



# Melody Maker

SEPTEMBER 21, 1968

1s weekly

THEY'RE  
TOPS!

# POP

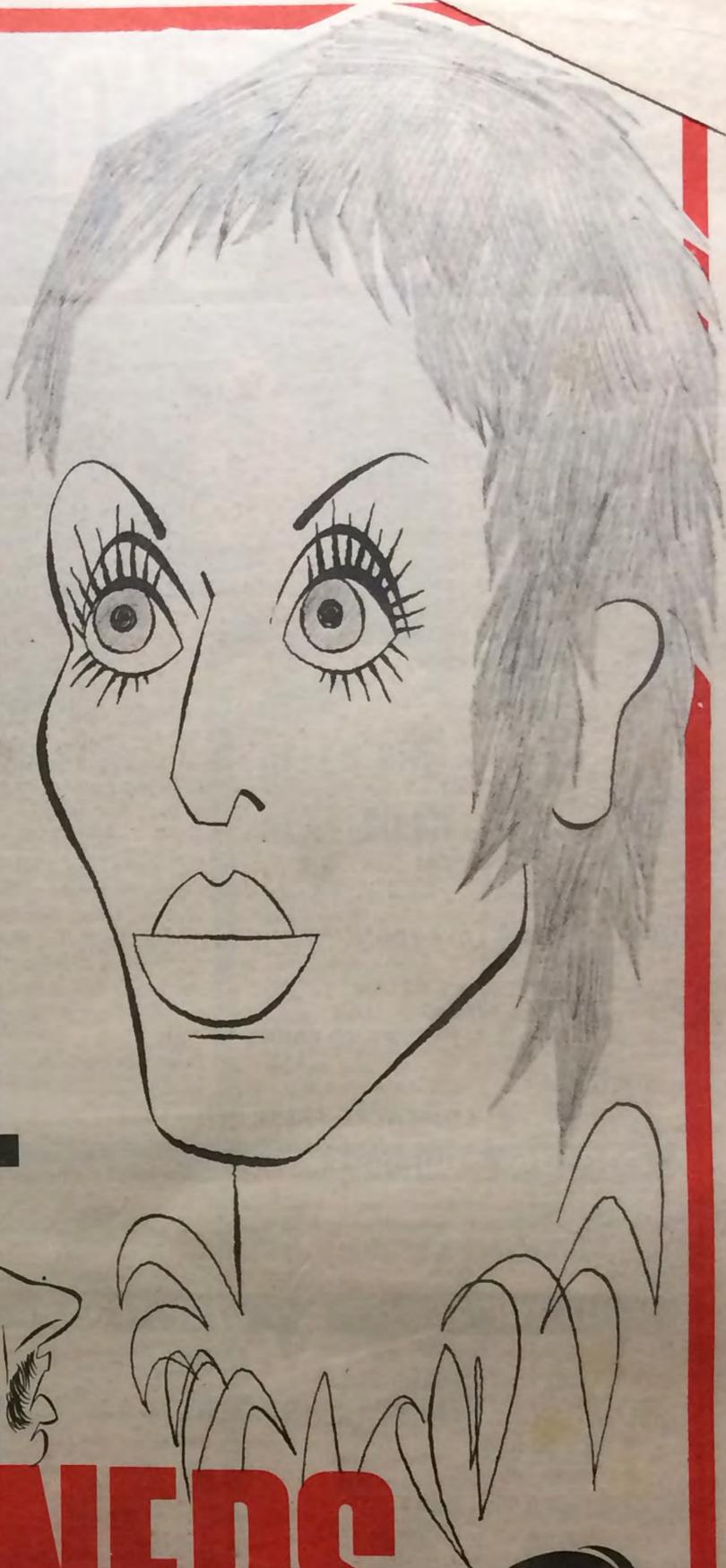
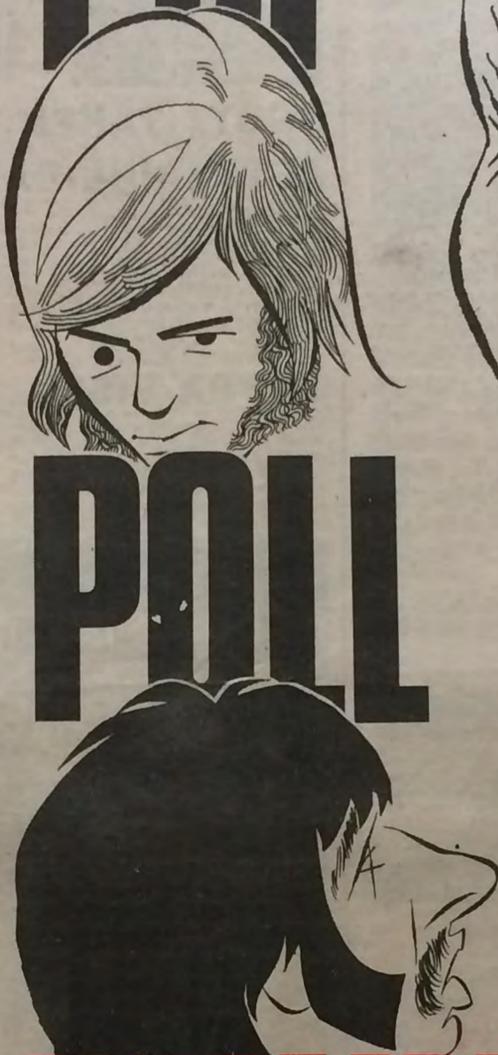
# POLL

# WINNERS

# 1968

STARTS ON PAGE 17

MM BLUES CONCERT P.27 / THE AGONY OF TUBBY HAYES P.16



*J. Thompson*

MELODY

# POP 30

MAKER

- 1 (1) HEY JUDE ..... Beatles, Apple
- 2 (8) THOSE WERE THE DAYS ..... Mary Hopkin, Apple
- 3 (2) I'VE GOTTA GET A MESSAGE TO YOU ... Bee Gees, Polydor
- 4 (3) DO IT AGAIN ..... Beach Boys, Capitol
- 5 (4) HOLD ME TIGHT ..... Johnny Nash, Regal Zonophone
- 6 (5) I SAY A LITTLE PRAYER ..... Aretha Franklin, Atlantic
- 7 (11) JESAMINE ..... Casuals, Decca
- 8 (6) HIGH IN THE SKY ..... Amen Corner, Deram
- 9 (7) THIS GUY'S IN LOVE ..... Herb Alpert, A & M
- 10 (10) ON THE ROAD AGAIN ..... Canned Heat, Liberty
- 11 (14) LADY WILLPOWER ... Gary Puckett and the Union Gap, CBS
- 12 (9) HELP YOURSELF ..... Tom Jones, Decca
- 13 (12) DREAM A LITTLE DREAM ..... Mama Cass, RCA
- 14 (20) LITTLE ARROWS ..... Leapy Lee, MCA
- 15 (13) SUNSHINE GIRL ..... Herman's Hermits, Columbia
- 16 (16) I PRETEND ..... Des O'Connor, Columbia
- 17 (26) ICE IN THE SUN ..... Status Quo, Pye
- 18 (21) HARD TO HANDLE ..... Otis Redding, Atlantic
- 19 (15) MONY MONY ... Tommy James and the Shondells, Major Minor
- 20 (24) CLASSICAL GAS ..... Mason Williams, Warner Bros
- 21 (17) DANCE TO THE MUSIC ..... Sly and the Family Stone, CBS
- 22 (30) I LIVE FOR THE SUN ..... Vanity Fare, Page One
- 23 (18) FIRE ..... Crazy World of Arthur Brown, Track
- 24 (25) AMERICA ..... Nice, Immediate
- 25 (—) HELLO I LOVE YOU ..... Doors, Elektra
- 26 (19) KEEP ON ..... Bruce Channel, Bell
- 27 (29) YESTERDAY'S DREAM ..... Four Tops, Tamla Motown
- 28 (—) A DAY WITHOUT LOVE ..... Love Affair, CBS
- 29 (22) I CLOSE MY EYES AND COUNT TO TEN ..... Dusty Springfield, Philips
- 30 (23) DAYS ..... Kinks, Pye

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## POP 30 PUBLISHERS

1 Northern Songs; 2 Essex; 3 Abigail; 4 Immediate; 5 Writers Workshop; 6 Shapiro Bernstein; 7 Mills Music; 8 Carlin; 9 Blue Sea/Jac; 10 Southern; 11 Dick James; 12 Valley; 13 Francis Day and Hunter; 14 Shaftesbury Music; 15

Monique; 16 Morris/Patricia; 17 Valley; 18 Carlin; 19 Planetary Nom; 20 Rondor; 21 Carlin; 22 Immediate; 23 Essex; 24 Chappell/Immediate; 25 Campbell Connolly; 26 Shapiro Bernstein; 27 Jobete/Carlin; 28 Dick James; 29 Carlin; 30 Davray/Carlin.

## US TOP TEN

- As listed by "Billboard"
- 1 (2) HARPER VALLEY PTA ..... Jennie C. Riley, Plantation
  - 2 (1) PEOPLE GOT TO BE FREE ..... Roscals, Atlantic
  - 3 (10) HEY JUDE ..... Beatles, Apple
  - 4 (8) HUSH ..... Deep Purple, Tetragrammaton
  - 5 (5) 1, 2, 3, RED LIGHT ..... 1910 Fruitgum Company, Buddah
  - 6 (3) LIGHT MY FIRE ..... Jose Feliciano, RCA Victor
  - 7 (4) BORN TO BE WILD Steppenwolf, Dunhill
  - 8 (—) THE FOOL ON THE HILL ..... Sergio Mendes, A & M
  - 9 (—) I'VE GOTTA GET A MESSAGE TO YOU ..... Bee Gees, Atco
  - 10 (16) THE HOUSE THAT JACK BUILT ..... Aretha Franklin, Atlantic

## TOP TEN LPs

- 1 (1) BOOKENDS ..... Simon and Garfunkel, CBS
- 2 (3) HOLLIES GREATEST HITS ..... Hollies, Parlophone
- 3 (2) DELILAH ..... Tom Jones, Decca
- 4 (4) WHEELS OF FIRE (Double Album) ..... Cream, Polydor
- 5 (5) IN SEARCH OF THE LOST CHORD ..... Moody Blues, Deram
- 6 (7) THE SOUND OF MUSIC ..... Soundtrack, RCA
- 7 (6) A MAN WITHOUT LOVE ..... Engelbert Humperdinck, Decca
- 8 (9) BOOGIE WITH CANNED HEAT ..... Canned Heat, Liberty
- 9 (—) MR. WONDERFUL ..... Fleetwood Mac, Blue Horizon
- 10 (8) JUNGLE BOOK ..... Soundtrack, Disneyland

## Melody Maker

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# BEATLES PLAN FOR TV SHOW

THE BEATLES—who can be seen on Top Of The Pops tonight (Thursday) and Time For Blackburn on Saturday in some areas — may do a "live" TV spectacular.

As reported in last week's MM, the group have started to miss playing for an audience. Said press officer Tony Barrow: "They have realised that they could easily do a show for TV—like the live clips of 'Hey Jude' and 'Revolution'—only featuring perhaps 10 or 12 numbers."

The venue for the show—whether a TV studio or a theatre—still has to be decided and Tony Barrow emphasised that at this stage the project is just an idea. But it seems likely that the group will do a TV show in this way and may follow with some form of live appearances. They still hope to finish their new album by the end of this month, for release probably in November. An EP of their music from the "Yellow Submarine" cartoon film will be released after the album—probably about a month later.



FRANK ZAPPA

## SCOTT TAKEN ILL AFTER HOLIDAY

SCOTT WALKER—winner of the MM Pop Poll award as Top British Male Singer—was taken ill with an infection after returning from North Africa. His manager Maurice King told the MM on Monday: "He has been really ill for the past week and has been seen by several doctors and specialists."

## ZAPPA VISIT

MOTHERS of Invention's leader Frank Zappa is to spend a day in Britain this month. He arrives on September 24 and will give a press conference and appear on TV. The Mothers play two concerts at London's Royal Festival Hall on October 25.

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JEALOUS HEART  
A LITTLE BITTY TEAR  
NOBODY'S CHILD  
OH, LONESOME ME  
OH, PRETTY WOMAN  
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TAKE THESE CHAINS FROM MY HEART  
TOO SOON TO KNOW  
WAKE UP, LITTLE SUSIE  
YOUR CHEATIN' HEART

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## FIFTH COLUMN PLUS TWO

What lovely goodies do we have for you this September? Well, for starters there's FONTANA's new Stereo Jazz Series which sells at 27/11d. and has the SFJL prefix. You all know how popular the FJL series has been, and for that matter still is, so now FONTANA can offer you medium price jazz in STEREO. The September release is concentrated on local stuff like BRIAN GREEN, TUBBY HAYES and COLLIN BATES.

Let's start with TUBBY HAYES. His new album is called "MEXICAN GREEN" (SFJL 911 stereo playable mono) and it's with his quartet which features MIKE PYNE piano, RON MATHEWSON bass, TONY LEVIN drums and TUBBY on tenor and flute. TUBBY is perhaps the only "veteran" as far as the public are concerned, but as far as I'm concerned the other three gentlemen if they're not veterans as far as experience is concerned, they are as far as playing is concerned. They are like a breath of fresh air to me. MIKE PYNE really plays the piano and I wouldn't like him to anyone—I think that would be unfair. RON MATHEWSON (who for so long was one of the mainstays of the Alex Welsh rhythm section) proves his worth many times on TUBBY'S album, and also proves that dixie players can keep up with the avant gardists—he really is something of a bass player. Then TONY LEVIN—who I must admit is a real newcomer to me—is one of the swiftest drummers I've heard in a long time. All the titles are TUBBY originals and if you haven't a TUBBY HAYES LP in your collection—get this one—you won't regret it.

BRIAN GREEN'S BAND has been around for some time now, and has a very popular trad-type sound—so much so, that FONTANA decided to cut an LP featuring the most popular titles requested by their fans—that's how we came up with the title "BRIAN GREEN DISPLAY" (SFJL 912 stereo playable mono). This first LP for FONTANA by Brian is pretty sensational—apart from the happy swing feeling it has, the band itself has a punchy tight sound and never lets up—yet dear old Auntie Flo would like this sort of jazz.

Now we come to a fairly new name on the scene—COLLIN PATIS. COLLIN has been around for some time now but has always just been on the outside of the jazz scene—I don't know why—perhaps it's because he has never had a solo album, or there could be many reasons—anyway, whatever it is, I'm sure that "BREW" (SFJL 913 stereo playable mono) will bring him to the forefront in the jazz world. His style is kind of like Tristano and Evans—and he swings—he really does. When somebody like COLLIN appears, it's like a breath of fresh air, he has a completely free approach to his music. He says himself that he's not trying to set the world on fire, but he enjoys playing and wants the public to feel they have been entertained while they listen to him. BARRY DILLON is his bass player—an Australian gentleman—whose trip from the Antipodes to here was well worth while to us. His drummer is another newcomer and his name is JOHN WIRB and I'm sure he's going to be around for a long time.

The BLUES scene seems to be happening again—I'm glad to say—it's amazing always because the blues are again the popular but now and again interest is tremendous and there just aren't enough blues albums to go round, but September is VANGUARD's month for blues. They have three releases of different aspects of the blues scene, and they are "SKIP JAMES — TODAY" (SVRL 19001 stereo playable mono), "A MAN AND THE BLUES"—BUDDY GUY (SVRL 19002 stereo playable mono) and "THE IMMORTAL MISSISSIPPI JOHN HURT" (SVRL 19005 stereo playable mono). Three very different types of blues artists you must appreciate. SKIP JAMES from Mississippi how 66 years old, has a completely different sound to MISSISSIPPI JOHN HURT, and for instance, BUDDY GUY today's Chicago blues sound. The MISSISSIPPI JOHN HURT is the unmissable tracks from his last session with VANGUARD. You will find the other tracks on TEL 6079 (mono only) and SKIP JAMES titles are the first since he recorded with the label during the '40's.

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# RAELETS QUIT AS RAY CHARLES FLIES IN FOR BRITISH DATES

## London concerts sold out

RAY CHARLES will have four new Raelets with him when he flies into Britain this weekend for two concerts and a TV show for BBC2 in colour. He arrives to record a BBC-2 spectacular tomorrow (Friday) and then plays concerts at London's Royal Festival Hall (21) and the Grand Theatre, Wolverhampton (22). The London concerts are sold out.

The Raelets — Gwen Berry, Merry Crayton, Clydie King and Alexandra Brown—quit following a dispute over salaries and working conditions while Charles was playing the Coconut Grove, Los Angeles.

The new girls are Susaye Green, Barbara Berrault, Beverly Lesure and Virlyn Flenaugh. Two members of the Charles band, saxists Clifford Scott and Curtis Amy, have also left. The new Raelets were featured when Charles last week played a week at Harlem's Apollo Theatre.

### HIGHER STATUS

THE AMERICAN tour for Status Quo — who this week climbed to number 17 in the Pop 30 with "Ice In The Sun" — has been re-set to start on October 8.

It will last ten days and they will concentrate on TV and radio. "Ice In The Sun" has reached 69 in the American chart.

The group guests on BBC-TV's How It Is today (Thursday) and Radio One O'Clock (23). They go to the Continent on November 23 for concert, TV and radio dates in Holland and Belgium. They tour Scotland from November 8 to 11.

### SCOTT'S POP

RONNIE SCOTT has signed his first pop group. He has taken over management of the Gun who he heard at London's Roundhouse and who will open the new discotheque at the Scott Club on October 3.

On the same night, Gary Burton's Quartet and South African singer Nick Taylor



## CASS FOR LONDON?

MAMA CASS (above) is among a host of stars who has "expressed interest" in appearing on a London Palladium concert on December 8 in aid of the Invalid Children's Aid Association.

And although the bill has yet to be settled, other artists who have expressed interest, according to the Association, include the Jimi Hendrix Experience, Dusty Springfield, the Kinks, Herman's Hermits, Lulu, the Move, the Hollies and Dave Dee, Dozy, Beaky, Mick and Tich.

The concert, titled the Save Rave, was originally the idea of Graham Nash of the Hollies, and the organising committee includes pop producer Fred Perry, publicist Allan McDougall and agent Bill Fowler.

### TUBBY FINED

TUBBY HAYES, poll-winning tenor star, arranger, flautist and vibes player, was last week fined £50, with £5 5s costs, at Marlborough Street, London. He pleaded guilty to possessing heroin. Hayes (33) was also given a six-months prison sentence, suspended for three years. (See page 16)



## DELLA DUE NEXT WEEK

US singing star Della Reese arrives in Britain next week. She is to appear on the David Frost Show on Sunday (29) and after that travels to Berlin for TV dates.

Della will return to London early next month to go into rehearsals for the Tom Jones tour.

EMI are rush-releasing a single of Della's, "It Was A Very Good Year" and "I Had To Know My Way Around," to be in the shops on Friday (27).

# BUDDY RICH BAND

Buddy Rich and his big band are to be recorded in concert during their tour of Britain. A&R man Richard Bock flies in here Sunday to record the band for Liberty Records at two concerts: Fairfield Hall, Croydon, and London's Hammersmith Odeon.

Rich and his men arrive next week and open their second tour of '68 at Bristol on Tuesday (24). The rest of their dates are BBC TV (25), Croydon (26), Manchester (28), Coventry (29), London's Scott Club (30, October 1 and 2), Wolverhampton's Grand Theatre (4 and 5) and finally the Odeon, Hammersmith (6). Among the musicians arriv-

# TO RECORD IN LONDON

ing with Rich will be Al Porcino and David Culp (tpts), Rick Stepton (tmb), Charles Owens, Pat La Barbera, Joe Azarelo, Don Benza and John Laws (reeds) and Walter Namuth (gtr).

The rest of the personnel is Joe Romano, Bob Magnusson, Vince Diaz, Ship Shortlidge, Warren Jennings and Don Switzer.

### PENTANGLE TV

THE PENTANGLE have been signed for a solo TV show for Granada Television. They record it on September 29 and it will be shown prior to their solo concert at Manchester's Free Trade Hall on November 9.

Artist Peter Blake, who won a Grammy award for his design for the Beatles' "Sergeant Pepper" album sleeve, has agreed to design the cover for the Pentangle's double album "Sweet Child." This is the first commission he has accepted since the Beatles' album.

"Sweet Child" will be released on Transatlantic at the end of October to coincide with the group's British tour which opens on November 5 at London's Royal Albert Hall.

## THE CAT COMES BACK

CAT STEVENS is making a comeback after nine months in hospital and convalescing from tuberculosis. Cat, now fully recovered, has a new single, "Here Comes My Wife," released by Deram on October 4—his first release since "Lonely City" nine months ago.

TV and radio dates are being set up for Cat and Pop North is already set for October 9. Negotiations are also under way for him to make a jet stop tour of Belgium, Holland and Germany in mid-October for TV and radio.

Cat was released from hospital three months ago and told to live an open-air life until fully recovered. During the lay-off he has written 30 compositions and is in the middle of planning an LP.



CAT STEVENS

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### VANITY LP

VANITY FARE have their first album released on October 1, titled "The Sun—The Wind, and Other Things." The group are to make a short tour of Scotland starting on September 26 for five days and on October 8, they fly to Germany to appear on two TV shows — Beat Club and Beat, Beat, Beat. They appear on BBC's How It Is tomorrow (Friday).

### ROWLES RETURNS

JOHN ROWLES is planning a tour of his native New Zealand next February. It will be the first time he has been home since arriving in Britain a year ago and the trip will include a week with his parents in their home at Kawerau.

He stars in the Rio Pop Festival, Brazil, from October 1 to 6, and on September 22 opens for a week at the Kon-tiki Club, Wakefield. John has taped a Top of The Pops appearance which will probably be screened today (Thursday).

### SONGWRITER DIES

SONGWRITER Michael Carr, who wrote "South Of The Border" and "Dinner For One Please James" died in his sleep at his home on Sunday.

Born in Yorkshire, Mr Carr also wrote the Shadows' hit "Kon-Tiki" and the war-time song "We'll Hang Out The Washing On The Siegfried Line." He also wrote many shows and radio and TV themes.

### PURPLE CLIMB

DEEP PURPLE reached number four in the American charts this week with "Hush" and are to re-release the single in Britain within the next week. Their album, "Shades Of Deep Purple," released in Britain this month has reached number 81 in the American LP charts.

HAROLD DAVISON presents

# BUDDY RICH

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SAT., 28 SEPT.: MANCHESTER

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FAIRFIELD HALL  
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TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-

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**MORRISON RUSHED TO HOSPITAL**

# Door Jim collapses on stage

**D**OORS lead singer Jim Morrison collapsed before a concert in Amsterdam on Sunday and was rushed to hospital. He was detained but it is not known what he is suffering from.

A spokesman for the group told the MM from Amsterdam on Monday: "We don't know what is wrong with Jim but we hope he'll be discharged today or tomorrow." The spokesman said he hoped the singer would be fit for a concert in Stockholm yesterday (Wednesday).

The other three Doors went on stage on Sunday at Amsterdam's Concert Hall and played for the fans handling the vocals between them.

**WHO SINGLE**

THE WHO'S single, "Magic Bus," which is currently in

the American top ten, will be released in Britain on October 11. Full TV and radio dates to tie in with the release are currently being set up.

British dates for the Who include London's Middle Earth (October 5), York University (11), Sheffield University (12) and London's Lyceum Ball-

**UP, UP AND AWAY ...**

UP, UP and away goes Long John Baldry as he takes his first lesson in helicopter flying. John recently enrolled at Oxford airport for a course of thirty lessons—at £25 per hour. John, a nervous car passenger, hopes to fly himself around to jobs instead of travelling by road. John is a keen pupil and it won't be long before he'll be saying "Come fly with me ..."

room (18). Today (Thursday), the group starts three weeks in the recording studios producing their next album.

**MONKEES RETURN**

A POSSIBLE spring British tour for the Monkees will be among the deals under discus-

sion when NEMS' Vic Lewis flies to Hollywood on Saturday (21).

He is also hoping to arrange a British tour for Sergio Mendez and Brasil 66. Also under negotiation is Donovan's proposed Moscow trip. Lewis told the MM: "They have asked if Donovan would be available between December 1 and 6."

**YARDBIRDS SPLIT**

THREE OF the four Yardbirds—Keith Relf, Chris Dreya and Jim McCarty—have left the group. Lead guitarist Jimmy Page has re-formed the Yardbirds with Robert Plant

(vcls), John Paul Jones (bass gtr) and John Bonham (drs).

In future Jimmy plans to produce the Yardbirds' discs himself and negotiations are currently going on for their release. The new Yardbirds' first British date will be at London's Marquee club on October 18. The group starts a six-week American tour on November 14.

**GARRICK CHOIR**

MICHAEL GARRICK'S sextet and a full choir will play in St Paul's Cathedral on October 25. The programme will feature Garrick's compositions. The Sextet has also been set for London's Phoenix Jazz Club (September 25) and Keele University (October 17).

**GREEN SOLO LP**

PETER GREEN is planning a solo album to be released before the issue of the next Fleetwood Mac LP. Says Peter, "I don't know what the so-called blues purists will say as it will be very commercial."

The Fleetwood Mac are off to Austria today (Thurs) for television appearances and on September 20 they play the Candlelight Club, Scarborough, then go to the Lampglass Cellar, Ashington, Northumberland (21), Coatham Hotel, Redcar (22), Spa Lounge, Cheltenham (24), Fellowship Inn, Bellingham, Kent (25) and from September 27 the group go to Holland for three days of radio, television and personal appearances.

**HERD TOUR**

THE HERD'S agent, Danny Betsch is this week meeting Japanese impresario Tats Nagashima to discuss a tour of Japan for the group before the end of this year. The Herd's "I Don't Want Our Loving To Die" is currently number three in the Japanese chart.

The group's new British single, "Sunshine Cottage," will be released on October 4 and they will have a new album released in mid-November. In future all the group's records will be produced by Peter Frampton and Alan Bown and leased by them to Fontana.

**208 CHANGES**

RADIO LUXEMBOURG is to change to a policy of live broadcasting from its studios in the Grand Duchy.

Its London studios and offices in Hertford Street will not be closed but, in future, the station will mainly use deejays from its head studios, although various star deejays will be retained. The London studios are to be used mainly for recording jingles and promotional plugs.

At least two star deejays, Jimmy Young and Pete Brady are being rested, according to a Luxembourg spokesman this week. "There are no plans at the moment to use them again," he said.

Various deejay spots are being moved around and final time spots will be announced later.

Australian deejay Tony MacArthur has been appointed to be responsible for the programmes and he told MM this week that, over the next year or so, the station were looking for about four new unknown deejays to work from their Luxembourg studios.

Last week, in a statement to MM, Radio Luxembourg managing director Geoffrey Everitt denied rumours that the station were to cease production of programmes in their London studios.



## FOREIGN OFFICE TRY TO STOP SANDY BROWN'S POLISH TOUR

**S**ANDY BROWN and Beryl Bryden are to appear at the 1968 Warsaw Festival—despite objections from the Foreign Office.

Agent Don Aldridge, who fixed the gig, told the MM: "I had a call from somebody from the Foreign Office saying they didn't want us to go to Poland in October. I said 'Hard luck, mate,' or words to that effect and Sandy agreed with me."

The Foreign Office presumably had nothing to do with Sandy falling down a 50-foot well last Wednesday (11) and breaking four ribs. The accident happened while Sandy was visiting the premises of Acker Bilk's new Bristol club. He was kept in hospital for five days.

**A**VANT garde altoist John Tchical arrives in Britain on October 1 and will play a concert at Manchester's Free Trade Hall, on behalf of the Danish Embassy, the following day. The MM understands he may also appear at a London venue on October 1.

**L**AATEST news on the Prague Dixielanders who escaped from Czechoslovakia—leader Zdenek Camdra is working as dentist in Munich and drummer Paul Polanski has joined Austrian Radio in Vienna... the meeting of the European Jazz Federation, planned for Warsaw next month, has been postponed, probably until early next year.

**A**MERICA'S Laurie Records is to release the last album by Eric Dolphy before his death in 1964. It will consist entirely of original compositions and be titled "Iron Man."... Drummer-leader Barry Kid Martyn, after trying out 12 clarinetists to replace Sammy Rimington, has finally settled on Dick Douth-



waite who is just back from three years in New Orleans. Clive Wilson has taken over the trumpet chair from Teddy Fullick.

**A**LTOIST Jack Jacobs—a jazzman when off duty from serving as a Wing Commander at the Ministry of Defence—is to be recorded for Doug Dobell's 77 label with tenorman Danny Moss and Mike Collier's Fourteen Foot Jazz Band.

**J**EFF CLYNE will take over on bass from Dave Holland, still in the States, with the Roy Budd Trio for Peter Burman's Jazz Tete A Tete in October and December with Salena Jones.

**T**HE Keith Smith band tours Scandinavia for the eighth time, opening in Denmark on September 27. The dates include five days at Papa Bue's Copenhagen club... tenorist Vido Musso rejoined the Stan Kenton band for a concert in Las Vegas last week.

**F**IRST of the London Jazz Centre Society's concerts at the Conway Hall will be on October 11 and feature the Don Rendell-Ian Carr Quintet and John Surman Trio. The Society's Monday nights at the 100 Club continues next week (23) with the Frank Powell Quintet and Ronnie Bert group.

# MARSHALL

—TODAY'S BIG SOUND—

for TODAY'S BIG GROUPS

- JIMI HENDRIX
- THE MONKEES
- BEE GEES
- THE WHO
- MOVE
- TRAFFIC
- THE HERD
- SPENCER DAVIS
- JEFF BECK
- MOODY BLUES
- JOHN MAYALL'S BLUESBREAKERS
- THE JIMMY JAMES SHOW

- THE SOFT MACHINE
- LOVE AFFAIR
- GENO WASHINGTON
- TREMELOES
- VANILLA FUDGE
- CAT STEVENS
- PLASTIC PENNY
- MANFRED MANN
- (TOM MCGUINNESS AND KLAUS VOORMAN)
- THE DEEP PURPLE
- SONS AND LOVERS
- GRAPEFRUIT
- FLEETWOOD MAC
- THE FAMILY
- MIKE STUART SPANN
- JIMMY CLIFF
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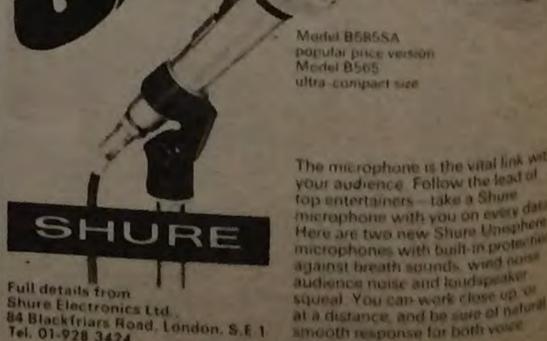


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# Oh, what? Own up! Just groove!

**MICK JAGGER, vintage 1968.  
MM exclusive by CHRIS WELCH**



MICK: 'play another record, don't worry about a thing'

**MICK JAGGER** is genuinely knocked out by MM readers who voted the Rolling Stones "Jumping Jack Flash" top British single of the year.

"That's pretty fantastic. It's very nice of everybody who voted for the record. I didn't think anyone liked it at all!"

The poll result came as cheering news for Mick after a year of hassles, the latest being the displeasure of Decca over the Stones' proposed album cover, which shows a toilet wall covered in graffiti-style sleeve notes.

"If I thought that was really objectionable I could understand their not wanting to use it. I could understand that the parody of the Lord's Prayer that Andrew Oldham did for the Small Faces record could be considered objectionable, but anybody who found our sleeve design objectionable would not be in a record shop buying Rolling Stones records anyway."

"It's bad enough having to make records for one section of the public only, let alone having to worry what some mohair-suited distributor in Texas thinks."

Mick was answering questions at his offices in Mayfair, London, a veritable hive of activity, with Keith Richard striding from room to room, secretaries answering endless phone calls, journalists queuing in ante-

rooms, and minions min-ioning.

Jagger was wearing a green suit and green shoes, refusing cigarettes and digging Meade Lux Lewis, Pete Johnson and Albert Ammons on the record player.

"Good interviewing music," explained Mick, jiggling gently from one foot to another.

How does Mick, elder statesman of the pop scene, view the latest manifestation of social and musical significance, the so-called "Underground Movement?"

What are his views on medicine, religion, philosophy, crime, disease, the class struggle and the influence of Christianity on the natives of Polynesia?

"Oh, what? Own up! Just groove. Play another record and don't worry about a thing."

Er, yes but what's all this about the Underground, Mick?

"Underground? What's that all about? I don't really listen to the Doors and Jefferson Airplane to be brutally honest. I went to see Doors in America and they were very hospitable and nice people, but they did tend to go on rather too long."

"I saw them at the Hollywood Bowl and an hour and a half is too long for anybody. I've never seen Jefferson Airplane, I'm afraid. I don't really groove on groups so much now. There was a period when I went to see them all."

"But I must say I like the

seriousness and enthusiasm of the Underground. Sure, I know the people and International Times — c'mon. But as far as the music is concerned I don't really know what Underground music is. Sometimes I don't want to go and listen to anything, although I did see Doors."

"The Underground seems to be a series of flashes, but nobody can sustain anything. As soon as anybody gets successful they are no longer Underground anyway. It's all rock and roll man, as soon as anyone gets a hit, and are dropped by the elite."

"A couple of groups have come out of that scene that are groovy, like the Crazy World Of Arthur Brown, but you couldn't call the Black Dyke Mills Band or Mary Hopkin Underground."

"What am I talking about? Just groove. Play another record!"

"Really, one shouldn't get into the habit of talking about music in categories. I suppose people think they know what they are talking about if they say: 'Oh, he's blues, and he's jazz and this bloke's classical.'"

"But usually they don't know what they are talking about. It's all a nice game for people to play."

But seriously, what are Mick's views on meditation, cybernetics, the papal encyclical and the role of the water diviner in an ever shrinking world?

"Just groove. Play a record!"

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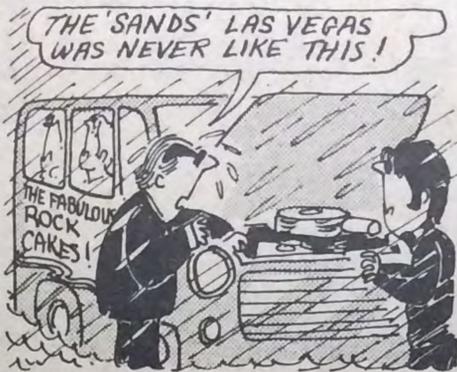
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by *Leon*



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## DON BLOWS IN NEW CLUB

### CAUGHT IN THE ACT

IT'S ALWAYS a pleasure to see a new jazz venue open up — particularly one which combines good facilities, an excellent bar and well above average acoustics. The Torrington pub, in North Finchley's High Road, has all these — and last Thursday presented a storming session of fine jazz with Don Rendell guesting with the Spike Heatley trio.

On tenor and soprano, Don once again proved he is both a fiery, exciting player and a warm, lyrical romanticist as he played through a fairly impromptu programme. He said during the interval: "Even if I'm playing something aggressive, I feel nothing but love when I play... the sheer joy of playing." The joy was transmitted to a large and highly enthusiastic audience.

He was ably and often brilliantly supported by Spike Heatley on bass and John Cameron at the piano, with Ronnie Stephenson giving sensitive and sensible support on drums.

And there was a bonus: a few guest numbers from Jo Searle, one of the least exposed of our jazz singers. — ALAN WALSH.

### CORRIES

THE CORRIES got their current tour off to a flying start last week when they opened at Fairfield Hall, Croydon. They pre-

sent a combination of singing ability, musicianship and flair for presentation on a programme both diverse and entertaining.

The songs ranged in mood from a dramatic "Sally Free And Easy" to a hectic and amusing "Johnny McAlldoo." Other outstanding items were the well-sung ballad, "Laughs Of Cromdale," the moving "Lammas Tide" and the jaunty "My Love Is But A Lassy Yet" with an excellent instrumental interlude. The evening was brought to an end with two folk perennials, "Rattling Bog" and "Wild Mountain Thyme."

The Corries bring a nice polish to their show without losing sight of the idiom they are working in. The singing is always controlled, with a robust edge, and the accompanying instrumental work executed with skill and variety. The big ovation given them was well-deserved. Appearing with the Corries were Finbar and Eddie Fury who were impressive with their interpretation of Irish folk music. Finbar is a brilliant Irish piper who complements Eddie's pleasantly rough singing. The bill was completed by Roy Harper who with his highly original songs and delivery provided contrast to the evening and did Harper credit. — TONY WILSON.

THERE should be some pretty fair chat on John Peel's The Voice Of Pop this Saturday (21) when Mick Jagger, Tim Rose, Barry Mason and Tyrannosaurus Rex's Marc Bolan discuss pop lyrics and censorship.

And it was actually the idea of Radio One boss Robin Scott. The discussion will be illustrated by recordings including the Fugs' "Caca Rocka" which is "about the difficulties of finding a dime for a pay toilet in America."

### CHAIN

Which leads naturally on to Chris Farlowe phoning the MM to say the Stones' album is "lavishly designed" . . . The album has driven Decca round the bend . . . Will they demand something else in loo? . . . It's a strange chain of events and we hope they get to the bottom of it . . . Anyway it's not likely to be

# JAGGER, MASON, BOLAN, ROSE — WHAT A RADIO 1 TALK-IN

just a flash in the pan.

Louis Armstrong and Tony Bennett joined in on Sarah Vaughan's debut at New York's Rainbow Grill. You've got to be good to allow that sort of competition.

Plane carrying the Alex Welsh band from Copenhagen struck by lightning on Saturday. Reported Lennie Hastings: "My Irish turned white with fear."

Sandie Shaw and manager Eve Taylor "don't want to make any comment" on the battle of "Those Were The Days" . . . Cass Elliott has com-

pleted her first solo album, produced by Paul Simon's brother John.

Brian Matthew incensed by Paul McCartney's suggestion (MM last week) that he bashed "She Loves You." Says Brian: "I wasn't reviewing records at the time but Andrew Oldham brought it for me to hear and I remember saying 'It can only be number one.' Anyway I've always been one of the Beatles' strongest supporters."

### RETURN

Alan Bown offering rewards for the return of the Framus 12-string Gretsch

solid body guitar and Gibson bass stolen from his wagon in Wardour Street last week.

Fender have made Yardbird Jimmy Page a steel guitar complete with pedals. It cost around £800 . . . Max Jones, trapped by Sussex floods, forced to drink cider because water got in the bitter.

They must be joking: Page One releasing Larry Page Orchestra single of "Hey Jude" backed by "Those Were The Days" . . . Jiving K. Boots stranded in Sweden this week . . . Chris MacGregor writing arrangements for Ronnie Scott Band.

Eric Silk's Southern Jazz

Band celebrated 19 years in the trad business last Sunday . . . Matt Monro paid £200 duty on a gold watch at London Airport.

Jiving K isn't — his boots are full of water . . . Status Quo's Roy Lyons lost his car in the floods at Redhill . . . Joan Baez's book, Daybreak, published in States.

### BOX

Dusty's Talk Of The Town act came over well on the box . . . Pete Brady flew a Macchi jet at Farnborough for the Maggie TV show.

As our McMan in Glasgow says: "If at first you don't succeed try the boot and then the heid."

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# MARY, MARY,



## QUITE UNCONTRARY . . .

### ALAN WALSH MEETS THE APPLE GIRL FRESH FROM HER CHART TRIUMPH

ONLY SPECIAL people like Mary Hopkin consider themselves so ordinary they are frightened of being thought dull.

Mary thinks she is so ordinary that she hides behind her flaxen hair and retreats into the painful emotion of a blush when you ask her why people have taken her to their hearts.

#### Brave

By now the world knows she is shy, sweet, sincere. So it's a surprise when you realise that the publicity is for once the truth: she really is all that.

There's no mask to slip; there's no thin veneer of sweetness pasted on by an opportunist publicist.

There's just a pretty little girl of 18 who could be 14, overawed by the whirlwind of pop but facing up bravely with a sort of secret resolve that she's been lucky so far, but she was determined to make it anyway.

I met her for lunch last week a few minutes after she had blushing acknowledged one of the biggest receptions ever heard at the BBC's Playhouse Theatre.

She had guested on the Joe Loss Pop Show and had been cheered

at the end of her top-ten hit "Those Were The Days."

"Before I entered for Hughie Green's Opportunity Knocks I thought that when I left school I'd do some club work to pay for a secretarial course and then when I'd finished that, I'd move to London and try to break into the club field here," she said over a steak and salad in a Strand restaurant.

"I never thought I'd be lucky enough to get on to Opportunity Knocks. When I went along for the audition, there were so many people there; they were so professional and sophisticated I didn't think I'd have a chance. But I was lucky."

"Why did I do well? I think it's because I'm ordinary, just an ordinary person, nothing special. I think perhaps people liked that."

#### Luck

"I wouldn't want to be a star in the usual sense of the word — not in the way Sandie Shaw or Dusty are stars, because I don't feel that's me."

"I'd like their success and I'd like to be an established artist. But I don't want to change from being me."

Mary also thought that her discovery by Paul McCartney was pure luck and that it is

"Those Were The Days" that people have rushed out to buy — and not necessarily for her voice.

She says that no-one but Paul could have produced the record.

"He was wonderful. I think he was the only one who could have done it," she said as another lady diner halted at the table and told Mary how marvelous she thought she was. "Keep singing, dear, we all love you," she said.

#### Nice

And that blush rose again, peeping through the long, blonde locks that screen Pontardawe's own pop star.

Mary has had a whirlwind success — from school ("I left before taking the exams") to the pop chart in just a few weeks.

She is very, very happy that "Those Were The Days" has given much-criticised Apple one of their first hits. "I'm pleased for the Beatles' sake because they've put so much into it and have been so nice to me."

She is even enjoying the tiring round of interviews, appearances, etc, that she has to do, but regrets she can now only get home to her parents in Pontardawe only once a fortnight instead of every weekend.

"But I'd like a flat."

I haven't had time to be homesick, but I feel that I won't have a home until my sister Carole and myself find ourselves a little flat."

She was adamant too that she didn't want a luxurious service flat. "We just want something where we can be ourselves; it wouldn't feel like home if someone else could come in and out."

"We want to do the cleaning and things ourselves. It's not that we aren't lazy, but it'll be more like home then."

She isn't even furious that Sandie Shaw covered a song which meant so much to her. "I was a bit disappointed at first when I first heard she had done a cover version, because Sandie is an established name whereas I was only a beginner."

"But now I don't mind; not because my record is in the charts and hers isn't but because it's really the song that counts."

#### Worry

"I'd have been disappointed if mine hadn't been a hit but I wouldn't have worried for ever about it . . . just tried again."

And there are no hard feelings. What would she do if she came face to face with Miss Shaw in a TV studios?

"I'd say hello . . .," she said.

And she meant it.

## CLIFF RICHARD

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# Just how blue can the real blues be?

SCREENING THE BLUES by Paul Oliver (Cassell and Co., 42s)

PAUL OLIVER is highly regarded as an author, journalist, broadcaster and general scholar specialising in the blues. His earlier books — Bessie Smith, Conversation With The Blues, Blues Fell This Morning — have shed welcome gleams of light, and perhaps some unintentional obscurity, on the endless dark places of the blues idiom.

With Screening The Blues, which includes a great deal of material expanded from articles written originally for British and American magazines, Oliver carries on the righteous work.

Two of his chapters, Preaching The Blues and The Forty-Fours, extend themes raised in Conversations With The Blues, says Oliver in his acknowledgments. And Policy Blues and The Blue Blues enlarge on matters raised in Blues Fell This Morning.

This kind of duplication — digging over the same ground — is inevitable, given this subject and Oliver's approach. I don't think it matters, because he comes up with a lot of new facts and theories every time he sifts.

And the subject is a big one. People will be analysing the lyrics and discussing the background of this extraordinary Afro-American folk culture for many years to come.

Before Iain Lang, Alan Lomax, Sam Charters and a few more, Oliver prominent among them, only the surface was scratched. Now we're deep in the sub-soil. And so far as Paul's examination of the sexual theme goes (the Blue Blues chapter), it is pretty loamy stuff.

Now I'm not moralising about this, or criticising Oliver for dwelling on what, if you wish, you can call the pornographic songs.

The bad language and obscene imagery have always been there, we know from what we've been told and from the exposed nth portion which crept past the various layers of censorship. You may believe that recorded blues have been frankly

bawdy. If so, this book will put you straight. You ain't heard the half of it. And, indeed, the album on CBS63288, "Screening The Blues," which is issued in association with the book, helps to prove this.

Bessie Jackson sings "Shave 'em Dry" — recorded with Walter Roland (pno) on March 5, 1935 — on track 15. And on track 16, under her real name of Lucille Bogan and recorded the same day, she delivers lyrics on the same song of such honest vulgarity that I wouldn't be surprised if the record got taken up by the mind-expanding set. No wonder Lucille howls with laughter.

The only reason the track could have been issued now is because recording is so poor that few will be able to make out the words. Then, it was put aside . . . and how many more like it?

Still, "Screening" isn't all slap and phallic imagery. Other chapters discuss Christmas in blues (The Santy Claus Crave), the outlook on religion (Preaching The Blues), the numbers racket (Policy Blues), Joe Louis as folk hero, and the Forty-Fours themes.

Notes and indexes, as thorough as all Oliver's work, complete a book which should improve everyone's understanding of blues.

And if you prefer listening to reading about it, the LP

holds performances by Robert Johnson, Butterbeans and Susie, Bumble Bee Slim, Memphis Minnie, George Noble, Clara Smith and other trusty singers. All aboard to study the blues tradition. — MAX JONES.

## HUSTLING

I PAID MY DUES—GOOD TIMES, NO BREAD, by Babs Gonzales. (Expubidance Publishing Corporation, New Jersey, 10s from Mark Gardner, c/o Faversham News, 23 Court Street, Faversham, Kent.)

BABS is a fair old storyteller and his book reflects the style and expubidance (his own word) of the singer himself. It isn't a work for innocents unless they want their eyes opened.

Babs doesn't believe in entrepreneurs, unless he's the one doing the contracting, so I wasn't surprised to see that he published the book himself.

The Expubidance Publishing Corporation is Babs Gonzales, and its method of marketing is simple. I quote "Each book \$1.00. Send money order (No checks)." In his business, Babs has had his fill of cheques.

As you read, you soon realise that the author was his



This study of Mississippi John Hurt is one of the excellent photographs in the Stefan Grossman book, The Country Blues Guitar.

own sub-editor and proof-reader, too. It wouldn't astonish me to learn that he set the type. In style, the book is odd but entertaining.

Babs repeats himself; he goes in for personalised spelling and construction, and a language which dodges about between hip and idiom. He has his share of automatic Negro expressions and such stilted phraseology as "the white man's lackey."

But his book has life and an outspoken flavour, and these qualities carry you over the

jumps and pitfalls. An obstacle to immediate communication is his practice of placing quotation marks around proper names, some slang words and sundry others that seem to him to have special significance.

Thus, on the opening pages we read "The police of the beat would drop by to collect their 'take,' plus food and drink and usually take a 'black' woman upstairs for sex. There would be a table for 'crap shooting' and one for 'BlackJack' and one for 'Georgia Skin'."

Soon enough the reader is meeting the "Savoy" ballroom, "Jimmy Lunceford," "Chick Webb," "Rudy Williams," "Basie," "Ellington" and many more luminaries in quotes. After a while the style is taken almost for granted, and the narrative then unfolds more easily.

Gonzales tells how he paid his dues, first around Newark and then in Los Angeles, New York, Europe and various points on the road. Some of his tales are excellent, some seem far-fetched. Many are boastful — like the repeated references to sexual conquests — but with Babs, well, you never know.

In cases where he writes of people I've known, his quick character assessments have the ring of truth. And the minor details don't very much matter.

He recalls the time he took an all-star group to "Philly" for a concert on Thanksgiving. That same night, Dinah Washington was leading a package show there, and Babs (who had invested 600 dollars) and band played to about 100 customers.

Afterwards, he says, Dinah came by and "laughed her ass off," saying "You ought to

know better than to buck 'the Queen.' However, she gave me 50 dollars." How like her that sounds.

Babs describes his book as "A story of jazz, and some of its followers . . . shyster agents, hustlers, pimps and prostitutes." The agents and general vultures (yes, he is a friend of Lucky Thompson) are sketched in with acid, and a few are just recognisable, I think.

Jazz readers would probably have preferred Babs to spend more time on the musicians and less on the hustlers. But it's his book, and he recollects his life and times as he thinks fit. As he says more than once C'est la vie!

For Babs' friends, I Paid My Dues is required reading — as it is for his enemies, I shouldn't wonder. And even a man who doesn't know him, after borrowing my copy, reported that it was "interesting in a gruesome kind of way." I don't suppose the author would object to that verdict.

MAX JONES

## TRYING

SQUARE ONE by Robin Squire. (W. H. Allen, 25s.)

THE ill-fated attempts of a pop group to break into the big time as seen through the eyes of their photographer-turned manager is the theme of this pop novel.

Tim Staines has big ideas breaking his group, Fancy Free, into the glamorous and glittering world of pop. Even with contracts with a large record company and a top agent things don't really happen, and the group finally descend back into obscurity from whence they came after some small money gigs and their record getting lost in the weekly welter of plastic that hits the record market.

Robin Squire takes the reader through the day-to-day existence of a small group trying to make it. The lousy gigs, poor dressing rooms, living on little money and lots of hope egged on by an ambitious manager.

Written in a lightweight, often flippant, style, this book is one of the better ones about pop music, with a reasonable sense of perspective about it. — TONY WILSON.

## WRITING

LOOK HERE—SONGS by Leon Rosselson. (Harmony Music, 10s 6d.)

THIS is a comprehensive collection of songs by one of the best, and most underrated, songwriters on the contemporary scene today. They aren't folksongs as such, although Leon has always had a firm platform in the folk clubs.

Rosselson's own rather deadpan delivery of his songs provides a contrast to their content which are always pointed, whether drily witty, satirical or expressively angry. Always they carry comment and reflect Rosselson's view of the society with which he finds himself confronted.

This is one of the best publications of a single writer's work to date, and will help to spread the word further of the talent of Leon Rosselson. — TONY WILSON

## LEARNING

THE COUNTRY BLUES GUITAR by Stefan Grossman. Oak Publications, New York. (Southern Music, 31s 6d.)

BOOKS about folk and blues guitar styles increase in number, but demand seems not to flag. Budding musicians interested in the songs and techniques of such artists as John Hurt, Frank Stokes, Furry Lewis and Charley Jordan should find this work of Stefan Grossman's entertaining to read and look at as well as highly instructive.

Others, too, simple blues addicts, can enjoy the information and photographs, if not the musical diagrams, because Grossman is a dedicated student and performer whose enthusiasm shines through these 120 pages.

He came over here last summer, and the first time I met him was in Skip James' dressing room at the Blues Festival. He was able to play some of Skip's difficult instrumental things with exactly the right expression, and seemed to know every note James had put on record.

In this first volume of what is to be a country blues series we don't get to the Mississippi guitar style as it is known, though the first artist dealt with is Mississippi John Hurt.

As the author explains, "Hurt was brought up in Mississippi but was quite isolated from the other Mississippi bluesmen. His style does not seem to have been affected by other artists."

So this volume is a study of "the fingerpicking styles of Mississippi John Hurt, the many blues guitarists from Memphis, and a glance at the styles of Alabama and Arkansas."

After the introduction and preface we get straight into the Tablature System, which is a clever if space-consuming method of writing down what the folk musicians play in terms of the fret position of the strings.

So the system depends on the pupil listening to the artist's recording of the song, which most pupils must be doing anyway before they develop sufficient interest to take up blues guitar. And Grossman has a clear system for conventional notation as well.

Says Grossman of his tablature, devised during a period of learning from Rev Gary Davis: "Instead of sketches I have photographs of hand positions. The system still relies on the hearing of the piece of music. All of the items being taught are available either on record or tape."

I'm not sure if everything cited is readily available here, but the majority of the recorded songs have been released or reissued on Blues Classics, Folkways, Vanguard (Fontana), Origin Of Jazz and Black Patty Tape Service, so keen types can round up a fair percentage of the recordings they need.

The book is clever and helpful, nourishing for beginners and enlightening (because of the photographs of finger positions) even to experienced guitarists. It scores, besides, from the inclusion of several fascinating record company advertisements from the days when Paramount was a pop label in the Black Belt of the South. — MAX JONES.

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# Bus ride back to Pop 30 for Who

THE STATES are where the Who now have their biggest hits, most fan fever, and excitement. Pete Townsend, Keith Moon, Roger Daltrey and John Entwistle flew back last week for a holiday before offering their wares to the home market.

"Magic Bus," due for release on September 27, is an exciting reversal to the Who's old sound although Pete prefers to call it a completion of full circle.

## New generation

There is a heavy Bo Diddley beat, some screaming guitars, and insistent, chanting chorus. Simple but tremendously effective, and high in the American Hot 100.

But how far will the "Bus" ride as new groups and a new generation of fans move in?

Over lunch, Pete talked — as lucidly and as honestly as ever — about the group, TV and radio, America, and the perennial topic of drugs.

"The English scene for us, unfortunately, doesn't compare with America. I don't think our old fans will care for that statement and new pop fans won't care at all. But the States offers us more money, fans and excitement.

"When the Who started off here the business was much more exciting, there were more good TV shows and radio was better. Pop was a new exciting industry.

"For us, reaching a stage of planing off, just getting number nine records and interviews on BBC2, the States becomes a more exciting place. We've been getting the adoration of the masses once again and it has helped us to extend our life's work.

"A couple of years ago I didn't figure we would last this long, and I didn't think pop would last as long as it has.

## Drama

"I hate Radio One, it's basically a 'light' music station, except on Sunday's when it gets a bit interesting. I'd sooner listen to the Home Service with Mrs Dale and the Archers — seriously.

"And the drama is getting better. I really like radio plays. They're much better than all that rubbish on Radio One."

How does Pete feel about 'Magic Bus'?

"In the States everyone says it sounds like 'My Generation' and that we are reversing to our old style. But we have just gone full circle, or looped the loop.

"We like to play it on stage because the rhythms are ones we play well. It cheers

NEXT WEEK

# RAY CHARLES IN CONCERT



●● For us the States has become a more exciting place. We've been getting the adoration of the masses again. ●●

BY CHRIS WELCH

us up and gives us a kick in the pants. It is an old song, written at the time of 'Generation' and it was recorded by an American group called the Pudding in 1966 — it flopped.

"I don't think we will get the legendary number one hit, though. We've never had a proper number one in England. 'I Can See For Miles' was a potential number one.

"I hope 'Bus' will do very well, but I'm not really too bothered because we start working on our next album soon and we are very keen and excited.

What are Who future plans? "Our biggest project will be the album, apart from the single of course. We start work on September 22 and we'll have it out on September 24. Well — we want it out before Christmas.

## Hard

"We'll be doing the operatic thing we have been talking about for so long. We all like working and we're going to do some University dates during the recording period.

"We've also got another single in the bag that hasn't been written by the group. We've worked so hard on the album and touring the States that we have had to be less proud and do somebody else's song.

"We did a 'live' album at the Fillmore recorded by the

same people who did the Cream. But it came out pretty badly. We're not as good as them.

"We jump about too much, which people expect from us on stage, and you can't play so well trying to be wind-mills."

The conversation moved onto the continually agonising subject of drugs, which has now moved out of the realms of glib talk about expanding minds and into the realities of eleven year-olds turning on.

"Among most of my friends there is a strong movement against drugs of all types. There is a guy called Dr Alan Cohen who lectures at the Arts Lab and could explain it better than me. He is against drugs, not only for the physical reasons but because they are an impediment to spiritual advancement.

"Human beings have the highest consciousness in the universe and some drugs can give extra enlightenment. But the person who takes LSD every day for six months for entertainment is really avoiding the gift of LSD.

"The best way to enjoy life is by not being selfish and just saying: 'I'm Pete. I want to get the most outa life.' You should enjoy it by selflessness and doing your job properly and giving benefit to other people.

## Drugs

"Before I took LSD I tried to imagine what it would be like and when I did it was as big as I expected and blew my head off.

"So if I could imagine what it would be like, what is the point of taking it? All drugs do is strengthen the illusion of what you see around you.

"If you see a piece of orange peel lying on the pavement, it's stupid to try and see it as anything other than a piece of orange peel.

"Things do tend to get out of perspective."

# BUDDY ROGERS

(AMERICAN DRUMMER)

BUDDY ROGERS plays SONOR drums in Nashville, Tennessee, home of his Buddy Rogers Drum and Guitar Studio. His SONOR sound features a daily two-hour musical variety show heard throughout the Southern States. SONOR has definite sound appeal.

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# MM POP RECORD PACKAGE

## Unspeakably groovy piece of Masonry!



DUSTY: will she, won't she get a hit?

**TRAFFIC:** "Feelin' Alright?" (Island). Dave Mason's lyrics and ideas, not to mention the strange moods he instils in his vocal performances are vital to Traffic.

This much is evident from their recorded work and this latest piece of Masonry. It is the combination of Dave's special contribution and Stevie Winwood, Jim Capaldi and Chris Wood's well documented musical talent that makes the group unique.

Lots of us were clamouring for Traffic to release the so-called Berkshire hoe dance that One Stop issued from foreign sources. Now we realise why Island didn't want "You Can All Join In" as the official single, when they had this in reserve.

Mysterious, deliberate and unspeakably groovy, here is the musical vehicle to Traffic jam the chart.

**DAVE CLARK FIVE:** "The Red Balloon" (Columbia). Not wishing to appear actively offensive, I restrict my comments on this performance, and merely remark that I consider it stark bilge.

Chiming guitar chords act as the introduction followed by some sort of Froggy nursery rhyme, accompanied by burping tom toms, presumably in a move to remind us that Dave plays the drums.

### poetry

There is a passage spoken in French, but even less comprehensible is the passage sung in English, which if my memory serves me well, goes: "In and out of the Red Balloon, marry the farmer's daughter."

This may be some form of folk poetry I missed at school, and thus a whole chunk of my heritage is missing. But I have no regrets.

**MARMALADE:** "Wait For Me Mary-Anne" (CBS). Mike Smith is being hailed as CBS top producer with a string of hits behind him, including those by Brain Poole and the Tremeloes and the Love Affair.

Mike gave Marmalade their first hit with "Lovin' Things" and this new one, a Howard and Blaikley composition, should help establish them as more than one-hit normals.

The big wonder in pop is when anybody gets more than one hit, such are the fickle fortunes of this crazy business we all love.

Shucks, I'm just an old sentimentalist, not to mention a fearful liar. Seriously — a nice record.

### disturb

**DUSTY SPRINGFIELD:** "I Will Come To You" (Philips). Will she, won't

# Chris Welch



## on the new pop singles

she get a hit? Beautifully sung, tastefully arranged, cleverly written, what more could a Dusty fan require?

There is a strong middle passage, in which the strings and drums are given their head, but not in such a way that they disturb Dusty's mood.

**VAMP:** "Floatin'" (Atlantic). Amazing Viv Prince plays drums with the Vamp and is being a good boy these days. At least he was, in the pub the other night. We couldn't even tempt him with an Embassy and half a draught Double Diamond.

More worried about the success of the Vamp he was, and rightly so, because it would be nice to see Viv back on pop scene proper. His drumming is well to the fore on this middle paced, harmonica-ridden piece of funky blues 'n' ballad.

**TROGGS:** "Hip Hip Hooray" (Page One). Hooray for Reg! A solid bit of old time rock and roll, the nasal art form I've been wondering what the Troggs have been up to, but the Boy Presley is back with a "na-na-na-na" and some exceedingly pleasant boogie guitar.

Not too sure about its hit chances though. Over to you, deejay Stuart Freeman for the latest, up-to-the-minute fax and info. "HI THERE! Well Chris, much as I love the Troggs (remember their great oldie "Jail House Rock"? ) I don't quite see this as the surefire humdinger to throw them back at the top. But here comes Jimmy Peel! What have you to say Jim?

### draggy

Pause for Eric Delaney to play eight bars of "Strike Up The Band." "Well, Stuart, this is not my scene at all and it all sounds rather draggy, and Radio One will probably want to give me the push for saying this, but I'd sooner hear Marc Bolan any day."

Thanks, men, but I'd sooner hear Skip Bifferty's "Man In Black," signed C.W.

Wendy Potts: "Hey boss, this is a bit unfair. Give Reg a chance. This is a great record, fans, a big hit."

**SLY & THE FAMILY STONE:** "M'Lady" (Direction). Fantastically groovy band, with a girl that plays trumpet, so nothing they do can be bad, unless they try really hard!

I thought maybe soul was dead or at least going horribly stale. But this is a soul restorative, retaining a hypnotic beat while introducing some novel production ideas.

Words aren't necessary. Just play the record, as Micky Jagger would say.

### violent

**EASYBEATS:** "Good Times" (United Artists). Australians were once violently anti-British and with good

cause, in view of the disgraceful treatment of transported prisoners at the notorious Botany Bay.

But it is hoped that time and pop music will heal the scars. The Easybeats are great geezers, who tell me they read nothing else but the MM when they were incarcerated in that gigantic Basildon New Town on surf.

### rave-up

Oh, I say, I'm frightfully sorry, all you Aussie readers. That was unforgivably rude. Do accept my sincere apologies and let me impress upon you that I don't consider being called "a Pommy bastard" while tripping over prostrate figures in Earls Court Road in the least distasteful, and that I view the great Southern Continent, that Bartholomew Diaz was at pains to avoid with love and affection.

Moreover, the Easybeats have produced an exciting rock and roll rave-up that should restore their chart fortunes and impress upon the Mother country that hands across the sea these days also means a Commonwealth of jiving.

We teenagers know naught of old time prejudices.

**RANDY BOONE:** "To The Mother Of A Wandering Boy" (Page One). An at-

tractive, if somewhat heart-rending, country and western ballad with a self-explanatory title. A good one for Irish clubs and all lovers of sentiment.

And what's wrong with that? Answer, there was none, save an affirmative ghostly grunt from Randy Goon.

Oh, of course, you don't know him. Randy was a fantastic old Hindustani folk singer, who often spat out fiery and patriotic songs in the "Goat And Half-Wit" a well known pub in Kentish Town.

He was arrested in 1953 on charges of indecent assault and high treason. But what a voice!

### king

**OTIS SPANN:** "Can't Do Me No Good" (Blue Horizon). King of the blues piano, Otis has recorded with Muddy Waters, Bo Diddley, Chuck Berry, Howlin' Wolf, Little Walter and Lowell Fulson.

He has also made innumerable albums under his own name and this was recorded in Chicago at Chess, and produced by England's Mike Vernon.

Accompanying Otis on a straight rocking blues are Shakey Horton (harmonica), Willie Dixon (bass) and Clifton James (drums).

**WATCH COMMITTEE:** "Throw Another Penny In The Wells" (Philips). Another of those pretty nursery rhyme scenes that don't knock out hip fairies.

Don't exactly groove over the title of the group either. All Watch Committees are a farce. Instead of worrying about the French film showing at the local Tripe-drome, they should be worrying about the antics of our governing bodies.

### unique

Please note, any Watch Committees that aren't watching, the degrading of our postal system, the destruction of proper telephone directories proposed by the General Pigeon Office, and the near criminal proposal to destroy London's unique Transport Museum at Clapham Junction.

Bah, when are we going to get (a) our priorities right and (b) governing bodies that are not manned by rogues and incompetents.

BY JOVE ...

...BY JIMINY-

CRICKET ...

...YOU'RE

MARVELLOUS!

—THANK YOU

TONY



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# MM POP RECORD PACKAGE

## As the Beach Boys cut out all the LP flash, will the Beatles do the same?



BEACH BOYS: some parts are superb

### NEW LPs

**BEACH BOYS: "Friends"** (Capitol). Now that Brian Wilson has proved to the world at large that the Beach Boys can make a really outstanding album ("Pet Sounds") and an excruciatingly bad one ("Wild Honey"), he levels out nicely with this latest set. Some parts are superb; the title track, with no tricks and a good tune and the unique Beach Boys' harmonies, is one of the best things they've ever done. "Busy Doin' Nothin'" is a pretty bossa nova with lyrics which might give an insight into how the Wilson mind works ("I get a lot of thoughts in the morning and write them all down. If it wasn't for that I'd forget them") and "Be There In The Morning" with those slabs of churchy vocal sound over some deft banjo strumming. The transcendental meditation bit shows on a track of that title (strong vocals against a riffy sax backing) and "Anna Lee The Healer" where Brian's occasional streak of lyrical banality peeps through. But with this descent from the pyrotechnics of "Pet Sounds" the Beach Boys have emphasised that they are still a creative power who've learned the lesson that to be good, even "significant," it doesn't have to be complicated. Makes you wonder how the Beatles' follow-up to "Sergeant Pepper" is going to sound.

**THE IMMORTAL OTIS REDDING** (Atlantic). Oh, yes. This is wonderful. The great Otis Redding is truly immortal and here he dispenses that soul sound that he mastered. Great, great sides including "I've Got Dreams To Remember," "Nobody's Fault But Mine," "The Happy Song," and "Amen." Don't miss this.

**FRANK SINATRA AND HIS GREATEST HITS** (Reprise). This is the hip, bang-up-to-date Sinatra of the "That's Life" genre. Groupie sounding accompaniments and all that jazz (but Sinatra, try as he might, still sounds like

Sinatra of yore. Jimmy Bowen and Sonny Burke have worked overtime to bring the man up-to-date, but he was better as he was. Includes "Stangers In The Night," "Summer Wind," "Somethin' Stupid," "This Town."

**DEAN MARTINS GREATEST HITS** (Reprise). You can put down Dean as a rheumy-voiced singer, with glass in hand, boozing through melodic pieces of nonsense with a couldn't-care-less attitude. But, for heaven's sake, what's wrong with that? When we listen, glass in hand, we dig. Have a sip of "This Door Is Still Open To My Heart," "Little Ole Wine Drinker, Me," "Lay Some Happiness On Me," "King Of The Road."

**THE SANDPIPERS: "Softly"** (A&M Records). The Sandpipers have a lot going for them. They sing beautifully in tune and together. Their arrangements are tasteful and so in keeping with their vocal sound. And there is so much care taken with their albums. Very pleasant. This selection includes "Softly," "Love Is Blue," "All My Loving," and "Suzanne."

**RAY CHARLES' GREATEST HITS VOL. 2** (Stateside). The genius of Ray Charles is on record for all to hear. Having said that let's agree that some of his greatest hits are on this album as the title claims. His "I Can't Stop Loving You" is a work of art and his "Makin' Whoopee" shows you what can be done with an old warhorse. And his version of "Yesterday," with vocal impersonations, is one of the all-time great versions of that stupendous song.

**THE SEEKERS: "Live At The Talk Of The Town"** (Columbia). The Seekers set a formula for the world of pop. It was clever but limited. Perhaps they were dead right in bringing it to an end when they did. They certainly chose a fitting finale — at London's Talk of the Town nightspot. Here is the memento for those who wish to remember them at their best. Includes "I'll Never Find Another You," "We Shall Not Be Moved," "Morning Town Ride," and "Georgy Girl."

**CHER: "Backstage"** (Liberty). Cher is by far the better half of the duo that first

brought her to fame. The girl usually is. She has a sexy, if uninspired, voice and seems to pay some heed to the lyrics of a song. If you put on one side all the sickening hooaha that often surrounds her, and just listen to her singing, you'll be rewarded on this album. Includes "Go Now," "Masters Of War," "A House Is Not A Home."

**DONOVAN: "What's Bin Did And What's Bin Hid"** (Marble Arch). Don has been around long enough now to assess. Is he a phoney or a real, original talent. Well, he's certainly no phoney. These old sides prove that Don didn't need all the ridiculous claims (or rotten TV shows) to put him on the map. In fact he writes pleasant songs, sings them with meaningful words, most unusual in one so young. He also puts them over with a lot of artistry and tender feeling. A worthy young singer / writer. Here you'll find among others, "Josie," "To Sing For You," "Catch The Wind," "Ramblin' Boy."

**PAPER DOLLS HOUSE** (Pye). The Paper Dolls have added a sort of British, watered-down Tamla sound to the pop firmament. They are no great original talent but there are not so bad as many of their detractors would assert. They have captured a certain sound of their own. Here they include "Simon Says," "Captain Of Your Ship," "Something Here In My Heart," "Boy."

**PETER, PAUL AND MARY: "Late Again"** (Warner Bros.). Peter, Paul and Mary set the pace for many a folk / pop group as Britain well knows. To hear them now is like hearing a slice of the past. It's all very nice, but can it ever come back. This album includes "Apologize," "Yesterday's Tomorrow," "There's Anger In The Land," "Rich Man Poor Man."

**TOMMY JAMES AND THE SHONDELLS "Mony Mony"** (Roulette). In a eulogistic sleeve note Tony Blackburn calls this group a "fun" group, which is fair enough. They are certainly not doing anything new but, to use that old standby, if you're having a party, they'll make things swing. Can't be bad. Includes "Mony Mony," "Run Away With Me," "Get Out Now," "Somebody Care."

# CONGRATULATIONS

## TOM JONES

## MICK JAGGER

## ENGELBERT HUMPERDINCK

## JOHN MAYALL

## JIMMY SAVILE

on your well-won successes in  
Melody Maker's Pop Poll 1968

# THE ROLLING STONES

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# GREAT GROUP! CONTROVERSY!



**BRITAIN**

(CHRIS WELCH)

v

**AMERICA**

(TONY WILSON)



**FOR  
ONE  
WEEK  
ONLY**

Well, what's so good about American groups?

## IN TERMS OF HARD PLAYING ABILITY, AMERICAN VISITORS ARE FAR INFERIOR TO OUR MUSICIANS



CAPTAIN BEEFHEART: mystique

For months past, nay years, we have been informed by hippies, deejays and public relations men that West Coast American groups are God's gift to pop.

It was all right to groove down in the local club to the Nice or even the Pretty Things, but let's face it, then came the cry "Jefferson Airplane, Captain Beefheart and Doors are where it's at," or where it was.

A lot of fine music has come from American groups, great songs and great albums.

There were the Love albums, Electric Flag, Mothers Of Invention, Country Joe, Fever Tree, Clear Light, Moby Grape, Spirit and endless more.

But if one bases one's opinions of a group on their live performances, then my verdict is that most American groups who come here prove disappointing.

Away from the studios, their singers appear weak, tame and cumbersome, their guitarists numb-fingered and generally clueless, their drummers ham-fisted and bunglingly inadequate.

Jefferson Airplane operated rather like an old threshing machine, taking several minutes to warm up, and finally chugging into action.

Quite pleasant, but as a cohesive group well below the standard of any average discotheque support band.

They were undoubtedly the worst group I have ever seen play anywhere.

Until then, the worst group I had ever seen had been the Byrds performing at a ballroom in East Grinstead.

Vanilla Fudge were incredibly noisy and could play okay, but their attempts at drama were a bit of a joke, especially compared with the Nice.

The Young Rascals and Lovin' Spoonful were pretty good on their brief visits, while the Mothers Of Invention were reported to be brilliant.

The tragedy, for me at anyrate, is not that I am violently anti-American or snivellingly patriotic, or a lover of quiet, precision groups.

As an example of devotion to duty I went 32 hours without sleep to see Jefferson Airplane, waited five hours to see the Byrds at the Speakeasy, was literally deafened for two days by Captain Beefheart, and fought my way into the Flamingo to see the Byrds, yet again, in a temperature of about 110 degrees Fahrenheit.

It was a case of looking forward to see the great groups that had made all those great records.

And everytime — disappointment. With one mammoth exception, Booker T and the MGs, and they aren't exactly a West Coast hippy group.

My gripe is that despite all the adulation and publicity on average our American visitors are far inferior, in terms of hard playing ability, to our bands and musicians.

"For shame!" goes up the cry. Maybe it isn't important.

Who cares if Brian Auger's Trinity, the Crazy World Of Arthur Brown, the Who, Small Faces, Traffic, Nice, Cream, Fairport Convention, etc are brilliant?

What we want is MYSTIQUE, man!

CHRIS WELCH

The recent visit by Doors and Jefferson Airplane has caused Chris Welch to explode into a vitriolic torrent of sweeping generalisations aimed, in the main, at the West Coast Underground groups.

While acknowledging that on record, anyway, the American groups have produced some "fine music" he goes on to say that live performances by most American groups to visit Britain have been disappointing and that their musicians and singers are "tame, weak, cumbersome, numb-fingered, ham-fisted and bunglingly inadequate."

What a lot of cobblers, Chris. Your ears must be tin. To call Robbie Krieger, Doors guitarist,

## CHRIS, YOU'RE SO WRONG BUT KEEP ON WAVING YOUR LITTLE UNION JACK

"numb-fingered" is ridiculous. Having taken flamenco lessons and proved he can play (listen to the introduction to "Spanish Caravan" on their "Waiting For The Sun" LP), Krieger hardly qualifies to be the target for that piece of mud.

Airplane's drummer Spencer Dryden, playing since he was ten, was considered good enough to play with jazzmen Charles Lloyd, Paul Bley and Bobby Hutcherson — but perhaps that doesn't count for much.

Jefferson Airplane you describe as being "well below standard of any average discotheque support band." Untrue, unfair and inaccurate.

Having, like you, Chris, lost a lot of sleep to see them perform, not just once but all their sets at the Roundhouse, then all I can say is you couldn't have really been listening.

"Mystique," "Chemistry," "magic" — again these words have been applied to British bands who have turned out to be musically exciting as a

dustbin lid hit with a poker.

The Byrds you saw weren't the Byrds I saw on their last trip earlier this year. At Middle Earth and Blaise's, they played really well — I think Mick Jagger will agree with me on that. Certainly the audiences at both clubs thought so.

Never mind, though, keep on waving your Union Jack. It's the era of backing Britain. So you can't be wrong, can you?

TONY WILSON

## Philips Group Records

congratulate their artists  
on their success in the  
melody maker poll awards

**DUSTY  
SPRINGFIELD  
SCOTT WALKER  
THE HERD  
JOAN BAEZ**

NEXT WEEK

**RAY CHARLES  
IN CONCERT**



A smash in Las Vegas—Elvis said he was the greatest—A sensation at the London Palladium. A phenomenal seller of records—more than thirty million in three years. The most successful entertainer Britain has ever produced.



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# Jazzscene special

THE PROBLEMS of Tubby Hayes, culminating in his court appearance and a suspended sentence on a charge of possessing heroin, have received nationwide publicity.

So what now is Tubby's future? And how did Britain's number one jazzman come to be standing in a London court last week?

"My problems really started to come to a head when I had jaundice about a year ago," he told the MM. "I had dabbled with this and that before then but it never affected my work because I never let it up until then I was very busy.

## SHAPE

"With the jaundice the doctor advised me to lay off for three months but I couldn't do it, for various reasons, I decided to do just the studio work and cut out the jazz dates and everything that involved travelling.

"Then I got a Jazz Workshop in Germany. After the first rehearsal I was disgusted with my playing. I hadn't done any jazz for over two months and it just wasn't coming.

"So every night I went to clubs trying to get back into shape. I felt I had to get back into shape for my own peace of mind.

"Just doing studio work made me so miserable I felt I had to re-form the group, but I found that more and more of a strain.

"The doctor wouldn't allow me to drink and I'm a man who always liked his pint, so that stepped up the other scene.

"I felt I just couldn't go on any longer. I was feeling like death and was charging about trying to get drugs to keep me going.

# Agony of Tubby Hayes

BY BOB DAWBARN

"In the end I just took my phone off the hook, locked the doors and didn't speak to a soul for about ten weeks.

"After a while I came round and realised I had got to get myself out of this. But that wasn't so easy.

## HORRIBLE

"You know all those things you read in the papers — well, a friend of mine said 'What carrot can we dangle in front of you to get you straight?' well, carrots were no good.

"I hope, and believe, this charge was the answer. It was the jolt I needed. I've had a pretty horrible three weeks.

but it has given me the opportunity to continue my career and at the same time get treatment and get straight.

"When I went to pieces and took the phone off the hook, I obviously let a lot of people down and got a bad reputation in certain quarters. It's up to me to try and open those doors again. I hope that in time those people will trust me again if I continue to play OK and turn up on time.

"I am sorry I had to pack up the quartet with Mike Pyne, Ron Matthewson and Tony Levin, because they are beautiful and we had a lot of good times. But there were problems there, too.

"Tony lives in Birmingham.

His father died and he took over the business which is expanding and he couldn't get to rehearsals and I was never sure he could make all the bookings. We never had enough fresh material because of lack of rehearsals.

"Ron was in great demand and though he put our things first, I didn't feel I could tell him to turn down things like a season at Ronnie's.

"Another problem was the pianos we had on gigs, they were mostly diabolical. Mike is a very sensitive guy and it made him very unhappy. It often meant that the piano was so useless we might as well have been a trio.

## NEW

"For that reason, I am now trying to work without piano. I have formed a new group with a wonderful guitarist called Louis Stewart, from Dublin. He's only been in London a couple of months, but he went to the Monterey Jazz Festival with an Irish band and he won the Press Award as the outstanding soloist of the festival. Ronnie Scott had heard of him and put him on to me.

"When I approached him he said he couldn't read well enough and play well enough to join me. But I got him to come along and he is beautiful.

## COMPATIBLE

"I may add a horn to make it a quintet if I can find the right one. Looking back I've been happiest on the occasions when I've worked with Ronnie, in the Jazz Couriers, or with Jimmy Deuchar making it a quintet.

"If I could find somebody compatible it would help to make up for the lack of piano.

"I am also going to try out amplified sax. I think that would get some nice sounds when combined with the guitar.



'IN THE END I JUST TOOK THE PHONE OFF THE HOOK, LOCKED THE DOORS AND DIDN'T SPEAK TO A SOUL FOR ABOUT 10 WEEKS.'

18-piece, and that makes it impossible. I want to get a 13-piece together and that means writing a whole new book. That will take time.

"I recently asked Georgie Fame what he, as a pop star who is also in the jazz field, thought about big bands and what made them sound dated to young listeners.

"He said it was the conventional sax sections and, thinking about it, I think he had got a point, particularly with the old alto lead.

"What I would like to do is use just three saxes, plus myself, so I could still get the section sound if I wanted it. Then I would have seven brass, bass, drums and a piano doubling organ to fill out the sound.

"I'm going to work on that. It will be able to do new things and also play arrangements for the conventional band.

## SOLVE

"Studio work? Obviously if sessions come my way I shall accept some — although I was doing too much of that and that made me become a very miserable person."

I told Tubby I was sure that all Melody Maker readers would wish him luck with all his plans.

He ended with this message: "If any of my colleagues — or, come to that, any musicians I don't know — ever get the same sort of problems that I have had, for God's sake go to a clinic. Trying to solve it on your own only leads to more problems.

"And, at least, in this country we can do something about these problems."

# THANK YOU

# CLIFF



# THE SHADOWS

AND



# HANK MARVIN

# 1968

# Melody Maker

# POP POLL SPECIAL

THIS IS the year of Julie Driscoll. The 21-year-old fashion trendsetter from London's Vauxhall didn't receive a mention in last year's Melody Maker Readers' Pop Poll. Now she is voted Britain's Top Girl Singer in 1968.

And, with her stage partners the Brian Auger Trinity, she is named the Brightest Hope For The Future — the artists most likely to reach the top of the pop ladder in the next 12 months.

Other new winners are: Scott Walker, who not only tops the Male Singers, after coming fourth last year, but also takes the number one spot among the LP Discs of the year — with his "Scott 2" album; Top Gear (the best Radio Show of 1968) and its host, John Peel, who jumps six places to take the Number One Deejay slot with Tony Blackburn second and last year's winner, Jimmy Savile, at number three.

The Beatles, in a close battle with the Rolling Stones, retain their Group crown, but the Stones took an award for "Jumpin' Jack Flash" which was MM readers' favourite single of 1968.

Eric Clapton (Musician), Simon Dee (Male TV Artist), Lulu (Female TV Artist) and BBC's Top Of The Pops (TV Show) all retained their titles for another year.

There were numerous newcomers to the Poll lists — and some notable omissions. Among the groups, Cream, Small Faces and the Shadows all gained ground, with Jimi Hendrix dropping from three to six and the Herd, Bee Gees and Nice appearing for the first time.

Last year's top Male Singer, Cliff Richard, dropped to number four, with Donovan, John Mayall and Engelbert Humperdinck appearing for the first time. Last year's

## JULIE IS THE FACE OF '68

### BRITISH SECTION

third, Cat Stevens, dropped right out of the reckoning.

Among the Girls, Dusty Springfield dropped from one to three and the Chicken Shack's Christine Perfect makes her debut.

It was the same first three among the Musicians, with Brian Auger, John Mayall, Don Partridge and Donovan coming in. Tony Blackburn was twice pipped at the post, coming second among the deejays and also among the Radio Shows with his Time For Blackburn.

Simon Dee, though voted top TV Personality, fell from second to ninth in the Deejay section — Alan Freeman, David Jacobs and Pete Murray dropping out altogether.

The most dramatic eclipse is that of Procol Harum who were voted Brightest Hope in 1967 and also topped the Single category with "Whiter Shade Of Pale."

This year they failed to gain a placing in either section, or among the groups.

The Beatles could only make fourth among the singles, with "Lady Madonna" and had no album release to follow up the success of "Sgt Pepper" which easily took the LP section in 1967.

The rising popularity of the blues was demonstrated not only by the placings of John Mayall and Christine Perfect, but also by the Fleetwood Mac winning second place among the LPs for their Fleetwood Mac album.

There have been few signs of overnight stardom in the 1968 British Section of the Poll — Julie Driscoll is, after all, something of a veteran despite her youth. In general, the established artists, groups and shows have proved their staying power.



DRISCOLL: trendsetter



DYLAN: singer, album

## Bob Dylan captures two firsts

BOB DYLAN is the only artist to notch up two firsts in the World Section of the 1968 Melody Maker Readers' Pop Poll.

Dylan takes over from the late Otis Redding as the world's number one Male Singer, and his "John Wesley Harding" album is voted the best LP of the year.

In 1967, Britain won six of the seven categories. This year they could only claim three with the Beatles retaining their world's Top Group crown, Eric Clapton swapping places with Jimi Hendrix at the top of the Musician's category and Julie Driscoll and the Brian Auger Trinity being voted the Brightest Hopes For The Future.

The Queen of Soul, Aretha Franklin, recaptured the Female Singer title for America from Dusty Springfield — but was the lone Stateside star among the top five, being followed by Lulu, Dusty, Julie Driscoll and Cilla Black.

There were six newcomers in this category — Julie Driscoll, Grace Slick, Dionne Warwick, Joan Baez, Nina Simone and Bobbie Gentry. Among those who dropped out was last year's number three, Petula Clark.

### WORLD SECTION

Elvis Presley proved his fantastic staying power by topping the Singles section with his "US Male."

Among the groups, the Cream ironically came from nowhere to take third place on the eve of their disbandment to make a top, all-British trio, with the Beatles and Rolling Stones. Last year's number three, the Monkees, fell to seven, while the newcomers were the Hendrix Experience, Union Gap, Doors and Dave Clark Five.

Only newcomer among the Musicians was Britain's blues king, John Mayall. Procol Harum — who, in 1967 were named Brightest Hope For The Future and won the Singles category with "Whiter Shade Of Pale," vanished from view.

Tips for the future? Runners-up in the Brightest Hope category are Union Gap, John Rowles, O. C. Smith, the Equals and Canned Heat who, say the MM's readers' should all be big international stars in a year from now.

# LOOK AT ALL THE VOX PEOPLE

13 out of the 17 top British singers.  
10 out of the 19 international singers.  
6 out of the 9 top British groups.  
5 out of the 10 top international groups.  
6 out of the 9 top British musicians.  
4 out of the 7 top international musicians.

BEATLES ROLLING STONES  
BEACH BOYS DONOVAN  
TOM JONES MONKEES  
NICE FLEETWOOD MAC  
CILLA BLACK LULU  
MARMELADE P. P. ARNOLD  
DOORS DUSTY SPRINGFIELD  
CLIFF RICHARD SHADOWS  
DAVE CLARK FIVE  
SCOTT WALKER

most people are Vox people

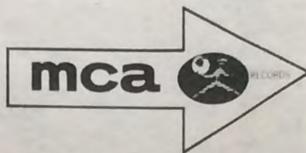


# 1968

# Melody Maker

# POP POLL SPECIAL

# ARE THE BEATLES FINISHED? NEVER!



MCA Records  
congratulate

# John Rowles

on his double MM Poll success:

*New British Star Section-Top male singer—John Rowles. Brightest International Hope Section-Top male singer—John Rowles. Clearly the Number one New Star of 1968!—Now for the John Rowles Chart Hat-Trick, with 'The Pain Goes on Forever.' (MU 1039)*

"Many thanks  
to all"



BEATLES: still the originals

IT'S HARDLY news any more that the Beatles are the best group in the world, as well as in Britain. It goes without saying that they are still the originals from whom almost every other group draws more inspiration.

Still it may help to silence the knockers who have been doing the "Are the Beatles finished?" bit all year.

And individually, only Ringo, has not got a mention. Paul was voted ninth International Male Singer; sixth British Male Singer; and seventh British Musician.

George managed to be placed seventh among the world's Musicians and eighth among the British. John Lennon came eighth in the British Male Singer section.

For the second year, however, the Beatles failed to win the Singles section — losing last year to Procol Harum's "Whiter Shade Of Pale" and this year to the Rolling Stones' "Jumpin' Jack Flash."

They could only manage sixth place in the world and fourth in Britain with "Lady Madonna," but it has to be remembered that the votes were cast before the release

of their current smash, "Hey Jude."

Sad to say, there has been no Beatles album release as yet this year, to follow up their 1967 number one "Sgt Pepper's Lonely Hearts Club Band."

Still, they are at work now on their new LP which should be finished next month and should be an odds-on bet for honours next year.

They will no doubt continue to be voted the world's number one Group as long as they care to make one TV appearance or release one single a year.

## JOHN PEEL — A VICTORY FOR THE MUSIC



PEEL: expresses opinions

THE SUCCESS of John Peel in being voted Britain's number one Disc Jockey is a victory for all those who believe that pop music is something more than pleasant background music.

Peel's uncompromising belief in the more experimental forms of the music — more surprising, perhaps, in a Radio One deejay — has built him a dedicated following. Probably more letters to Melody Maker mention Peel than any other artist or deejay.

Indeed it has been a double victory, for "Top Gear," the show hosted by Peel,

has been voted the top Radio Show of 1968.

The ex-public schoolboy from near Liverpool spent two years in the army and then went to the States, staying in Dallas, Texas, for four years.

He earned his living selling insurance and working in cotton until the Beatles took American by storm when he got his first radio job in Dallas.

He moved on to Oklahoma and then California before returning to Britain where he joined Radio London where his Perfumed Garden show was a surprise hit. With the scuttling of the

pirates, John joined Radio One where he has become the pop underground's lone champion.

"On radio," says John, "I express opinions. I don't play music I don't like. I may be wrong. Perhaps I don't know what I am talking about. But people listen — which is really nice. Just as long as listeners don't confuse me and the product and get too involved in John Peel."

He has a modest opinion of his own talents. "I'm not very creative," he says. "My contribution is to let people hear what other people are doing."



# 1968 \* POP POLL - ALL



## BRITISH SECTION

### MALE SINGER

1. SCOTT WALKER
2. TOM JONES
3. DONOVAN
4. Cliff Richard
5. Mick Jagger
6. John Mayall
7. Paul McCartney
8. John Lennon
9. Engelbert Humperdinck

### GROUP

1. BEATLES
2. ROLLING STONES
3. CREAM
4. Small Faces
5. Shadows
6. Jimi Hendrix
7. Herd
8. Bee Gees
9. Nice

### GIRL SINGER

1. JULIE DRISCOLL
2. LULU
3. DUSTY SPRINGFIELD
4. Cilla Black
5. Sandie Shaw
6. Christine Perfect
7. P. P. Arnold
8. Petula Clark

### MUSICIAN

1. ERIC CLAPTON
2. JIMI HENDRIX
3. HANK MARVIN
4. Brian Auger
5. John Mayall
6. Don Partridge
7. Paul McCartney
8. George Harrison
9. Donovan



CILLA: second TV artist

### SINGLE DISC

1. JUMPIN' JACK FLASH  
Rolling Stones
2. THIS WHEEL'S ON FIRE  
Julie Driscoll and the Brian Auger Trinity

3. JOANNA  
Scott Walker
4. Lady Madonna  
Beatles
5. America  
Nice
6. Hurdy Gurdy Man  
Donovan
7. Baby Come Back  
Equals
8. I Close My Eyes And Count To Ten  
Dusty Springfield
9. Lazy Sunday  
Small Faces

### DISC JOCKEY

1. JOHN PEEL
2. TONY BLACKBURN
3. JIMMY SAVILE
4. Kenny Everett
5. Emperor Rosko
6. Stuart Henry
7. Johnnie Walker
8. Mike Raven
9. Simon Dee
10. Roger Day

### LP DISC

1. SCOTT 2  
Scott Walker
2. FLEETWOOD MAC  
Fleetwood Mac
3. OGDEN'S NUT GONE FLAKE  
Small Faces
4. The Hangman's Beautiful Daughter  
Incredible String Band
5. Their Satanic Majesties Request  
Rolling Stones
6. Open  
Julie Driscoll and the Brian Auger Trinity
7. A Gift From A Flower To A Garden  
Donovan
8. Where Am I Going  
Dusty Springfield

### TV ARTIST man

1. SIMON DEE
2. TOM JONES
3. CLIFF RICHARD
4. Des O'Connor
5. Tony Blackburn
6. Mick Jagger
7. Scott Walker
8. Stuart Henry
9. Donovan

### TV ARTIST girl

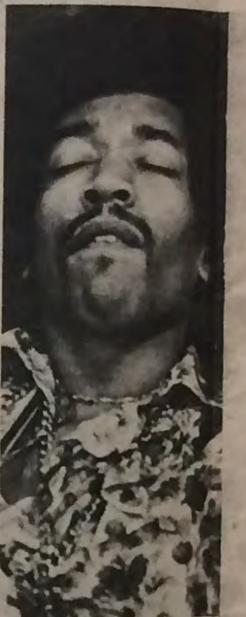
1. LULU
2. CILLA BLACK
3. DUSTY SPRINGFIELD
4. Julie Driscoll
5. Petula Clark

### TV SHOW

1. TOP OF THE POPS
2. DEE TIME
3. IT MUST BE DUSTY
4. Time For Blackburn
5. Cilla
6. Colour Me Pop
7. Lulu's Back In Town

### RADIO SHOW

1. TOP GEAR
2. TONY BLACKBURN SHOW
3. PICK OF THE POPS
4. Emperor Rosko Midday Spin
5. Mike Raven's R & B Show
6. Kenny Everett Show



JIMI HENDRIX: second musician

7. Night Ride
8. Scene and Heard
9. Presenting Elvis Presley
10. David Symonds Show

### BRIGHTEST HOPE

1. JULIE DISCOLL AND THE BRIAN AUGER TRINITY
2. MARMALADE
3. JOHN ROWLES
4. Tyrannosaurus Rex
5. Equals
6. Don Partridge
7. Nice
8. Pentangle
9. Fleetwood Mac
10. Chicken Shack



**WOW!  
IT'S  
GREAT...**

**THANK YOU LULU**



DYLAN: major influence

## BOB DYLAN — full public acceptance

AT A TIME when it seems unlikely that Bob Dylan will ever do another concert, it seems he has finally achieved full public acceptance.

This is evidenced by his double win in the 1968 Melody Maker Readers' Pop Poll in which he is voted the world's number one Male Singer and his album, "John Wesley Harding" is named the best LP of the year.

On the face of it, Dylan may be an odd choice as top male singer. Singing is an odd term to describe the sounds that issue from his mouth and no singing teacher would hold him up as an example to aspiring pupils.

But the sound is only part of the man. It is impossible to detach the voice from the songwriter and lyricist. Or for the overall effect of half-spoken vocal lines, words and backing. And even that strange vocal delivery has influenced many of today's

major singing stars.

The same accusations can be levelled at his fourth placing among the world's Musicians. And the same answers apply.

Dylan must rank with the Beatles as the major pop influence of the last decade. It would be sad if he were now to give up public appearances to concentrate entirely on recording.

But, according to his friends, this seems likely. He has completely recovered from the motor cycle accident of last year but feels that to do more concerts would merely be a sterile repetition of what he has already done. Instead, at the moment, he prefers to spend his time with his wife and family—she is currently expecting a fourth baby.

He will, however, continue to record. And one thing can be certain—his next album won't be the least bit like the last.



TOM JONES: second singer

# THE WINNERS \* 1968



## INTERNATIONAL SECTION

### MALE SINGER

1. BOB DYLAN
2. SCOTT WALKER
3. ELVIS PRESLEY
4. Tom Jones
5. Otis Redding
6. Cliff Richard
7. Donovan
8. Mick Jagger
9. Paul McCartney

### GIRL SINGER

1. ARETHA FRANKLIN
2. LULU
3. DUSTY SPRINGFIELD
4. Julie Driscoll
5. Cilla Black
6. Grace Slick
7. Dionne Warwick
8. Joan Baez
9. Nina Simone
10. Bobbie Gentry

## ARETHA knows soul is alive!

SOUL IS dead, say the Knowalls. Not while Miss Aretha Franklin is about it isn't. And to prove it, the Queen Of Soul is voted the world's best Girl Singer following her fantastically successful British appearances this year as well as a flowering recording career.

Born 26 years ago in Memphis, Tennessee, Aretha was one of the five children of the Rev. Franklin and the training she received singing church music laid the foundations of her highly distinctive and flexible style.

She moved into the R&B field in 1960, making her debut at a bar called the Trade Winds in Chicago. It wasn't a case of stardom overnight, but in 1966 she had her first million seller, "I Never Loved A Man," to be followed by such as "Respect," "Think" and "Say A Little Prayer."

Her first recordings, incidentally, were made at Columbia under the supervision of the king of talent spotters, John Hammond, who discovered Bob Dylan, Benny Goodman and Count Basie among a host of star names. Since then, Aretha has moved out of the small clubs and into the giant arenas. Early this year in California her percentage of one night's work amounted to nearly 79,000 dollars. And the promoter was delighted with his share of the takings.

And anyone who witnessed one of her in-person performances and has seen the audience to near-frenzy must bet that she isn't going back to those small clubs in a long, long time.

### GROUP

1. BEATLES
2. ROLLING STONES
3. CREAM
4. Beach Boys
5. Byrds
6. Jimi Hendrix
7. Monkees
8. Union Gap
9. Doors
10. Dave Clark Five

### MUSICIAN

1. ERIC CLAPTON
2. JIMI HENDRIX
3. HERB ALPERT
4. Bob Dylan
5. Hank Marvin



ARETHA: the Queen

6. John Mayall
7. George Harrison

### SINGLE DISC

1. U.S. MALE  
Elvis Presley
2. JOANNA  
Scott Walker
3. DOCK OF THE BAY  
Otis Redding
4. Young Girl  
Union Gap
5. Jumpin' Jack Flash  
Rolling Stones
6. Lady Madonna  
Beatles
7. Mrs. Robinson  
Simon and Garfunkel
8. On The Road Again  
Canned Heat
9. MacArthur Park  
Richard Harris

### LP DISC

1. JOHN WESLEY HARDING  
Bob Dylan
2. SCOTT 2  
Scott Walker

3. SGT. PEPPER'S LONELY HEARTS CLUB BAND  
Beatles

4. Clambake  
Elvis Presley
5. Forever Changes  
Love
6. Bookends  
Simon and Garfunkel
7. Their Satanic Majesties Request  
Rolling Stones
8. Notorious Bryd Brothers  
Byrds
9. This Is Soul  
Various Artists

### BRIGHTEST HOPE

1. JULIE DRISCOLL AND THE BRIAN AUGER TRINITY
2. UNION GAP
3. JOHN ROWLES
4. O. C. Smith
5. Equals
6. Canned Heat
7. Bobby Goldsboro
8. Nice
9. Fleetwood Mac
10. Marmalade



UNION GAP: second brightest hope

polydor



Dear MM People,  
Last year we used this space to tell you about our poll successes. This year it's not big enough, so please look for yourself under the names of . . .  
Brian Auger and The Trinity, Bee Gees, Eric Clapton, Cream, Doors, Julie Driscoll, Aretha Franklin, Jimi Hendrix, Incredible String Band, Brian Auger, Love, Otis Redding.  
Thanks a million! To all of them, their producers, and you, the voters.  
Gratefully,  
Polydor Records Limited

# 1968

# Melody Maker

# POP POLL SPECIAL

## LULU: it's a gas again to win



LULU: 'it's a wow!'

LAST YEAR, Lulu added a touch of vibrant glamour to the pop poll awards as she received her awards as Top Female TV Artist. This year, she'll be there again — collecting her second award for this category. Because little Lulu's been voted the top girl artist on the telly for the second year. And she's also runner up to Julie Driscoll as Top Female Singer.

always hard to do it a second time because there's always new people around. So it's really a pleasure to do it again." She's also particularly pleased that it's the TV award because she put so much work into her recent BBC-TV series. "I worked very hard on it and I was very nervous about it at the time — whether it would be a success or not. I'm happy it was — now they've asked me to do another." She is to start a new 13-week

series for BBC in the New Year. "This time, I'll be doing just under an hour. It'll have a slightly different format, but it won't be anything psychedelic or way out. Just a few changes here and there." This has been an exciting year for the little girl from Glasgow, who has bounced to the forefront of our girl artists. In addition to her TV series and several successful singles, she made her film debut with a cameo role in the film *To Sir... With Love*, which starred Negro actor Sidney Poitier. "It was an 'introducing Lulu' part and I thought I was bleedin' terrible in it. But a lot of other people liked it and I got a number of offers to do more film work. They also asked me to go over to America when the film came out there. They wanted to see 'that cheeky little British girl.' It was funny... they were all laughing at me. You know how the Americans are!"



### THANKS



### DONOVAN

## ERIC CLAPTON—ON TOP OF THE WORLD



CLAPTON: double win

A FEW years back it was unthinkable that a Briton should win the MM Pop Poll as the best musician in the world. Least of all a blues musician — for the blues was considered the private property of its originators, the American Negroes.

This year, however, Eric Clapton is voted the world's number one pop musician, as well as retaining his title in the British section. And few will argue with the choice, for over the past two years his talents have been recognised in America as well as Europe.

### SUCCESS

In addition to his personal success, Eric shares with Jack Bruce and Ginger Baker, the Cream's number three placings among both British and International groups. The group's success makes impending dis-

solution a double pity. Eric has yet to announce his future plans, or to confirm rumours that he is to form his own blues group. Born at Ripley, Surrey, on October 8, 1944, Eric was first inspired by Chuck Berry and started playing guitar while a student at Kingston Art School.

### SPLIT

He formed his first group with Tom McGuinness. It failed and Tom joined Manfred Mann, while Eric joined the Yardbirds, who included a fellow-student in Keith Relf. The Yardbirds took over from the Rolling Stones at the Crawdaddy Club in Richmond, Surrey, and was soon enjoying enormous success. After splitting with the Yardbirds, Eric roamed Europe for a while before joining John Mayall's Bluesbreakers where he consolidated his reputation among blues fans

as Britain's leading guitarist in the idiom. Then, in July, 1966, he formed the Cream with Jack Bruce, from Manfred Mann, and Ginger Baker, who was with Graham Bond. Few believed that three such highly individual people and talented musicians would make a commercial success. But they did, and over the past year they have done fantastic business in America particularly.

Now, after two years, they have decided to break-up because of a "change of attitudes among ourselves" and we must wait to see what direction the world's number one pop musician decides to take.

## Top Gear tops

THE IDEA that Top Gear, John Peel's Sunday afternoon excursion into sound, is a minority appeal programme has been exploded by its success in the Pop Poll. It has walked off with the award for Britain's Top Radio Programme, an award which last year went to the Fab 40 Show on the now defunct Radio London.

### FILMING

That film part has led to Lulu getting a starring role in a film musical written specially for her. It goes into production next April and leading British actor Trevor Howard also appears in the film. The music and lyrics have been written by Don Black and Mark Landon and Lulu is really pleased with the story. "I've got the script at home and I can't stop laughing at it. I can't believe how accurately they've managed to capture me. The whole thing is me... and I'm looking forward to starting filming next year."

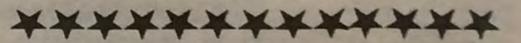
air, we played a lot of Tamla and soul sounds which we dropped later as they made the charts.

"Since we started again last September we have settled into our own groove. We don't attempt with our live groups to do too many numbers at any one time: we rather concentrate on getting a few numbers as perfect as we can — to recording studios standard rather than the standard of a live performance."

Bernie was gratified by readers voting the programme into the top spot and with the placing of the programme's John Peel as top deejay.

And he added a word of thanks both to the people who voted and to the programme's own sound engineers. "A lot of our success is due to their efforts and the way they take a personal interest in getting things right."

## A MESSAGE FROM THE EMPEROR



FRIENDS, LISTENERS AND RAVERS

Thanks to your vote of confidence. I've taken the decision to move back to Great Britain immediately. You've pushed us up another couple of notches towards the eventual No. 1 spot.

The Empire is growing and you are growing with it.

THANK YOU AGAIN — SEE YOU SATURDAY

All enquiries: Henry Henroyd (01) 670 3832

My very sincere thanks to all the people who voted me

# No 1 BRITISH MALE SINGER

and also

- ★ No. 1 L.P. Disc (British Section) "SCOTT 2"
- ★ No. 2 Male Singer (International Section)
- ★ No. 3 Single Disc (British Section) "JOANNA"

- ★ No. 2 L.P. Disc (International Section) "SCOTT 2"
- ★ No. 2 Single Disc (International Section) "JOANNA"
- ★ No. 7 TV Artiste (British Section)

# SCOTT WALKER

Sole Management:— Maurice King, 185 Bickenhall Mansions, Baker Street, London, W.1

Press and Public Relations:— Prestige Public Relations Ltd., 361 Oxford Street, London, W.1. 01-629 6785

Sole Agent:— Harold Davison, Regent House, 235-241 Regent Street, London, W.1

# 1968 Melody Maker POP POLL SPECIAL

## Scott takes over two

THIS IS Scott Walker's year. Just 16 months after the break-up of the Walker Brothers, Scott Engel, free of the rigidity of group existence, has soared to vocal prominence in the 1968 Pop Poll.

He has usurped Cliff Richard's position and become our Top Male Singer, while his album "Scott 2" was voted Top LP. His single "Joanna" was third in the Single Disc section and he was seventh in the Male TV Artist section.

In the International section he scored heavily, too. He was incredibly voted into second place as International Male Singer, behind Bob Dylan while "Joanna" was second in the International Single Disc section and his album "Scott 2" was second also in the International Top LP section.

It is a complete vindication of Scott's intention to drop pop music in favour of a more mature musical approach. Life without the hang-ups of the Walker Brothers is obviously good for him.

Scott — born in Hamilton, Ohio in 1944 — moved to New York when he was 10 where he became a child actor. At 16, he moved with his mother to California. He met John Maus when they both appeared in a TV play. Scott eventually joined John's trio as bassist; they later formed an act and

after meeting Gary Leeds, came to England as the Walker Brothers.

They arrived in London on February 17, 1965. Their first hit was a moderate one with "Love Her" and in August 1965, they released "Make It Easy On Yourself" which was a huge hit and made number one.

The Walker Brothers became one of the biggest attractions in Britain with many hits, until personal friction within the group caused them to break up the act in May 1967.

Scott was highly relieved to sever the ties and set about building himself into a solo star. He released a record called "Jacky," a Jacques Brel number with bawdy lyrics which Scott himself didn't think would be a hit. But it was — and he followed with the beautiful ballad "Joanna," a song which really illustrates Scott's fine voice.

His happiness at being alone was also illustrated by the abandonment of the moody, unapproachable image that he had with the Walker Brothers.

As he said in May of this year — just a year after breaking with the group: "I'm a much better person than I was... I can still be obnoxious if people go too far with me. But I feel better now than I have ever felt in my life."



SCOTT: vindicated

## BRIAN AUGER — thanks to MM

ORGANIST BRIAN AUGER the musical mind behind the success story of Julie Driscoll and the Trinity, was "amazed and knocked out" when MM told him the news of the fantastic success of the group in the 1968 Readers' Pop Poll. He is the only pop winner who has also won a section in the MM jazz poll.

"It's a complete and absolute surprise," said an elated Brian when he learned that the group had been voted New Star in the British section and Brightest Hope in the International Section

and that Jools had been voted Britain's Top Girl Singer.

In addition, Brian was voted number four in the British Top Musician section; they came second in the Single Disc section and seventh in the LP Section. And Julie was fourth in the British Female TV Artist section and fourth in the International Girl Singer section. "First of all, I'd like to say thanks to the Melody Maker for this because it's the only music paper that has consistently supported me and the band right back to 1963

when I first started.

"Then I'd like to thank the readers who voted me into the pop section because somehow I still expect my name to be linked with jazz. I suppose that if we were going to get into the poll any year it would be this year. Because everything's happened for us this year. We've broken through here and have got into a lot of countries.

"But it's still heartening to get into the poll and it gives us an incentive for next year."

Brian felt that it was also a



BRIAN: amazed

favourable reaction to his attempts to present his music for young people. "American bandleader Don Ellis tries to do the same. I saw the band at the Antibes Jazz Festival this year and it knocked me out. I met Don there and we had a lot of conversation. I met him again when the band appeared in London and was very impressed with the way he tries to present his music for young people. He tries to get young people interested in the music and I think he's succeeding.

"We are both booked for the Berlin Jazz Festival in November and Don has asked me to get something together that we can do together—his band and Julie and the Trinity."

The full powerhouse Don Ellis Orchestra, plus the visual and aural talent of Brian, Jools and the Trinity — just one more treat for jazz and pop fans.

And a fitting tribute to a worthy pollwinner.

## Elvis, 33, still there

PERHAPS THE most surprising result of the 1968 Pop Poll is Elvis Presley's extermination of all opposition in the Singles category, with "U.S. Male."

Surprising, because the 33-year-old King Of Rock was making million-sellers when most of today's crop of disc stars were whistling them in the school playground.

Way back in 1956, record reviewers couldn't even understand "Heartbreak Hotel," never mind believe for one moment that this singer would be topping

polls for the next 12 years. It may be significant that "U.S. Male" was a return to the rocking Elvis, away from his more sentimental film hits of recent years.

But Elvis is never far from the top and "U.S. Male" isn't his only success this year. He was voted third among the world's Male Singers and his "Clambake" album was third among the year's best LPs. Presley's success has been as lasting as his rise was rapid. As a 19-year-old truck driver in Memphis he made a private recording

for his mother's birthday. Sun Records heard it and signed him up. His first single, "That's All Right Mama" was played over Memphis WHBQ radio and so many telegrams and phone calls poured in that the station repeated the disc seven times.

Within a week, 7,000 copies of the disc had been sold. Then RCA Victor heard about Elvis and bought his contract from Sun. His first record for his new label was "Heartbreak Hotel," and it sold over two million copies.



ELVIS: surprise



SIX YEARS AFTER 'LOVE ME DO'

THE DIRECTORS OF

NEMS ENTERPRISES LTD.

congratulate

THE BEATLES

on their SUCCESS in the MELODY MAKER 1968 POP POLL



Exclusive Worldwide Agency for the Beatles:

**NEMS ENTERPRISES LTD.,**

NEMPEROR HOUSE, HILL STREET, LONDON, W.1 (01-629 6341)

Press Representation:

**TONY BARROW INTERNATIONAL LTD.,**

3 HILL STREET, LONDON, W.1 (01-629 2981)

# 1968

# Melody Maker

# POP POLL SPECIAL

## Stones worked 13-hour days



JAGGER: tape recorder

THE BEATLES and the Stones—those two names seem to have dominated British pop for the past five years.

And the friendly rivalry continues in the 1968 MM Pop Poll with the Beatles taking the top Group prize, but the Stones getting their full share of the glory in the form of the award for the best Single of the year, "Jumpin' Jack Flash."

The group's first single since August, 1967, this Jagger-Richard song was also the first they had done with record producer Jimmy Miller. In many ways this was a move back—just as the Beatles' "Hey Jude" is—to the earlier days of the wild, bluesy stones, though Mick Jagger denied there was any deliberate attempt to look back.

"All people mean when we say we have gone back is

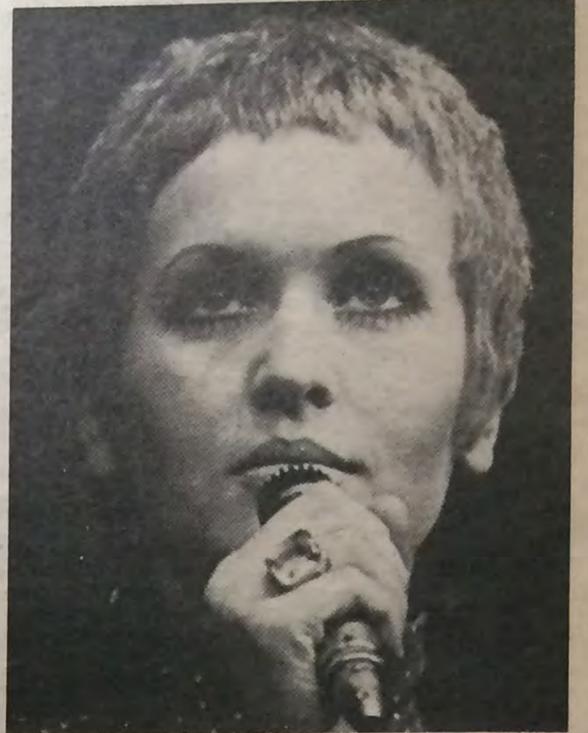
## on hit

that the record has a good beat—it's not weird and full of electric sounds," says Mick. "Actually we did some of the single on a Cassette tape recorder."

"We were all round at my house and we were recording everything. We got such weird sounds on drums and guitar with the Cassette that we decided to use it. Charlie was just playing toy drums but we liked it and thought 'So why not use it.' We recorded again over the top

of it." The Stones took a great deal of trouble over "Jack Flash"—rehearsing together for several weeks before starting recording." Jimmy Miller reported that they would work in the studio from 7 pm to 8 am and remain really enthusiastic to the end.

A further boost for the Stones in the poll, is the fifth placing among the LP Discs of their album, "Their Satanic Majesties Request."



JULIE: "able to communicate"

## SIMON DEE takes on all-comers

IN A YEAR when he has had to compete directly with TV whizz-kid David Frost and pop entrepreneur and eminence gris Jonathan King, it's a feather in Simon Dee's cap that he has walked off again with the MM's Pop Poll award as Top Male TV Artist.

Dee has had his share of criticism, but results count. And he's come up with another first—although he has slumped from second place to ninth in the Deejay Section.

Dee Time has continued to remain compulsive Saturday viewing—sometimes its good; sometimes bad, but it has an intangible quality about it that compels people to watch it.

Simon—real name Carl Nicholas Henty-Dodd, born in 1937 in Ottawa, Canada—has progressed from pop personality to a wider stage over the past 12 months.

He still has a hard core of pure pop on his programme, but these days is just as likely to be raving about someone like Joy Marshall tearing it up with a fine big band backing, as enthusing over the latest single from the Foundations or Cupid's

Inspiration

He started in the entertainment business when he started as a deejay with Radio Caroline on Easter Saturday, back in 1964. He made a vivid impression on the pirate ship and was the first of the boat-bound deejays to go legitimate. He started broadcasting for BBC radio and soon made his TV debut as a comper of Ready Steady Go.

But his big television break was when he was given one of the regular deejay spots on BBC's Pollwinning show Top Of The Pops and also ran his own BBC Saturday night late radio show.

Dee was off and running and impressed BBC bosses enough for them to give him his own TV show—Dee Time. The show originally went out twice weekly from Manchester but after good viewing figures, the show moved to London and landed a peak Saturday evening spot.

Since then it's held off all competition and Simon Dee is still hosting his show every week. He may get criticism. But he also gets people watching. And that, as TV moguls say, is delivering the goods.



DEE: compulsive

## JULIE DRISCOLL: tremendous feat

SHE'S BEEN called the female face of 1968. But the success of Julie Driscoll in this year's Pop Poll proves she's also the sound of '68.

She has been voted by MM readers as Top Female Singer in Britain and she also came fourth in the section for International Girl Singer—a tremendous feat, because a year ago she was unknown outside a comparative few Jools, Auger and the Trinity devotees.

But her visual impact is illustrated by the fact that, despite having made comparatively few TV appearances (compared to Dusty, Cilla, Lulu, Sandie, etc) she has also come fourth in the Fe-

male TV Artist section. Jools is amazed by it all. "It's absolutely incredible. I didn't think that we had this kind of following. Before 'This Wheel's On Fire' I thought we just had a few staunch fans and that was all. This success seems to have come from the record. That one single can do all this is really incredible."

"What we've got to do now is really work hard to justify these awards and live up to the faith of the fans."

What the success has shown to Julie is that she's at least on the right track with her singing. "I must at least be somewhere along the right lines for people to dig it this much," she said.

"I don't know whether I'll ever develop into a technically good singer but I hope I'm always able to communicate with the fans. That's what's important to me... to communicate. And at their level. It's fatal to become biased or big headed and start to think you are above the fans."

But she's always regarded her singing as part of the group sound and works hard at the rapport she has created between herself, Brian Auger and the Trinity.

"That's what's important—to develop within the group, as part of the group and be an extension of what the group is trying to do."

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## TOP OF THE POPS— sounds with interest

THE IMPORTANCE of the television "plug" show has never been greater for Britain's pop scene. With more and more records being released every week, a chance to perform a song on a peak pop show goes a long way to making a hit.

That's why a programme like Top Of The Pops has no shortage of artists prepared to appear on the show for a very small fee.

But it's a credit to the show—and to its long-time producer Johnnie Stewart—that it's usually as interesting and on the ball as it can be. And it's this fact that has given it the prize in the Pop Poll for the Top British TV show—against the competition of Dee Time, the Frost shows, How It Is, Jonathan King's series and Time For Blackburn.

Top Of The Pops is based squarely on a permutation of all available record charts. Its format is to feature the top record sounds every week, British or American, and make the whole thing visually interesting.

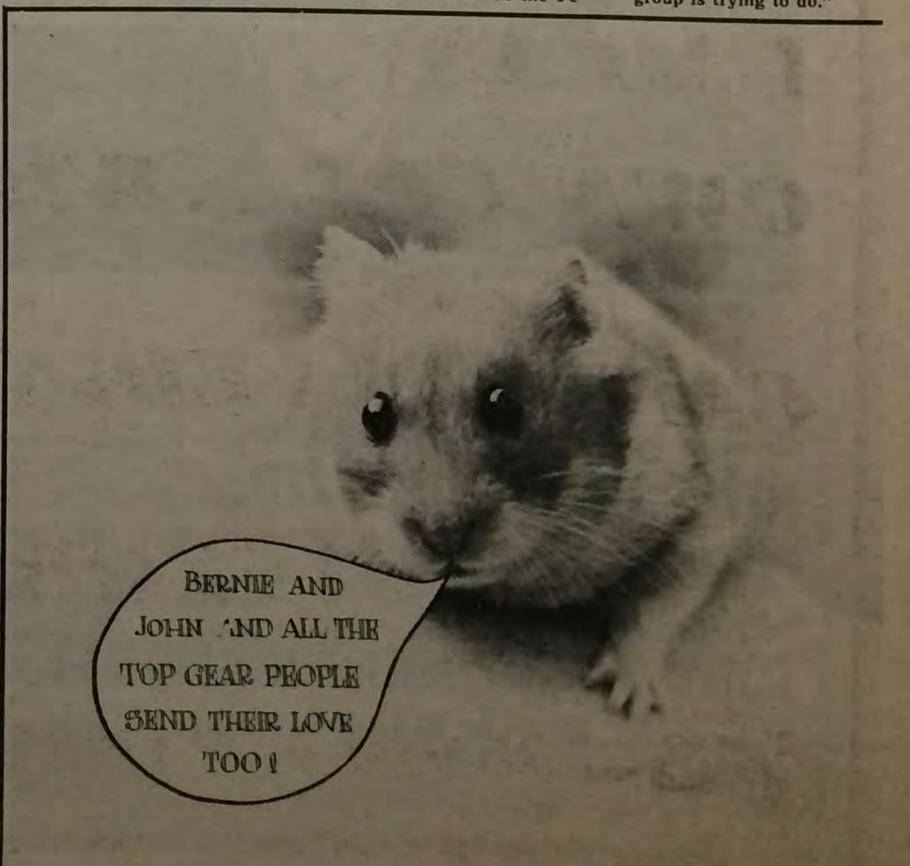
It does this with a mixture of live appearances, taped inserts, sound-over-film spots, shots of an enthusiastic and usually attractive audience and occasionally energetic and erotic interludes from a girlie dance troupe.

A visit to the Lime Grove studios usually finds a host of pop stars, agents, publicists, photographers and usually finishes up socially with a get-together in the BBC Club bar.

Johnnie Stewart goes to terrific lengths to get chart stars on to the programme—even flying film in from all over the world (often seconds before the show goes on the air).

As well as its award from the MM, the Show has also been paid several tributes from America. For a number of TV companies in the USA have expressed interest in buying and screening the shows.

The show—in its traditional Thursday-at-seven-thirty spot—has become the focal point for successful British pop.



BERNIE AND  
JOHN AND ALL THE  
TOP GEAR PEOPLE  
SEND THEIR LOVE  
TOO!

**SLY** And The Family Stone, still a chart force with "Dance To The Music," were supposed to appear on BBC-TV's Top Of The Pops last week.

But their spot on the show was cancelled. Why? According to a spokesman for the BBC's Publicity department it was because one of the group was charged the previous day with a drug offence.

The spokesman told MM: "In the light of the circumstances which occurred at London Airport the day before the show, Johnnie Stewart (the producer) did not want to have them on the programme."

So they were out of Britain's top pop show because bass guitarist and vocalist, Larry Graham Jr, was charged with possessing cannabis and remanded on bail until later this month.

### Stupid

Surprisingly, Sly Stone, leader of the group and an ex-West Coast radio announcer, treated the whole thing calmly.

"I'm not bitter about it," he said. "In fact, in the circumstances, I'd probably have done the same myself."

"I just hope that the people concerned with show change their mind when they find out that the whole incident is stupid."

"I'd still like to do the show, it'd be groovy. And I've no resentment about being banned."

Despite the hang-up of the arrest, Sly was really enjoying his first trip to London—and looking forward to his appearances for British fans.

"I've spent the last day or so out shopping—I really dig your

# BANNED!

## TOP OF THE POPS DROP SLY AND FAMILY STONE

shops. And your way of life," he said. "The people are beautiful . . . nicer than they are in the States."

"The situation back home is getting better, but it's still so bad that it'll take a long time to really improve."

"Here, in the short time I've been here, I've realised that the folks are more downhome . . . They don't express so much rejection as they do in America."

"If they don't understand a thing—like long hair—they come up and say 'I don't understand why you have your hair like that—why don't you explain it to me.'"

"In America, there is just rejection without questioning."

"I've also noticed that there's better response here to what people play—the kids are much hipper."

### Action

Sly, who digs the Beatles ("they are really number one and I'd love to meet them while I'm here,") Bob Dylan, Ray Charles and Aretha Franklin, said that the group put a lot of emphasis in their act on their visual appeal—they are a fun group, with lots of action on stage.

"But there is no more emphasis

on the movement than on the music," he said.

The success of "Dance To The Music" has been of great importance to Sly. "It's been like a boost. We'd been successful in the States in the year and a half since we formed up."

"But to make it over here—it's like having a part of you away from home. It's been groovy that the record's been accepted."

### Theory

They hope, too, that the fans who bought "Dance" will go for their follow-up single "M'Lady" which has a similar feel about it.

Sly, who studied music theory and composition in college, went into radio after a course at a radio announcers' training school—and landed a job on a major West Coast station a week after he left the course.

He also went into record production until he formed Sly and the Family Stone 18 months ago.

But he retains an interest in radio and has been listening to the Radio One sounds here.

"I think I'd like to be in radio here. You play a lot of different sounds and get into the music more."

"It'd be a lot more fun than in the States."—ALAN WALSH.

## SLY STONE

'I'm not bitter about it. I'd probably have done the same myself'



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**I MEAN...**

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**GIORGIO & PARAGON, NOT FORGETTIN' POLYDOR!**

# THE SLEEPERS

MM SPOTLIGHT ON THE RECORDS THAT MAKE THE POP 30 AFTER AGONISING MONTHS OF INACTION

## 'CLASSICAL GAS' BRINGS MASON FAME



MASON WILLIAMS' "Classical Gas," nestling comfortably in the MM Pop 30, is the record that made number two in the American charts — and was prevented from making number one only by the Doors' "Hello, I Love You."

But the fact that the record — a dreamy, orchestral instrumental — is a hit now is unusual. For it was first released in Britain over five months ago — on April 19, in fact. And at that time it was the B side to "Long Time Blues."

### FOLK

In fact "Classical Gas" is a classic example of the trade term "sleeper" — a record which after being out for a long time, suddenly starts to sell because of some sudden impetus, like a place in the American charts, or exposure on television. The man who made

"Classical Gas," Mason Williams, is a 30-year-old folk singer and guitarist from Texas, who also finds time to be a publisher, songwriter, author, poet and photographer. Mason was born in Abilene, Texas, in 1938 and attended Oklahoma City University where he learned to play guitar and formed his first folk trio.

After university, and a varied entertaining experience, he went into the U.S. Navy where he started to compose songs. On demobilisation, he continued writing songs and music and to date has composed over 100 songs, many of which have been recorded by the Smothers Brothers, the Kingston Trio, Gale Garnett, Johnny Desmond, Claudine Longet

(wife of singer Andy Williams) and Glenn Yarborough. An expert guitarist and accomplished folk singer, Mason also composed a jaunty little song which became an international smash hit for a young Israeli couple.

### BOOKS

The song was "Cinderella Rockefeller" and the couple were Ester and Abi Ofarim. Mason publishes books of his own work and also writes regularly for the Smothers Brothers' American TV show. He recently scripted the controversial Petula Clark-Harry Belafonte TV spectacular.

He has also written a number of books, including "Bicyclists Dismount," "Tosadnessday," "The Night I Lost My Baby," "Royal Road Test," "Boneless Roast," "Bus Book" and "Next To The Window."

### CREATION

He has a photographic creation of a lifesize Greyhound bus exhibited in the New York Museum of Modern Art, but perhaps his most bizarre artistic exploit was carried out when he lived in a desert retreat. He hired a plane to "paint" a sunflower — by skywriting a stem and leaves below the sun! —ALAN WALSH.



## VANITY FARE BRING BACK SHORT HAIR...

EAR-LENGTH hair and white suits may seem anachronistic in comparison with today's hirsute anything goes group image, but Vanity Fare, who made the MM Pop 30 with "I Live For The Sun" last week, are not worried. "It's a bit of a gimmick," explains drummer Dick Allix. "There are so many groups with long hair and all the gear that you can't tell them apart. But we don't want to give the impression of being another King Brothers."

Vanity Fare are four lads, all in their early twenties, based south of the Thames. They have been together under various names for six years, but they became Vanity Fare when their first single, "I Live For The Sun," was released at the end of June.

Another "sleeper" that took a long time to show any action, and because of this the group, Dick Allix, Trevor Brice, Tony Jarrett, bass, and guitarist Tony Goulden, have been cautious about throwing up their jobs and turning professional. They became full time just a month ago.

### JOBS

"We preferred to wait," says Dick. "If this one hadn't made it, we'd have stayed in our jobs. I've been pro before and I had a rough time. You have to play the waiting game."

The group have based their sounds around the harmony of their four voices backed by bass, guitar and drums. "But don't call us a surf group," says Dick. "From the onset our harmony had been based on the Ivy League type of sound."

With the single under way the boys have completed an album that is due for release at the end of October. "We went basically for good harmony numbers, not necessarily big hits, like some of the old Token numbers."

### OFFERS

"I think tunes are coming back. One group I've always liked are the Hollies because they have never wavered or pandered to anybody."

The offers for work are beginning to pour in now, and Vanity Fare are looking forward to tours of Germany and Scotland and will be joining Amen Corner, Love Affair and Geno Washington on a forthcoming package tour.

With the single showing in the chart the group are also getting plenty of radio and television gigs.

### BETTER

"We never expected the record to do so well. We just expected it to make our name known," says Dick. "We've just recorded the follow-up and we think it's better than the first one."

"It's an original. The first one is an old Sunrays number. We were really chuffed with it when we did it." —TONY WILSON.

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9 p.m. Royal Festival Hall, London**

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■ The Blues is happening!

■ The Blues is the subject of more mail to Melody Maker every week than any other branch of popular music, jazz or folk.

■ The Blues is packing them into clubs, yet still has very little concert, radio or TV exposure.

■ So the Melody Maker is doing something about it. On Saturday, November 16, at London's Royal Festival Hall, the MM presents Blues Scene '68 in conjunction with the Harold Davison office.

■ Britain's Boss of The Blues, John Mayall, thinks it's a great idea. "Congratulations," he told the MM. "I'm delighted that blues is to get the exposure of a Festival Hall Concert. It just has to be a memorable concert."

■ Who is on the bill?

■ For a start there is, surprise surprise, John Mayall's Bluesbreakers. Despite critical acclaim, Mayall had the courage to break his highly successful brass-based group after their much-praised "Bare Wires" album.

■ He has reverted to a quartet, with Mick Taylor (gtr), Steve Thompson (bass) and Colin Allen (drs). It remains, perhaps, the most purist of British blues groups.

■ Then, from America there is the superb Muddy Waters Blues Band. Muddy is the man whose Chicago blues inspired a whole generation of British R&B and blues groups and singers.

■ He remains one of the most exciting in-person singers on the scene, and his group will no doubt help to inspire yet another generation of British followers.

■ Back to Britain for the up-and-coming Aynsley Dunbar Retaliation, led by the brilliant Scots drummer and arguably the best of the lesser-known blues groups in this country. The singing and organ playing of Victor Brox is a major feature of the group.

■ Last, but certainly not least, is the great American blues singer-pianist Champion Jack Dupree who has been based in Britain for the past three years. A former boxer, this artist from New Orleans is as entertaining as he is authentic in his blues material.

■ This great show has been put together for just this one show — the Melody Maker's Blues Scene '68 starting at 9 pm on Saturday, November 16.

■ And ticket prices can only be described as reasonable — 8s., 10s. 6d., 13s. 6d., 16s. 6d. and 21s.

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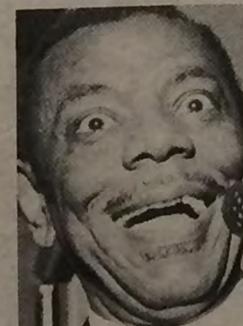
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# Wildest

**WOODY HERMAN:** "The Best Of Woody Herman," Apple Honey, The Good Earth, Wood-chopper's Ball, Your Father's Mustache, Blue Flame, Northwest Passage, Caldonia, Summer Sequence, Bijou, Four Brothers, Wild Root, Keen and Peachy. (CBS Realm Jazz 5255).

Herman (cl, alts) with various lineups, February, '45 to December, '47.

**WAILING** big bands are always something to enjoy, regardless of dates and fashions, and Herman's mid-Forties Herd (the best he ever led) was one of the exceptional bands of that decade.

Anyone who listened to jazz during that period, or who has dug into its history since, will know many of the tracks reissued here — and probably own some.

Old favourites like "Apple Honey" — a roaring band routine on the "Rhythm" sequence — and Neal Hefti's "Good Earth" and "Wild Root" (a "Flying Home" variant) also Ralph Burns' "Bijou" and "Northwest" (partially arranged by Burns) aroused tremendous en-

# Herd of them all!

thusiasm among musicians when they came out.

It still is easy to see why. The band, somewhat influenced by Basie but deservedly renowned for its pace-setting, had terrific verve and team feeling, powerful swing, all-round good musicianship and several quality soloists.

In addition it had the strength of musical curiosity. Stan Getz, heard on "Summer Sequence," "Brothers" and "Peachy," writes on the sleeve of Woody's search for new styles, saying: "His interest in new music and creative musicians has kept his music alive to this day."

True, and where Herman falls back on old material, his "Blue Flame" and "Wood-chopper's" warhorses, we get inferior music — well performed, of course, but rousing

## NEW JAZZ RECORDS

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

only for its better solo passages (Bill Harris, Flip Phillips, perhaps Herman).

Most soloists are indicated on this Frank Driggs production, Phillips, whose style and temperament seemed perfectly suited to the '45-'46 orchestra, stands out on "Northwest" (on which the band pounces like mad), "Good Earth" and the speedy "Caldonia," noted for its fine Hefti-written trumpet unison.

### Frantic

He does as well as the next man or woman on "Honey" (Margie Hyams contributes on vibes), though the ensemble and Dave Tough's breathtaking drumming make this the experience it is; also on "Mustache" (sharing space

with Sonny Berman, Harris and Red Norvo) and "Root."

"Bijou" is a jazz-rumba showcase for Harris's trombone; the fourth part of "Sequence" brings on Ollie Wilson's trombone, Getz and others. "Brothers" features Sims, Chaloff, Herb Steward, Getz, in that order, plus Woody and Don Lamond and some exchanges; and "Peachy" has solos by Getz, Sims, Earl Swope, Chaloff and Ernie Royal.

Without question this is swinging, sometimes frantic, often witty big-band jazz whose forwardness is now hard to judge. Herman had some influence as a clarinetist, as you can tell by listening to Hamilton's playing on "Beale Street" on the Duke LP reviewed recently, and his leading has always

had flair.

Buyers of this excellent bargain should be warned that the details of tracks 10 to 12 should be labelled (E), not (B). — MJ.

● Bill Evans and Jim Hall belong in the same bag — both tend towards understatement and prefer subtle persuasion to musical shock tactics. Their obvious pleasure in each other's work comes across in UNDER-CURRENT (World Record Club T741), a welcome reissue of their piano-guitar duets. Even old warhorses like "My Funny Valentine" and "Darn That Dream" struggle back to life under their persuasive fingers and there is a delightful version of John Lewis' waltz, "Skating In Central Park." Both are fine soloists, but the attraction here is the interplay between the two. An admirable set. — B.D.



WOODY: old favourites

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Fri, Oct. 4th	Manchester Free Trades Hall at 8.0 pm	Thurs, Sept. 26th Bradford University
Tues, Oct. 8th	Birmingham Town Hall at 8.0 pm	Sat, Oct. 5th Kesteven College of Education
Fri, Oct. 11th	Liverpool Philharmonic Hall at 8.0 pm	Thurs, Oct. 10th Leeds University
Sun, Oct. 13th	Newcastle City Hall at 7.30 pm	Weds, Oct. 23rd Rugby, St. Pauls College
Sun, Oct. 20th	Bristol Colston Hall at 7.30 pm	Weds, Oct. 30th Poulton Le Fylde College of Education
Sun, Nov. 3rd	Glasgow City Hall at 7.30 pm	Sat, Nov. 2nd Durham University

# BOB 'THE BEAR' HITE

of CANNED HEAT

BLIND DATE where the stars single out the new singles

**ROY ORBISON:**  
"Heartache" (Atlantic).

Sounds like Roy Orbison. It is Roy Orbison. I don't like it. I think pop music is going into a new trend like they say. This may have been a hit four or five years ago but not now.

**SPANKY AND OUR GANG:** "Give A Damn" (Mercury).

Marianne Faithfull? Spanky and Our Gang? I personally don't like it. It has a chance of being a hit in the States, but not here. It goes hand in hand with their other hits. It has a message. It has hit potential.

**SAM AND DAVE:**  
"Can't You Find Another Way (Of Doing It)" (Atlantic).

Is it Sam and Dave? I like that record. It's hard to say with records like this. It could be a hit if it gets played.

**MALCOLM PRICE:**  
"Burglar Man" (Polydor).

I like this record. I like it because it is a traditional song. It's been

●● I hate studio musicians in their suits just sitting playing ●●

around for 50 years. Won't be a hit, but I personally like it.

**DORIS TROY:** "I'll Do Anything" (Toast).

No. I generally hate records with big symphony backings. They are just studio musicians in their suits, sitting playing. I don't think it has personality. They've just a piece of paper in front of them, and somebody has come in and sung it. Doris Troy? She's had one hit in the States.

**DAVE DEE:** "The Wreck Of The 'Antoinette'" (Fontana).

No. I don't like that. I'm a very bad person to have pick out rock and roll singles. I guess that

it will be a hit. It's a good commercial record.

**ENGELBERT HUMPERDINCK:** "Les Bicyclettes De Belsize" (Decca).

Andy Williams? Engelbert Humperdinck? Well, he's a star, so that'll be a hit. I don't think that I've ever heard him.

**LOVE SCULPTURE:**  
"Wang - Dang - Doodle" (Parlophone).

I like it, but for selfish reasons. I'd like to see more pop records leaning towards being more funky and not so "pretty boy-ish". We should get more groups like this. One thing I'm hip to in this business is that any record can be a hit. If this record gets the plays, it

could be a hit. But air play has so much to do with records being hits.

**DAVE TRAVIS:**  
"Driving Down The Highway" (Polydor).

Maybe the reason I like this is because it has a country and western flavour, and I like country music. I like the record but I don't think it will be a hit.

**CLIFF BENNETT AND HIS BAND:**  
"One More Heartache" (Parlophone).

It's an old Marvin Gaye tune. A copy of Paul Butterfield. I like the tune the way it's done here.

**THE SHOW STOPPERS:** "Eeny Meeny" (MGM).

This is already on the BBC play list. I've heard it. Personally, I don't like it but it has hit potential.

**SOLOMON BURKE:**  
"Save It" (Atlantic).

Like that. Oh, wow, how can it be so dull. I like Solomon Burke. I think that it will be hit in the States, but not here.



MANY  
NICE  
ONE'S  
TO ALL  
OUR  
FRIENDS!

# Jazzscene

## Strange mystery of the great Miss Carter



BETTY CARTER: 'there aren't many jazz singers left'

BY DAVID WEBB

ONE OF the best-loved clichés of jazz writers is the underrated artist — high class musicians or singers who consistently fail to find favour with the majority of the jazz public.

Some of these people are not so much underrated as under-talented; others have genuine talent, but just aren't as popular as they deserve to be.

It is a sad fact that virtuosity is not its own reward when it comes to public recognition. In fact in the jazz field the reverse is often the case.

Ask musicians and enlightened critics what they think of Betty Carter and they'll say "Great. She's one of the best." Ask the public and they'll say "Betty who?"

Betty Carter is one of the few genuine jazz singers around. She swings. She phrases beautifully. She sings

precisely in tune. She is full of personality and a unique practitioner of that much maligned art of scat singing.

Yet in the last 15 years she has made only six albums. She is currently without a manager and has no recording contract.

Betty Carter made a rare visit to Europe last July when she flew in to appear at the Antibes Jazz Festival, thanks (credit where credit's due) to Dutch bandleader/brain surgeon Boy Edgar, who is a great admirer of her talent.

While in Antibes, Betty met Mahalia Jackson who said: "You shouldn't be living in Europe. You should be in America — you could really make it there."

Betty didn't have the heart to tell Mahalia that she'd been trying to "really make it there" for years.

Betty recounts these incidents with a shrugging, philosophical "that's-the-story-of-my-life" grin.

She says: "One of the reasons why I haven't really made it big is because I do what I want to do. I can't compromise — I tried it once

and became sick and ill. I just can't do it."

She is wary of managers, though. "I've had some gems. If you didn't go to bed with them or do what they said, then you were branded as hard to get along with. That was my reputation.

### BRANDED

"You see, it takes somebody with a sincere interest in jazz singing. There aren't many jazz singers left. Money is so fast in the soul and rhythm and blues field that people don't really take time to try to create anything. There's really only me holding my ground as an all-round jazz singer."

But despite the frustrations and the shameful neglect of her abundant talent, Betty has no intention of giving up the struggle. "I don't have no money — but I do what I want to do, and I survive. Doing what I want to do — that is my riches."

The only record of which she is proud is the last one

she made in 1965 for United Artists, "Inside Betty Carter," with Harold Mabern, Roy McCurdy and Bob Cranshaw.

"It got a fantastic write-up in the New York News — but now you just can't find it. The other albums were mostly terrible. Every time I had a record out I'd get 4½ stars in Down Beat and they'd say, 'Betty Carter is undoubtedly one of the world's greatest jazz singers.' And the record wouldn't sell half a dozen copies."

Betty, from Detroit, first got hooked on jazz when she heard Dizzy Gillespie and Charlie Parker playing at the El Sino club there. "The club had a chorus line and when Dizzy's big band played there, they went through the dancers' arrangements and it was fine. But when Bird came to play, he just played his things and those poor girls just didn't know how to dance to bebop. They couldn't keep up."

She got her first job by forging her birth certificate to show she was 21 and later worked with Lionel Hampton

for two and a half years from 1948. "He used to bug me by announcing me as 'Betty Bebo Carter.' I used to scat some bebop, but I didn't want to be stamped as just a bebop singer. So I saw Gladys, Hamp's wife, one day and asked her to tell Hamp to stop announcing me that way."

"Gladys listened sympathetically, but said, 'You know I can't stop Hamp. But listen, just stay with the band and get experience, then one day you'll be telling Hamp and me both, 'Later'."

### BEBOP

About three years after she left the band, Betty was asked by Hamp to appear with him on a theatre tour. She said she'd do it, "but no 'Betty Bebo'." Hamp said, "O.K. gates" and on the first show in Philadelphia he announced with that mile-wide grin, "Ladies and gentleman, Betty Carter! Or, as we used to call her, Betty Bebo!"

It was on this tour that Ray Charles heard Betty sing and some years later he asked her to do a record with him.

"After that Ray Charles album in 1961 I was supposed to take off," says Betty. "But it didn't really happen."

Certainly "Baby It's Cold Outside" became quite well known, but the big break still eluded her. "Everybody assumed I was making it and working all the time."

"Only my close friends knew the truth."

For a long period Betty was associated with the world-famous Apollo Theater in Harlem where, at one time, she was appearing two and three times a year, working on bills which included Miles Davis, Brook Benton, Ray Charles, Muddy Waters, Brownie McGhee and Sonny Terry, Bo Diddley, T-Bone Walker and John Lee Hooker.

But since the soul onslaught, jazz singers like Betty find it increasingly hard to get regular work.

She feels that jazz has an uncertain future. "The period between 1950 and 1959 was about the most vigorous for jazz. People like Charlie Parker were at the basis of this renaissance and people really felt his impact."

### CAMPAIGN

"But today people just don't know about jazz and critics think they know. What bothers me about this avant garde music is that it has a 99 per cent Caucasian audience. What about contact with Negroes? Where's that?"

And as her contribution to a jazz revival, Betty is working on a campaign to get every Negro disc jockey in America to play one track from a jazz album of his own choice every day.

"Just imagine what would happen," she says. "There has been an upsurge of interest in Negro culture after the assassination of Dr Martin Luther King, and we'd be able to give the kids a full, rounded picture of our music."

"It should never be possible for a kid in the United States to say, 'Who's Miles Davis?'"

And neither, for that matter, should it be possible for any genuine jazz enthusiast to say, "Who's Betty Carter?"

## Boy from the beat group settles in with Miles

BY BOB HOUSTON

DAVE HOLLAND, the 21-year-old British bassist who four years ago was playing in a beat group, has settled into the toughest jazz gig in the world, and reported over the Transatlantic telephone this week: "I'm staying with Miles."

Dave has only played one job with the poll-winning Miles Davis Quintet — a week in Basie's Bar in Harlem — but he told me this week that Miles is about to take the group on the road for two months and Holland will fill the bass chair.

"Everybody seems happy," said Dave. "Miles seems to think it's working out fine." When Dave arrived in New York to take up Miles's offer of the job, he rushed straight into job in Harlem with no rehearsal. "I went over to Herbie Hancock's (the group's pianist) and ran over a couple of numbers with him."

"We haven't had a chance to really get together yet. Tony Williams (Miles's drummer) has been a real gas, helping and advising me."

Were New York musicians jealous of the fact that Miles had seen fit to import a British musician for one of the most lucrative gigs in jazz. "No, there hasn't really been anything like that," said Dave. "I think if you're playing with Miles, they are more or less just curious to find out how good you are, and on the whole everybody seems very helpful. But this country is very different from Britain. There's not much warmth here."

When Miles takes the quintet on the road, they will play San Francisco and also Shelly's Manne Hole. "Miles wants to do an LP," Dave reported. "I've still some immigration problems to sort out, but Miles has put his lawyer on to that."

"But you can take it that I'm staying."



HOLLAND: 'I'm staying'

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**FIFTH** Dimension are the current "in" name in showbiz circles and it can't be long before they have British chart success to match their American smash hits like "Go Where You Wanna Go," the original version of "Up, Up And Away" and, currently, "Stoned Soul Picnic."

In Britain they are known, among the discerning, for their albums — "Up, Up And Away" and, particularly, "Magic Garden." Their latest LP, "Stoned Soul Picnic," was released last Friday.

Their sound is of a sort of 1968 Hi-Los with a touch of added soul and the group is currently in London to promote themselves — though not to play because of lack of work permits.

A pity, because the group has the reputation of being something else on stage — Frank Sinatra has selected them to open with him in his first Las Vegas season in a long while, on November 22.

I talked to Billy Davis and Lamont McLemore, who make up the Fifth Dimension with Ron Townson and the two gorgeous girls, Marilyn McCoo and Florence LaRue.

"The group was formed about two-and-a-half years ago," said Billy. "We were doing a sort of modern jazz rock then."

"We were called the Versatiles," interposed Lamont. "But we thought we should charge the name to something modern before we got popular — if we ever did get popular."

"We thought of the Third Dimension and the Five Dimensions but then



**FIFTH DIMENSION:** (left to right) Ron Townson, Marilyn McCoo, Billy Davis, Florence La Rue, Lamont McLemore in London this week.

## Fifth Dimension hope to be up, up and away here too

hit on the Fifth Dimension as a modern-sounding name.

"It was decided we would vote on the name and when we picked Fifth Dimension our manager said: 'That's good, I've already had it printed on the record labels.' It would have been too bad if we'd chosen something else."

Billy admitted that "Magic Garden" was his favourite album and that led naturally on to Jim Webb who wrote nine of the ten songs on the album, as well as "Up, Up And Away."

"Jim Webb writes the

kind of song I like to sing," said Billy. "He puts his whole self in a song — take 'By The Time I Get To Phoenix,' that is all about him."

"It's a beautiful marriage between Jim Webb and ourselves," agreed Lamont. "We met him after he had been turned down by Tamla Motown. Motown wouldn't hear us either so we got together and took off."

"There is only one Webb song on the 'Stoned Soul Picnic' album though — we didn't want to get stuck with the idea that we could only sing his songs."

Billy sings most of the lead on the records, but they do swap around.

"I am supposed to be the bass," Lamont told me. "But I don't think I've sung bass in any of the songs. I seem to be doing falsetto most of the time."

The group hold strong views about the necessary quality of any material they record, and make no distinction between singles and LP tracks.

"When we do an album we like to think that every song could be released as a single," said Billy.

"A lot of artists put in

one great number to sell an album and the rest is nothing.

"We don't like to do that. We want people to listen to the whole thing."

"We like people to come up and say 'That album is great' — not 'That song on your album is great'."

Fifth Dimension will be back in Europe in January for a five week tour which will include the San Remo Song Festival.

I hope we get the chance to see and hear them in Britain. — BOB DAWBARN.

## OPPORTUNITY KNOCKS FOR THE CASUALS

**HUGHIE GREEN** must be grinning as much off stage as on these days. For Mary Hopkin isn't the only former Opportunity Knocks contestant currently racing up the chart.

The Casuals were three-time winners on the talent show some three years ago. Unfortunately, they didn't enjoy Mary's immediate rise to stardom and, two-and-a-half years ago, decided to head for Italy.

"We went to Italy because the scene was bad in England and we hardly had any work at all," admits lead singer and organist John Tebb. "We did an audition the first night we arrived there and started work a week later. We got quite a reputation during that first year — partly, I suppose, because of the novelty of being a British group."

The success of "Jesamine" has meant that the group are back home to play their first British dates in two-and-a-half years.

Yet the single was nearly a disaster. The group spent £1,000 flying to Britain to appear on the Tony Blackburn TV show. But the show was cancelled because of the technicians strike.

When they were thinking of flying back to Italy, the strike ended and they did the show. But they had already signed for Top Of The Pops the same day and had to hire a helicopter to fly them from the Blackburn show in Southampton to London.

"We got 'Jesamine' from the Bystanders' record but we didn't really consider it for a single," said John. "But we got it in the can and liked it so much we decided to put it out as a single."

"This was our third British release — we had one before we went to Italy, which we prefer to forget, and then 'Adios Amour' last February which everybody said would be a hit, but wasn't."

Howard Newcomb (gtr, tpt) admits the group is "apprehensive" about facing their first British audiences in some time.

"We start work, with a full



**CASUALS:** headed for Italy

date book, on September 19, and that really doesn't give us enough time to rehearse," he told the MM. "Playing in Italy, some of our material is a little old fashioned — the audiences are generally behind the times and groups have to be pure, pure commercial."

"We won't be changing our style but we will change some of the numbers. And we hope that some of the better things we have been playing in Italy will go down better over here."

"Mind you, we have played to British audiences. We used to play holiday resorts in the summer and there were plenty of tourists who were very good audiences."

The group will now live in Britain instead of Italy, but hope to continue doing a lot of Italian work.

"We should find time to do both," said Howard. "It's a good market and we don't want to lose it."

Has the group picked up any Italian material or been influenced by their exile? "No," says Howard, "although we do sing in Italian. But to use Italian material would have lost us our identity. A lot of people came to see us because we were an English group."

I asked if the group wrote any of their material. "John Tebb is a prolific composer and very good, though a bit ballady for us," said Howard.

"I write trash and tear it up — but after listening to the Doors I don't think I will tear it up in future." — BOB DAWBARN.

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CHARLIE WATTS: a kit from the States



# SOUND SENSE SOUND SCENE

COMPILED BY CHRIS HAYES

**WHICH** drums does Charlie Watts, of the Rolling Stones, play?—H. J. Powers, Leatherhead.

He has just had a Gretsch kit delivered from the States. It comprises 22in bass drum, plus an 18in for recording, a 5 1/2in snare drum, 14in x 14in, 16in x 16in and 13in x 13in tom-toms, all with calf heads. His cymbals are Paiste 15in hi-hats, 20 in medium ride with rivets, and an enormous 24in heavy ride. He also has a 22in Avedis Zildjian ride with rivets, which is a replica of one used by famous American drummer Larry Bunker.—IAN STEWART, road manager with the Rolling Stones.

**EXPERT ADVICE** reported that no one knows whether the first Hammond organ still exists. It does and is owned by Bob Pierce, of Los Angeles, a world-famous collector of keyboard instruments, and author of a piano and organ book, titled "Michel's Piano Atlas."—John Farrell, Rom-

## What's Charlie Watts' drum line-up?

ford, Essex.  
My thanks to pianist John Farrell, chairman of the East London Jazz Society, who tells me that the book gives full details of the first Hammond and the serial numbers of practically every piano ever made. Bob Pierce was one of Hammond's first salesmen and actually sold the first organ, which he eventually bought back for his private museum

**SOME** shops stock a limited number of American pop LPs, but refuse to order others, complaining that they are not worth the time and trouble. Is there an enterprising dealer who will try?—Margaret Wilby, Ealing.

Mr Samuels, manager of the A1 Stores, 281 Walworth Road, London, SE17, never refuses a customer, and usually manages to get American LPs, but there are difficulties and delays. These albums cost 59s 6d each, plus postage.

**WHERE** is trumpet-player Ben Cohen, who used to be with Chris Barber?—D. R. Thompson, Renfrew.  
After three years with Chris, I played for Alex Revell, Ian Bell, the Temperance Seven and the Mike Daniels Big Band. Nowadays, I deputise with local groups as a semi-pro in West London.—BEN COHEN.

**WHEN** will Tom Rush be back in Britain and who is his bass guitarist? (June Ward, London, NW1). Who sings on the Beatles record "When I'm 64?" (Miss D. Brooks, Hereford).  
Tom Rush is expected back next February. He uses various bass guitar sessioneers. Paul McCartney sang on "When I'm 64."

**WHO** is the superb pianist identified as Steve Miller on Alexis Korner's LP, "A New Generation Of The Blues?" Why does such an outstanding album have no sleeve notes?—Terry Murphy, Kensington.  
Steve Miller is a young pianist from Cambridge, who leads his own band, which he calls Bruno's Blues Band. I use Steve as a soloist on some



BAKER: tuning



RUSH: February

of my records and broadcasts and his band as a supporting attraction on some of my one-night-stands. He started at the same point as I did, with an interest in Jimmy Yancey. My full line-up on the album was Ray Warleigh (alto, flute), Steve Miller (pno), Danny Thompson (bass), Terry Cox (drs) and myself on acoustic and electric guitars and vocals. I agree about the sleeve and I was very disappointed.—ALEXIS KORNER.

**I** HAVE used nylon strings on my bass and they last quite well, but seem to fall behind gut for tone. I prefer gut, but have trouble with fraying and breaking. My bass is a B and H concert 1904.—A.F.M., Newhaven.  
Most players now use metal strings, but if these are too tight for your purpose, we would recommend Rotound, which cost £9 3s 4d a set. These are flat-wound metal on nylon filament and are softer than all-metal strings. There

are some excellent strings made in Poland, called Presto, which are being used increasingly by bassists in Britain. The G is 18s 6d and the D is 23s 6d.—CHAS E. FOOTE LTD, 20 Denman Street, London, W1.

**DOES** Ginger Baker use calf or plastic heads on his drums and how does he tune them?—Nick Hubbard, Kidderminster.

My small tom-tom (12in x 8in) has a plastic top and calf bottom. The other tom-toms are 13in x 5in (calf), 14in x 14in (plastic) and 16in x 14in (calf top, plastic bottom). One side drum has a calf batter and a plastic snare. The other snare drum and both my bass drums are plastic. I use Amrawco or Ludwig calf and Ludwig plastic heads. I can't describe my tuning. It is something completely personal which you achieve by experimenting. I just get my drums to sound as I want them to sound.—GINGER BAKER.

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## Trade talk

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**A SUGGESTION** that music publishers should run an annual exhibition comes from TERRY MOSS, of Boosey and Hawkes, who were the only

publishers represented at the August Musical Instrument Trade Fair, where Terry picked up a lot of business. He envisages a music publishers' convention like those promoted in America, which are open to teachers, dealers, advisers, etc.

**FOR THE** first time since World War II, piano-makers have their order books full, most of them until at least Christmas. Homes sales of British pianos are more buoyant than at any time since the 1930's and manufacturers are expanding their markets to

Malaysia, Australia and New Zealand. Nine delegates on a Board of Trade sponsored mission leave for S.E. Asia on November 1st.

**JIMMY GIBBS**, managing director of Hammond Organ (UK) Ltd, takes over as director of all European operations on October 1st and is succeeded by TONY KILBY, managing director of Hammond Organ (SA) Pty Ltd. . . Doctor Bird Records Ltd, who market ska, blues and soul discs, have moved to 117c Fulham Road, London, S.W.3. (01-584-4533).

## RADIO JAZZ

British Standard Time  
**FRIDAY (20)**  
4.5 am J: All That Jazz (Fri, Mon-Thurs). 7.0 H2: Jazz. 7.30 V: Irish Jazz Groups (Gay McIntyre Quartet, Neil McMahon Quartet). 8.5 J: Jazz. 8.23 A3: R and B (Nightly). 9.35 U: Tony Bennett. 10.0 H1: Jazz. 11.5 E: Jazz. 11.15 O: Jazz College. 11.30 T: Mel Tormé. 12.0 T: Intercollegiate Jazz Festival. St Louis, 1968 (Fri, Sat, Tues, Wed). 12.5 am B1 and 2: Jazz At Night. 12.15 E: Jazz.  
**SATURDAY (21)**  
5.0 am J: Jazz Book. 9.5 J: Jazz Unlimited. 12.12 pm B3: Jazz Record Requests (Ken Sykora). 2.40 H2: Radio Jazz Magazine. 9.45 E: Herb Geller. 10.30 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Chico O'Farrill (Ork).  
**SUNDAY (22)**  
3.5 am J: George Shearing. 7.0 pm B1: Mike Raven's B and B Show. 7.20 Q: Big Band Ser-

nade. 8.0 B1: The Jazz Scene (Humph. Peter Clayton, Shake Keane, Charles Fox). 9.0 U: Pop and Jazz. 9.5 J: Finch Bandwagon. 10.30 A1: Jazz On The Scene.  
**MONDAY (23)**  
3.45 pm H2: New Orleans Syncopators. 4.35 U: Pop and Jazz. 8.30 H2: Jazz. 10.20 E: Kurt Edelhagen. Ork. 10.30 U: Eddie Davis. 10.55 H2: Jazz-presso. 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.30 H1: Jazz. 11.45 A3: Jimmy Noone (Hugues Panassie). 12.0 T: Miles Davis Quintet.  
**TUESDAY (24)**  
10.5 am J: Bobby Troup Show. 5.45 pm B3: Jazz Today (Charles Fox). 11.0 U: Jazz Concert in Brussels. 11.5 O: Jazz Journal. 11.30 T: Frank D'Rone.  
**WEDNESDAY (25)**  
7.30 pm B3: Avant Garde Jazz in Stereo (Chris McGregor Sextet). 8.15 B1: Jazz Club

(Indo-Jazz Fusions; Joe Harriott-John Meyer Double Quintet, Mike Westbrook Concert Band). 9.20 O: Jazz For Everyone. 10.30 Q: Dixie Gillespie. 11.15 A2: Jazz in Public. 11.20 H2: Radio Jazz Magazine. 11.30 T: Mills Bros. Count Basie Ork 12.15 am E: Jazz Discussion. 12.30 M: Jazz.  
**THURSDAY (26)**  
4.35 pm U: Jazz Magazine. 7.5 H2: Jazz. 10.50 H1: Art Farmer. 11.30 T: Don Shirley Trio. 12.0 T: Roland Kirk.  
Programmes subject to change.  
**KEY TO STATIONS AND WAVELENGTHS IN METRES.**  
A: RTF France 1-1827, 2-348, 3-280/214. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: NR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

# CLUB SCENE

## Wakefield's £200,000 big night out

IT WAS back in the Thirties that a young and ambitious pianist played at Reece's Restaurant in Liverpool, for Bert Pearson and for Johnny Rosen. Then he joined Jack Hunter at the classy Prince of Wales Hotel in Southport.

When he reached the ripe old age of 22, he decided that he had had his fling at music, retired gracefully from the profession, and went into a furniture manufacturing business.

Today, Colin Bartle is still concerned with furniture, has a civil engineering and building firm, a wholesale and retail warehouse in Dewsbury, and a round dozen bingo halls in the West Riding of Yorkshire. Such is the background of the man who, along with his son Stephen, and associate Malcolm Hill, is happily looking forward to Sunday October 6, when his brainchild, Wakefield Theatre Club, is due to open.

At an overall cost of no less than £200,000, Britain's newest theatre-restaurant has been completed, from scratch, only 20 weeks after the builders took possession of the site in Doncaster Road, Wakefield.

"The ultimate in family entertainment," is the target that has driven the sponsors on, after having carefully studied what rival clubs, theatres and restaurants have to offer.

"People will be able to enjoy a full evening's entertainment from the moment they enter the club," says Colin Bartle.

"Everything has been channelled to their comfort and enjoyment, from the spacious, thickly-carpeted entrance, to powder-rooms, the lounge and cocktail bars with full waitress service, the Rainbow Room where 1200 people can sit in upholstered comfort at tables for four, watch two first-class shows, and eat and/or drink as they desire — with the accent on service."

"There will be dancing every evening from 8 pm; at 9.15 pm, we will present our resident glamour cabaret featuring the Pamela Devis Dancers, on a forty-foot wide stage proscenium with the rising dance floor to augment the stage depth.

"More dancing will follow until at approximately 11.15 pm, we shall present 'Star Time' with internationally-famous artistes."

"Dusty Springfield will be our opening-week attraction, followed by Charlie Drake (Oct. 13), Jazz Expo '68 (20), Johnnie Ray (27), Matt Monro (November 2), O. C. Smith (17), Louis Armstrong and the All-Stars for two weeks from December 1st, Kathy Kirby (Dec. 15), and stars of the calibre of Ella Fitzgerald, Woody Herman and the Herd, Lulu, Val Doonican, Salena Jones, to follow in the spring of 1969."

In the majority of clubs around the country, today is the day of the small resident group — but here again Colin Bartle has shown a pioneering spirit, by signing pianist-organist-vibist Derek Bellwood, to lead a ten-piece band.

Designed from the ground up, to ensure maximum comfort in custom-built surroundings, the club will prove still another lucrative date for the top stars and their attendant support.



COLIN BARTLE



Batley chief Jim Corrigan with Louis Armstrong outside the Batley Club.

# From hippies to scampi 'n' chips

**B**ATLEY Variety Club, the ultra-modern, revolutionary Northern club, and the Middle Earth, home of the hippie and the underground scene in London, may not, at first glance, seem to have much in common. Yet oddly enough they do.

### MAKING MONEY

Both are the biggest clubs of their type catering for their own particular customers and both are run by people as much concerned in running good clubs for their particular section of the market as they are in making money.

Batley, opened about eighteen months ago, has become one of the most important Northern night spots, presenting top line entertainment at amazingly cheap prices.

Membership is 5s 6d a year and an average price for admission is about 5s, with 4s extra if a table is booked. Top price for food is scampi and chips at 6s 6d, and the beer and spirits are normal prices.

### CLOTH CAPS

Depending on the artist, prices vary but the man behind Batley, Jim Corrigan, doesn't believe in rooking people.

That's why he won't try for any big American although he's had Louis Armstrong because it would mean charging his customers too much—and this would kill the club.

Batley is the ultimate in workingmen's clubs — although you'd be hard pressed to find cloth caps and hobnail boots there.

It's a sensible compromise between a workingmen's club and a full-scale night club. The accent is on value for money and the 100,000 members certainly get this.

Each week the bill is topped by a name — Sandie Shaw, Cilla Black, Tom Jones, Frankie Vaughan for example — plus a carefully selected bill that provides a complete family entertainment.

### WORRIES

One of Corrigan's main worries is that there are not enough top acts to supply the club with the kind of artist he needs.

But as well as big names, Batley does give breaks to local talent like the resident groups, Linda Russell and Bruce and the Deb Set.

Batley, in its own way, is a happening scene. Middle Earth is currently faced with a major problem of location. Kicked out of the Covent Garden basement where it took over from the Electric Garden it has taken up temporary residence at the Roundhouse, Chalk Farm.

The Roundhouse is an ideal site for Middle Earth. Spacious and improved in amenities, it is right for the presentation of the ambitious shows that Middle Earth attempt. The atmosphere is relaxed. Nobody is compelled to listen to what is going on, and the audience can move around in comparative freedom.

### ERECT

But the Roundhouse is in the hands of Centre 42, the bring-arts-to-the-people organisation, who claim, with a huge notice outside, that they need £59,000 to erect a comprehensive arts centre.

Middle Earth claim that much of today's music scene is contemporary art and they have also taken steps to get together a Middle Earth orchestra and so expand even further an already liberal musical policy. Meanwhile, Centre 42 plods on with a lost cause.

### SITE

Middle Earth really needs its own premises and they are already thinking of using a geodetic dome made of aluminium that would be constructed to the size of the Roundhouse.

Again the hang-up is location, but if the right site is found, Middle Earth will really become a self-contained unit.

### TONY WILSON

**NEXT WEEK SPECIAL BRASS EXTRA**

## CLUB NEWS

# Take over moves in Yorkshire?

**T**HAT the world of theatre-clubs is now very big business indeed, is indicated by the report that preliminary negotiations have recently been taking place between James Corrigan of Batley Variety Club and the management of the famous Greaseborough Social Club — one of the outstanding clubs in South Yorkshire.

Asked if it is his intention to make a take-over bid for Greaseborough, Corrigan said: "Things are very much in the air. There have been preliminary talks, but that is all. If a merger does take place, it will give me greater scope in doubling my acts at the two clubs. That is all I can say at the moment."

Many of the stars who have appeared at Batley, have in fact doubled with the South Yorkshire club.

**A**NOTHER big capture for Batley Variety Club is Corrigan's announcement that contracts have now been signed for one of the world's greatest cabaret stars to appear at the club. Eartha Kitt is to play a two-week season starting on Sunday October 13.

And on November 10, Norman Wisdom is to make his debut at Batley where Frankie Vaughan is currently in the middle of a four-week season. Frankie will be followed on October 6 by Des O'Connor, and following the Eartha Kitt season, Morecombe and Wise will pay a return visit for two weeks starting on October 27.

Matt Monro starts a series of cabaret weeks in British

clubs on Monday (23) with a week at Cranberry Fold Inn, Darwen, Lancashire.

He follows with weeks at Parkside Club, Nottingham (October 6); Cavendish, Birmingham (13); Wakefield Theatre Club (November 3); Cavendish, Sheffield (10) and Astoria, Middlesbrough (24).

In December he returns to the States to appear on the Hollywood Palace TV show.

**T**HE Jimmy Crawford Four, currently at the Central Pier, Blackpool, in the Solomon King/Don Partridge show have signed with the Bailey Organisation for an eight-week tour of their club circuit immediately after the Blackpool season. They will be at the organisation's Cavendish Club, Sheffield, over Christmas.

**L**AST week Freddie and the Dreamers were the attraction on the opening night of the Warren Golf and Country Club at Bredbury, Stockport, which has recently undergone an £80,000 facelift. As a result it can certainly now be classified as one of the north's most luxurious night-spots.

**T**HE big-guns of showbiz are lined-up for the Autumn season at the Cresta Theatre Club, Solihull, Birmingham, starting with Norman Wisdom who opens for a week on October 13. Vince Hill, fresh from his summer season at Blackpool, follows on the 20th to be succeeded by Julie Rogers (27), Winifred Atwell (November 3) and another fugitive from the Blackpool season — Josef Locke (10), who will be followed by Frankie Vaughan for the Club's Birthday Week commencing on November 17.

### PERSONAL

1/4 per word

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HOLY GROUND, 4a INVERNESS  
PLACE, BAYSWATER, RONNY  
CAIRNDOFF INTRODUCES JILL  
DERBY AND DON SHEPHERD  
Next Noel Murphy

OLD BUCKS, Clubhouse, Rod-  
ing Lane North, Woodford Green.  
DYMNA AND SHEILA MESSEN-  
GER with the HOME BREW

SURBITON, Assembly Rooms, 8  
pm. **DEREK SARJEANT, JOHN  
FRASER, CLIFF AUNGIER**

TROUBADOUR, 9.30. **KEITH  
CLARK & JOHN TOWNSEND**

TO many of us, protest  
means anti-bomb and civil  
rights songs. But in fact  
protest, through the medium  
of words and music, has  
always been with us.

On "The Angry Muse" (Argo  
DA83) Ewan MacColl and  
Peggy Seeger take a look at  
a cross-section of protest  
songs from the last 400  
years, springing from events  
and periods in British and  
American history but each  
one echoing the cry,  
whether anguished, rebel-  
lious or resigned, of the  
underdog.

They range from the 17th  
century "Epithalamium,"  
bawdy political piece to the  
anti-Vietnam war song  
written by MacColl,  
"Brother Did You Weep."  
Unions struggling for a better  
deal for their workers have  
often found a song to be a  
rallying point. "Strike For  
Better Wages," dating from  
a dock strike in east Lon-  
don in 1889, and "I Am A  
Union Woman" from the  
pen of Ann Molly Jackson,  
a staunch American union  
worker and songwriter, are  
excellent examples of the  
defiant note often struck in  
this kind of song.

Other industrial protest songs  
on the album include the  
familiar "The Coal Owner  
And The Pitman's Wife,"  
and "The Four Loom  
Weaver."  
This album gives a good idea  
of the various types and  
styles that make up the his-  
tory of the song as a  
medium for communicating  
thought and idea in opposi-  
tion to a system.

DEREK Sarjeant is one of  
the well established  
singers on our folk scene,  
and is the driving force be-  
hind the long-running Sur-  
biton folk club. He is heard  
on two EPs, "English Folk  
Songs," and "A Sailor's  
Life" (Oak RG1744 and  
7450), which are both good  
examples of Derek's easy  
singing style.

On "English Folk Songs,"  
Derek sings "The Seeds Of  
Love," a Sussex version  
collected by Lucy Broad-  
wood, "The Foggy Dew,"  
"The Two Magicians" and  
a song from Surrey, "Hills  
and Dales." The record is  
rounded off by "Way Down  
From Lamorna" which  
Derek learned from mem-  
bers of the Penzance Rugby  
Club, although it's not the  
usual hair-raising rugby  
club ditty.

On "A Sailor's Life," he does  
four numbers. The title  
track comes from Sussex,  
"The Dark Eyed Sailor,"  
from Albert Henry Edge-  
combe, of Kingston, South  
Devon, a version of "The  
Bold Princes Royal" learnt  
from a merchant seaman in  
Derek's native town of  
Chatham, and "The Dock-  
yard Gate," with words col-  
lected in Portsmouth at the  
beginning of the century,  
and tune by Lisa Turner.

These two EPs give only a  
brief idea of what Derek,  
accompanying himself on  
guitar, can do.

BLUEGRASS music has al-  
ways had a good follow-  
ing in Britain and two Man-  
chester-based exponents,  
Tom and Smiley, make the  
debut on THE BLUEGRASS  
SOUND OF TOM SMILEY  
(Saga STFD122). They  
cover a wide range in their  
choice, which, although  
mainly bluegrass in style,  
does cover other facets of  
American country music.  
They include a number of  
standards such as "Big  
Ball In Boston," "Shady  
Grove," "Cotton Eyed Joe"  
and "Orange Blossom  
Special."

Perhaps the most unusual  
track is the bluegrass set-  
ting of "Greensleeves"  
with its give away slow  
introduction "Surwood  
Mountain" features some  
good banjo work, while  
"Snowdrop" works quite  
well. "Roll Em' Down The  
Line" is the most dis-  
appointing track, with a  
forced vocal and the guitars  
not really getting it to-  
gether.

Generally though, an enter-  
taining album from the  
British bluegrass school.  
Tom and Smiley have a  
good grasp of the idiom but  
the material is somewhat  
predictable and they could  
have afforded to have been  
a bit more selective. How-  
ever, a good first album—  
T.W.



SPINNERS: in London on September 24

# Spinners celebrate 10th birthday with concert

FOLK NEWS

BY TONY WILSON

THE Spinners celebrate ten  
years together with a  
special concert at London's  
Queen Elizabeth Hall on Sep-  
tember 24. Prior to this they  
appear in concert at Oswald-  
whistle tomorrow (Friday) and  
Burnley on Saturday, both  
concerts being part of the  
Mid-Pennine Arts Festival and  
tonight (Thursday) they ap-  
pear at Birkenhead Technical  
College.

On September 26, with the  
Scaffold, they are at Bradford  
University. This week they re-  
cord a programme for the My  
Kind Of Folk series, and they  
continue as residents on the  
BBC-1 show, How It Is.  
Nigel Denver is recording an  
album of Burns' songs for  
Major Minor Records. Jimmy  
Maclean has arranged all the  
material and the record is due  
for release in November,  
titled "There Was A Lad."

On Saturday the Clann folk  
club at the Alperton Park  
Hotel, London, opens with  
Dominic Behan and Dublin's  
Maevae Mulvaney. The club  
will follow a strong Irish  
policy.  
Pete Stanley and Brian Gol-  
bey guest at Enfield folk club  
on September 23 and Noel  
Murphy follows a fortnight  
later on October 7. Residents  
at the club, which meets at  
the Hop-Poles, Baker Street,  
are Geoff King, Stuart Emms,  
Steve Last, Dave Forey,  
Samantha and the Ball of  
Yarn.

Bedford Club, Buckhurst  
Hill, Essex, have Dymna and  
Sheila Messenger as guests  
tomorrow (Friday) in place of  
the Irish Country Four, who  
have had to return to Ireland.  
The club is in its fourth year  
and guests have included  
Dave and Dave and Drew  
Lees.  
Doncaster's Freewheelin'  
folk club has Mike Chapman  
as its guest on Saturday and  
he is followed by Mike  
Absalom (September 28), Watt  
Nichol (October 5), Ralph Mc-  
Tell (12) and John Martyn  
(24).

The Corries are heading one  
of the season's first tours and  
sharing the bill with them are  
Roy Harper and the talented  
Furey Brothers. They opened  
in London last week and are  
at City Hall, Sheffield tonight  
(Thurs), Colston Hall, Bristol,  
tomorrow and the Civic Hall,  
Corby, on Sunday.  
Jeremy Taylor, Dave  
Andrews, Tony Deane and  
Tony Shaw appear together at  
the Greenwich Theatre Folk  
Club, at the Gloucester, King  
William Walk, London SE10,  
on Saturday. Next week sees  
Dave and Toni Arthur and  
Scottish singer Shelagh Mc-  
Donald, as the guests.

**THE TUMBLER**  
JOHN MARTYN'S NEW ALBUM  
TUMBLE FUMBLE RUMBLE AND  
STUMBLE BUT ABOVE ALL LISTEN TO  
**THE TUMBLER**  
JOHN MARTYN IS THE TUMBLER  
ILPS 9091

\*\*\*\*\*  
**ROYAL FESTIVAL HALL**  
Saturday, September 28th, at 8 p.m.  
**FESTIVAL OF CONTEMPORARY SONG**  
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**JACKSON C. FRANK • THE JOHNSTONS**  
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**BATTERSEA PARK FOLK FESTIVAL**  
Saturday, 28th September, and Sunday, 29th September  
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ARTISTS INCLUDE:  
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**MIKE ABSALOM • MARIAN SEGAL AND DAVE WAITE**  
**JOHN MARTYN • JOHNNY JOYCE • JOHN TOWNSEND**  
**AND KEITH CLARK • TIPPEN BROS. • JILL DARBY**  
**DON SHEPHERD • ROD HAMILTON • JOHN TIMPANY**  
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# MAILBAG

WIN YOUR FAVOURITE POP, JAZZ OR FOLK LP BY WRITING TO MELODY MAKER

## Just a greasy sex symbol?



JIM MORRISON: a cross between Mick Jagger and P. J. Proby.

I HAVE just been up to the Round House to see Jefferson Airplane and the Doors. Now I realise why English groups are doing so well in America—they are a damn sight better.

I admit I enjoyed the Airplane but with all that equipment, they couldn't help blow everybody's mind—blast, more like.

As far as I could see, the Doors are centred round Jim Morrison cavorting around the stage as a greasy sex symbol—a cross between Mick Jagger and P. J. Proby. The music is not so brilliant—and this is a girl writing.—VALERIE EVANS, Putney, London, SW15.  
● LP WINNER

## Alan is great—but for kiddies only...



PRICE: congratulations

CONGRATULATIONS to Alan Price and whoever thought up A Price To Play on Mondays at 4.50 pm. But why is it that only child viewers get the first popular music programme that is both intelligently instructive and entertaining?

Would it not be possible to alter the viewing time? It would do a lot for various knockers to see today's much criticised pop music being explained and played with this high degree of musicianship.—ROGER FULLER, Croydon, Surrey.

### VIPER'S MOAN

YOU reported (MM, August 31) "Maynard Ferguson bitten by a viper in India." I have heard him play. How is the viper?—J. R. LANSLEY, London, SW20.

### SOUL

THANK SCOTT, or someone, for Pete Drummond on Friday's Mid-day Spin. I always used to look forward to Stuart Henry as he generally slipped several soul sounds into his programme.

But now as a result of

just a mass of confused, incomprehensible words written off as songs. Wake up, Brian Wilson and company.—KIE MISKELLY, Carlisle.

### PRAISE

I READ with interest David Taylor's letter (MM, August 31) praising Traffic's version of "New Day Dawning." The song in fact is called "Feel'n' Good," which is featured on their new album "Traffic" which was released on September 13.—IAN COATES, Press Officer, Island Records, London, W1.

### REASONS

I SUGGEST that the attitudes and opinions expressed by Robert Duckett (Mailbag, August 31) with reference to Ten Years After's Blues Festival performance are precisely the reasons why groups of such a high calibre are so glad to undertake extensive tours of America where they can play for themselves and receive the audiences' support and enthusiasm for not staying within pre-conceived limits where creative and musical skill cannot possibly be developed to its fullest extent.—S. A. YOUNG, Warrington, Lancs.  
● LP WINNER

### DEAD OR ALIVE

IS IT not about time the petty argument as to whether or not jazz is dead was brought to a close? Last week the jazz apologists rose up in fury at what Ginger Baker said the week before (MM, August 24) and decided that, for that week at least, jazz was alive and kicking. This week no doubt we shall find that jazz has died once again.

I would never have anything spoken or written against jazz, but I am loathe to be associated with a group of people who have so little confidence in their beloved music that they have to defend it.—KEVIN D. CROCKER, Surbiton, Surrey.

### 'SQUARE'

AS A MOTHER of teenagers (and rated as "square"), they persuaded me recently to attend a pop show. All set for a boring evening, I went with them to see their favourite group, The Freehold, at the Civic Hall, St Albans. I must say I am amazed at these boys' performance. No wonder the kids went mad.

If they'll accept me I'd like to join their fan-club. My advice to mums with teenagers is: if you can't lick them join them.—MRS R. MARTIN, Hammersmith, London W6.  
● LP WINNER

### ENTRY FEE

MIDDLE EARTH and its contemporaries purport to cater for the free thinking, wondrous people who wish, among other things, to make music a more artistic, expressionist and less biased art form.

At £2 for an all-night session with two West Coast groups and with an average entry fee of only slightly less, who the hell do they think they attract? Perhaps the very people they say are worthless: viz, the "weekend hippie" who has a steady, well-paid system-ridden office job.

Surely ten shillings or 15s is a very reasonable price for a Round House session—or are the weekenders the only audience that is wanted?—PETER R. BLAKE, London, W10.

### INTROS

I WONDER if Fleetwood Mac can explain why four of the tracks on their new "Mr Wonderful" album all begin with the same guitar introduction. Surely there must be other intros to a blues number than the one they used on "Dust My Broom"?—BERNARD MARCUS WELLS, Nutley, Sussex.

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## JOOLS ON MARRIAGE

DOES Helen S. Collins (Mailbag last week) think that the man I decide eventually to marry will be likely to have VD, or does she think that I want to marry so many men that I hop into bed with them all and am therefore in danger of contracting the dreaded disease that way?

If she read the whole article she will remember that I said I have very little time to date anybody at the moment and I have certainly never met anyone yet whom I wanted to marry.

I hope this will put anybody's mind at ease who happens to think that my future health may be in danger.—JOOLS, Brussels.

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**BASS GUITARIST** (good gear), seeks working group with future. — 858 2017.  
**BASS GUITARIST/Vocalist,** wishes to join vocal harmony group. Beach Boys/Association etc. Good contacts. — Phone 673-2661 after 6 pm.  
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**BASS GUITARIST, VOCALIST WANTS WORKING BAND.** — 883 0634.  
**BASS OR lead guitar,** experienced, semi-pro, seeks working group, preferably with organ. — John, phone 10 am to 6 pm, RIV 2661.  
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**ELECTRIC GUITARIST.** Seeks group. — Phone AMH 6074 after 7 pm.  
**EXPERIENCED** accordionist. — 458-0124 or COL 0215. Freddie Ross.  
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**EXTRAORDINARY DRUMMER** seeks trio / group / band North London. — Box 7787.  
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**WE'LL PRACTISE HARD.** — 993 0532.  
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**PRO-FENDER.** "Pete Drake Style" Double-neck, pedal steel guitarist, with Showman Amp. Wants to join pro-C/W or Hawaiian outfit. Anywhere, "except Hell." Box 6935.  
**PROFESSIONAL** Disc-jockey, ends residency October 7th, seeks work in London area. Young, all styles, own transport. Entertainment Dept., Butlins Holiday Camp, Minehead, Somerset.  
**RHYTHM GUITARIST** seeks professional beat/instrumental group, or studio work. Musical qualifications. — Box 7779.  
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 Monday, September 23rd  
**CRAZY WORLD OF ARTHUR BROWN**

**WHISKY A'GOGO**  
 October 6th, 1968  
**THE FREDDY MACK SHOW**

**WARDEN BAY HOTEL**  
 LEYSDOWN present  
 September 26th  
**MR. ACKER BILK**  
 October 11th  
**HARRY STONEHAM SOUND**

**THE BAL TABARIN**  
 adjoining TAVERN, DOWNHAM WAY, BROMLEY, KENT  
 South-East London's New Jazz Club  
 Saturday, September 21st, 8-midnight Adm. 7/6  
**KEN COLYER & HIS JAZZ BAND**  
 Wednesday, September 25th Adm. 10/-  
**THE CRAZY WORLD OF ARTHUR BROWN**  
 FULLY LICENSED • AMPLE CAR PARK • DETAILS: RING 698 0952

**CALIFORNIA BALLROOM**  
 Whipnade Road, Dunstable 62804  
 Friday, September 20th  
**THE NICE**  
 Saturday, September 21st  
**SLY & THE FAMILY STONE**  
 Car Park • Supporting Groups • Bar • etc.

**STIX DISCOTHEQUE**  
 UPPER GEORGE ST., LUTON  
 FRIDAY, SEPT. 20th  
**THE TRIAD**  
 SOUL CARAVAN SHOW  
 SATURDAY, SEPT. 21st  
**THE ELDRIDGE POPE**  
 BLUES BAND

Lillian & Jim Delaney present  
 Music Every Night at the  
**KENSINGTON**  
 RUSSELL GARDENS, HOLLAND RD.  
 KENSINGTON, W.14  
 Buses: 27, 73, 31, 9 (Olympia)

THURSDAY **DAVE SHEPHERD QUINTET**  
 with RONNIE GLEAVES (Vibes)

FRIDAY **BRIAN GREEN** JAZZ BAND

SATURDAY **FRANK WAGLAND**  
 OLD TIME MUSIC HALL

SUNDAY **DANNY RAE'S** CABARET

MONDAY **HARRY WALTON'S** JAZZ BAND

TUESDAY **COLIN KINGWELL'S** JAZZ BANDITS with TED WOOD (Vocals)

WEDNESDAY **DENNY OGDEN'S** Qrt.

and at the **TALLY HO!**  
 FORTRESS RD., KENTISH TOWN

THURSDAY **BRIAN GREEN** JAZZ BAND

FRIDAY/SATURDAY **BRIAN LEMON TRIO**

SUNDAY Lunch and Evening **TALLY HO! BIG BAND**

MONDAY **JOHNNIE RICHARDSON** DIXIELAND BAND

TUESDAY **DENNY OGDEN'S** OCTET

WEDNESDAY **ALAN LITTLEJOHN/** TONY MILLINER SEPTET

**UE CLUB**  
 5A PRAED STREET, PADDINGTON, W.2  
 TEL. PAD 5974

Monday till Thursday  
**COUNT SUCKLE SOUND SYSTEM**  
 Latest records from U.S.A. and J.A.

and  
**THE MOPEDS BAND**  
 Friday, September 20th

**THE DAVE DAVANI FIVE SHOWBAND**  
 Saturday, September 21st

**THE SOUL COMMITTEE**  
 Sunday, September 22nd  
 From America

**SLY AND THE FAMILY STONE**  
 Latest record 'Dance to the Music'  
 Club open 7 nights a week  
 Licensed Bar  
 LADIES' FREE NIGHT  
 TUESDAY & THURSDAY  
 GENTLEMEN'S FREE NIGHT  
 WEDNESDAY  
 Please apply for Membership

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 5 Praed Street, Paddington  
**SLY & THE FAMILY STONE**  
 From U.S.A. Latest record No. 8 in the charts ('Dance To The Music')  
 First appearance in the country  
 This Sunday, 22nd

**'THE GREATEST SHOW ON EARTH'**  
 featuring **OSSIE LAYNE**

Thurs., 19th Day Off  
 Fri., 20th **Mistral Club, Beckenham**  
 Sat., 21st **Mr. Smith's Club, Winsford**  
 Sun., 22nd Grand opening of **Golden Star Club, Holloway**

Mon., 23rd **Samantha's, W.1**  
 Tues., 24th **Recording**  
 Wed., 25th

Management:  
**LEE ALLEN ENTERPRISES**  
 01-836 0031  
 Agency:  
**LONDON CITY AGENCY**  
 01-836 3831

**Pitiful Souls**

Sept. 20 Tabernacle, Stockport  
 21 Glasgow  
 22 Glasgow, Maryland  
 23 W. Gdns., Cleethorpes

Personal Management:  
**GEOFF CATTERALL**  
 0282 66811/2

**JOHNNY HOWARD BAND**  
 RABIN AGENCY 01-836 2816/7/8

**EWELL TECH**  
 Saturday, Sept. 28th  
**THE NICE**  
 and  
**ELMER GANTRY'S VELVET OPERA**  
 8 o'clock  
 Artistes presented by  
**KINGS AGENCY (VARIETY) LTD.**  
 Ewell Tech., Reigate Road, Ewell, nr. Epsom

**CLASS MANAGERMENTS LTD.**  
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 THE MOST ATTRACTIVE AND TALENTED IMPORT IN YEARS

**THE FOUNDATIONS** (In conjunction with Robert Stigwood Org.)  
 3 CHART RECORDS — MANY MORE TO COME

**RARE AMBER**  
 BLUES — THE WAY IT SHOULD BE PLAYED

**WORLD OF OZ**  
 THE LOOKS AND THE SOUND TO SET THE GIRLS SCREAMING

**CLEM CURTIS**  
 EX-FOUNDATIONS — YOU KNOW WHAT THAT CAN MEAN

OUR SUPPORTING ACTS ARE AMONGST THE BEST IN THE COUNTRY  
 THEY INCLUDE: MERLIN Q., RAINY DAYS, SUNSHINE, GENESIS

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SELMER Mk. VI, choice of 3, new £179  
SELMER Mk. VI, superb £100  
CONN 6M, latest model £75  
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LEBLANC, revolutionary system £261  
SELMER 26, immaculate £85  
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PENNSYLVANIA, nickel keys £65

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COUESNON, M. Moysse, new £170  
KREUL, new, complete £129  
NOBLET, new, Open Hole £61  
GRASSI, silver plated, new £40

**FOR THE FIRST TIME IN BRITAIN**

**REGINALD KELL**  
"Signature," "Geometric" and  
"Kelltone" mouthpieces  
for all clarinet and saxophones  
Send for Free Brochure

**CLARINETS**

NOBLET Bass, low Eb, new £203  
BUFFET A, new, pre-devaluation £89  
B. & H. 1010, excellent £60  
LAFLURE Eb, new £40  
B. & H. EDWARDS, reconditioned £28  
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**TRUMPETS**

KING SUPER 20, outstanding £110  
MARTIN, excellent £70  
CONN 148, immaculate £70  
BESSON NEW CREATION, superb £45  
BESSON STRATFORD, excellent £25

**TROMBONES**

CONN Bb/F, 79H, immaculate £210  
COURTIS, new £93  
K.M.I. Bb/F, new, complete £67  
LIGNATONE, new, complete £33

**ARTISTS WANTED**  
1/- per word

**ALL TYPES** of bands, groups, Go-Go girls urgently wanted. — 01-228 4230.

**ARE MISSION** Belles available mid October? — Agent or manager please write 337 Addiscombe Road, Croydon, Surrey.

**ATTRACTIVE YOUNG FEMALE** REQUIRED TO JOIN CABARET ACT. MUST SING AND PLAY EITHER ORGAN / PIANO OR GUITAR COMPETENTLY. REHEARSING COMMENCES OCTOBER. Work waiting. **PROFESSIONAL** only need reply. — Box 7783.

**DO YOU** like Simon and Garfunkel? And can you play the guitar well? And do you write songs? — Then Tel. 348 1373 after 6.30 p.m.

**INDEPENDENT RECORD** label requires solo artists, groups and song-writers. Send demos and tapes to — Eden Studios, 11 Eden Street, Kingston-on-Thames, Surrey.

**NEWLY FORMED** recording and management company with unlimited capital require groups and artists. — Send details to Box 7706.

**SOUL GROUPS** and Go-Go Dancers required at "Tabby's Club," West London's one and only swinging kitescope night club, Opp. Ealing Broadway Station. — Contact Mr Fery, any night except Tuesday, Tel. 567 1777 (after 7 pm).

**TALENT NEEDED** at the Potters Bar Hotel every Wednesday night beginner groups. Also groups formed, individual talent welcome. Many opportunities. Groups phone Potters Bar 55862 for appointment. Also if you need talent you may find what you want.

**SITUATIONS WANTED**  
1/- per word

**EXPERIENCED LONDON** DJ seeks discotheque work, mobile or otherwise. — Box 7784.

**ROADY 20**, wants pro group. No wages required. — Rog, TUD 084.

**YOUNG MAN** seeks daytime London job in music / photography, good knowledge both (practical and theory). Driving licence. — Box 7798.

**YOUNG MAN** (18), requires job in musical show room or recording studio. Knowledge of most organs (organist myself), guitars and amplifiers, anything considered salary not less than £12 per week, due to commitments. — Box 7789.

**YUGOSLAV STUDENT**, 23, requires post in recording or music business from mid-October, 5 years music school, 4 years own group, organ, lead guitar, speaks 5 languages. — Box 7770.

**SITUATIONS VACANT**  
1/- per word

**PROFESSIONAL** Road Manager urgently required for name group. Must be prepared to work at least 6 nights per week. — Phone John Edward Entertainment Agency (01) 806-4645 or 6494.

**ROAD MANAGER**, Must be efficient, reliable and willing to travel abroad aged over 21 years. — Box 7780.

**NAME RECORDING GROUP**  
require experienced

**ROAD MANAGER**  
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**QUARTET** — 778 9938  
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**THE EDDIE HOPKINS FOUR**

Are now available, following a four-year spell at the Locarno Ballroom (Streatham) and the Stark Club (Streatham). The group has an up-to-date image, features solo and group vocals — pop/standards — and with a great live sound.

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**PUBLIC NOTICES**  
1/4 per word

**THEATRICAL REGISTRATION**  
Acts 1925 & 1928. Notice is hereby given that Richard Willis, Paul Wickham and John Drake trading as Laidham Entertainments of Eastern Road, Romford, intend to apply to the London Borough of Havering for registration.

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**ACKNOWLEDGED as the best! IVOR MAIRANTS' POSTAL COURSES** for PLECTRUM and FINGERSTYLE GUITAR. Largest selection of guitars in stock. — Particulars: **IVOR MAIRANTS MUSICENTRE**, 56 Rathbone Place, London, W.1-P.1AB.

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**A BAND** available. — 876 4542.

**A BIG** selection of top class bands, recording groups, mobile discotheques available immediately. — Write: Barker-Jefferson Agency, 15 Eglinton Road, London, E.4. Tel. 01-97 26484.

**ABLE BEAT** group available, dances, weddings. — 01-965 2991

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**ABOUT** 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. — Clayman Agency, 7-8 High Street, E.C.3. Tel. BIS 5531 (10 am-6 pm).

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**ADREA**, Soul, available now. — Cambridge 62834 evenings.

**A GREAT**, versatile modern band sound to match any important big-night atmosphere. **THE TREVOR HALL BAND**. — Full details from Enterprol, HARROW 3737 (day) or Leatherhead 4976 evenings.

**ANY SIZE** band or group supplied. All types of functions. Distance no object. — Musical Services, 894 9046.

**AUSTIN BAPTISTE** Quintet, Cabaret, Steel band and Limbo dancers. — FIN 3984.

**BOB BARTER** ORCHESTRA, with Julie Stevens. 01-393-9439.

**CHRISTMAS IS COMING**. Bands, groups, mobile discotheques available for your Christmas party, dance, wedding. Book early to avoid disappointment. — Write Barker-Jefferson Agency, 15 Eglinton Road, London, E.4.

**EXPERIENCED VOCAL/INSTRUMENTAL QUARTET**  
seeks residency

674 9275 or write Box 7792  
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**EDDIE HINDS** quartet/quintet/sextet, versatile, own PA system. — 01-773 5956

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ROY DOCKER ON ORGAN  
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**FREDDY GORDON** Duquets / showbands. World repute. — 0273 64773.

**FREDDY WINN'S ORCHESTRA** for dancing, modern, Latin, pops — 01-722 4470 (evenings).

**GROUPS AVAILABLE**. Dances, parties, etc. — 455 7624 after 7 p.m.

**HEAVY PETAL** has come (will travel). Ethnic schmalz, washboard, blues and jug band. Now available. — Box 7746.

**HOWARD BAKER** Bands. Cabaret, anywhere. — 69 Glenwood Gardens, Ilford. 01-550 4043.

**JAZZ QUARTET**/quintet available, pubs, socials, parties, weddings. — Box 7758.

**LATIN QUINTET**. — 242 5855

**LOU PRAGER'S PRESENTATIONS**. Bands and Cabaret. — 69 Glenwood Gdns., Ilford 01-550 4043.

**MEZZANINE**. — Blues influenced. — 335 2889.

**MIGHTY GROWLER II** and his band, trio, quartet/steel band, colypso, pop, Latin, versatile, any occasion. — 01-735 9706.

**GIRL DRUMMER REQUIRED**  
NO AMATEURS  
01-622 6809

**GUITAR / VOCALIST**. Name cabaret act require guitar/vocalist, professional, personality. High earnings. — Tel. 061-233 1158.

**GUITARIST / DRUMMER** for group with top management forming Peddlers type outfit. — Box 7795 C.

**JAZZ ORGANIST** needed for regular gigs. — Phone Dave Quincy, 693 6255 daytime.

**JOHN PEEL** orientated scene needs some kind of percussion player/singer, write, experiment, not worried about imminent bread. — 267-0824

**LEAD / BASS** West London group. Vocals, equipment transport desirable. — Neil, 370 3314 evenings.

**LEAD GUITARIST** required for group formation management and recording. — Phone CUN 1957.

**LEAD GUITARIST**, 17-19 wanted, for original commercial recording group. N. London. Vocals. — 466-1158

**MUSICIAN(S)** still seeking opportunity, share drag with singer, mutual advantages, friendship, more chance of success. About 23-25, London. — Box 7797

**NEW** semi-pro group forming N.W. London, require enthusiastic and versatile dble-bass, guitarist and female vocalist. — Freddie Rossi, 450-0124 or COL 0215.

**ORGANIST** for blues / soul group. N. London. — HOW 4262.

**ORGANIST REQUIRED** for West End residency. — Phone CY21179.

**COLOURED DRUMMER** seeks lead, bass, sax for soul band, NW5 area, must be willing to work hard, work waiting. — Dave, 485 7463, 1-6 pm.

**COUNTRY** and Western swing band requires drums and bass, preferably doubling on vocals for full-time professional work, good money for good musicians willing to travel. — Box 7790

**DRUMMER/HARMONY**, vocals for recording group. — Evenings, LAB 3582.

**DRUMMER, PRO**, for known group, recording contract etc. must be young, keen. — Tel. Cambridge 61018. Will all drummers who rang last week, please ring again as position is still vacant.

**DRUMMER REQUIRED** for group formation management and recording. — Phone CUN 1957

**DRUMMER, SERIOUS** urban blues band, transport helpful. — Mick 373 5739.

**DRUMMER, URGENTLY, YOUNG, IMPROVISING, EXPERIENCED, MARQUEE GROUP**. — FRE 2988.

**ENTHUSIASTIC** bassman for East London semi-pro beat group. — Write: P. Avallone, 188 Nisbet House, Homerton, E.9.

**EXPERIENCED** bass and Hammond wanted to join GTR and drums. — Paul 607-1131.

**COLLINS ORGANISATION**  
COLLINSWAY HOUSE  
58 Hoxton Square, N.1  
739 2078

**WANTED IMMEDIATELY:**  
**One Hammond Organist**  
(or with equivalent gear)  
**One Lead Guitarist**  
**One Tenor Saxophonist**

Must all be modern blues and jazz influenced. Original material. Work and recordings waiting. **No buskers, please. Ring number as above for auditions.**

**ALL INSTRUMENTS**. Rehearsal bands, Mondays / Fridays. — Slade School, Plumstead Common Road, Woolwich, Tuesdays. — Peckham Girls School, near Odeon, Peckham Wednesdays. — William Penn School, North Dulwich Station. All 8 p.m. — Tel. 698 6770 evenings.

**ALL INSTRUMENTS** required doubling anything and vocals, pop minded, willing to travel. — Box 7785.

**BAND OF THE LIFE GUARDS**. Musicians wanted, all instruments considered. — Apply Director of Music, Wellington Barracks, London, S.W.1. Tel. 01-799-4214.

**BASS** for group starting up N. W. London, transport helpful. — Box 7785

**BASS NEEDED** by London College Jazz Group. — 958 4804.

**BASS REQUIRED, EXPERIENCED, YOUNG, PROGRESSIVE, AND HAIRY**. — RAY, BAL 7225.

**BLUES BASSIST**, urgent, semi-pro, keen. — Ingrebourne 44801.

**BLUES GROUP**. Seeks Bass/Vocalist. — Hemel Hempstead, 57666.

**BLUES HARP**, city style, for Dynaflow blues. — 994 2029.

**PLEASE TURN TO PAGES 33, 34, 35 & 37 FOR MORE CLASSIFIED ADS.**

**MUSICIANS WANTED** 1/- per word

**PEOPLE** who play flute, bass, and drums needed to join young incompetent tenor, to see what happens. — CRO 2729.

**PIANO, TRUMPET**, for semi-pro London jazz band. — Box 7752.

**PIANIST**, experienced, reader, high-class residency Midlands. — Tel. 02053570.

**PIANIST, PRO**, young, first class reader for top line cabaret. Double organ if possible. West Country night club. — Box 7788.

**PIANIST READER**, transport, perm, Wednesday, Saturday, £10. — 789 1188.

**PIANISTS FOR SOUTH LONDON** weekend lounge work. Top rates. — Clayman's, B15 5531 (day).

**PIANISTS, START WORK THIS COMING WEEKEND**. Wide choice of lounge work, 1-5 nights weekly. All areas. New, increased rates. — Clayman's, Bishopsgate 5531 (day).

**PIANIST** urgently required for club on South Coast, must be jazz player and good reader for cabaret. — Phone Bosham 2078 (STD 0243 57).

**PIANIST / VOCALS**. Reader, willing to learn Hammond organ (provided). Residency. — 226 8895.

**PROFESSIONAL LEAD** guitarist wanted for the Delroy Williams Show. — tel. 01-836 2726.

**PRO ORGANIST**, good equipment essential for Continental work. — Phone Chesterfield 4182.

**REHEARSAL BAND** forming. North London. All instruments. — Phone Hoddesdon 65429.

**REME STAFF BAND**. All strings required for REME ORCHESTRA, particularly sax and violin and cello. All other instruments and beginners between 15-17 years considered. — Details from Director of Music, REME Band, Abford Hill, Reading, Berks. Telephone Abfordhill Cross 421, ext. 279.

**SOUGHT AS** of 1/10/68 for U.S. and Civilian clubs on the Continent. Tenor sax man with flute, dynamic, routine, jazz-orientated harmonic chorus, good soul stylist. Starting wage \$425 monthly. Contact immediately. — Klaus Göbel, 6000 Frankfurt a/m, Dahlmann str. 41, Germany.

**SOUL ORGANIST**, baritone sax / trumpet required for HUCKLE BUCK BAND. Semi pro. — 01-394 0261.

**SWINGING ORGANIST** for Name Italian Soul Group, Hammond. Supplied, guaranteed minimum wage £30 per week, Record Contract and other possibilities, 1 years contract, single and under 23 preferably. — Details from Pete Trower, c/o Radio Ranzani, Via Ascoli 26, Milano, Italia. Telephone 748385.

**TENOR SAX AND DRUMMER REQUIRED, RESIDENCY**. — J. HAWKINS, LOCARNO BALLROOM, ARUNDEL STREET, PORTSMOUTH.

**TENOR SAX** flute required for group formation management and recording. — Phone CUN 1957.

**TENOR SAX** required to renew position in working semi-pro showband, no amateurs. — 698-9586.

**THE BAND OF THE QUEEN'S OWN HUSARS** have vacancies for all instruments. Applicants should be of a good playing standard. Re-enlistments welcomed. All enquiries replied to. — Please write to: The Bandmaster, The Queen's Own Hussars, Maresfield Camp, Uckfield, Sussex.

**THE LOVING** Impulse require a tenor sax and trumpet for soul urgently. — Tel. 25 54013.

**TRUMPET** or tenor, young, for top pro recording group. — 933 4810 or 01-890 7205.

**TRUMPET** required for group formation management and recording. — Phone CUN 1957.

**TWO SAXES** (one must double on organ provided), bass guitar, also pianist with own piano (electric) for semi-pro group. — FIT 4782 6.30-8 evenings.

**URGENT ORGANIST/VOCALIST OR EITHER WITH EQUIPMENT FOR FINANCIALLY-BACKED PRO GROUP**. — KEN DIXON, EVENINGS, WINDSOR 6091.

**VACANCIES** for clarinet players in the Scots Guards Band. Other instruments considered. — Write Director of Music, Scots Guards, Birdcage Walk, London, S.W.1. Tel. 01-930 4466, ext. 378.

**WANTED, YOUNG TENOR SAX FOR IRISH SHOWBAND, READ / BASK, VOCALS AN ASSET**. — DETAILS AND PHOTO TO MIKE AHERN, 45 Westside Est, Toghre, Cork, Eire.

**WEST ONE** recording company with full-time studio facilities, require musicians to build sound in studio, guitarist preferred doubling any strings, organist, percussionist, reading and vocals advantages. Classical strings, woodwind players if you are professional or student and professionally minded. — Please apply GER 1559.

**WANTED Attractive GIRL MUSICIANS** for Britain's first ever **TOPLESS BAND** Highest salaries paid Guaranteed contract Apply in first instance by letter to: — **PAUL RAYMOND** Renown House 58 Wardour Street London, W.1

**YOUNG, INTELLIGENT IMAGE-TYPE PRO ORGANIST/VOCALIST**  
Own gear, to join pro recording group.  
01-235 9559

**ARTISTS**  
1/- per word

**FOR THE BEST** selection of cabaret artists in this country please write to Barker-Jefferson Agency, 15 Eglinton Road, E.4. Tel. 01 97 26484.

**MUSICAL CABARET ACT, TWO MALE, TWO FEMALE, NOW COMPLETING MEDITERRANEAN TOUR, REQUIRE OFFERS TO START NOVEMBER, WORK ANYWHERE, PROVIDING ON EARTH.** YOUNG, VOCALS. — BOX 7782.

**THE TROLL BROTHERS**, suitable for all occasions, versatile cabaret act. — Telephone 590 7438.

**RECORDING STUDIOS**  
1/4 per word

**ALLAN-GORDON STUDIOS**. Ring for information and brochure. 01-520 3706; 01-527 5226.

**SOUND** Go-Getters. — REG 2040

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**STUDIO 19**. — GER 1559.

**TONY PIKE STUDIOS**  
**TEPEE RECORDS**  
Abandon your search for a **BETTER SOUND SERVICE** and **PRICE 4 TRACK — THE LOT**  
Ring us at: **PUTney 4928**

**TOP RECORDING TEAM**  
OF MANAGERS/SONGWRITERS/PRODUCERS **WANT**  
Creative Musicians, Arrangers, Songwriters (and even Singers and Groups, if you're really something!)  
Contact: 7 NORTHBROOK ROAD, LONDON, N.22. 01-888 6064  
**URGENT!**

**CURTIS CLEMENTS** (Baby, now that I've found you) invites applications from Good Soul and R.B. Backing Groups to back him from October 1st.

Contact: **CLASS MANagements**, 113 Westbourne Grove, London, W.2. 01-727 3503

**CLASSIFIED AD. DEPT.**  
**"MELODY MAKER"**  
161-166 Fleet Street  
London, E.C.4  
Tel. (01) 353 5011  
Exts. 171 & 176

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**YOUNG, INTELLIGENT IMAGE-TYPE PRO ORGANIST/VOCALIST**  
Own gear, to join pro recording group.  
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**TEPEE RECORDS**  
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OF MANAGERS/SONGWRITERS/PRODUCERS **WANT**  
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Contact: **CLASS MANagements**, 113 Westbourne Grove, London, W.2. 01-727 3503

**VOCALISTS WANTED**  
1/- per word

**AGGRESSIVE BLUES** singer required, good gear. — REN 3527.

**AGGRESSIVE LEAD** vocalist, prepared to turn pro for commercial rock / blues West Coast style group. Good image and equipment. — 01-653 6249.

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