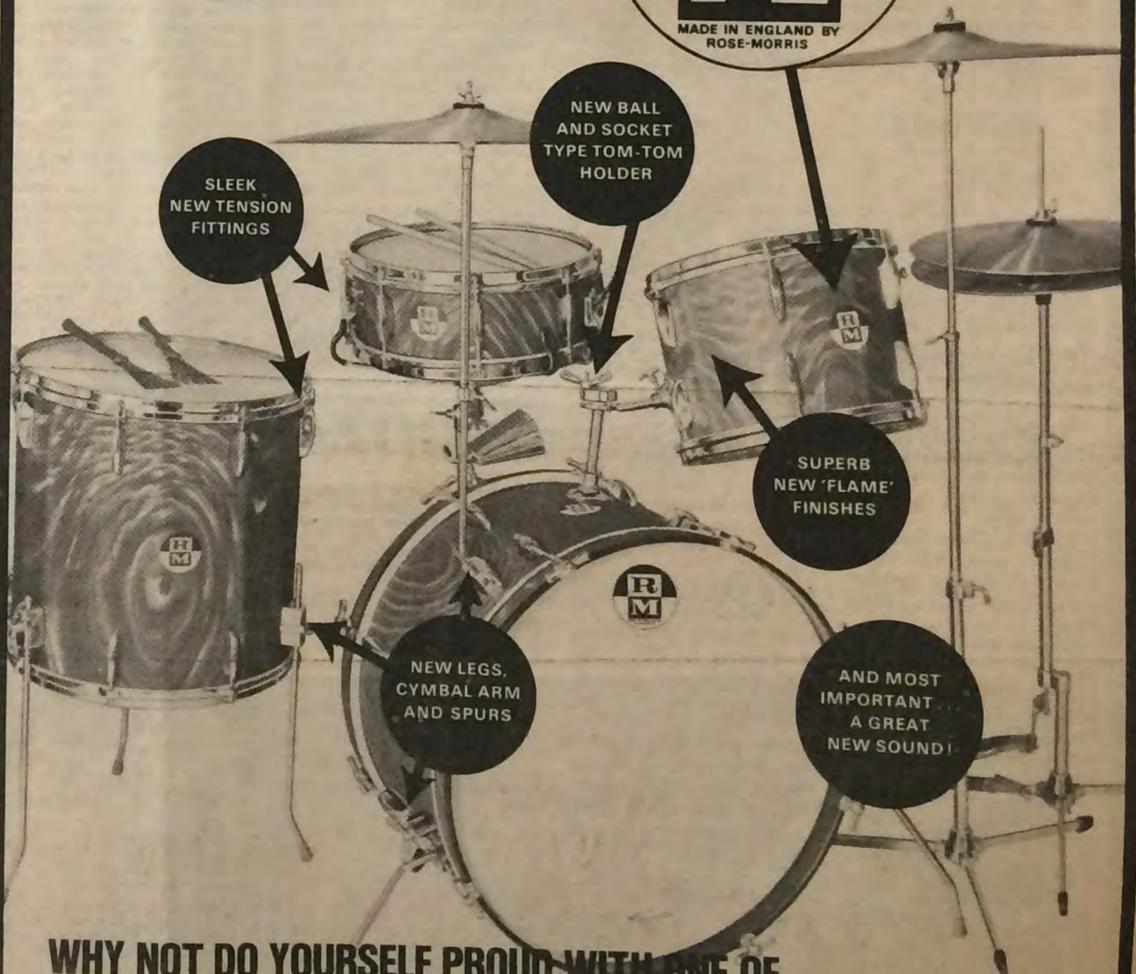


EQUALS: Lincoln Gordon, Derv Gordon, John Hall, Pat Lloyd and Eddie Grant.

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LAURIE HENSHAW

became friendly with the owners."

But things picked up, and Richard won a role in "The Quare Fellow," followed by other plays and then a succession of films.

Richard actually got his film role in "Camelot" after thinking he was ready-made for the lead as King Arthur when he saw the stage play on Broadway.

"He went to see the producer in his London hotel and said he was just right for the part," recalls Dermot.

The producer demurred. So Richard Harris said he would pay for a screen test himself. Such single-minded determination has given rise to rumours in some quarters that Richard Harris is a "difficult" fellow.

"Not really," says Dermot loyally. "But he is determined."



MR. NINE PER CENT the loser agent

by *Leon*.



KEELE WAS GREAT FUN

THE most significant and disturbing fact about this year's Keele Folk Festival is that there was a big drop in the amount of spontaneous music-making there. This is strange, since the University of Loughborough, this year's venue, were generally much less up tight about music being played into the small hours than the Keele University administration in previous years.

The inclusion of some of the revival's "entertainers" like Alex Campbell, Redd Sullivan and Martin Winsor was a welcome attempt to make the festival more representative of what really happens in the clubs, but this shouldn't have been at the expense of the traditional and traditionalist singers who have produced so much lovely noise at past festivals.

Where were the Young Tradition, Cyril Tawney, MacColl, John Wright the Dransfields, the Valley Folk, the Yetties, Dave and Toni Arthur, and all the other representatives of the best of the traditional wing of the revival? The High Level Ranks turned up—unexpected, unheralded, but certainly welcomed.

There seemed to be a welcome attempt by some of the lecturers to really get to grips with the relationship of the folk revival with what goes on in the world of pop.

Bert Lloyd delivered one of his as usual erudite historical dissertations on the history of pop going right back to the years of ancient Rome. But he seemed not to grasp the fact that the changes in pop that have grown out of the electronics revolution have created a completely new relationship between pop musicians and their audiences that requires some rethinking by folklorists of their classic position.

Bob Davenport returned to this theme, showing a closer understanding of what is going on, and the danger of trying to turn folk clubs into school-rooms—at a time when educational reforms are transforming what goes on in school-rooms.

So Keele was great fun, as ever. But with the British Federation of Folk Clubs behind it, next year's Keele, from July 3 to 5, ought to make a much, much bigger effort to help the development of the revival—as well as providing a good time for all.

For if the "beyond the fringe" activities of a festival die away as they seem to be doing at Keele, then it is surely doomed. Which would be tragic.

KARL DALLAS.

Don to record with folk men?

LOOKS as though the MM may have started something. In an interview with Tony Wilson two weeks back, Donovan said he would "like to record with old friends in the folk world like Bert Jansch, John Renbourn and Roy Harper," adding "but the record companies don't seem to like it."

This has drawn a reply from Nathan Joseph of Transatlantic Records who have Bert and John. He asks me to tell Don: "You've never approached us to ask if you could use Bert and John on your records, but if you were ever to do so the answer would be 'yes.'"

"And I would hope that if Bert and John like the idea, your own record company would be equally agreeable to you joining Bert, John and Pentangle on one of their sessions some time."

Passed to Donovan and Pye.

SIBERIA

Says NEMS' Vic Lewis, back from Moscow: "It's nonsense to say the Russians know nothing about pop, folk or jazz. We met two girls who came from Siberia and they knew about Donovan and the Beatles."

CBS have turned down Peter Green's suggestion of "A Good Length" for his new album. New title—"Mr Wonderful." The Flirtations are looking for a road manager who can pilot a plane.

Rat Of The Month— whoever stole Stan Roderick's £280 King trumpet during the Bobby Pratt benefit at the 100 Club...

Solved—the mystery of that knock-out soprano-playing busker. He's Lol Coxhill, of Bruno's Blues Band. Louis Armstrong pianist Marty Napoleon heard him in Soho last week and dragged him in to the Mandrake club for a blow.

STRANDED

Amen Corner, stranded in the Isle of Wight by the transport go-slow, came back by speedboat, with Andy at the wheel. All Night Long, re-shown by BBC-TV, seemed even worse second time round.

Beach Boys digging Ten Years After at the Whiskey A Gogo in Los

Angeles... Elmer Gantry's Velvet Opera gear and instruments nicked from their wagon in Putney.

On Saturday's Tony Blackburn Show, Billie Davis and P.P. Arnold will each do their versions of "Angel Of The Morning" ... Everyone concerned is raving about the New Jazz Orchestra's recording for the July 17 BBC Jazz Club.

Joe E. Young and the Tonics broke down in Germany this week—and two breakdown vans sent to get them also broke down ... Foundations received an offer to tour South Africa—presumably half playing in one hall and the others in another.

Among the crowds at Woburn—Jack Good, Ronan O'Rahilly, Jim Houlihan, singer Derroll



The RAVER's weekly tonic

cartoon.

Kenny Everitt a joke on BBC-TV's Your Witness last weekend.

Andy Bown: Sorry—no comment ... Peter Tork gave a party for the Who in the States ... Cilla Black to guest on Frankie Howerd Show ... Rog Whittaker to represent Britain at Yugoslav Pop Festival at Split in August ... Scaffold's Roger McGough helped on "Yellow Submarine" dialogue ... Why do they all boo deejays?

Isn't Marc Bolan a nice chap? ... "My Old Dutch" sung by boozers at Woburn and by Beatles at Knightsbridge ... Pigmeat Markham mystery solved—see left.



This is Pigmeat Markham

Adams ... reward offered for Kenny Clare's stolen Ludwig snare drum.

MM's Max Jones says he has a balanced diet—hops, barley and the grape ... Sorry the Seekers quit, they were pleasant people ... MM's Bob Houston out of hospital minus his gall-bladder.

FOLLOW

Air France give choice of listening on their long-haul flights—one channel is for jazz fans and features Louis Armstrong, Claude Bolling, Memphis Slim, Erroll Garner, Miles Davis and Sarah Vaughan. MM Overseas Trips offer you only the Jimmy Young Show.

Who could follow Louis Armstrong at Batley? Answer: Gene Pitney who is doing tremendous business ... Bassist Ron Matthews deserved a medal for playing with just about everybody at the Bobby Pratt Benefit.

Never keep promises in pop—it doesn't pay ... Paul, George and Ringo hilarious at reception for their Yellow Submarine

Woburn Festival —superb despite the weather

PEOPLE standing in their gardens two miles away from Woburn Abbey could hear strains of pop music floating on the night air from the Woburn Music Festival presented by Melody Maker together with Rik and John Gunnell last weekend.

Over 20,000 pop and folk fans descended on the Duke of Bedford's rolling estates for two days of music. Even before the final touches were put on the Festival area, the first tents were being pitched nearby. By midnight Friday everything was ready and local group, the Ginger Factory, were brought in to test the sound system and a weary team of scaffolders, caterers and organisers slipped off into the night to a well-deserved sleep.

The Saturday dawned fair and sunny. At midday a heavy stream of festival-goers were making their way on wheels and feet towards the Abbey and the Festival. Servers at the mobile beer counters, hot dog stalls, ice cream vans and sandwich tents were already dishing out their various forms of sustenance to hungry and thirsty travellers while last-minute adjustments were made on stage.

Sharp at 2.30 p.m. Alexis Korner introduced Shirley and Dolly Collins whose traditional music seemed well suited for the country setting. The four thousand fans who had already arrived swelled to nearly ten thousand as Alexis, Al Stewart,



JACK DUPREE

Roy Harper and the Pentangle sung and played to a sun-basking audience. At the end of the folk show they all streamed out and some went to watch a wrestling match put on as between-sessions entertainment. They weren't able to do so on the Sunday as the wrestling ring along with other handy wooden objects went into a number of bonfires lit by the fans to keep themselves warm.

As dusk fell along with the temperature, the Festival attendance reached a peak of over 14,000. Emperor Rosko compered the evening session and swung things along with records and tapes in between sets from Little Women, New Formula, Geno Washington, Tyrannosaurus Rex, the Family and Jimi Hendrix blasting his way into the midnight hour. Already fires were

being built and lit all over the field. With end of Jimi's set everybody headed for homes, temporary and permanent.

On the Sunday morning many of the fans had spread out into the surrounding district in search of food and drink. At the Swan Hotel, Woburn Sands, landlord Chris Collier dished out pints like there was no tomorrow and the regular customers stood looking amused and bemused by the inrush of long-haired customers.

Sunday's weather was dull and eventually turned into rain during Donovan's afternoon but nearly 8,000 people sat out the bad weather to hear Don's sunshine super-music, and more rolled in for final blues session played in pouring rain. The irrepressible Jack Dupree kicked off and was followed by John Mayall, the Taste, Duster Bennett and American singer/songwriter Tim Rose who made good finish to the evening.

So the festival came to an end, unfortunately rather a damp one. However a bright note was struck by a message from the Duke of Bedford saying that the Duke thought the Festival had been very well organised and he would be happy to see it happen again. A sigh of relief was given all round.

The Melody Maker and John and Rik Gunnell can give themselves a pat on the back for organising one of the most successful music ventures so far this year—and start thinking about the next one! — TONY WILSON.

Bonzo's brilliance steals the show

"AS A Newt" a poem by Vivian Stanshall of the Bonzo Dog Doo Dah Band was a flash of brilliance that lit up an already successful "Sounds '68" concert at London's Royal Albert Hall on Sunday.

The concert was organised by the Keelson committee in aid of the National Association of Boys' Clubs.

Artists who gave their services free included the Alan Bown, Grapefruit, Byrds, Joe Cocker, Easybeats, Bonzo Dog Doo Dah Band and the Move. Several deejays were on hand to keep the show moving, including Alan Freeman, Chris Denning, Tony Hall and Pete Brady.

The Bonzos undoubtedly stole the show with an act that continues to surprise, indeed amaze, even their oldest fans. "As A Newt" proved a biting accurate impression of the day in the life of a yob.

The Byrds were excellent, and vastly improved on their appearances here a few years ago. Roger McGuinn, in a very sharp suit, played nice lead guitar, backed by Chris Hillman (bass), Kevin Kelly (drums) and Graham Parsons (organ). Outstanding was "Eight Miles High."

Joe Cocker, unknown to most of the audience impressed them with his soulful style, and the Move, who closed the show featured a 15 minute guitar solo by Roy Wood, and a new gimmick-free act, devoted to music, without explosions. — CHRIS WELCH

CAUGHT IN THE ACT



DUSTY: full Temple drag

BEATLES

"YELLOW Submarine" the full-length cartoon based on the Beatles song hit, produced by King Features, is simply superb.

Colour, humour and even an element of horror, make it a far more impressive Beatle-tagged movie than their own "Magical Mystery Tour".

With all due respects to the Beatles, Lee Minoff's screenplay and Al Brodax's production, is far more "together".

It is a cartoon "space odyssey" with the imagination and visual impact of Stanley Kubrick's "2001." And technical considerations aside, it manages to capture the essence of Beatle



MOVE: gimmick-free act

humour and humanity. The story is of the "Blue Meanies," terrifying creatures, who hate all art and music, and destroy it by "bonking people with green apples."

The Beatles, as Sgt Pepper's Lonely Hearts Club Band, are called up from Liverpool, to travel by Yellow Submarine to Pepper Land, where they do battle with Meanies, music and love their chief weapons.

Their adventures on the way are often hilarious. The imagery is very meaningful. The music is great.

Songs from the Beatles' past—"Eleanor Rigby," and "Lucy In The Sky With Diamonds"—are incorporated, plus some new ones especially for the cartoon, like the jolly "All Together Now." Actors take over the Beatles' dialogue to good effect,

and "the boys" make a "real" appearance in the final reel to keep mum and dad happy. Are the Beatles slipping? Boo! Never! —CHRIS WELCH

CILLA

CILLA BLACK, rapidly making as big an impact on the pop scene generally, returned week for a second fortnight's season to wild acclaim.

Dressed in a stunning gown, she looked and sounded great. The only drawbacks—and they were small ones—were that the specially augmented band wasn't sufficiently audible from where I sat and that Cilla drew

both her comedy spots out too long.

On the credit side was a brilliant "Anyone Who Had A Heart" and "Allie" and an act well worth waiting for for the near-packed house. —STAN PEARSON

DUSTY

DUSTY SPRINGFIELD promised a surprise for her act which opened on Monday at London's Talk of the Town—and we got it!

It turned out to be an hilarious take-off of Shirley Temple doing "On The Good Ship Lollipop" in full Temple drag. For the rest, she earned a standing ovation for a typical Dusty performance—expertly done standards, her own hits, a magnificent closing re-arrangement of "Satisfaction," muttered introductions, a fair smattering of comedy, ad-libs in mid song and, of course, the forgotten lines of songs she must have sung hundreds of times.

At one time, I thought I might have to review the aggressively provincial drunk sitting in front of me—all "c'mon Dusty" and a year's supply of Brylcreem on his head—but the violently expressed disapproval of Paper Doll Tiger Mathis questioned him sufficiently for me to concentrate on a rest of Dusty's act.

As the standing ovation proved, this was a night when that strong, and unique Springfield personality conquered one of the most difficult first night audiences I have seen at the Talk — BOB DAWSON

BLUES

'You don't have to be in chains to play blues'

"THE image so many people have of blues groups is slouching on stage and looking as moody as possible—but that just isn't it," said Stan Webb, guitarist and singer with the Chicken Shack.

"Take Freddie King or Buddy Guy — they are two of the happiest people on earth who give entertainment as well as great music.

"Freddie King really made a few British guitarists go out with their tails between their legs. They couldn't believe the way he jumped about and was so happy when they expected him to shuffle off with holes in his shoes, dragging one leg and wearing his cotton-pickers badge.

"Freddie said to me: 'You don't have to be in chains to play the blues,' and he was right. Personally, I don't like standing still playing guitar. A bit of movement puts the audience in a happy frame of mind. The 'We are doing you a favour by just being here' scene is half the trouble with 90 per cent of British blues groups."

Stan, the Shack's Christine Perfect and I had been discussing the remarkable rise in popularity of the blues in Britain and I asked whether they were bothered by the cliques which had sprung up — and particularly the "if there's a saxophone it can't be real blues" purists.

"I don't think a lot of the people who come to see worry about classifications of what we play," said Stan. "In fact we are going to have brass sooner or later — possibly at the National Jazz And Blues Festival at Kempton Park.

"And anyway if people say we aren't playing blues, then neither are B. B. King or Freddie King. On the brass thing, I think it all depends how you put it over — you mustn't let the brass run what you are playing.

"You know, in this country there has never been a band which has projected the pure blues sound with saxes.

"I think we get an American blues sound, and if people come to see us expecting the sort of general English blues sound then they don't get it."

What makes someone choose to play blues rather than anything else?

"It's part of self-expression," says Christine. "Some people feel they have to be painters or writers. For me, the blues is the medium I find appropriate to express myself in—it's the only way for me."

Stan explained: "Four years ago I was playing Rock, Beatles and Chuck Berry things and I got frustrated because I wasn't feeling it. Then I joined a band doing Mose Allison things. It was quite interesting, but the band broke up and I sold the guitar. Then I started listening to blues records and realised that that was what I had to play."

What of the old jibe that it is absurd for British musicians trying to play the Negro blues stemming from an utterly different culture and background?

"I think anybody can play anything if they are genuine about it and have got the feeling," says Stan. "And an audience can suss you out in five minutes flat if the feeling isn't there."

"So many guitarists think blues guitar is a style rather than a feeling," added Christine. "A lot of pop guitarists, for example, are just simulating an Eric Clapton sound."

Stan agreed: "People won't realise that there is only one Eric and that that is his interpretation of the blues. If you don't feel the blues yourself then it's pointless to try and play that way."

"With the rising popularity of blues people are jumping on the blues wagon—but it's not our wagon or Peter Green's wagon. I don't think it matters much.

"It's a fact that blues albums do better than blues singles and that is probably a good thing. It would be nice to have a single at 25 or perhaps 20 in the chart, but a Number One could bring problems. You'd have 20 record companies signing up everybody with teans and a guitar and telling them: 'We'll make you a blues star, son.'"

Christine is off to America shortly to promote the Chicken Shack's album and there are plans for the group to do a tour there next winter. They have a new single due in August and start work on a new album at the end of this month.

"Working for Blue Horizon is great," enthused Stan. "It's like a family with everybody interested in the blues. If Peter Green or Duster Bennett or us do a record then all the others are there in the studio. We are always sitting in and knocking each other out."

"Christine is on the new

JOHN MAYALL has taken a great leap forward with his "Bare Wires" suite which takes up one side of his latest Decca album.

It features his most talented band to date and is the product of a progression in attitude that has set John above his imitators and contemporaries, and prevented the fall into a well of stagnation predicted by critics.

Within the blues framework he has used the special talents of trumpeter Henry Lowther, tenorist Dick Heckstall-Smith and drummer Jon Hiseman to create absorbing music, richer in content than any previous British group album, apart from Sgt Pepper and The Thoughts Of Emerlist Davjack.

At first sight it seems an unlikely fusion of personalities under the disciplinarian direction of Mayall, yet the result proves the British group's ability to produce something original and valid.

To understand the meaning of the present line-up it is necessary to know a bit of group history.

FERVOUR

The Mayall band first achieved fame in the mid-sixties playing blues with a dedication and fervour that quickly communicated to idealistic fans who cannot do without these ingredients in their musical diet.

The band really came into prominence when Eric Clapton quit the Yardbirds, when they became "too commercial," and joined John McVie, bass guitar, Hughie Flint, drums, and Mayall on piano, organ, guitar and a box of harmonicas.

One cold January night in 1965 at a Bromley, Kent, club — the same week incidentally that P. J. Proby tore his trousers on stage at Croydon — I was digging the Yardbirds in action. A depressed Eric Clapton came off the stand for a drink after what had seemed like a raving "Smokestack Lightning."

CREATED

"Do I look depressed?" he said. "You're right, I am."

A few months later fans were chalking on walls "Clapton is God." Eric was stunning fans with his tremendous drive, sound and technique. Yells for "Steppin' Out" were heard at every gig. And it was John Mayall saying: "Welcome to the Eric Clapton show."

Eric created the vogue for guitar heroes, and all who followed—Peter Green, Jimi Hendrix, Alvin Lee—and John was Father figure of British blues, never slackening in popularity, even when Eric left.



CHRISTINE PERFECT

Fleetwood Mac LP and their single. She plays organ on the A side and piano on the B.

"Like with the blues—their success of Blue Horizon is due to the sincerity of people like Richard and Mike Vernon. Richard works so hard for the bands. He never gets a mention, but he slaves his head off—and he really loves the blues."—Bob Dawbarn.

'We are blues based' says Alvin

THE mid-morning tea trolley was rattling into the MM office when Alvin Lee, guitarist with Ten Years After, phoned from San Francisco. It was 3 am there, but he sounded bright enough.

"The tour is really fantastic," he said. "The audiences are even more enthusiastic than back home. And there are so many lovely things going on — like free shows in the parks."

The group opened their tour in Los Angeles, moved on to Phoenix, then back to Los Angeles before making San Francisco. I asked if America was different from what they had expected.

"We all thought it had become a basically beautiful place—and Los Angeles is," replied Alvin. "San Francisco, on face value, is not—until you get into it."

"At the Fillmore we were on with Canned Heat whom I like very much. Actually, they were a bit of a disappointment after the records — and the same applies to almost everybody we have heard."

"Canned Heat are nearer to us than most of the people we have heard so far. They are blues-based but putting it over in a completely different way. We are blues-based — and that is as far as it goes.



ALVIN LEE

"I think the person who has impressed me most is Bill Graham who runs the Fillmore. He does tremendous things in a very good way — putting on free shows, things like that. This weekend he is moving premises to the Carousel, which is bigger and better. We are doing the opening night with Paul Butterfield."

"We have still got to go across to Chicago, Detroit and then New York. Everybody keeps telling us it is all happening in New York. And we hope to be back home for the National Jazz And Blues Festival."—B.D.



JOHN MAYALL: has taken a great leap forward

Mayall's 'Bare Wires'—a progression in attitude

His avowed dedication has brought him fame and success all over the country, the Continent and now America.

Suddenly the stability of the original Bluesbreakers was upset, and in his restlessness, Mayall went through a succession of musicians.

STATUS

From this Mayall fodder has sprung at least four new groups, all launched with the proud seal of having been tried and tested with the Bluesbreakers.

They include Peter Green's Fleetwood Mac, Aynsley Dunbar's Retaliation, Keef Hartley's band and even a little 16-year-old bass player, a Bluesbreaker for a few weeks, until he formed his own

group. Others through the mill include guitarist Johnny Weider, now with the new Animals, bassists Keith Tillman and Paul Williams, and baritone Rip Kant.

Line-up on "Bare Wires" includes Chris Mercer (tenor and baritone), Dick Heckstall-Smith (tenor and soprano), Henry Lowther (cornet and violin), Mick Taylor (guitar), Tony Reeves (bass guitar) and Jon Hiseman (drums).

Mick Taylor has not quite achieved the idol status of his predecessors. Possibly the novelty of guitar heroes has worn off.

Tony Reeves is a solid, inventive bass player, at home on double-bass as well as bass guitar. He is a driving force in the rhythm section. Chris Mercer of early 1967 vintage is a steady, reliable

tenorist, who doubles on baritone.

Dick Heckstall-Smith's arrival was greeted with some suspicion among the more die-hard blues purists.

MARRIED

When the mighty duo, Baker and Bruce quit Graham Bond to join Eric and form Cream, Ginger was replaced by another jazzier—Jon Hiseman, a stalwart of the New Jazz Orchestra, and with John Stevens, one of Britain's finest new wave drummers.

Mounting difficulties forced the break-up of the Organisation, and when the dust had settled Dick became a Mayall Man and Jon was with Georgie Fame.

Georgie broke up his band

and Jon Hiseman, just married to tenorist Barbara Thompson, replaced his old friend and pupil, Keef Hartley, in the Mayall drum chair.

Hartley and Hiseman were part of a team of drum fanatics that get together whenever possible to talk about music and drums.

DEMAND

Jon is held almost in awe by his fellow drummers and his services are much in demand by top leaders.

Henry Lowther is another friend of the family, his youthful looks belie a musical maturity. As well as his cornet, the sound of his blues violin on "Bare Wires" is a revelation.

The "Bare Wires" suite opens with John singing softly over harmonium, lyrics that expressed his own changing feelings and attitudes—"Tides have been turning—I have been learning."

Henry Lowther's violin makes its appearance on "Where Did I Belong," and there seems nothing strange in its inclusion at all. This slow-paced number, is lead into the grooving "I Started Walking" with Hiseman's gong reaching a crescendo.

SUPERB

John's rhythm guitar sets up a riff obtaining a peculiar tone, while Mick plays the main lead, using feedback. "Open Up A New Door" has a semi-rock beat, with tenor solo by Chris.

The outstanding track is "Fire" featuring Jon's superb drumming, rolling and tumbling around his kit, while Mayall waits into his harmonica. "I Know—Now" returns to the main theme stated in the introduction, with muted horns and brushes.

"Look In The Mirror" is a tearaway in three four, once again Hiseman's drumming in full flight, and this time a typical angular and gutty solo from Dick, making use of tenor and soprano in unison. — CHRIS WELCH



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Jazzscene

ANGLO-AMERICAN ALLIANCE. Dick Sudhalter (cornet, ldr), Alan Cooper (clt, bass clt), Keith Nichols or Jim Shepard (tmb), John R. T. Davies (alto, bari, sop, cornet), Henry Francis (pno), Nevil Skrimshire (gtr), Mike Scott (drs), Chris Ellis (voc) plus bass players "a la carte." The AAA, as it is often called, came about by accident shortly after the arrival in Britain of its American members, Sudhalter and Francis, nearly two years ago. It specialises in the Bix-Tram-Red-Miff 1920s approach, most of its members being collectors who know jazz history, but is very adaptable. Has lately recorded a second LP with Dick's father, altoist Al Sudhalter.

Says Dick: "Within what commonly passes for 'traditional' jazz we feel there is enormous potential which has been ignored over the years. But it demands musicianship and understanding to pick up the stylistic threads where the founders dropped them. We feel that we can do this."

CHRIS BARBER'S JAZZ BAND. Chris Barber (tmb, baritone horn, string bass), Pat Halex (tpt), John Crocker (clt, alto, tr, flute), Stu Morrison (bjo), John Slaughter (gtr), Jack Flavelle (bass), Graham Burbidge (drs). The Barber band, started in 1954, was the first British jazz band to play in New Orleans ('59), at the Monterey Jazz Festival ('59) and Hollywood Bowl ('60). It has made seven visits to the States and tours West and East Europe annually. Chris's wife, Otilie Patterson, still appears with the band, though not regularly. Barber is one of the leaders who did most to popularise traditional jazz in this country.

Says Chris: "Our policy is to uphold tradition in jazz but not to deny progress in the name of tradition."



JOHNNY PARKER



TERRY LIGHTFOOT



CHRIS BLOUNT

THE CHRIS BLOUNT JAZZ BAND. Chris Blount (clt, ldr), Dave Clewes (tmb), Jim Rhind (drs), Harry Slater (bass), John Bligh (bjo), Andrew Hall (pno). Chris Blount formed the original band in 1961 but since then there have been a number of changes in personnel. They prefer the description, New Orleans Style to traditional. During the trad boom they started a Sunday night session at the Strutt Arms at Millford near Derby and it is now beginning to regain some of its early interest.

Chris, a chef, says: "I think there has been some resurgence of popularity in our sort of jazz this last year. Today's audiences seem a bit more knowledgeable, a bit more staid, than those during the boom, and the age-range of jazz's appeal seems to be growing broader."

FOURTEEN FOOT BAND. Mike Collier (tmb, ldr), Ted Ambrose (tpt), Terry Whitney (pno), Alan Kennington (bass), Derek Middleton (drs), with either Danny Moss (tr) or Dave Cary (vibes) regularly guesting to complete front-line. Resident on Sundays at the Fox and Hounds, Haywards Heath, for four years, the band backs top visiting soloists such as Sandy Brown, Ronnie Ross,

SURVEY — Jazz bands of Britain

PART 2

George Chisholm, etc. It also appears regularly at the Sackville Jazzbar, Hove.

Leader Collier says: "Ambitions? It's a big enough kick for us to blow with some of Britain's finest jazzmen. As long as we go on doing that, we're content as we are."

STEVE LANE'S FAMOUS SOUTHERN STOMPERS. Steve Lane (cornet), George Dawson (clt), Bob Dwyer (tmb), Ray Smith (pno), Terry Vincent (drs), Nick Singer (bjo), Ivan Sampson (sousaphone), Michele (voc). Formed in 1949, the Stompers have played often on BBC Jazz Club and have recorded several LPs and EPs. The band includes the VJM Washboard Band. The Stompers represented Britain at the Czechoslovak Jazz Festival and received the Best Foreign Band award. They feature a girl vocalist, Michele, and play vintage jazz in the classic New Orleans manner. Resident at Norfolk Arms, Wembley.

Says Lane: "The New Orleans style is as up to date as today and we find a large

demand for our music. In fact we get as much work as we can comfortably cope with."

TERRY LIGHTFOOT AND HIS BAND. Terry Lightfoot (clt), Ian Hunter-Randall (tpt), Micky Cooke (tmb), Dick Bishop (bjo), Graeme Bell (pno), Micky Ashman (bass), Richie Bryant (drs). Lightfoot broke up his previous band in June '66, after a ten-year life, and formed his present one at the beginning of this year. In addition to regular jazz club dates, the band is establishing itself in cabaret work and is popular on the air. This month it records a single and an album.

Says Lightfoot: "I've been lucky to settle with a line-up of high musical and entertaining ability, and I feel that the band, and traditional jazz generally, are in for a bright future."

HUMPHREY LYTTTELTON AND HIS BAND. Humphrey Lyttelton (tpt, clt), Tony Coe (tr, clt), Chris Pyne (tmb), Eddie Harvey (pno), Dave Green (bass), Tony Taylor (drs). One of the country's most celebrated jazz names, Humph first formed a Revivalist band early in '48 and evolved towards his present style — "what everyone else calls mainstream" — around '56. He broke with the traditionalists in '58 by presenting three saxes to the public. Among highlights of his career are accompanying and recording with Sidney Bechet ('49), working with Jimmy Rushing, Marie Knight, Joe Turner and Buck Clayton, and touring alongside Eddie Condon's and Louis Armstrong's bands.

Says Lyttelton: "I have no immediate ambitions other than to keep blowing. There are plenty of exciting and stimulating things happening on the scene and within the band to keep us happy."

MARTINIQUE JAZZBAND. Pete Simpkin (pno, ldr), Ted Ambrose (tpt), Ian Todd (tmb), Jack Sheriff (clt), Geoff Simpkin (drs), Jim Heath (bjo), Mike "Abbo" Adams (bass). Pianist Simpkin has led the band in a Wednesday residency at the Imperial Hotel, Brighton, for two and a half years. The Martinique also blows regularly at Hove, Haywards Heath and Crawley, and has had six Radio Brighton broadcasts.

Trumpeter Ted Ambrose, a veteran of the Sussex jazz scene, says: "Brighton is an apathetic town for anything, so we reckon we're doing well

NEW CHICAGOANS. Mike Cocks (tpt, ldr), John Hopkins (tmb), Brian Huggett (clt, alto), Dave Hibberd (drs), Dave Collett (pno), Bernie Attridge (bass), Reg Quantrell (gtr). This band, formed two and a half years ago, plays what the leader describes as latter-day Dixieland with touches of mainstream, but doesn't restrict itself to one style. It works in the Bristol area, mainly at the New Passage Hotel, Severn Beach.

Says Mike Cocks: "Considering we play out of Bristol, we maintain a hearteningly regular clientele. We play in a large public bar and have built up a rapport with the audience."

OLD BAILEY'S JAZZ ADVOCATES. Archie Sinclair (tmb, ldr), Andrew Lauder (tpt), Jack Graham (clt), Johnny Harper (gtr, bjo), Norrie Bell (bass), Chic Murray (drs). This Edinburgh band describes its style as Eddie Condon and Armstrong All Stars. It works at the Links Hotel on Sundays and the Stirling Jazz Club monthly.

MAX JONES

Says Sinclair: "We started eight years ago at the height of the trad boom, and we've kept our style and most of our personnel. We've made no concessions."

OLD FASHIONED LOVE BAND. Co-leaders Cyril Preston (tmb), and Mel Hill (tpt), Eric Newton (clt), Peter Cotterill (drs), Joe Stephenson (bjo) and Nigel Gresley (bass). This trad-styled band from Stoke-on-Trent was formed in September '67. It plays a lot of original numbers, mostly written by Mel Hill, a few by Eric Newton and a couple by Cyril Preston. Chris Barber has expressed keen interest in their numbers, many of which he considers potential pop material.

When first formed, the band wished to avoid the trad and jazz labels as they wanted to do cabaret and dance dates in addition to jazz clubs. It was Mel Hill who coined the unique name.

Says Cyril Preston: "We are very conscious of the fact that to succeed we have to entertain people who may not be interested in purist jazz."

JOHNNY PARKER'S GOOD-TIME JAZZ BAND. Johnny Parker (pno), Ches Chesterman (tpt), Bill Greenwood (alto, clt), Mike Sherborne

(tmb), Barry Richardson (bass), Ian Castle (drs). The band originally came into being to play Sunday lunchtime sessions at the Crown And Anchor, Islington, three years ago, and it hasn't missed a session since. After a stint with Kenny Ball, Parker reformed as the Goodtime Jazz Band with Greenwood replacing clarinetist Wally Fawkes. But Wally continues on clarinet for the Sunday morning sessions. The band's policy is to play New Orleans style with competent musicians.

Says Parker: "I have a profound respect for traditional jazz, while totally eschewing all the absurdities of Trad."

PHOENIX JAZZMEN. Peter B. Child (tmb), Trevor Bricker (clt), Tim Newman (tpt), Peter Hunt (bass), Mike "Whiskers" Williams (drs), Jay Hawkins (bjo). This Bristol band has been in existence four years. It plays weekly at the Bathurst Hotel. Its style is New Orleans purist, not dogmatic, with heavy use of spirituals and blues.

Says Peter Child: "We're fundamentalists — we don't believe in circus tricks. And we're very anti any mention of trad with its particular connotations. It just doesn't fit this band."

KEITH SMITH BAND. Keith Smith (tpt), Mac Duncan (tmb), Jake McMahn (clt), Graham Patterson (pno), Dave Evans (drs), Dick Edser (bass). Keith Smith began leading in

1963 and has since led groups in the USA and Canada as well as Britain. His band has toured extensively in Western Europe, broadcast and made records. Its policy is to play New Orleans jazz.

Says Keith: "Our aim is to play good entertaining music without the restrictions of the 'showbiz' approach so common on the Trad scene."

MICK SHORE JAZZ BAND. Mick Shore (tmb), Andy Walker (tpt), Trevor Barnes (clt), John James (bjo), Dick Marsden (drs), Tony Smith (pno), Ellis Devine (Sousaphone). Formed six years ago, the band plays each Monday night at the Silver Fox Jazz Club, Stocksbridge, Sheffield, and has recently done a lot of work at the Manchester Sports Guild.

Says Mick Shore: "We have found that interest in trad-jazz in this area is on the increase again and our Monday night sessions are crowded."

YORKSHIRE JAZZ BAND. Bob Barclay (ldr/tuba), Pete Cridland (drs), Dave Wheatley (clt), Dave Kendall (tpt), Derek Modley (tmb), Ted Drake (bjo). This famous band has been in existence for over 20 years and works throughout the West Riding in both jazz and other types of clubs. The work situation in Leeds, as in the West Riding generally, is very good. The YJB is a trad band specialising in New Orleans style jazz.

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HUMPHREY LYTTTELTON: 'no immediate ambitions'



Louis and the Ball band close the Odeon Hammersmith show after the presentation of the Melody Maker's birthday cake.

SATCH SAYS THANKS FOR THE THRILL

AFTER nearly three weeks of club, concert and TV work in Britain, plus celebration, recreation and relaxation, Louis Armstrong packed his suitcase last Friday and moved on down the line.

In some ways he had scored the biggest success of his career here. It was his greatest-ever reception in terms of recognition and congratulation. Always, before, he's been fêted in this country, but this time everybody seemed to know him wherever he went and to recognise the opening bars of "Wonderful World."

Armstrong's farewell message, when I said goodbye to him, was to thank his fans in England for having him.

"It's always one of my great thrills to come here," said Satch, "and I hope to be here again around November."

Working at Batley, where he got a standing ovation every night, had been "one of the most enjoyable" engagements he'd ever done here.

Naturally, Armstrong's 68th birthday put him even more in the news, which may have proved a mixed blessing. Anyhow, he told me: "Next year I'm going to close the door. 69 is going to be mine, but I'll come out for 70. That should be a good year."

As for the 4th of July, well, Pops received his fair share of cakes, all huge.

It started with the Batley cake and ended with the MM's "Satchmo 68" effort, 33lbs and more of cakery, wheeled onto the stage for the Odeon, Hammersmith finale by Kenny Ball's band on Thursday.

In between, there was one with 68 candles at the Daily Express Birthday Lunch, given in the Abraham Lincoln Room of the Savoy Hotel.

At the Express gathering—with his own All-Stars, the Kenny Ball band, Johnny Parker, Chris Barber and Humphrey Lyttelton all present and heard from at one time or another—Louis was extremely perky.

He sang, signed and chattered, and took off on a speech which praised Kenny and Humphrey and darted back and forth through Europe and the States to wind up with his favourite alligator story.

On one occasion, he spoke about New Orleans funerals, the parade bands and the partying that went on while the dead man was laid out for inspection by friends and relatives.

One occasion, he remembered, a friend passing the coffin placed a hand on the "corpse's" forehead and was surprised to find it warm.

"Old Sam's still warm," he warned the grieving widow. She surveyed the scene and gave her verdict: "Hot or cold, he's going out tomorrow afternoon."

MAX JONES CONCLUDES LOUIS' WONDERFUL WORLD

On Thursday night, which extended to the early morning departure for Heathrow, Armstrong was in tremendous fettle. He tucked into Chinese soup, shrimps done in tomato sauce with plain rice, tea and a little whisky.

And he talked animatedly and at length about New Orleans, some of his later big bands, and the poker players in them.

"Big Sid Catlett, Red Allen — he was a real hustler . . . oh, there was some hard players in that band. We played poker on all the long journeys. And when Velma Middleton joined us, she could play, too. That was some poker school."

ENJOY

Louis had no intention of sleeping and, as there was no engagement on the Friday night, felt quite happy about staying up to enjoy himself.

At the end of the meal he was first on his feet, feeling like "a little gambling" before going back to the hotel.

We went along to the Victoria Sporting Club, where I watched Pops playing Blackjack. He won for a bit, but was about fifty pounds down when I had to cry off at 4 am and go home.

"I thought we'd go back to the room and have a taste," he said. "I'll show you my case of records."

Louis travels with a portable record player, the case containing some 20 albums, and a tiny pocket radio. "That's my kicks," he said of the last. "Mama gave me it for those sad-sassed dressing rooms."

Most of the LPs are of his own music.

"Whenever I want to reach back for one of them fine old tunes I got 'em here to refresh my memory. But I've also got the Beatles. It's music and they swing. I know them boys very well. Ask them what they think of Satch."

I was sorry I couldn't go back to look over the records. But I explained that we younger people needed rest.

"Yes, you run on home and get some sleep," Louis agreed, before ordering a fresh stack of gambling chips. "I understand. You got all that writin' to do."

1968—the year of the NICE

NICE are now one of Britain's top groups, ranking with Cream and Jimi Hendrix's Experience. And as Cream aren't working and are on the edge of splitting up, and as Jimi's appearances here are as rare as a good record at number one in the MM Pop 30 they could easily be rated THE top group.

If a man had been stationed in a basket balloon in the ionosphere at a central point above the British Isles, equipped with sensitive detection instruments, and a hand-cranked telephone apparatus to ground base, he might have reported the loudest cheers in the nation on Thursday last week, were for the Nice's performance at London's Marquee Club.

The group that were originally formed as a simple, but competent soul band to back American singer P. P. Arnold have blossomed into a uniquely exciting and progressive quartet.

Their music is unlike any being played by another modern pop group in Britain or America.

It is violent, often neurotic, yet rich in chords, harmonies and melodies. They have the drive of a blues band—without playing blues. They improvise as spontaneously as a jazz group—without ringing the changes on standards of a bygone age. They are as free as a psychedelic group, but with vastly superior instrumental ability.

HAIL

Keith Emerson, their organist, has been hailed as the Jimi Hendrix of the Hammond organ. Young, good looking, and visually exciting as he works himself into a frenzy, girl fans are already mobbing and pulling him off stage as he reaches a climax on their arrangements of "Rondo" and "America."

In wild, unashamed showmanship, Keith dances on the keyboard, throws knives into his amplifiers, cracks a whip over the heads of the crowds, plays with his feet, and even gets inside the Hammond to produce "space" noises from the intricate electronic equipment.

The crowds go wild. But it has been a year-long haul to gain acceptance, after Pat Arnold and the Nice went their separate ways.

Says Keith: "When we went solo, people expected a soul band everywhere we played. We were billed as P. P. Arnold's ex-backing group. We liked working with Pat, and I dig her a lot. At the moment she just needs the right material. She really feels her singing."

NEXT WEEK

ENGELBERT HUMPERDINCK EXCLUSIVE

SAYS CHRIS WELCH

Keith actually formed the Nice to back Pat and asked Lee Jackson to join on bass guitar. Guitarist Davey O'List had just left the Attack and joined Keith Lee, and drummer Ian Haig.

When Ian quit, Davey and myself suggested Brian "Blinky" Davison, who had played with Dave in the Attack, and the Nice were really together.

COPY

"We didn't plan anything when we started," says Keith, "but we knew we wanted to progress. I've always hated copyists and I wanted a style of my own, different from anybody else. With the organ, that is very difficult. For a long while it was all down to Jimmy Smith."

"Andrew Oldham, our manager, suggested we should write our own material. Lee and I didn't have much confidence at first, but now we're doing okay and Davey is writing as well."

"We've just got something together called 'Arts Longar, Vita Brevis' which means, art lives long and life is short—I think! We like to get away from conventional chord changes. I suppose you could call what

we are doing Surrealistic Pop.

"Yes, I've had a classical training. I like Bach very much. I am also tremendously interested in what Keith Jarrett is doing—he's the pianist with Charles Lloyd."

"If Bach were alive today, he would be playing like Keith Jarrett. His style uses a contrapuntal technique, playing different melodies with each hand, which is a facet of Bach. If you listen to early Dave Brubeck records he was on the same scene as well."

Lee Jackson is an awe-inspiring figure at the front of the group. Heavily moustachioed, long black hair sweeping back, he looks like an American Civil War general with a penchant for the works of Oscar Wilde.

POET

Lee is not just a bass player. He is a poet, writer, and a good spokesman for the group. A fearsome-looking giant, he displays a streak of sensitivity. He is writing for a forthcoming John Peel's poetry album which will include writing



NICE: a year long haul (left to right) Lee Jackson, David O'List, Keith Emerson, Blinky Davison.

from Eric Burdon, Stevie Winwood and Roy Harper.

Blinky was a founder member of the old Mark Leeman Five group. When it broke up Blinky went through some hard times, occasionally gigging with Mike Cotton, the Attack and London discotheque bands. At one time he was doing heavy manual work and considering selling his drums. It was a time of great depression.

When he can be induced to play one, his solos are phenomenal. But he likes a solo to be a "happening" and a part of the group's total performance. He

doesn't like switching one on as a routine.

At the Marquee last week, he began one, felt unhappy with the way things were progressing and urged Keith back into the number. Musically, Blinky is a hard man to please.

Davey O'List is the quietest member of the Nice, and is still finding his feet in a determined attempt not to stay on the blues kick he had when he was a 16-year-old devotee of Peter Green.

Davey makes a vital contribution to the group with his searching guitar, distinctive vocals, song writing and arranging ideas.

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PAUL'S SHOUT UP AT SHIPLEY

by
STAN PEARSON

ONE of the strangest ever permutations of Britain's best musical talent of two spheres — Beatle Paul McCartney and National Brass Band champions, the Black Dyke Mills Band — joined forces along with a hundred young shouting, singing Shipley fans at the Victoria Hall in this Yorkshire town for a recording which had hit written all over it.

The occasion was the recording of the theme music for the London Weekend TV new comedy series titled "Thingummybob" which is screened this autumn starring Stanley Holloway.

Paul wrote the music and Kenneth Cope the script. The music is also being released by Apple Records by a single, probably next month, with a march version of "Yellow Submarine" on the B side.

How did this unlikely combination of musical talent arise? "Paul did the score for brass and we tried it with a band in London. Then, as we wanted the best, we asked around and everyone said, 'get the Black Dyke' — so here we are," said a delighted Apple A&R manager Peter Asher,

who took charge of the session.

The Black Dykes, under conductor Geoff Brand, rose to the occasion like the champions they are. During one break in takes, Brand told the huge gathering of press men and bandsmen's relatives, "Shhh... we are doing a masterpiece."

His obvious delight at having the opportunity of tackling a piece of Beatle music in the brass idiom was obvious throughout this Sunday morning session in the sunshine. For an outside session followed that in the hall.

Asher, on leaving the control room, said, "They (the band) are fabulous." Paul echoed these sentiments but added, "This band plays my dad's type of music. But even so I have enjoyed the session so much that I'd like to do another, bigger piece with a brass band."

Throughout the session Paul was with the band in thought as he aped Brand in bringing in the trombones then the cornets or drum sections. In between came the inevitable autograph signing sessions.

When he thought a take lacked something he managed to get all the mums, dads, sons and daughters and — a not inconsiderable achievement — the galaxy of reporters and photographers to join in by singing and shouting at the end of the "Yellow Submarine" recording.

The idea for this number came from the dual purpose of the recording session. "Thingummybob" went down for the TV show and the single and the "Submarine" was an obvious B side.

Both, I'll wager, add up to hit material. For the music sounds at once typically Beatle in style and yet tailored for the brass band world. How can it fail with these two substantial backings?

Paul's part in all this was rather that of professional spectator. One felt he was like the author watching his book being turned into a film. There was no doubt-

ing his obvious desire to "have a go" at times and, when a cornettist handed him an instrument during the outdoor session it became too much.

He tried his hand — and the outcome sounded like every young scout when he joins a band for the first time! But an example of the McCartney pull over critical faculties was provided by one group of girls who shouted, "You sound fabulous, Paul."

There was one other little failure but everyone forgave the culprit his error — and smiled in the process.

It came at the end of one take which was climaxed with a sound from rattles, whistles, bells and shouting bystanders. As Brand signalled the end and pursed his lips for seconds of silence, in wandered Martha, Paul's huge, shaggy, Old English sheepdog and whined in protest at the din. I can't say I blamed her.

The recording incidentally has nothing to do with "Yellow Submarine," the cartoon film, released on July 18, for which the Beatles have written the soundtrack.

SPLIT 1



I SUPPOSE when you have achieved just about everything the pop world has to offer, there is only one thing to do — and that is to quit, as the Seekers have just done.

They arrived, unheralded and unknown, in Britain in May, 1964, and within 18 months had had three number one hits — "I'll Never Find Another You," "A World Of Our Own" and "The Carnival Is Over." These were followed by other big sellers such as "Someday, One Day," "Mornintown Ride," "Emerald City" and "Georgy Girl."

They have topped the bill at major venues throughout the world — the climax, perhaps, being on March 12, 1967, when 200,000 people turned out to cheer them at the vast Music Bowl in Melbourne, Australia.

Why have they decided to part? A joint statement from the group says: "It's getting far too complicated and should now be run as a cold, hard business, which means it has reached a stage we never wanted it to, and it's time for us to part. We're all at a stage where we should be growing up as individuals, not as a group."

Songs

Bruce Woodley is flying home to Australia, via New York where he has various record production deals to tie up. He will continue writing songs and hopes, eventually, to combine this with record production in the States.

WHY THE SEEKERS ARE PACKING IN

BOB DAWBARN

Athol Guy intends to spend three months on his farm in Australia before starting work in Australian TV.

Keith Potger will remain in Britain and plans to form a company to provide TV jingles.

Home

For most people, Judith Durham was the Seekers and she is the least certain about what the future holds. She told me this week: "I'm going home to Australia to see things at a distance and have a complete break."

"I don't want to carry on what I have been doing — just doing it solo instead of part of a group. But I haven't really any idea what will happen."

"Not having sung any other sort of music for four years it's hard to know what I will find the most fulfilling. I may find that pop is my forte — but I won't know until I

have tried a few things out. Naturally, I don't want to stop singing.

"We've had such good times as a group but we knew the break-up was definitely on the way. I felt things were getting a bit tough last February and handed in my resignation then. We thought we would finish in August, but then we decided it was a good idea to end after Talk Of The Town and our farewell show on BBC-TV."

"I can tell you these last few days have been very emotional ones."

Offers

"I haven't yet decided when I will leave for Australia but it will be sometime before September. Who knows, I might get home and hate it all and turn round and come straight back."

"And I might get offers I can't resist." Which sounds highly likely to me.

HIT SOUNDS FROM MORE SOUNDS THAN

BOBBY GOLDSBORO
Autumn of My Life
UP 2223

HOPSCOTCH
Look at the Lights
Go Up (UP 2231)

THE EASYBEATS
Land of Make Believe
UP 2219

VINCE EDWARDS
County Durham Dream
UP 2230

! NEW U.S.A. CHART BUSTER!
The Short Kuts FEATURING Eddie Harrison
Your Eyes May Shine c/w LETTING THE TEARS TUMBLE DOWN - UP 2233

HIT RELEASES  THAT'LL GRAB YOU

ALAN PRICE

ALAN WAS INTENTLY WATCHING WIMBLEDON TENNIS ON HIS COLOUR TV, WHEN THE MM CALLED TO PLAY THE LATEST SINGLES IN BLIND DATE. "IT ALWAYS LOOKS LIKE I'M KNOCKING THE RECORDS, WHEN THIS COMES OUT," HE SAID. "SO WRITE A DESCRIPTION OF ME LOOKING VERY SMART, VERY HAPPY AND IN A GOOD MOOD." ALAN WAS VERY SMART, VERY HAPPY AND IN A GOOD MOOD. WHEN THE RECORDS GOT A BIT BORING — THERE WAS ALWAYS THE TENNIS.

BLIND DATE

The lead singer baas like a sheep. Hey, don't put that in! They are a very good group, but that doesn't sound anything like them. No, not a hit, but a good arrangement.

NEAT CHANGE: "I Lied To Auntie May" (Decca) (Lyrics by Andy Bown and Peter Frampton).

Beatles revisited isn't it? Reminds me of a Cliff Richard hit. It's the Bee Gees isn't it? Sounds like them. Strings are very Palm Court. I don't think it'll be a hit actually. Lot of instrumental passages and I couldn't hear the lyrics.

TOM JONES: "Help Yourself" (Decca).

It's not Chris Andrews again? Well, it stands to reason (As Tom Jones sings the first line). It's a bit light for him. What's it called? Wait a minute—there's got to be a chorus. It's called "Help Yourself." Er—it's just a pot boiler to keep things going. Well, in my humble opinion, it's not a hit. Very Italian flavoured. Is it from a song festival?

GRAPE FRUIT: "Marianne" (RCA Victor).

It's very good. A cross between the Beach Boys, Beatles and Four Seasons. It's not the Grapefruit is it? Very good production, and not the sort of thing I usually associate with this group. I like the brass which is very tight, bright and dry. No echo for once. Everybody thinks you've got to put bags of echo on brass. I think it'll get a lot of plays as they are hammering away at them. I won't commit myself to saying if it's a hit until I've heard the others.

FAMILY: "Me My Friend" (Reprise).

Sounds like Traffic. Dave Mason is it? Ha—I can only associate this with Traffic, after hearing their album. Yes, it's Dave Mason. Who is it? Oh, what! Well, I've heard them at Blaises and I like them a lot, but this is nothing like they do "live."



A bit disappointing, because he has such high standards. I really enjoyed "Delliah." But he's not going to suffer from this. When I talked to him recently he said he wanted to do a "Not Unusual" thing again, with a bit more aggression.

PAUL REVERE AND THE RAIDERS: "Don't Take

SPLIT 2

CREAM



CREAM are breaking up. The world-famous trio that features Eric Clapton, Ginger Baker and Jack Bruce are to go separate ways in the Autumn.

Said Eric at his Chelsea home this week: "I've been on the road seven years and I'm going on a big holiday."

It was two years ago, in July 1966, that three of Britain's most outstanding instrumentalists electrified the blues world by joining forces.

It was two years ago that Ginger Baker rang me to say: "Me and Jack are forming a group with Eric."

Then came the denials. Eric was the star of John Mayall's Bluesbreakers, Jack was with Manfred Mann and Ginger was with Graham Bond. Nobody wanted to lose their keyman.

But Cream were not going to be turned off. Soon they were rehearsing together in a London church hall, a thunder of blues startling their first audience — some Brownies, a caretaker, and manager Robert Stigwood.

They made a sensational debut at the sixth National Jazz and Blues festival — in pouring rain at Windsor.

They had their first hit with "Wrapping Paper" in November 1966, then came "I Feel Free," con-

BACKGROUND TO A BREAK-UP

EXCLUSIVE BY CHRIS WELCH

certs at the late lamented Saville Theatre, and this year they conquered America and became Superstars.

They had their successes — and failures. Eric got hung up on the pop scene for a while. The result of that was "Anyone For Tennis," a nice enough record, but one that didn't impress Cream fans. It flopped.

Sometimes, the Cream in full cry were as exhilarating as a Lightning jet screaming past at ground level.

Jack's soulful singing and harmonica wailing on "Train Time"; Ginger's great drum solos on "The Toad" and Eric's "Stepping Out" thrilled fans across the world.

Sometimes they were tired and played badly. Sometimes fans complained their music was taking the wrong course. Most of the time they were idolised.

Eric told me last May that the Cream were breaking up. But it was to be kept secret until business problems had been sorted out.

At the time Eric said: "I went off to a lot of different things since the Cream formed. I went off in a lot of different directions all at once it seems, but I find I have floated back to straight blues playing. I've returned to what I like doing as an individual, and that is playing exploratory blues."

"You get really hung up and try to write pop songs or create a pop image. I went through that stage and it was a shame because I was not being true to myself. I am and always will be a blues guitarist."

In the bedroom of Eric's pad he played a fascinating Bob Dylan tape, while we lit cigarettes, drank quarts of tea, and attempted to talk about the future.

But the oppressive heat of the day often reduced the conversation to about three sentences an hour while Dylan sang his "Wheel's On Fire," "Mighty

Quinn." "They were recorded in his basement with friends at Woodstock," said Eric. "There is some really great music coming out of America. I think we are due for a whole new spate of 'Sgt. Pepper's.'"

"I've got another tape here of Bob Dylan's band. I think this music will influence a lot of people. Everybody I have played it to has flipped. The band are releasing an album called 'Music From Big Pink' by the Group."

"Since I heard all this stuff, all my values have changed. I think it has probably influenced me."

When and why are Cream breaking up?

"In a couple of months. We'll probably be doing a farewell performance, maybe at the Royal Albert Hall, plus 15 'farewell' dates in the States."

"The reason it is breaking up is a change of attitudes among ourselves more than anything. Also we have all been on the road a long

time, before Cream started. "That is a big hang up. We want to do things now that require some privacy. We want a holiday anyway."

"Also, I just want to perform contemporary blues. With the Cream solos were the thing, but I'm really off that virtuoso kick. It was all over exposed. We died the death from playing exposure."

"I think the Cream reached its peak last year at San Francisco. From that we all went on such a huge ego trip. Making it in the States was a bang in the head."

What will Ginger and Jack do, and what are Eric's plans?

"Jack will probably go into recording, and Ginger will probably get a group together. I want to be in a

group where I can control the music, but I want to be at the back. I've already had plays with a few people, and I know the musicians I want. Listen to this."

Eric produced a small spool of tape threaded it on the machine and we allowed our minds to be blasted. "You can't say who it is," said Eric.

The one number on the tape rocked along for several minutes. It was a backing track without the vocal, including a very funky piano, and two guitars. The most outstanding feature was some tremendously driving drums.

I have no idea who the musicians were, but from the styles they sounded remarkably like Nicky Hopkins on piano, George Harrison on rhythm

guitar, Eric on lead, and Ringo Starr on drums. But this is just wild surmise.

The number was called "Sour Milk Sea," and if this is any indication of the sound Eric wants in the future, disappointed Cream fans can look forward to a great new group in replacement.

"I'll start work on the new group in November. I want a piano, bass, guitar and drums. Yes, I was disappointed with the Cream on record. I don't think we took the right direction."

"The tours we did meant being on the road for such a long time we couldn't rehearse and try new things. That was the strange thing."

SINGLES OUT THE NEW SINGLES

promotion. The only American groups who come over here do so to prove themselves. This is a poor record. Such a waste of time.

OPAL BUTTERFLY: "Beautiful Beige" (CBS).

This is English. Oh what! Lyrics are a bit rubbishy. I've had enough of this. The Traffic did some lyrics that didn't mean anything, like "Hole In My Shoe," but they could get away with it. I can't take this, actually. I'm sure they are trying very hard. Not very '68 shall we say. What are they called? Well that is doom before you start. DOOM!

JIMMY JAMES & THE VAGABONDS: "Red Red Wine" (Pye).

This is nice. I think the arrangement should build up a bit more, but the voice is very nice. It's an English singer I think. Who is it? Oh dear, he doesn't like me. I knocked their records once, and their manager sent a horrible letter to Mailbag. So take back what you said!

SYMBOLS: "See You In September" (President).

No—let it go on a bit, don't take it off. Ha ha — it's a Four Freshmen type scene. This had got no chance of being a hit at all.

Oh, it's a bit out of tune at the end. It's English—must be. I suppose it's a boy and girl group. Well—we played it all the way through.

ELECTRIC FLAG: "Groovin' Is Easy" (CBS).

Is it American? I don't think this is going to be a hit. I don't know who they are. Can you take it off? No—let me hear that Scottish bit. Who is it? What! That's nothing like the Electric Flag. They were great when I heard them in New York. They're putting the wrong thing out. People still put out what is termed a "commercial record," and they don't realise they are great because they don't do what everybody else does on a commercial record.

SOLOMON BURKE: "I Wish I Knew" (Atlantic).

Sounds like somebody taking off Sam Cooke. I don't think it'll be a hit. Not Arthur Conley? No, it's one of those quasi-religious things.

SIMON AND GARFUNKEL: "Mrs. Robinson" (CBS).

Oh yes, what a lovely change! See what a simple sound they make? This is Simon and Garfunkel's "Mrs. Robinson" from the film The Graduate. It'll be a hit. What a nice sound, isn't it? I hope it's a hit, because they are GOOD. The film is great too, I like their naturalness. They write good lyrics and they are very genuine. They've got an aura about them like Peter, Paul and Mary.

JOE BROWN: "Katerine" (MCA).

This is nice. Is he English? It's a good record, but you would have thought there would be a solo to give it some lift. I've written a song with the words "landed gentry" as well. This is a bit flat. Don't suppose it will be a hit. Having heard the rest I think the Grapefruit is the best and will be a hit. Can I keep that one?

NEW THIS WEEK CHART CLIMBERS

PETER & GORDON
You've Had Better Times
Columbia DB8451

MERRILEE RUSH
Angel Of The Morning
Bell BLL1013

KEITH WEST
On A Saturday
Parlophone R5713

DEEP PURPLE
Hush
Parlophone R5708

RICHARD LORING
The Girl With The Sun In Her Hair
(from The Sunlit Advertisement)
Columbia DB8450

RAY CHARLES
Eleanor Rigby
Stateside SS2120

GARY BENSON
Kentucky
Columbia DB8448
BOBBY RUSSELL
Dusty
Bell BLL1019
THE PIGEON FLYERS
The Heaven We Shared Together
Columbia DB8449
THE O'JAYS
Look Over Your Shoulder
Bell BLL1020

Archie Shepp
Mama Too Tight
Impulse MIP1508

Clark Terry
It's What's Happenin'
Impulse MIP1507

Benny Goodman
Benny Goodman & Paris Liston
To The Magic!
Command SCMD50100

NEXT WEEK

BEATLES SPECIAL



It So Hard" (CBS). I don't know who it is. Not very interesting. Sounds English to me. Who is it? Oh no, I don't like them at all. They covered "I'm Crying." You'd better take it off—no interest. They've got a big scene in the States though. They've had a collection of hits. But that wouldn't be a hit here even if they came over to do

Despite the goofs, Ory reigns supreme

THESE sides were privately recorded during a dance session at the Rendezvous and the quality of the recording naturally leaves a lot to be desired. Also a lot of the musicians' goofs are on the tapes which presumably haven't been edited very closely.

Added to these disadvantages, Andrew Blakeney had just joined the band (switching from school janitor), and Joe Darensbourg could play only some weekends.

Nevertheless, Ory fans shouldn't miss this album. Because it proves yet again that Ory was the supreme New Orleans bandleader. He could mould a band together with his personality and his playing and make them sound fairly cohesive despite tremendous obstacles.

His own playing is by far the best thing about this album. His glorious smears, grunts and growls and these odd harmonies he plays come over with that crackling excitement he always seems to dispense.

TIGHT

Blakeney, obviously playing his way back into form, has some nice passages and exhibits a tight intense tone. Darensbourg, if it is he, tattles away without a lot of drive or individuality. Buster Wilson takes some pleasant solos on a dreadful piano. Bud Scott can hardly be heard and Minor Hall gets the band swinging on many occasions. He must have been one of the greatest of NO drummers. Ory has had better bands than this and he has certainly been better recorded. But the album is worth buying for its rough ready and exciting jazz — especially from the Kid himself. — J.H.

KID ORY: "Live!" Oh, Didn't He Ramble, Down Home Rag; South; Dipper Mouth; High Society; Muskrat Ramble; Mahogany Hall Stomp; Do What Ory Say; My Gal Sal; Maryland, My Maryland, Eh, La Bas, Tiger Rag. (Vocalion LAE-L 605). Kid Ory (tmb), Andrew Blakeney (tpt), Joe Darensbourg (clt), Bud Scott (gtr), Buster Wilson (pno), Ed Garland (bass). Minor Hall (drs). Rendezvous Ballroom, Santa Monica, 1948.

HOWLIN' WOLF

HOWLIN' WOLF, MUDDY WATERS, BO DIDDLEY: "The Super Blues Band." Long Distance Call; Ooh Baby and Wrecking My Love Life; Sweet Little Angel; Spoonful; Diddle Diddle; The Red Rooster; Goin' Down Slow. (Chess CRL4537). Howlin' Wolf, Muddy Waters, Bo Diddley (voc, gtrs, harmonica), Otis Spann (pno), plus unidentified rhythm. Recorded at Ter Mar Studios, Chicago, September, 1967.

THIS is a follow-up to Chess Checker's "Super Blues," recorded earlier last year, and it seems to me a superior album in the same vein of informal blues jamming.

The main difference between the records is that Wolf comes in here for Little Walter. Walter's harp is missed in the obvious sense, but the music has more clarity, for one reason and another, and the singing is better on balance.

Wolf plays an important vocal role, naturally, leading the Super Super gang into Willie Dixon's "Spoonful" and "Red Rooster" into Muddy's own "Long Distance" and the final long, slow "Angel."

He is also busy uttering his wolf cry here and there, and taking a heavy part in the banter and general insulting. He helps the atmosphere greatly and makes for a better integrated session, as well as a longer one, than "Super Blues."

Muddy opens up "Goin' Down Slow" with admirable authority and the others do well too. "Diddley" is for Bo, though everybody does a Diddle during its course, and a lady, presumably the Duchess, is featured.

Bo and team take over "Ooh, Baby" which introduces more cross-talk. All in all, it is a good album to hear, preferably with the loud pedal down, and especially for people who don't mind a bit of audience participation. — M.J.

KINGS OF SWING

KINGS OF SWING VOL. 2. Three Little Words (a); Blues Of Israel (a); The World Is Waiting For The Sunrise (b); In The Dark Flashes (b); Texas Tea Party (c); I Got A Right To Sing The Blues (c); Gin Mill Blues (d); Onyx Bringdown (d); What Is There To Say (e); Keep Smiling At Trouble (e); You Took Advantage Of Me (f); Chicken And Waffles (f). (Regal REG 2041.)

(a) Gene Krupa and his Chicagoans. (b) Jess Stacy (pno), Allan Reuss (gtr), Gene Krupa (drs). (c) Benny Goodman and his Orchestra featuring Jack Teagarden. (d) Joe Sullivan (pno solo). (e) Bud Freeman and his Windy City Five. (f) Bunny Berigan and his Blue Boys.

A TREMENDOUS album of some of the pre-war jazz greats at the peak of performance. All the

NEW JAZZ RECORDS

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



KID ORY: his own playing is by far the best thing on this album.

"Tough" should be especially welcome since the great Elmore James is none too generously represented in our catalogues and will record no more.

James has eight tracks on the Blue Horizon LP, all previously unreleased stuff. Neil Slaven's sleeve note says they come from two sessions spread over six or seven years.

Personnel details are not given, but James works with the kind of band he seemed to like: pounding beat, good blues piano, sax riffing and soloing and, what makes the music count, plenty of his impassioned singing and guitar playing.

Almost everything he does here is interesting. A re-minting of T-Bone's "Stormy Monday" has marvellous singing over the solid group, and this and "Sun Is Shining" are, as the note points out, certainly two of the LP's high-spots.

But the voice cracks down mightily on most of the songs — "Going For Good" is another broom-duster — and the fine bottleneck guitar sounds as exciting as it does on previous releases.

Nothing more should be needed to persuade Elmore admirers to add this to the Sue collections. But as a bonus, they'll get four pretty likeable titles by Brim, a not well-known singer whose group (with harmonica and no piano) makes a decidedly lively and swifty noise. — M.J.

sides here were made in 1933 or 1935 and it's difficult to pick the best. It's also pointless for there are great moments on most. Teagarden's trombone was so alive and vital in those happy times and his voice is young and shouting — just like his bone.

Both the piano spots by Sullivan and Tracy are delightful excursions. But the most sustained pleasure probably comes from Bunny Berigan and Bud Freeman on "What Is There To Say" and "Keep Smiling At Trouble" and from Bunny and Eddie Miller on the last two tracks.

Berigan and Freeman strike up a close rapport and sparks fly between them as they coast along — blowing beautiful, bubbling jazz. Tremendously exciting — don't miss this. — J.H.

ELMORE JAMES

ELMORE JAMES — JOHN BRIM: "Tough." Elmore James; Stormy Monday Blues; Going For Good; I See My Baby; The Sun Is Shining; Whose Muddy Shoes; Madison Blues; My Best Friend; Talk To Me Baby; John Brim; Lifetime Baby; Be Careful What You Do; You Got Me; Ice Cream Man. (Blue Horizon 7-63204.)

BOTH records should appeal to blues collectors, but

Disappointing is the word for DIZZY GILLESPIE: SWING LOW, SWEET CADILLAC (Impulse! MIPL 504). It was recorded at the Memory Lane in Los Angeles in May last year with James Moody on sax and flute, Mike Longo (pno), Frank Schifano (electric bass) and Candy Finch (drs). It was Dizzy's night for clowning apparently for the first long title track is largely taken up by Diz and Moody hollering at each other. As if that weren't enough, Dizzy sings a ballad from Doctor Doolittle "Something In Your Smile" rather badly. Only on "Kush" of the five titles do we get a fair measure of the exciting Gillespie trumpet and the flowing Moody flute and sax. There's nothing wrong with their playing — there's just not nearly enough of it. The electric bass will probably start a new fashion in jazz groups. Not a bad thing either for, as Dizzy says, you can hear it all the time. — J.H.



DIZZY

Produced by Dave Dexter Jr., with assistance by Ken Nelson and D. D. Cavanaugh, it says on the sleeve of Ella Fitzgerald's "MISTY BLUE" (Capitol T2888). So at least we know who to blame for getting Ella to sing a whole album of Country And Western songs. It's a bit like hiring Menuhin to guest on an Eric Robinson show. Needless to say Ella sings them beautifully but the best adjective I can find to describe the result is "cute" — and that's an awful thing to have to say about one of the small handful of great jazz singers. The arrangers by Sid Feller are nothing much and the chorus, which intrudes from time to time, is horrific. Norman Granz go home. Show's needed. — B.D.

Jazzscene ctd. DOLLAR: JUST GOING HOME

BY VALERIE WILMER

THE news that the spectacular pianist Dollar Brand is giving up his professional career and returning to South Africa sounds like good copy. All the ingredients for a story of bitter disillusionment are there — three years in New York, few gigs, one record date and that as a sidesman — but that is not Dollar's way.

A unique understanding man with an eternally enquiring mind, Dollar has no bitterness on show. "I'm just going home," he put it simply. "I didn't get tired of America or anything, I never really left South Africa."

Like almost every exiled South African, black or white, Brand nurtures an almost painful love for his country. He went to the States at the invitation and partial sponsorship of Duke Ellington. ("I always loved his music") yet throughout his stay he remained a man in transit.

When Dollar passed through London in 1965, he was in appearance the epitome of the slick Negro musician. Now, after a period of coming to terms with himself in a city where most people never do, the sharp suit has gone and his hair grows wild. His beard is as jagged as his restless, searching piano music, and round his head he wears a beaded Mohawk Indian headband. "I learnt in Manhattan, (the original Mohawk name), that the Indians believe the same things we believe. They make things happen with their sounds."

The pianist stressed the importance of getting back to the piano as soon as he reaches home, yet he almost scoffed at the suggestion of working as such. "I don't work," he maintained. "I don't make money with my music, our music — it's a priceless thing."

To the cynic, such an attitude may be hard to digest, but Dollar's major concern is to cease being described as a "musician." "I am not a musician," he stressed, "I am a being. You make a lot of problems for yourself if you label yourself and if you live

by words. All of us have many talents. There are many things I can do, yet I don't have to do anything else in order to make a living. I live," he emphasised the word "All I have to do is make a melody and that's the answer."

In spite of the political situation, the pianist feels that only in South Africa can he dispense with what he derided as "this professional musicianship." He pointed out that if he chose he could work in any musical field at any given moment because he has the knowledge and the technical facility. But, "It's not that I don't think that I shouldn't make money from music, it is a fact that no one should."

In a sense, the pianist's attitude to the idea of professionalism stems from his failure to be understood outside Africa. "The record producers, the money people, they don't understand the reasons we play music," he pointed out. "They don't understand the function of music in Africa. All over Europe and America art is something you go and see, go and hear, but all over the world music is lived. That is the true point."

"In my society, we don't have specialists, we are all musicians. Everybody plays everything in equanimity. To me everyone is a musician because everybody sings, everybody dances; we just leave out what we want to



DOLLAR BRAND

when we want to." Dollar smiled, his incredible gentle yet powerful smile. "The whole universe has a rhythm and this rhythm flows through me," he exclaimed, jumping up and leaning over me intensely to make his point. "All I have to do is keep going. There's no reward because this is the way it has to be."

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OUT OCTOBER 1968

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NEW ALBUMS

JOHNNY CASH "Old Golden Throat" (CBS). Johnny Cash is a man's singer — which makes him a firm favourite with the ladies. His virile voice sets down a song his way and you simply can't make any mistakes about who's singing. Old Golden Throat is a splendid title for this superb Cash album. His voice is deeply burnished and it spreads the most pleasant glow. Try "A Certain Kinda Hurtin'," "The Wind Changes," "The Matador."

FRANCOISE HARDY: "Il N'y A Pas D'Amour Heureux" (United Artists). Mlle Hardy sings a selection of sad little French love songs in that deadpan, yet curiously attractive, style of hers. She also proves that she can write good material for herself by taking composer credit on four of the ten tracks. An album of great atmosphere which includes among the tracks: "Ma Jeunesse Fout Le Camp," "Viens La," "C'Etait Charmant" and the title song.

"THE GRADUATE" (CBS). The original soundtrack music for the film written by Simon and Garfunkel. Half of the tracks are instrumentals, ranging from mock-1920s to jazz and lush-lyrical. They rather indicate that without the lyrics and vocal identification, their compositional talents are nothing very special. The vocal tracks, sung by the duo themselves, are another matter and there is some excellent music, including "Mrs Robinson," "The Sound Of Silence," "Scarborough Fair" and "The Big Bright Green Pleasure Machine." It's remarkable how a tune that seemed hackneyed when played as an instrumental suddenly comes alive in the hands of the composers.

BEACON STREET UNION. "The Eyes Of The Beacon Street Union" (MGM). The Union are a slick combo, instrumentally sound and true to the current philosophy of using their own material. Thereby hangs a tale. There's nothing exceptional about the dozen tracks here, although there's very little that's bad, either. Nice programming mixes instrumentals and vocals. Average contemporary American group pop. Titles include "My Love Is," "Sportin' Life," "Sadie Said No," "South End Incident" and "The Prophet."

DEL SHANNON: "The Further Adventures Of Charles Westover" (Liberty). Del Shannon is a star from a past pop era trying desperately to come to terms with the scene in '68. He could succeed, too, with this moody, often exciting album. Charles Westover is Del Shannon's real name and the album claims to illustrate Del's search for himself. It could have been stronger melodically, but an interesting, brave try.

SMOKEY ROBINSON AND THE MIRACLES: "Greatest Hits" (Tama Motown). Smokey is one of Tama's leading songwriters as well as providing the lead voice for the Miracles. He had a hand in all but three of these tracks and they have a faintly yesterday air about them which will please confirmed Tama fans but may put off those who have moved on. Titles include: "You Really Got A Hold On Me," "Shop Around," "Mickey's Monkey" and "Come On Do The Jerk."

SWINGLE SINGERS: "Sounds Of Spain (Phillips). Swingles give Bach and Mozart a rest and turn to assorted Spanish composers for the oop-doopy-doop treatment (not to mention a bit of the la-la-las here and there). Not without charm unless the Swingles gimmick has completely worn off as far as you are concerned. It's certainly done with great musicianship.

CARL PERKINS: "King of Rock" (CBS). Perkins is highly exciting. His groups are tight and swinging and the guitar work is great. Carl's singing is bluesy and he has a deep feeling for what he is doing. These tracks are about six years old and have lasted well. Includes "Levi Jacket," "Hollywood City," "This Life I Live," "Highway Of Love," and "Just For You."

BOBBY VEE: "Just Today" (Liberty). Vee's pleasant light tenor has a rather 1950's charm about it. The songs are tuneful, the arrangements are smooth with full use of guitar, orchestra and girlie voices. Tracks include: "Maybe Just Today," "Get Ready," "Beautiful People" and "Sunrise Highway."

TOM JONES: "Help Yourself" (Decca). Tom Boy-O in bright up-tempo mood on a song with decidedly titillating lyrics.

As the trumpets bray and the rhythm section knock out a conga beat, Tom sings: "Love is like candy on a shelf, help yourself and take a few(!)" He continues: "Just help yourself to my lips (!)" This is going to cause mayhem among his fans, and lead to jolly hit making.

Mind you, not only the womenfolk dig Tom. A burly docker I was talking to the other day said: "Jones displays a remarkable aptitude for arousing the elementary inner rhythms that lie dormant in the most dreary, pedestrian soul."

BO DIDLEY: "Another Sugar Daddy" (Chess). Life isn't all titillation and jollity in the spectrum of pop.

There is also grooving. And Didley grooves, vocally and guitar-wise to good effect on a riff that gets away from his usual beat.

A vocal chorus is added, and although it tends to sound like background music at a nice party, the sound is fresh air anyway, in these turgid times.

PURPLE GANG: "Kiss Me Goodnight Sally Green" (Big T). They produced that great sound "Granny Takes A Trip" last year, and return with a pretty melody full of washboards, mandolin and double bass.

Highly innocuous piece of jive that will appeal to hippies on a kazoo trip, but not likely to blow open the chart.

value

TIM HARDIN: "Don't Make Promises" (Verve). Bitter sweet isn't exactly an original phrase but it helps describe the work of Tim Hardin, a man with a limited recorded output, but one which immediately establishes his value as a song writer and performer. A faint Rolling Stones type riff underpins a vocal well to the foreground. His gentleness converted into single form may help gain him wider acceptance in Britain.

PETER THOROGOOD: "Haunted" (Pye). John Weider of the Animals has used violin on record, and Henry Lowther scrapes a good fiddle with John Mayall. But these are rather hip young bowmen, and here



TOM JONES: in bright up-tempo mood on a song with decidedly titillating lyrics.

comes the first of the pop violinists.

Peter strains away to hilarious effect and sings in a perfectly acceptable manner. The theme is a gas, and I think me of another young violinist who often serenades for pennies in a shop doorway in Leicester Square.

I'm convinced he is an eccentric genius, who would rather his art were heard by the masses, than be prostituted in some Establishment concert hall where the vile leeches of decadent society pay lip service to culture. More power to his bow, and bravo Peter.

delight

O'HARA'S PLAYBOYS: "Voices" (Fontana). Country flavoured, with Floyd Cramer type piano, and cooing vocal chorus. If I played this to Mick Jagger he would say: "Bilge." If I played it to Eric Burdon he would strike me a blow. If I played it to Andy Bown he would say: "Sorry, we've had too much publicity lately."

For my part I say, this is REAL music and one to weave a tapestry of delight on the airwaves of the BBC. Not psychedelic mind, but one of old folks can put their feet up to, light the favourite pipe, sip the favourite glass of mulled porter, and scream: "Oh, what man! Too MUCH!"

CYMBELINE: "Down By The Seaside" (Phillips).

These lads are from East London, so they can't be bad. Medium tempo stomper, good production and pleasant lead vocals. The tune is the type of thing Alan Price does so well.

The East End is bursting with talent these days, incidentally. Painters, poets, model railway builders, singers and philosophers rub shoulders at gay, informal gatherings where vast quantities of American Bourbon are drunk and wit flows as readily as the spirits.

CYRIL STAPLETON CHOIR AND ORCHESTRA: "Serenade For Elizabeth" (Pye). A beautiful, well-loved melody by the beautiful, well-loved team of Binge, Fishman, Ascherberg, Hopwood and Crew, given Cyril's magnificent treatment. Music lovers will remember this as Ronald Binge's classic "Elizabethan Serenade."

The other gentlemen have added words, sung by a choir, and the whole effect is novel enough to obtain some sort of hit status.

I am a bit worried how Binge fans will take to this. For advice I turn to Oscar Tollide, my expert on classical affairs: "Hm, yes. I may stand accused of pedantry and indeed supralapsarianism, but I find this trite and distasteful. Tampering

with a composer's work in this manner is little short of phanerogamous. On the emotional plane, the relationship is less evident. As Hugo Wolf said: 'If only I were Hugo Wolf!' He died after torturing paralytic convulsions."

slang

FRANK IFIELD: "Morning In Your Eyes" (Columbia). Recorded in Nashville, Tennessee, during Frank's recent US tour, there is a strong country and western feel. The title is a slang expression meaning, roughly, that a person is thinking about tomorrow, is distant, appears to be listening, but is in fact miles away.

Having established that, my external sensors, or ears, report to brain: "Not a hit." Brain to stomach: "Can you stand a dish of porridge and beaker of ale in the next two hours?" Stomach to brain: "Yes, but not if ears relay 'Morning In Your Eyes' again." Conscience to all parts of the body: "Oh I say, steady on chaps, you're being rather beastly!" Roof of mouth: Unmentionable noise.

SHORT KUTS & EDDIE HARRISON: "Your Eyes May Shine" (United Artists). Hard hitting big roll music that sounds

astonishingly like Zoot Money's old band, with honking baritones and trumpets. They hail from Memphis, Tennessee and make good dance noises.

Oh Zoot, where did you go wrong? In my special Points Table the Short Kuts come in at 17½, a surprisingly high rating. Engelbert is down to two, while the Overlanders don't seem to have any returns this week. Mouth to brain: "What the hell is a points table FOR?"

RAINBOW PEOPLE: "The Walk Will Do You Good" (Pye). Simple, catchy, nice hook phrase, good harmonies and pleasant accompaniment. Beyond that there is nothing much to report. Over to Wendy Potts in the Manchester Ship Canal where her trimaran is breaking up in bad weather.

"Am on last lap of round the world voyage. Picked up Rainbow People on short-wave broadcast from Tangier—okay, but needs more jive appeal. If you see a mariner called Rose, tell him his boom caught up my marlin spike and ripped a hole in the top-sail. Am going down. Make smoke and signal to the fleet:

"Frobisher must sink Von Stalhein before he enters Scapa Flow. Over and out." See next week's exciting instalment, "Potts v. The Elements."

JOHN DUMMER BLUES BAND: "Travelling Man" (Mercury). A good band who deserve encouragement. Simple enough riff, while the players remain true to the spirit that sparked the British blues revival.

What surprises me is the slow process of advancement in ideas and recording techniques among the second grade of blues bands, when one remembers how far ahead bands like Graham Bond and Spencer Davis were a few years ago. This is just straight 12-bar. Nice, but not mindblowing.

SIMON & GARFUNKEL: "Mrs Robinson" (CBS). Bloody brilliant. Excuse this foul language, but one has to resort to violence now and then to

bring to wider attention the works of talented ones. And Paul Simon and Art Garfunkel between them bring validity to popular music.

Albums and personal performances are obviously the best way to turn on to their contribution, but even their single releases should give an indication of their lyrical power.

This is a sprightly song from the film "The Graduates," and includes some imp-ish guitar and delicate harmonising.

upset

APHRODITE'S CHILD: "Rain And Tears" (Mercury). This young child sounds a bit upset, while the string section does its best to console him. I haven't heard such sadness since the good ship s.s. Pottle sank with all hands off the Nore in 1826.

If you are in the mood for a good cry, weep along with Aphrodite's nameless child. I hope he is a sincere young gent, and not one these upstart cynics who abound in pop these days and tend to say: "God's out of date man," in Pop Think In.

STRAWBS: "Oh How She Changed" (A&M). Pretty tune, fantastic production and after the soft intro comes a delayed action beat that infects high drama into the performance.

Bee Gees type strings are used with an imaginative arrangement that does not get in the way of the vocal harmonies.

Quite symphonic in structure.

LUCAS & MIKE COTTON: "Jack And The Beanstalk" (MGM). Heavy soul beat, produced by Mike Raven, which successfully captures the American sound.

Lucas' nitty gritty voice is given a stomping backing, the tune is groovy and there is a good "hook guitar" phrase. Nice one.

PICK OF THE WEEK

GRAPEFRUIT: "C'Mon Marianne" (RCA Victor). Vocal harmonies and a driving beat are the main sales points of the boys' latest attempt to make all Britain Grapefruit conscious.

A fine tune, with excellent production. Particularly outstanding is the tight brass sound and bass line and credit is due to arranger Mike Vickers.

Well done George Alexander, Geoffrey Swettenham, Pete Swettenham and John Perry, for providing a juicedly good sound.

As they say in Scotland: "There's norrie a drum'nd gang aft tae hoots."



GRAPEFRUIT

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CHIP HAWKES: Some coats from Scandinavia.

TREMELOES GET THEIR GEAR FROM GRANNY

YOU recently printed a photo of the Tremeloes wearing heavily-embroidered coats. Where can these be obtained? — (Barrie Morse, Coleford, Glos.). When will the Tremeloes be making another single and will it be one of their own compositions? — (Basil Key, Rainham).

We bought some of the coats in Scandinavia, but others came from a boutique called Granny Takes A Trip, in Kings Road, Chelsea. Another source of supply is Afghanistan Carpets, in the Edgware Road. Our next single

EXPERT ADVICE

due out in July, will be titled "I'm Gonna Try," and is an Italian melody with our own lyric. — **CHIP HAWKES.**

SOME weeks ago in **EXPERT ADVICE**, Kenny Clare explained how he gets such a great sound out of his bass drum, but didn't deal with tensioning, and damping. I like the front head fairly tight and the batter head slightly slack. I place a piece of blanket inside my bass drum. — **D. Cullen, Airdrie.**

The tension of the head should only change the pitch of the drum, rather than the sound. The harder the head, the higher the sound. My own taste is as deep as possible, so I tune the head as soft as it will go without rattling. I frequently check the tension rods to make sure they aren't too loose, because the tension is very critical for me. The blanket method of damping is not for me. The theory is that the fewer obstacles you have between the heads the better tone you'll get, because there is nothing to stop the flow of air between the heads. This means that all the head will vibrate. The blanket will stop at least a third of both heads from doing so. The strips of felt supplied with drums should not be pulled too

tightly when you are placing them over the shell. This allows them to come backwards and forwards when the head is struck. It leaves the head free at the moment of impact, but kills the overtone sooner than if the head was undamped. Please remember there should be some ring. An over-damped drum sounds like a dull thud — and nobody wants that sound. Don Lamond has a system of damping which consists of thin strips of paper placed inside the drum and left loose. This is good because the paper is so light that the impact on the head will move the paper away from it for a moment — but it returns very quickly to cut the ring. The only snag with this method is that before you play you must shake the drum around to get the paper in the right places. This means that it will be slightly different every time, which can be a drag. But anything is worth a try. — **KENNY CLARE.**

CAN you give me any rules for obtaining correct embouchure and choice of mouthpiece on clarinet and saxophone? — Cecil Hayward, Leeds.

BY CHRIS HAYES

No matter how good your ability, if your embouchure is bad you'll never have a good tone. Some useful tips are: Always keep top teeth on mouthpiece table for a good bite. Let top lip rest naturally. Curl bottom lip over bottom teeth to cushion reed. Tonguing and slurring makes possible legato and staccato playing. Tonguing should be practised as if saying the letter "T". It soon becomes natural and sub-conscious. Breathe in through sides of the mouth. Keep mouth fully closed and cheeks in when blowing. If you always take a breath when you need it, breathing into your instrument will soon become natural. Clarinet players should make sure that all the holes are covered. Keep fingers flat. Sax players should ensure that crook-cork is in good condition. General rule for choice of mouthpiece is first to find reed strength which you blow best on and then select mouthpiece. Large tip opening, long lay, usually suits soft reed. Small tip opening, short lay, requires harder reed. Reed should be a little below mouthpiece tip and clamped tight for best results. Keep mouthpiece and reed clean, in the interests of hygiene. — Sax-clarinet teacher **WINSTON INGRAM**, 141 Churchill Road, London, N.W.2.

as those in "Brand New Women?" Have they made any other records except "River To Another Day"? — **P. Sears, Walsall.**

John Williams uses two Selmer 18in. bass cabinets and a Fender Precision bass guitar, which has an extension treble pick-up and can be used with two amps to get a stereo effect. Congo uses a Ludwig drum set and I use an old Gibson 335 (1959) guitar with a Fender Tremolux 30-watt amplifier, coupled with two Marshall speaker cabinets. I do not use any fuzz-boxes or treble boosters, etc. The sustained note is a controlled feed-back between guitar and speakers, which can be obtained on stage, depending on the acoustics of the hall and the exact position of the guitar in front of the speakers. "River To Another Day" was our first release and we are now preparing a blues LP for EMI. — **DAVE EDMUNDS**, lead guitarist, Love Sculpture.

I have been taking piano lessons for about 18 months and I want to learn to play modern jazz. Do you know of any books which will help me? — **S. W., Liverpool.**

In my long history of teaching jazz piano, I have had many pupils who came to me after years of almost fruitless efforts trying to play jazz from tutors. I also found that it is well-nigh impossible to get anywhere with correspondence courses, because of the limitless variations of bad habits one can acquire without personal supervision. I am convinced that your quickest and surest way to become a good player is through a combination of two paths: (A) take up ordinary (conventional/legitimate/classical) studies in piano playing and harmony to gain a good command of the instrument as possible. Learn to read music and to understand rudimentary theory, which is of paramount importance. (B) find yourself a jazz pianist who is articulate enough to take you through a good comprehensive tutor, such as John Mehegan's The Jazz Pianist, consisting of three volumes, or his Jazz Improvisation, which has four volumes. These are obtainable from Leslie Evans Mail Order Ltd, 275 Colney Hatch Lane, London, N.11. — Pianist-teacher and arranger **PETER SANDER**, 73 The Avenue, London, N.W.6.

I HAVE been trying to get The Literature of Jazz, by Robert George Reisner, and Publications of The American Folklore Society, Volume 4, which deals with jazz. But it seems they may only be available second hand. Is there a shop specialising in such books? — **Derrick Maynard, Aylesbury.**

Both these books and hundreds of other second-hand folk, blues and jazz rarities are obtainable from the Bloomsbury Bookshop, 31-35 Great Ormond Street, London W.C.1., which is run by Teresa Chilton, wife of trumpet-leader and publicist Johnny Chilton. Her only regret is that she never gets a spare copy of the desperately sought-after Rhythm On Record!

WHAT equipment is used by The Love Sculpture and how does the lead guitarist get sustained notes such

NEWS EXTRA

MANFRED MANN flew to Madrid with Mike Hugg on Sunday for lunch with top film producer Harry Alan Towers to discuss their writing film music for a forthcoming production.

No details are yet available about the film, except that it is scheduled for September production.

Mike Hugg was allowed into Spain without difficulty, but Manfred, who has a South African passport, was delayed because he did not have the necessary visa.

He was finally allowed into Madrid for a few hours, after agreeing to leave his passport with airport officials.

John Rowles has been signed to star at this year's Rio Song Festival in October. He opens a week in cabaret at Stockton's Fiesta Club on July 21. This Sunday (14) he is at Blackpool Opera House.

Gordon Mills, manager of Tom Jones, Engelbert Humperdinck and Solomon King, has arranged and produced a cover version of "Grazin' In The Grass," an American hit. The British version is by the Boogaloo Brass and is rush-released.

A showbiz stars cricket match is one of the events being organised for the first-ever Spastics Week to be held in Greater London from Sunday (14) to July 30.

Ken Dodd, currently at the Opera House, Blackpool, is to



JOHN ROWLES

star as the resident host of BBC Radio Two's Blackpool Nights which starts a five-week run on August 3.

Dave Dee, Dozy, Beaky, Mick and Tich guest in the Basil Brush show today (Thursday) and Dee Time on Saturday (13) ... new Birmingham club the Factory features the Marmalade tomorrow (Friday) and the Family on Saturday (13). Future guests include Cliff Bennett (July 19), P. P. Arnold (26) and the Savoy Brown Blues Band (27).

Spencer Davis Group, Ike and Tina Turner and the Span, top the bill for a pop festival at Kasterlee, Belgium, from August 30 to September 1.

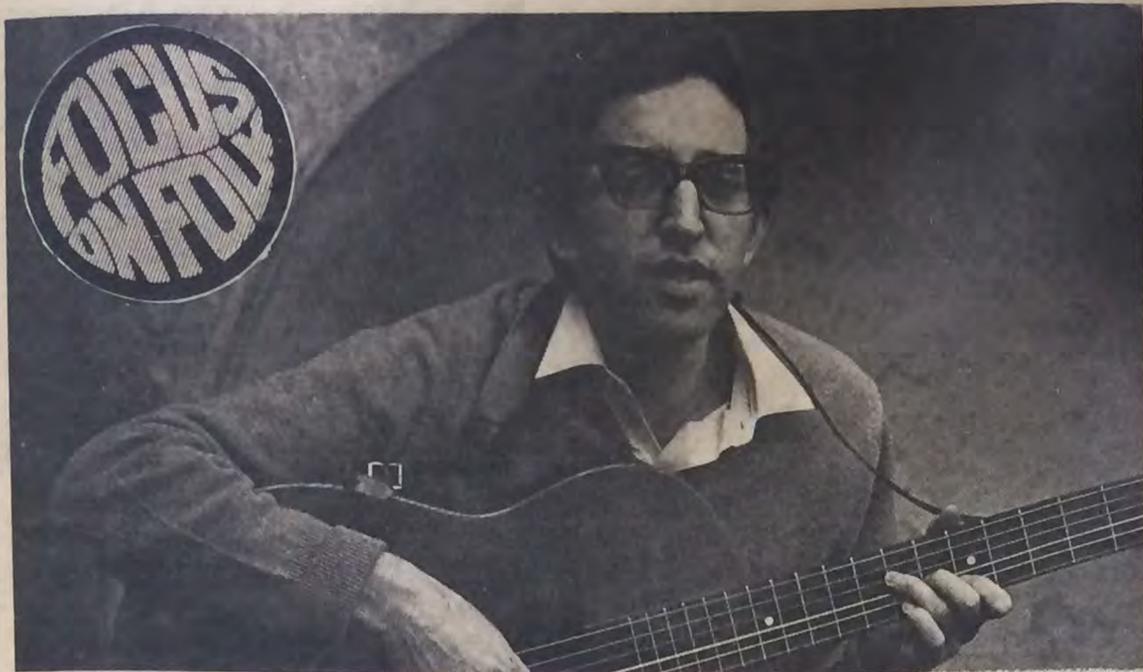
Keith Dangerfield, former lead guitarist with the Yardbirds, has quit the group to make solo records. His first single is called "No Life Child" and is released tomorrow (Friday).

The Alan Brown appear on Dee Time on July 20. Tim Rose is pulling out of several British dates in order to plug his new single "Long Haired Boy" released July 19.

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LEON ROSSELSON: a core of withering social comment

"THESE songs," says Leon Rosselson, introducing his new book, "are not folk songs... but they share with folk songs a concern for words — as opposed to the pop world's preoccupation with sounds, whether it be the sounds of protest, the sounds of poetry, the sounds of sitars rippling in the mystical breezes of transcendental meditation, or the sounds of a million well-fed cash registers playing a Song for Europe."

Leon's new book Look Here, (Essex Music, 10s. 6d.) is a collection of his finest songs. There is no need to tell Rosselson fans to buy it — his first book Songs for City Squares and Sceptical Circles (Essex Music, in conjunction with Sing magazine, 5s.) is already a virtual sell-out.

FOLK NEWS

THE fourth Cambridge Folk Festival takes place at Cherryhinton Hall on July 26, 27 and 28 and, as in previous years, organiser Ken Woollard has amassed a very strong bill.

Traditional and contemporary folk are both well represented with Odette, Tom Rush, the Pentangle, Cyril Tawney, Hedy West, the New Deal String Band, Ray and Archie Fisher, Sweeney's Men, Bob Roberts, Stefan Grossman, Roy Harper, Packie Byrne, Noel Murphy, Leon Rosselson and Derek Brimstone.

Also likely to drop in are Shelagh MacDonal, Al Stewart, the Orange Blossom Sound, Jon Betmead, Shirley Bland and Nat Joseph's new discovery, Sally Angle, and American guitarist Marc Silber.

Rosselson — behind the songwriter lies the explosion

BY ERIC WINTER

a treble score: besides the book, he has a new record from Transatlantic, "A Laugh, a Song and a Hand Grenade"; and tonight (Thursday), at London's Wigmore Hall, he does a concert under the same title.

Nothing could sum up Leon better than that title. Behind his sardonic humour and his undoubted gifts as a songwriter lies the explosion. Leon can make you laugh and sing when he performs in folk clubs and in concerts, but underneath his fun and his music, there is a core of withering social comment.

Associated with Leon in the

concert and on the disc, you'll find Adrian Mitchell, poet, writer, journalist, Granada Fellow in the Arts at Lancaster University. Anyone who thinks poetry is dull should listen to Leon's friend and close collaborator, Adrian Mitchell.

Listen is the operative word, for, if ever poems gain from being read alone, Mitchell's do — as read by Mitchell. Before the unfortunate break-up of Leon's group, the 3-City-4, Adrian was a frequent guest at the Hampstead pub where the group ran a highly successful Tuesday-night club. It was a treat

to hear him reciting his poems — slightly poppy in phrase and idiom, instantly communicable to an audience that hung on the words, doubled with laughter as a rule.

Like Leon's songs, the poems of Adrian Mitchell are charged with social significance, and it is no accident that it should be Leon who has set some of the songs to music. Perhaps the funniest is "Pals," a song that describes the parson, the admiral, the man from the Pru, and sundry others who aim to Prolong Active Life, all of them, as the poem says, "filled with nourishing marrowbone jelly."

Undoubtedly the most macabre manifestation of their dual talents is a setting by Rosselson of Mitchell's "Fifteen Million Plastic Bags," about the effects of an H-bomb on a major city and the bags ready for corpse disposal.

Yet this song, like everything both Adrian and Leon have tackled, is quite free from any suggestion that the listener is being preached at. These men are two busily employed exercising their multiple talents artistically to worry too much about preaching.

Mitchell has already behind him several books of poetry (Out Loud — Cape Goliard — is the latest), and has done the English lyrics for Peter Hall's Covent Garden production of The Magic Flute. Besides his work in folk clubs and concerts, Rosselson is busy on a play commissioned by the BBC for its Thirty Minute Theatre.

It would be easy to go on at length about Leon Rosselson as a contributor to what is loosely termed the folk revival. But you would find out more about him by listening to his delivery (equally poked-fun for both) of songs that are sometimes hilariously funny, and sometimes full of tenderness and vision.

Look out for this Topic EP "Songs for City Squares," his Bounty LP "Songs for Sceptical Circles"; and the two 3-City-4 LPs (on Decca and one on CBS), that are a living monument to the most exciting group to appear in Britain during the past decade.

And, if you want to know something of what Leon thinks, read his splendid introduction to his new book. "We need," he says, "songs that are tough, complex, violent; songs that destroy the verbal mystifications of clean bombs, Western democracy, the underdeveloped countries, free enterprise, freedom of speech — not soothing sounds, not background sounds."

The book also carries a preface by one of our really perceptive folk critics, Stephen Sedley, who sums up Leon as well as anyone can sum up a complex character. "He is," says Sedley, "an important artist, who, through the distorting glass of his words and music, shows us a truer image of ourselves and, in doing so, magnifies the possibilities of change."

FOLK FORUM

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(MARKET SQUARE)
SATURDAY, JULY 13**
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PLUS WILD SILK
8 P.M.-11.45

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Woolwich Townhall.**

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CROWN, IPSWICH. CLIFF
& CHARLES**

**BLUES SCENE, CROWN HOTEL,
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3 A.M.

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**AT THE CLERKENWELL
TAVERN, THE LONDON YOUTH
JAZZ ORCHESTRA, 8 pm.**

**BILL BRUNSKILL'S JAZZMEN
Fighting Cocks, Kingston**

**BILL GREENOW
STRONG JAZZ**
12.2 pm. Prince of Wales, Dal-
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**BIRMINGHAM: "SALUTA-
TION," Snow Hill: DEVOTEES
JAZZMEN.**

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**BLACK PRINCE Hotel, Bexley,
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Royal Forest Hotel
ERIC SILK

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New Era Jazzband Lunchtime
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Don't knock purists

WHO does Peter Green think he is, knocking the blues purists?



SINATRA

Crotchets don't mean a thing

WHAT kind of musical snobs are you at MM that you present T. E. Rookes (Mailbag 27/6/68) with an LP for his narrow-minded opinions on musical education?

As a teacher, I suppose I can claim to be "highly educated," but crotchets and such like mean nothing to me — and I don't give a damn!

Had I been musically educated, I suppose I could dissect, analyse and sling out every song in the Hit Parade — in much the same way that Shakespeare is dissected in many schools.

However in my ignorance, I enjoy the sound of Sinatra, Nilsson, Presley, Love, etc., regardless of the various musical "bags."

I agree that anyone making a career in the music business ought to know what music is all about, but I hardly think music is a vital part of our educational system at any level — R. BRADLEY, Birmingham 12.

● LP WINNER

If it were not for those fans who "stand and listen with all the solemnity of a funeral gathering," he would not be in the position he is today.

If he wants to have a dig at the purists why doesn't he tell them to boycott his next album. — A. R. BARNES, Bedworth, Warwickshire.

THE hipper-than-thou attitude of blues purists — and folk or jazz purists for that matter — continually sickens me.

Blues, a word containing certain obscure, magical properties, is distinguished by the banality and repetitiveness of its lyrics and melodic phrasing. Synonymous with "authentic" meaning "copied from any bad recording of a socially deprived and, preferably, long dead American Negro."

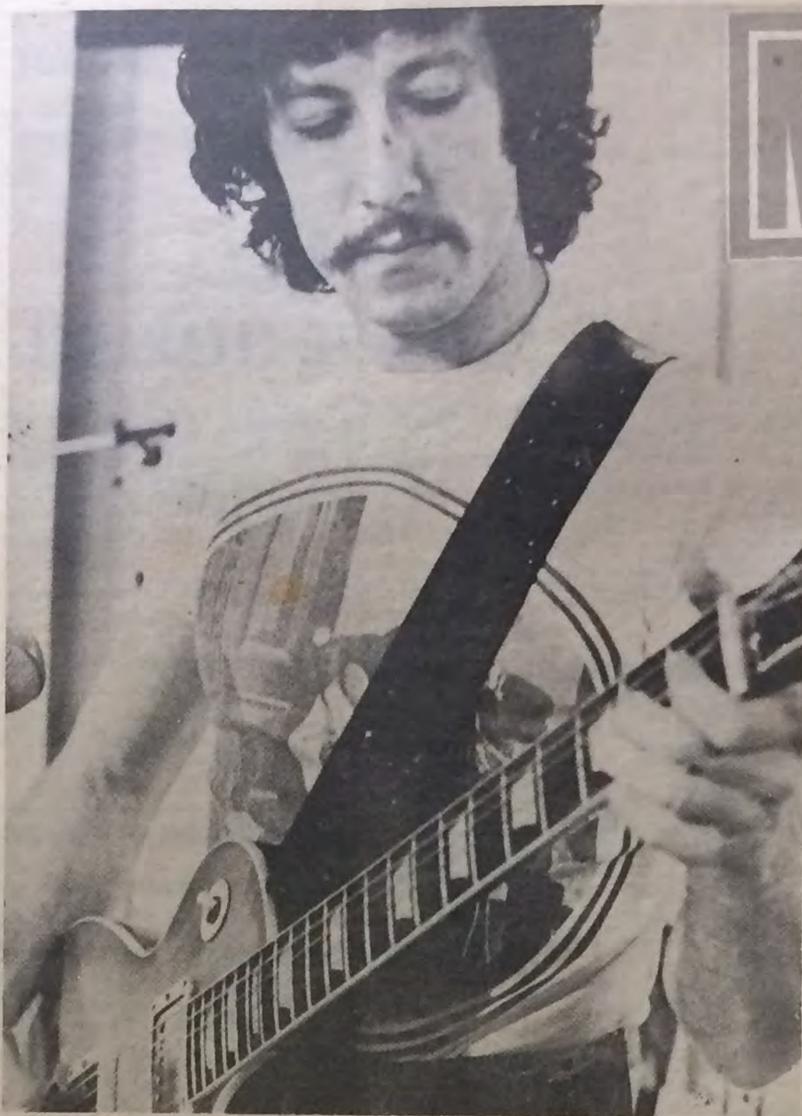
Music is here to be enjoyed, not categorised and turned into a battle ground. — TERRY BRACE, Bristol 2.

A lot of trivia appear in Mailbag regarding blues "purists" and "genuine" blues. Let it suffice to say that "genuine" blues are played as often as "genuine" Gothic buildings are erected and "genuine" Renaissance pictures are painted.

If anybody wishes to copy an earlier style, fair enough. But don't let's hear references to authentic blues. — D. R. CHANDLER, London, S.E. 26.

DEFINITELY the best sound of the year — Simon and Garfunkel's "Mrs Robinson".

An intrinsic and intricate



GREEN: 'Why doesn't he tell them to boycott his records?'

'WE DON'T CARE ABOUT FANS. WE CARE ABOUT PEOPLE AND WANT TO MAKE THEM LAUGH AND CRY'

Peter Green, MM June 29

lyric enhanced by an infectious beat coupled with a brilliant production job.

COLIN BRINTON, Harwich.

It is also a contrast to the introspective songs Paul has written in the past. —

MAY I make an urgent appeal to anyone who has the recipe Richard Harris is looking for, to

send it to him immediately.

Also will the person who left his cake out in the rain kindly not do it again.

It is enough to drive the poor chap into writing to Jimmy Young — JOHN WYNNE, Ripon, Yorks.

I made a discovery in Hyde Park last week — the Pink Floyd are one of the world's greatest outdoor groups.

Like the Band of H.M. Coldstream Guards they should always do their thing in the open!

Thanks, everyone, for a nice free concert. And thanks, Floyd, for the revelation. — DAVE LESLIE, London, N.W.3.

"PIGMEAT Markham a mystery," says the Raver. "On the Chicago scene for 20 years," says Mike Raven.

Man! Markham's been featuring for over 30 years. Thanks to Pigmeat, the young Billie Holiday made her debut and knocked 'em out at the Apollo, Harlem.

She froze in the wings and he grabbed her and shoved her on stage. — TREV JEAVONS, Pianist with Blues Dispensary, Tonbridge, Kent.

I WAS delighted with the generous amount of space accorded to Alan Walsh's review of Arnold Shaw's biography of Frank Sinatra.

I bought my first Sinatra record in 1941 during the Dorsey days and have been a fan ever since. Now, at the age of 53, Sinatra is still the greatest single figure the music business has ever known.

I would particularly recommend this book to the hundreds of struggling young musicians who I meet all the while. The lesson to be learnt from a study of Sinatra's career is: There is no short cut to success — it is a combination of talent, hard work and a little bit of luck. — JOHN C. GEE, Manager, Marquee Club, London, W.1.

MAILBAG

A WORD ON BEHALF OF THE TEENYBOPPERS

I AM not a fan of the Herd, the Monkees, the Tremeloes, or any other supposedly "Teeny-bopper" groups, but after reading Chris Welch's record review of the Monkees (22/6/68) I feel a world should be spoken on behalf of the "Boppers."

This age-group forms a very large proportion of the record-buying public and if they did not buy the more commercial discs to the extent that they do, the record companies would find great difficulties in supporting subsidiary labels which supply a very large percentage of blues, jazz and folk records. — F. COTTEE, Southend.

COULD somebody explain why it is necessary to vary the musical content and often the arrangements of many LP tracks when they are issued in mono and stereo.

After buying the Traffic LP, "Mr. Fantasy," I was quite surprised to hear completely different versions of some of the tracks on the mono versions.

Concerning the Jools and Auger LP, it seems nearly all the punch is lost on the stereo version. — P. R. COB-BOLD, Hereford.

WHILST complaining that they have not been given scope by John Peel's radio programmes, the Marmalade claim that they try to please the masses with ultra commercial sounds.

The essence of Peel's Top Gear is strictly esoteric. Obviously, therefore, anyone aiming solely for the charts cannot expect invitations from such as Top Gear. — S. ROMER, Woking, Surrey.



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