Melody Maker
NOVEMBER 23, 1968
1s weekly

TOP SPOT FOR BRITISH GROUP

JOOLS BOOKED

for Newport Jazz Festival

JULIE DRISCOLL, Brian Auger and the Trinity have been asked to appear at next year's Newport Jazz Festival.

Brian told MM: "The promoter George Wein asked us if we would appear next July and we were knocked out. I have accepted tentatively, but as far as I'm concerned, we will be going."

OFFER

The offer came after the group played the Berlin Jazz Festival last week.

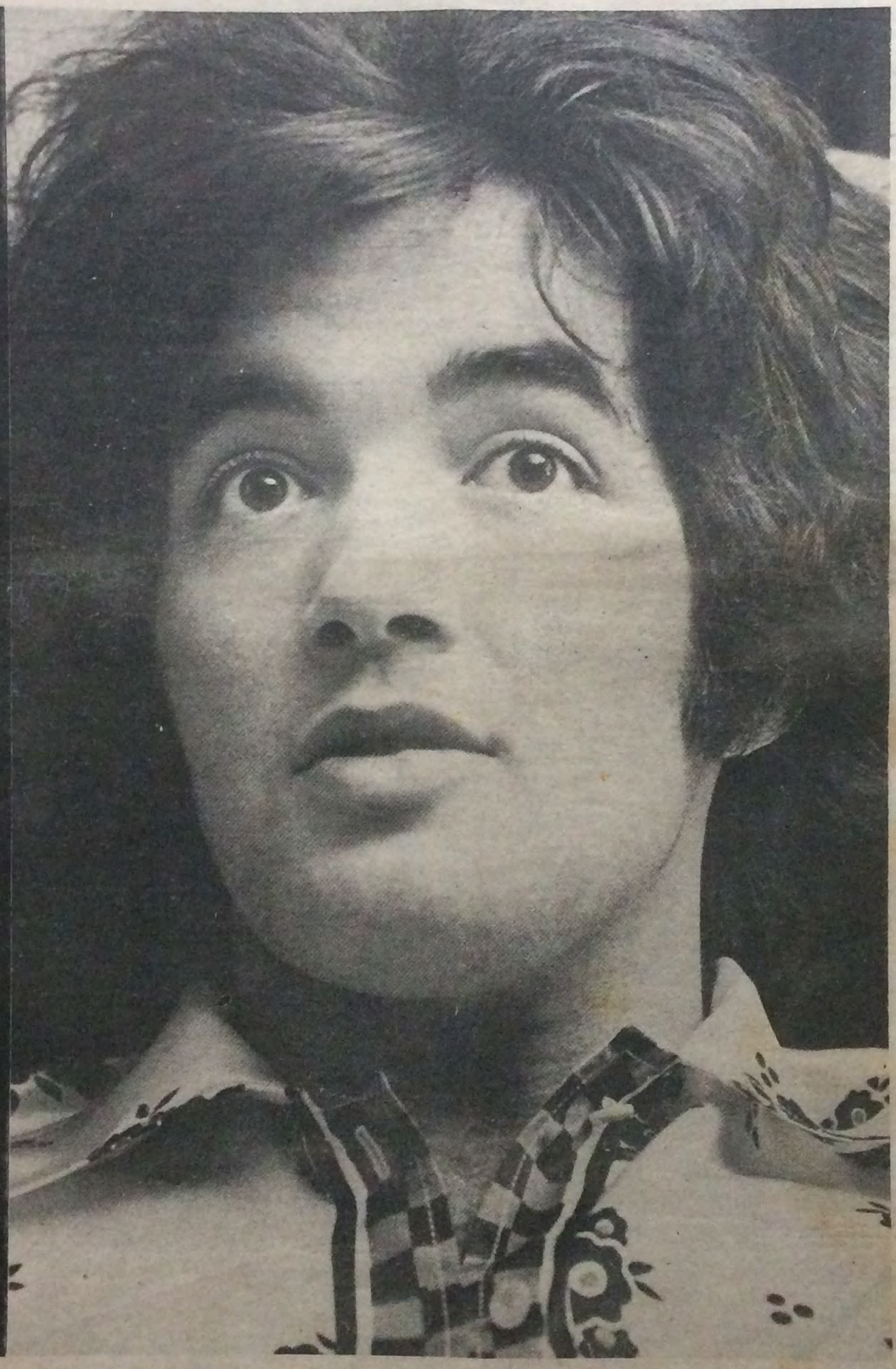
In July of this year, Britain's Alex Welsh Band appeared at the Festival.


● JULIE

BARRY RYAN:

Was he upset at charges he traded on mother's name?

See centre pages



GIANT C&W FESTIVAL PLANNED

A ROSTER of top American stars is being lined up by promoter Mervyn Conn for the first International Festival Of Country And Western Music, to be held at the Empire Pool, Wembley, on April 5, 1969.

Already confirmed are Marty Robbins, Skeeter Davis, Bill Anderson and Jim Ed Brown.

ANNUAL

Conn also hopes the Festival will include Johnny Cash, Slim Whitman, Glenn Campbell, Jeannie C. Riley, Bobbie Gentry, Conway Twitty and Hank Locklin.

It is planned to make the Festival an annual event.

During the day there will be an exhibition at the Pool and companies, who have already reserved stands include RCA Records, MCA, CBS, Keith Prowse Music, Southern Music and Alex Strickland's record shop.


● CASH


MONTENEGRO, chart topper

MONTENEGRO INSTRUMENTAL SNATCHES NUMBER ONE SPOT

FOR the first time in years, an instrumental has snatched number one in the MM's Pop 30. Hugo Montenegro's theme from the vicious western The Good, The Bad And The Ugly hit the ton this week, dislodging Barry Ryan's huge hit, "Eloise."

Montenegro, a 43-year-old arranger/conductor/composer from New York City, is one of the leading film score composers in the United States. As his single, which sold more than a million copies in America, hit the top, Montenegro was reported to be working hard on his latest project: the score for the latest Elvis Presley film, Charro.

A spokesman for the composer told MM at presstime: "Mr Montenegro is busy working on the Presley film score. It's a serious, tough western."

Montenegro, who now lives and works in California, spent two years in the US Navy where he arranged for service bands, and, after service, graduated from New York's Manhattan College.

He moved to California a few years ago with his wife and two children. Among the films for which he has written the score are Otto Preminger's Hurry Sundown and the Dean Martin movie The Ambushers.

MELODY MAKER POP 30

1	(3)	**THE GOOD, THE BAD AND THE UGLY**	Hugo Montenegro, RCA
2	(1)	**ELOISE**	Barry Ryan, MGM
3	(4)	**THIS OLD HEART OF MINE**	Isley Brothers, Tamla Motown
4	(2)	**WITH A LITTLE HELP FROM MY FRIENDS**	Joe Cocker, Regal Zonophone
5	(9)	**BREAKIN' DOWN THE WALLS OF HEARTACHE**	Bandwagon, Direction
6	(8)	**ALL ALONG THE WATCHTOWER**	Jimi Hendrix, Track
7	(5)	**ONLY ONE WOMAN**	Marbles, Polydor
8	(6)	**THOSE WERE THE DAYS**	Mary Hopkin, Apple
9	(7)	**LIGHT MY FIRE**	Jose Feliciano, RCA
10	(16)	**ELENORE**	Turtles, London
11	(11)	**MEXICO**	Long John Baldry, Pye
12	(27)	**I AIN'T GOT NO—I GOT LIFE**	Nina Simone, RCA
13	(19)	**IF I KNEW THEN WHAT I KNOW NOW**	Val Doonican, Pye
14	(28)	**I'M A TIGER**	Lulu, Columbia
15	(12)	**LISTEN TO ME**	Hollies, Parlophone
16	(14)	**MY LITTLE LADY**	Tremeloes, (CBS)
17	(10)	**LITTLE ARROWS**	Leapy Lee, MCA
18	(29)	**LILY THE PINK**	Scaffold, Parlophone
19	(15)	**JESAMINE**	Casuals, Decca
20	(17)	**LES BICYCLETTES DE BELSIZE**	Engelbert Humperdinck, Decca
21	(13)	**HEY JUDE**	Beatles, Apple
	(22)	**YOU'RE ALL I NEED TO GET BY**	Marvin Gaye and Tammi Terrell, Tamla Motown
23	(25)	**MAY I HAVE THE NEXT DREAM WITH YOU**	Malcolm Roberts, Major Minor
24	(20)	**HARPER VALLEY P.T.A.**	Jeannie C. Riley, Polydor
25	(21)	**RUDI'S IN LOVE**	Locomotive, Parlophone
26	(18)	**A DAY WITHOUT LOVE**	Love Affair, CBS
27	(24)	**MAGIC BUS**	Who, Track
28	(23)	**THE WRECK OF THE ANTOINETTE**	Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
29	(—)	**I'M THE URBAN SPACEMAN**	Bonzo Dog Doo Dah Band, Liberty
30	(—)	**ONE, TWO, THREE O'LEARY**	Des O'Connor, Columbia

[Two titles "tied" for 21st position]

top twenty albums

1	(1)	**HOLLIES GREATEST HITS**	Hollies, Parlophone
2	(2)	**LIVE AT THE TALK OF THE TOWN**	Seekers, Columbia
3	(5)	**THE GOOD, THE BAD AND THE UGLY**	Soundtrack, United Artists
4	(3)	**IDEA**	Bee Gees, Polydor
5	(8)	**ELECTRIC LADYLAND** (Double Album)	Jimi Hendrix Experience, Track
6	(7)	**THIS WAS**	Jethro Tull, Island
7	(4)	**BOOKENDS**	Simon and Garfunkel, CBS
8	(6)	**THE SOUND OF MUSIC**	Soundtrack, RCA
9	(11)	**THE WORLD OF MANTOVANI**	Mantovani, Decca
10	(12)	**THE GRADUATE**	Soundtrack, CBS
11	(17)	**FELICIANO**	Jose Feliciano, RCA
12	(9)	**TRAFFIC**	Traffic, Island
13	(10)	**DELILAH**	Tom Jones, Decca
14	(13)	**WHEELS OF FIRE** (Double Album)	Cream, Polydor
15	(19)	**JUNGLE BOOK**	Soundtrack, Disneyland
16	(14)	**IMPACT**	Various Artists, Columbia
17	(—)	**BEST OF THE SEEKERS**	Seekers, Columbia
18	(20)	**WAITING FOR THE SUN**	Doors, Elektra
19	(16)	**A MAN WITHOUT LOVE**	Engelbert Humperdinck, Decca
20	(18)	**IN SEARCH OF THE LOST CHORD**	Moody Blues, Deram

u.s. top ten

As listed by "Billboard"

1	(1)	**HEY JUDE**	Beatles, Apple
2	(3)	**LOVE CHILD**	Diana Ross and the Supremes, Motown
3	(2)	**THOSE WERE THE DAYS**	Mary Hopkin, Apple
4	(4)	**MAGIC CARPET RIDE**	Steppenwolf, Dunhill
5	(9)	**ABRAHAM, MARTIN AND JOHN**	Dion, Laurie
6	(6)	**WHITE ROOM**	Cream, Atco
7	(5)	**HOLD ME TIGHT**	Johnny Nash, JAD
8	(8)	**WHO'S MAKING LOVE**	Johnnie Taylor, Stax
9	(7)	**LITTLE GREEN APPLES**	O. C. Smith, Columbia
10	(—)	**WICHITA LINEMAN**	Glen Campbell, Capitol

POP 30 PUBLISHERS

1 United Artists; 2 Carlin; 3 Jobete/BMI; 4 Northern Songs; 5 Screen Gems/Columbia; 6 Feldman; 7 Abigail; 8 Essex; 9 Campbell Connelly; 10 Carlin; 11 Welbeck/Schroeder; 12 United Artists; 13 Cinephonic; 14 Valley; 15 Bron; 16 Cyril Shane; 17 Shaftesbury Music; 18 Noel Gay; 19 Mills Music; 20 Donna; 21 Northern Songs : Jobete/Carlin; 23 Pedro; 24 Keith Prowse; 25 Essex; 26 Dick James; 27 Fabulous; 28 Lynn; 29 Bron; 30 Patricia.

RCA TOP LPs RCA

From the sensational, chart-topping
JOSÉ FELICIANO
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A fabulous selection of Feliciano's unique 'blues-rock' style—including 'California Dreamin'' and 'Light My Fire'.

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The Original Broadway Cast Recording -
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An album packed with all the excitement and vibrant rhythm of the live show.

RCA

SCAFFOLD TO PLAY RONNIE SCOTT CLUB

LIVERPOOL'S Scaffold — number 18 this week with "Lily The Pink" — are to appear at the Ronnie Scott Club. They open on January 6 for a week and may be extended to two weeks. The club is negotiating for multi-instrumentalist Roland Kirk to play opposite the group for the season. Scaffold have been offered an extensive four month tour of American colleges and universities.

An American promotor offered the group the tour, which would take in over 100 college and university dates, after seeing their two-hour stage show recently at Coventry's Belgrade Theatre.

The tour has not yet been finalised because the group are hesitant about spending so much time in 1969 out of Britain.

They fly to Amsterdam tomorrow (Friday) for a TV appearance, returning on Saturday (23) for a concert at Lewisham Concert Hall. They appear at Belfast Festival on November 25 and are to record a 15 minute programme for Ulster TV.

STONES PLAN WORLD TOUR, SAYS JAGGER



MICK JAGGER

THE ROLLING Stones are planning a world tour early next year, said Mick Jagger at the weekend.

Interviewed on John Peel's Top Gear programme on Sunday, he indicated that the group were considering a major tour of venues in Britain and abroad starting in January. "We may possibly do some in January, round the world, with the last things in Europe, finishing up in the Mother country," said Mick.

The group's own TV spectacular, the Rolling Stones' Rock And Roll Circus, will be rehearsed on December 10 and recorded on December 11, with sound handled by record producer Jimmy Miller. It will be made at London's Intertel Studios and Robert Fossett's Circus.

Jethro Tull have been added to the list of guests which also inculde Traffic, Taj Mahal and Dr John.

Sandford Lieberson is to be executive producer of the programme which will be completed on January 1.

The Stones' new album, "Beggar's Banquet," reviewed in the MM on August 17, will be released on November 22.

ROULLIER CHANGE

BRITISH-BORN composer and arranger Ronnie Roullier and his wife, Pam, were sworn in last Friday as US citizens at Rockland County Court House, New York.

Roullier went to the States in '59 after a career in which he worked for Ted Heath, Jack Parnell and Ambrose among many. In the USA he has worked for Tony Bennett, Shani Wallis, Jerry Vale and the Music Makers. He is a director of the New York Jazz Repertory Orchestra and a partner in the Arranging Factory on Broadway.

NEW HOLLIE

THE HOLLIES are still seeking a replacement for Graham Nash who is leaving to go solo.

A spokesman for the group told the MM this week: "We need someone between the ages of 21 and 23 who is good looking, has a good personality and has had stage experience.

"Graham plans to concentrate on songwriting for the moment. He objected to touring and the group also felt that his songs were getting a little far out for them.

"There are also a couple of people in the States who Graham plans to record."

Graham's last date with the Hollies will be at the London Palladium, for a charity concert, on December 8.

SYMBOLS SIGN

THE SYMBOLS have signed for a new 15-week American tour starting on January 24 — the first of three American tours for the group in 1969.

The tour will open with three weeks at the Flamingo, Las Vegas. They then go to Los Angeles for two weeks cabaret, followed by two weeks of TV and radio dates on the West Coast including making six of their own 20-minute TV show.

During February they will join for a two-week tour of American colleges by another British group, the New York Public Library.

The Symbols new single, released tomorrow (Friday), is the Doors' composition "Love Me Two Times." They are currently recording an album for January release in Britain.

RIM SIGNINGS

NEW signing for Rim Records is Tammy St John whose first single for the label will be recorded in mid-December and released early next year.

Rim are also releasing a single by Oriel Clare as a follow-up to her album. The single, titled "That's Life," will be out on November 29.

Oriel Clare guests in the Val Doonican BBC-TV show on November 30 and the David Frost Show on December 7.

BEACH BOYS SINGLE

THE BEACH Boys, who tour Britain in December, have a new single, "Bluebirds Over The Mountain" backed with "Never Learn Not To Love," released by EMI on November 22.

The Majority join Barry Ryan, Sharon Tandy, Vanity Fare, Bruce Channel and the Eclection on the Beach Boys tour opening at the Palladium on December 1. This show will be recorded for a "live" album.

LOVE SINGLE

THE Love Affair go into the studios on December 1, 2 and 3 to record three Phillip Goodhand-Tait compositions from which they will select their next single, to be released in mid-January.

In February they will start work on an album of Goodhand-Tait songs.

FACES FOR EUROPE

SMALL FACES, Amen Corner, the Herd, the Love Affair and the Idle Race are in line for a major European tour next year.

The tour, if finalised, will visit 17 Continental capitals in 20 days.

Small Faces have now signed an agency agreement with Starlite Artists, who handle the Tremeloes and the Marmalade.

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FAIRPORT
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CONVENTION

The promoters of the recent Arthur Brown/Who Tour wish to apologise to all concerned for the advertising of Joe Cocker to appear at the Roundhouse on November 15th.

Joe Cocker was never contracted for this engagement and was, therefore, wrongly advertised.

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NO, IT'S not world champion driver Graham Hill behind the wheel of this 200 m.p.h. bomb on wheels. It's Stuart Henry. His passengers? The Move.

The car is the Chitty Chitty Bang Bang, star of the film of that title. Car was in Birmingham to promote the film, and the occupants were also there for Radio One club. No wonder Pete Murray is looking worried these days. Just imagine trying to outpace this super car in his Mercedes.

Christmas in U.S. for Barry

— as 'Eloise' takes off

BARRY RYAN may spend Christmas in America to follow up the release there of "Eloise" which is "taking off like a bomb."

Barry flies to Italy this Saturday for TV, and will be in Zurich on Monday. This Saturday, he will be seen with his mother, Marion Ryan, on Tony Blackburn's Time For Blackburn TV show.

The show goes out in the London region on November 29. Barry will sing "Eloise," while Marion will solo with her new recording of "Better Use Your Head."

On December 1, Barry opens a tour with the Beach Boys at the London Palladium. Dates follow at Colston Hall, Bristol (2), City Hall, Sheffield (4), Odeon, Manchester (5), Odeon, Birmingham (6), Capitol, Cardiff (7), Finsbury Park Astoria, London (8), and Odeon, Glasgow (10).

WALKER TOUR

JUNIOR Walker and the All-Stars start a four - week British tour in January for the Rik Gunnell office and the Sellers-O'Donovan organisation.

The tour opens with a double-date at Warwick University and Birmingham University on January 10.

Ben E. King has also been signed for a return tour opening on February 1 at the Mistral Club, Beckenham.

INCREDIBLES OFF

THE Incredible String Band—Mike Heron and Robin Williamson — fly to the States next week for concert appearances at the Fillmore East (27) and Lincoln Center (29) in New York and in Boston on December 7. Elektra Records have just released their fourth LP, a double-album package titled "Wee Tam And The Big Huge."

DAKOTA, BEN NEXT IN AT SCOTT CLUB



Dakota Staton

TWO Americans-in-Europe singer Dakota Staton and tenorman Ben Webster, make up the double bill that will follow Sandra King and the Horace Silver Quintet into London's Ronnie Scott Club. Ben and Dakota open for a three-week season on Monday, December 2. They will be followed into the club by another U.S. singer, Jon Hendricks, who will work with Ronnie Scott and the Band.

Bandwagon Tour Opens At Revolution

BANDWAGON, whose current Pop 30 hit is "Breakin' Down The Walls Of Heartache," arrive in Britain on November 26 and open a lengthy tour at London's Revolution on November 28.

They then play Parkhall Ballroom, Hereford (29) and Southampton University (30).

Bandwagon's December dates are London's Surrey Rooms (1), Bath (2), Sheffield (3), Swansea (4), Lewisham (6), Nantwich (7), Bexley (8), Purley (9), Guildhall (10), Sevenoaks (11), Orpington (12), Edgware (13), Nottingham (14), Kingston (15), Stoke-on-Trent (16), High Wycombe (17), Manchester (18 to 20), Nelson (21), Stamford Hill (23), Norwich (24), Liverpool (27), Manchester (28) and Wakefield (29).

They end with dates at Worthing (January 2), Anerley (5) and Chester (6).

VANITY RUSH

VANITY Fare's British single, "I Remember Summer Morning" is to be rush-released in America, Japan, Australia and New Zealand.

The group spend January promoting the record in these countries. They appear on Monday (25) on Michael Aspel's Monday Show on BBC-TV.

POP ON TV

MARK EDWARDS, of Eyemark, has signed to produce and direct a series of 30-minute pop TV programmes to be shown in Germany, Holland, Belgium and Australia.

The first, to be made in the first week of January, will feature Dave Dee, Dozy, Beaky, Mick and Tich, the Nice and the Barrier.

NO BEATLES DATES

DATES for the Beatles' first live concerts for over two years still have not been finalised, said press officer Derek Taylor at presstime.

The concerts, at the Round House, Chalk Farm, London, starting around December 15 or 16, will feature a run-through, a main rehearsal, and the actual show. About 1,500 people will be admitted to each show, but details of ticket distribution still have not been worked out.

Taylor said this week that it was unlikely that Lord Beeching would accept an invitation to take charge of the administration of the Apple company. "That will dwindle and die, I imagine," he said. "But someone else will almost certainly be approached."

The Beatles' new double album "The Beatles" is released on the Apple label tomorrow (Friday).

Radio Luxembourg play the whole of the album tonight (Thursday) at 9.30 pm.

PARKER SIGNS

AMERICAN blues singer and guitarist Bobby Parker, who has arrived in Britain for his first tour, has signed a three year contract with Blue Horizon.

The label's chairman Mike Vernon told MM this week: "A five figure advance has been paid to Bobby Parker and sessions are already being booked to record enough material for a single and album. These sessions will feature mostly original material."

The sessions will be produced by Vernon in conjunction with Ted Bakewell. Blue Horizon plan to launch Parker in the States next Spring on the BH label as a major competitor to B. B. King and Albert King.

NEW SINGLES

DUSTY Springfield and Manfred Mann have new singles rush-released this week and next.

Dusty's record, released on November 29, is "Son Of A Preacher Man," recorded in Memphis, Tennessee. It is her current American single. The B side is "Just A Little Lovin' (Early In The Morning)."

Manfred Mann's single is "Fox On The Run," written by Tony Hazard and released tomorrow (Friday). The B side is "Too Many People."

Dusty's single is already in the American charts and she is currently on a promotional trip to the States.

On her return she has signed for Top Of The Pops (December 5), Pete's People (7), David Frost Show (8), Time For Blackburn (13) and Dee Time (21).

TULL FOR US

JETHRO Tull are to tour America in January. They fly out at the end of that month and will remain in the States for two months, for major club and college venues.

Their album "This Was" will be issued in America to coincide with the trip.

ISRAEL OFFER

SPRINGFIELD Park, who will have a new single released in January, have been offered a three-month season in Israel, starting in February.

The group goes to Germany from December 2 to 9 and then on to Holland for two days of TV dates.

DOLLS SINGLE

THE PAPER Dolls new single, "Sometime," is released tomorrow (Friday). The girls guest in the Mike Yarwood Show on January 14.

LIVE ALBUM

THE SHAKEY Vick blues band records a live album at Mothers', Birmingham, on Saturday (23).

The LP will be released in January and the group will also have a single released around the same time.

TIME BOX GUEST

TIME BOX have a new single, "Don't Make Me Wait," released on the Deram label tomorrow (Friday).

They guest in Radio One's afternoon show on November 28 and in BBC-2's Colour Me Pop on December 7.

Two New Orleans veterans die

TWO OF New Orleans music's best known bass players, Alcide "Slow Drag" Pavageau and Sidney "Jim Little" Brown, have died, Pavageau, who was 80, died in the Crescent City on November 8. Brown, who died the same week, was 74.

Slow Drag was born in New Orleans on March 7, 1888 and played guitar in skiffle groups from a young age. He was 45 before he learned to play bass. He played with Bunk Johnson and George Lewis, going to New York with Bunk's band in 1945.

He recorded with Bunk and Lewis and travelled widely with the Lewis band, visiting this country in the late Fifties.

Sidney Brown, known as Jim Little or Little Jim because he was Jim Robinson's nephew, was born in Deering, Lousiana on July 19, 1894. His family moved to New Orleans in 1912. He first learned violin, taking up string bass when he was drafted to France in 1917.

After returning to New Orleans he worked with Jackson's Golden Leaf Band, the Young Morgan Band subsequently Sam Morgan's Jazz Band until it disbanded in '32. He recorded with the latter in '27.

He began playing the tuba around '38, working in Oscar Celestin's band on tuba during the early Forties. He recorded with Celestin, the Eddie Pierson band and, in '43, with George Lewis' Climax Stompers.

Brown became ill during the Fifties and vowed to play bass only in church if he recovered. He got better and kept his vow. (See page 10)



10-YEAR RUN TO FINISH

SATURDAY CLUB ENDS, NEW SHOW FOR KENNY

AFTER A 10-year run, BBC radio's Saturday Club ends on January 18. From the following week, the regular 10 a.m. to noon Saturday spot will be filled by the Kenny Everett Show.

And, unlike Saturday Club, which featured both records and live artists, the new Everett programmes will be devoted to records.

The switch means that Kenny will finish his regular Monday to Friday shows on Radio 1 from December 20, after which he takes a holiday until January 24. He starts his new series the following day.

Keith Skues, who has been handling Saturday Club, will be doing other shows for Radio 1, including Radio 1 Club.

Saturday Club has been dropped because of the advent of Radio 1 Club, which now broadly covers the same format as a pop star rendezvous.

Kenny Everett has had to drop his regular Monday to Friday spot because he will have a lot of TV commitments in the new year, says a BBC spokesman.



KENNY EVERETT

SINGLE CHANGE

STATUS Quo are to release different single in America and Britain.

First out will be an American single with a double A side — "Technicolour Dream," written by John Schroeder, and "Spicks And Specks" by the Bee Gees. This will also be their next release in Europe.

It will be released to tie in with their American tour on November 29.

The group were due in the studios yesterday (Wednesday) to record a new single for British release. It will be released early in January and will be either a Marty Wilde-Ronnie Scott song or a Mike Rossi-Rick Parfitt composition.

The group's bass guitarist, Roy Lynes, injured his fingers when the boot of his brand new E-Type Jaguar fell on his hand on Sunday. It was hoped he would be able to play on the recording session.

MALCOLM FOR MALTA

MALCOLM Roberts, up to 23 in this week's MM Pop 30, flies to Malta on December 5 to guest in the Malta Song Festival two days later.

On November 27, he guests in the Mike and Bernie Winters TV show, and on the 29 stars in International Cabaret on BBC-2.

On December 15, Malcolm plays a week at the new Wakefield Variety Club.

WATKINS BENEFIT

NEW ORLEANS drummer Joe Watkins is to make a comeback. Aged 68, Watkins — said to have been suffering from malnutrition — has been ill for the past five years, during which time he also lost his wife.

Drummer Barry Martyn tells the MM that Watkins is now fit and waiting to work again, "but cannot afford a set of drums." To help his return to music, Barry is running a special benefit night at London's Studio 51 on Saturday (30).

Bands blowing at the session until 1 am will include those of Barry Martyn, Keith Smith, Sammy Rimington, John Simmonds, Mike Casimir and Dan Pawson. Private donations to the Watkins fund already exceed £30.

MARMALADE'S NEXT

THE MARMALADE are to record a number from the Beatles' new double album "The Beatles" as their next single.

The track is "Ob-La-Di, Ob-La-Da" which the group recorded on Sunday with producer Mike Smith. It is being rush-released by CBS as soon as possible.

This is the first cover version of a new Beatles song. The Beatles' album is released tomorrow (Friday), price 73s.

45,000 DOLLAR DEAL

MY DEAR Watson, the Scottish group, have signed a recording contract, with a 45,000 dollars advance, for America's White Whale, the company who handle the Turtles.

Their first release in the States will be their current British single, "Stop, Stop, There I'll Be."

The group is currently touring Germany.

NEW FORMULA

NEW FORMULA will be resident at London's Strand Lyceum ballroom on Thursdays throughout December.

They go into the studios on November 19 to record a Tony Macaulay composition for their next single.

The group tours Scandinavia from January 1 to 15 and then flies to Israel for two weeks of cabaret dates.

CUSTOMS V GROUPS

A MIDLAND beat group who complained to their local MP against alleged victimisation by Customs authorities on their return from abroad have received an assurance that the incident was not part of a drive by the Customs against beat groups.

Jennie Lee, MP for Cannock and Minister for the Arts, has sent to Ian Lees, lead singer with Fontana group Finders Keepers, a copy of a letter giving this assurance from Mr Harold Lever, Financial Secretary to the Treasury.

Mr Lever writes: "I can assure you that it is not the case . . . that anyone who is a member of a beat group is automatically regarded by the Customs as an addict trying to smuggle drugs into this country."



PENTANGLE TO TOUR STATES IN FEBRUARY

THE PENTANGLE have signed with America's CMA Agency and a tour of America is being lined up for February, said manager Joe Lustig this week.

The group play Bournemouth Winter Gardens (November 23); Sheffield City Hall (26); New City Hall, Glasgow (29); Usher Hall, Edinburgh (30); City Hall, Newcastle (December 1) and Ulster Hall, Belfast (3).

They appear on the Julie Felix Show on BBC-2 on December 16.

AMEN ALBUM

AMEN Corner's second album will be completed by the end of December and released during January.

The group visits Germany from January 23 to 25 and tours Holland during the first week of February.

NEW LABEL

LOCOMOTIVE manager Jim Simpson is launching his own record label, Big Bear, in association with Tony Hall. It will be distributed by Island Records.

First release on Big Bear will be "a send-up ska record," featuring a six-piece session band, Steam Shovel, on December 6. The title: "Rudi The Red Nosed Reindeer."

Arrangements on both sides of the disc — the flip is "White Christmas"—are by Norman Haines, of the Locomotive. The session was produced by Jim Simpson at studios in Birmingham.

NEW YEAR'S EVE DATE FOR JIMI?

JIMI HENDRIX Experience may play their first London date in many months on New Year's Eve. Agent Dick Katz told the MM on Monday: "I have had an offer for Jimi to play on New Year's Eve in Town, but I can't tell you the exact venue at present."

Jimi is due back from America on December 3. On December 28, he flies to Utrecht, they play Stockholm (January 9), Copenhagen (10), Milan (25 and 26) and Paris (27). As already announced in the MM, he guests on the Lulu's new BBC-TV series on January 4.

MEET DEEJAY DIANNE

TIRED of Jimmy Savile's mush? Of Alan Freeman's instant smile, of Tony Blackburn's jokes? Then take a gander at this little lady. From her looks, she has a head start on her rival deejays. Her name? Dianne Greaves. She's 22, was born in Wembley, Middlesex, and introduces Granada TV's new Discotheque show on Fridays. Says producer Muriel Young — herself a deejay for seven years: "As soon as I saw Dianne's photo, I knew she was the little blonde disc dolly we wanted." Now, Dianne is getting a growing fan mail. She also acts in TV shows and plays. "But being a deejay is much more difficult," she admits. Her sternest critic? Nine - year - old sister Michelle.

MARY—AND MAYBE BEATLES—FOR TOP OF POPS SPECIALS

MARY HOPKIN will appear "live" on one of the two Top of the Pops Christmas specials.

The Beatles have also been invited, but at press-time no confirmation could be obtained that they would definitely appear.

They will, however, be among those artists whose No. 1 hits during the year are being showcased on the two 45-minute Christmas specials now being lined up. Shows will go out over the Christmas period probably either on Christmas Eve and Christ- and Boxing Day.

First of the Top of the Pops specials will be introduced by Jimmy Savile and Pete Murray; second by Alan Freeman and Stuart Henry.

But there will be no Christmas Party setting. Said produced Johnnie Stewart: "I don't intend to have any Christmas trees, funny hats or things like that. I think people get a bit fed up with this type of presentation on TV."



MARY HOPKIN

MOVE TO TOUR

THE MOVE will start a ten-day tour of Czechoslovakia in the latter half of January. The group's German tour has been re-set and the group will now fly out on Christmas Day, playing clubs, TV dates and a concernt there until January 2.

The Move are currently working on their second album which, in addition to Roy Wood compositions, will include three by Trevor Burton and three by Birmingham songwriter Dave Morgan. The LP will be released during the second week in January.

The group's Swedish trip, planned to start on January 3, has been cancelled. They play the Kee Club, Bridgend, Glamorgan, on January 4.

One-nighters include Sunderland, today (Thursday), Glasgow (23) and Edinburgh (24).

ZEPPELIN DEBUT

LED Zeppelin, the group formed by Jimmy Page after the break-up of the Yardbirhds, make their club debut at London's Marquee on December 10.

On Boxing Day, they start their first American tour. They will co-top a package with the Vanilla Fudge for one week and then spend three weeks doing club, college and concert dates.

The group have finished their first album which will be released in Britain early in February to tie in with a six-week British tour. They will do 16 days of concerts followed by selected ballroom and club appearances.

Led Zepperlin play the Bridge Country Club, Canterbury, on December 13.

ECLECTION TOUR

ECLECTION have had a change in line-up and now feature American singer, Dorris Henderson, who replaces Kerrilee Male.

A recording artist in her own right, Dorris has cut two albums, "Watch The Stars" and "Wine And Roses." Eclection record for Elektra Records and their second single, "Please," was recently released.

CZECHS RECORD

THE TWO young Czechs who made the National Press when they escaped from Prague recently by hiding aboard a London bound plane are to have a British record released.

The two Czechs, Petr Seifert and Pavel Kovak, attended an Albert Hall concert last week and met Dave Dee. Dave discovered they had been members of an Army group in Czechoslovakia and introduced them to Ken Howard and Alan Blaikley.

Ken and Alan signed the boys up and have written a song for them, "Laska" which will be released, as by Petr And Pavel, by Page One Records.

NEW DIRECTOR

IAN Ralfini, who has been with Robbins Music for the past four years, has been appointed managing director of MGM Records Ltd.

In a statement this week, Arnold Maxin, president of MGM and Robbins Music, said: "Ralfini's background in the music industry made him the obvious choice for this position and his well-rounded experience in music publishing and records will give MGM Records the direction required in the UK market."

The appointment takes effect immediately.

JAZZ NEWS



JOE HARRIOTT

JOE HARRIOTT and John Mayer are inaugurating an Indo-Jazz Workshop at London's 100 Club on Tuesday (26). The weekly sessions will present the Harriott - Mayer Indo-Jazz Fusions with guest musicians working with the band. Mayer's new album, "Indo-Jazz Etudes," featuring Tony Coe (tnr, clt), will be released in January.

Barry Martyn tonight (Thursday) opens a new weekly New Orleans jazz club "to present New Orleans jazz in a posh atmosphere with candlelight and good food, but with the cheapest admission possible." Barry starts the sessions tonight, at the King's Arms, Fulham Broadway.

Sam Wooding, said to be first man to bring big-band jazz to Europe, visited the MM this week. Wooding, whose Chocolate Kiddies Orchestra, came to Europe in 1924, is now accompanist to his wife, singer Rae Harrison. He was in London to find a publisher for his book, Around The World In 50 Years.

North State Texas University has acquired the world's largest collection of Duke Ellington records, tapes, books and discographies. They will be "preserved for posterity."

Two more famous jazz clubs are closing. The Midland Jazz Club, formed 20 years ago, is closing after only five weeks in its new Birmingham home because of lack of support. Falling attendances have also led Ed Faultless to close his six-year-old sessions at the Palm Court, Richmond.

Larry Coryell, the former Gary Burton Quintet who has had a brief spell with Herbie Mann, has now formed his own quartet and is currently at the Trident Club, Sausalito, California.

The Chris Macgregor band and Howard Riley Trio star at London's 100 Club on Monday (25). December 2 guests are the Mike Osborne Quartet, Howard Riley and singer Julia Doig.

New clarinettist with Max Collie's Rhythm Aces is Jack Gilbert from the Eric Silk Band. He takes over from Roy Pellett . . . the Maynard Ferguson Big Band play for Jazz North West at Woodford Community centre, Manchester, on November 23.

Gil Evans is writing the score for Allan Gittler's satirical film about the advertising world, Parrachute To Paradise, and Duke Ellington is composing the music for Sam Shaw's documentary film on Degas' paintings.

Veteran alto saxist Hilton Jefferson's condition is described as critical in New York's Sydenham Hospital . . . Eric Bernay, who formed Keynote Records in 1937, died in New York last week at the age of 62.

Harold McNair, who has a new RCA Victor album out, begins recording another on Monday (25), with arrangements by John Cameron . . . The Bill Greenow Quintet and George Melly are this week's attraction at the Kensington Hotel, London, on Saturday (23).

A new jazz club, featuring the Spasmodic Six, has opened on Tuesdays at Brighton Art College . . . A Sunday jazz club now operates from the Community Hall, Ballards Walk, Great Knightleys, Basildon.

The Michael Garrick Quintet, featuring Don Rendell and Ian Carr, teams up with poets Jeremy Robson and Vernon Scannell at Battersea Town Hall on November 28. The show is presented by the University Of Surrey Union.

compiled by Bob Dawbarn

JOE COCKER'S FRIENDS



JOE'S FRIEND (left to right): Chris Stainton, Tommy Eyre, Kenny Slade and Henry McCullogh with Joe making big eyes at the back.



SUE AND SUNNY: Own single soon.

They're the Grease Band, Sue and Sunny

Introductions by Tony Wilson

JOE COCKER recently hit the number one position in the Melody Maker chart with his soulful version of the Beatles' "With A Little Help From My Friends." It was his second single for Regal Zonophone, the first being "Marjorine," which only just failed to make it. This week Melody Maker takes a look at the friends who help Joe, the Grease Band and vocal duo, Sue and Sunny.

New man in the group is guitarist **Henry McCullogh.** A native of Belfast, Henry, 24, spent a lot of time in Dublin and was a member of the Eire Apparent, a group that toured the States with Jimi Hendrix and stayed to enjoy success there.

Immediately prior to joining Joe Cocker, Henry was with Sweeney's Men, one of Ireland's leading folk groups in which he played electric guitar, bouzouki and whistle.

He came to the Cambridge Folk Festival last July with Sweeney's Men and stayed on to become a member of the Grease Band.

In the drummer's seat is 30-year-old **Kenny Slade.** Born in Sheffield, Kenny was a member of Dave Berry's Cruisers, then he played on various tours with Paul Jones, Del Shannon, Bobby Hebb and worked with Ronnie Jones and the Nightimers.

Following a nine-month stint at the Top Rank Ballroom in Doncaster, he joined the ranks of the Grease Band.

It was organist **Tommy Eyre** who was instrumental in Kenny joining the group. Tommy formed his group when he left school in Sheffield and subsequently went on to play with other groups working on the continent including Spain and in Morocco.

Besides organ Tommy can also double, if needed, on guitar and bass.

Chris Stainton, 24-year-old bass guitarist, has been with Joe for three years and is also the group's arranger and is Joe's co-writer on original material and like Tommy and Kenny is another Sheffield man.

Chris played bass, drums, piano and guitar on the demo disc that got Tony Hall, and, consequently, Denny Cordell of Regal Zonophone interested in Joe Cocker. This led Joe into recording "Marjorine" and then "With A Little Help From My Friends."

Two more friends of Joe's are **Sue** and **Sunny,** formerly the Stockingtops, who appear with Joe on his television dates and on major appearances like the recent Tiny Tim concert.

Recording artists in their own right, the girls were born in Madras, India, and brought up in Britain. They went into the music business straight from school, having been signed by the Keith Prowse office initially after being heard on a demo disc.

With a couple of singles behind them they now look forward to the release of a new single, "The Show Must Go On", produced for them by singer Kenny Lynch, and released by CBS on December 6.

They will also be guests on Lulu's forthcoming TV series in the New Year. Sunny was one of the girl vocalists on Joe's "Friends" single and, with Sue, will represent Britain in the Antibes Song Festival next summer.



driver's seat

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The Moles—all is revealed



The RAVER'S weekly tonic

"WHO ARE the **Moles?**" is the current cry of desperate deejays and jocular journalists.

To recap for those not up on such topics of vital importance, the story went that pop manager **Stephen Komlosy** received a letter containing a key to a left-luggage locker at Waterloo Station. Wherein, surprise surprise, he found a tape of a song called "We Are The Moles" which has been getting a full share of Radio One plugs.

Mr Komlosy, ran the tale, had no idea as to the identity of those artists on the disc so decided to put out the record as by the **Moles.**

Well, we can put everyone out of their misery. The **Moles** are **Simon Dupree** and three members of his **Big Sound.** The disc was made in London's Trident studios and among those present was **Mr Komlosy.**

Nice try, Steve.

Harold Wilson—pop fan! This is the new role of our Prime Minister, and in particular he is a fan of the **Showstoppers,** soul group whose current release is "Eeny Meeny." He has personally requested the group to appear at the United Nations Ball on December 10 after he saw them on Dee Time.

Are we in the wrong business dept. **Les Reed** has bought a £55,000 Spanish style mansion on the Costa Woking, Surrey. The light fittings alone cost £2,500 . . **Barry Ryan** appears with his mum **Marion** on Time for Blackburn on Saturday.

Police had to control the crowds when **Nice** signed autographs in a Belfast record store . . **Lee Jackson** says he knows a man who breeds rabbits for Chinese restaurants . . Revolutionary socialist students wanted to unfurl red flags at **Nice** concert in Belfast . . Don't the **Small Faces** need a PR? . . **Davey O'List** forming a new group . . Men arrested for selling photostats copies of Who show tickets . . **Dusty Springfield** bought a seven foot six inches bed in London and had to send to California for sheets and blankets large enough.

Jiving K. Boots moved into his multi-million pound palace in Dorking this week, but found that the gold toilet paper he had ordered for the six loos, had not been delivered. "Life can be harder for pop stars than you think," he commented later.

LINER

Beatles' Yellow Submarine cartoon a huge hit in the States . . **George Harrison** returning from America by ocean liner . . **Alan Moorhouse,** now leading his own orchestra and recording for Page One Records, won an MM trumpet award back in 1943 . . **Cecil Beaton** has photographed "two of his friends and favourite models," **James Fox** and **Mick Jagger** on the set of their film "Performance." Says **Mr Beaton:** "James has such classic features and Mick has a very interesting modern face."

Jiving K. Boots to be snapped by Barrington Mauve-boots, the top fashion photographer. Says Barrie: "Jiving has such an INTENSELY nauseating face. The way his lips curl under his chin is QUITE fascinating."

Jazz writer **Graham Collier** knows how to pick 'em. Young trombonist **Nick Evans** and tenorist **Stan Sulzman** both excellent on BBC Jazz Club.

Who are the **Voles?** This is current cry of at least three people in the British Isles. Answer? **The Voles** are a totally unknown and talentless group. Who wants to know? The Voles, the ONLY three people in the British Isles who care tuppence.

Middle-aged gent with cheerful chubby face and giant handlebar moustache who has been adoped by the Electricity Board as their image for the purpose of national advertising is saxist **Johnny Gray.** Not such an ancient really, as he is featured on the **Beatles** double LP.

Sound of a disillusioned raver: "It's all happened really." . . Fireman inspected **Arthur Brown's** firehat before letting him on stage at the Roundhouse . . **David Bowie** changed his music and name group from Turquoise to Feathers to avoid confusion with the recording group . . **Horace Silver** recognised Mod **Bob Houston** from his own home movies taken at Antibes . . **John Peel** played football for the Top Ten eleven, says "I've supported Liverpool for 23 years."

Al Kooper, Dylan's former organist and ex-leader of **Blood, Sweat And Tears** in London. Also believed in town **John Sebastian,** ex-Lovin' Spoonful guitarist and singer.

MR. NINE PER CENT *the loser agent*



A first solo flight to remember

AS AN ARTIST grows, the solo concert becomes a milestone in his career that he must pass before he can become more than just another name on the club or concert bill. So it has been with Roy Harper, who had his solo flight at St Pancras Town Hall on Saturday.

The show was under-advertised, but the hall was packed to witness the emergence of a unique talent. Big words for a guy we've been hearing around for a couple of years now. But, somehow, the solo format gave Roy the breathing space to establish himself—something he did with authority, aided (or hindered) by the barracking of his son from the front row.

Roy is still uncompromisingly himself, and I doubt that he will ever tailor what he does to fit in with any sort of popular image. He seems destined to be one of those whom audiences love or hate, with no in-between half-heartedness about their feelings.

When he can establish contact with the audience, as he did on Sunday, the result can be sheer delight.

His guitar is neat as ever, alternating between heavy chorded work and skipping and tripping lines of triplets that are followed by a tongue-twisting vocal line.

The songs are getting better. His new one "I Hate The White Man" said more about the subject of Black Power than a million mindless renderings of "We Shall Overcome" could ever do. — KARL DALLAS.

CAUGHT IN THE ACT



HARPER: uncompromisingly himself

NICE

BELFAST'S annual music festival, organised by Michael Emmerson of Queens University, was opened by the Nice in a highly successful "pop" concert at the Whitla Hall on Thursday last week.

Yet pop seems an inaccurate description in view of the group's amazing ability to combine classical and jazz influences in their improvised and scored passages. Their exciting sound came as a great surprise to the organisers and proved a delight to the capacity audience. "I knew they were good from the records, but I didn't realise they were that good," said Michael Emmerson.

They blew two amazing sets. Starting from cold, and a trifle nervous, the Belfast fans proved entirely sympathetic to the music and were both attentive and appreciative. "Karelia" by Sibelius provided a subdued start, and Tim Hardin's "Hang On To A Dream" proved the Nice can play a ballad, and Lee Jackson can sing.

Blinky Davison's drum solo on "Ars Longa" was excellent in construction while Keith Emerson was in tremendous form, whipping up excitement and causing the audience to rush the stage. Now working as a trio, the group seem more together than ever.— CHRIS WELCH.

YANK LAWSON

DICK GIBSON, a prominent Denver banking figure, who assembled "The World's Greatest Jazzband" to prove his contention that "jazz went away and left the public, the public didn't leave jazz," went a long way to proving his point last week when this 10-man group under the joint leadership of trumpeter Yank Lawson and bassist Bob Haggart moved into The Riverboat in the Empire State Building and has been swinging to capacity crowds every night.

Besides Lawson and Haggart, the line-up consists of such distinctive all-star veteran musicians as Billy Butterfield (tpt), Lou McGarity and Carl Fontana (tmbs), Bud Freeman (tnr), Bob Wilber (cl and sop), Ralph Sutton (pno), Clancy Hayes (banjo), and Morey Feld (drs).

The band plays everything from Dixieland numbers and swing-era favourites of Haggart's new arrangements of such recent songs as "Up, Up And Away," "Sunny" and "Ode to Billie Joe," but it is when they tear enthusiastically into the old tunes like "I've Found a New Baby," "Limehouse Blues" and "South Rampart Street Parade" that the 10 members of the World's Greatest Jazzband make a most convincing claim to their title.

It is certainly one of the finest jazz bands to hit New York in a very long time — and British jazz fans should have something to look forward to if plans work out for a European tour next year.

Meanwhile, the World's Greatest Jazz band will be at The Riverboar through December 10. Gibson, who is forming a company that will try to re-kindle the flames of the big band era, said that in order to gain the acceptance of youth jazz bands must fill their programmes with current material as well as the traditional standards. — JEFF ATTERTON.

PAXTON

"NICE TO be home," said Tom Paxton at the beginning of his solo concert at the Royal Festival Hall last Saturday. And he meant it, for nowhere are his fans more enthusiastic than in Britain.

Paxton's approach is professional and he has a fine sense of presence on stage, introducing his songs with a sophisticated, often acid, wit.

As a songwriter, he has already been acknowledged as one of the best in the American contemporary folk field. He has a pleasantly uncomplicated approach and has also mastered the difficult art of writing humorous material which becomes particularly barbed when he moves into the political area.

As well as familiar numbers like "Bottle Of Wine," "Rambling Boy," "Leaving London" and songs such as "Talking Vietnam Pot Luck Blues," "Clarissa Jones," "Jennifer's Rabbit" and "A Thousand Years" from his new "Morning Again" album, he did some new songs including "Molly Bloom" and "Bishop Cody's Latest Request," the title track from his next album. — TONY WILSON.

JAZZ CLUB

ENTERPRISING of BBC Jazz Club to present the Alan Skidmore / Bob Cornford Orchestra last week Co-led by Talk of the Town fugitive, tenorist Alan Skidmore and brilliant young writer / pianist Bob Cornford, here was a fifteen piece unit that was at once "different," yet still in touch with jazz basics.

For in among the familiar jazz faces of Kenny Wheeler (flg), Tony Coe (ten / clt), John Surman (bar, / bs clt) and Chris Pyne (tmb), there were some not so familiar ones from the straight world on flute, french horn and harp.

Fortunately this did not lead Cornford into the swamplands of Third Stream dreariness. The short programme that they played began with a busy 6/8 "Ginger's Theme" and ended similarly with the lengthy "All Purpose Blues." The latter, powered by John Marshall (drs) doing his rock 'n roll bit, with bassist Brian Odgers switching to bass guitar, produced some exciting jazz.

Although things went a little haywire before the end with all the soloists in the band including MLO Man, Alan Downey (tpt) getting a chance to blow.

Before then we had heard a delightful ballad-style number "The Seduction," which showed off the terribly underrated guitarist Philip Lee at his best. Altogether enough was heard to make one hope that the band can get a few gigs outside the film studio, where, I gather, it has mainly functioned up until now. — CHRISTOPHER BIRD.

IVY'S BAND WAS NEVER LIKE THIS

I SAY, chaps! Ivy Benson's Band was never like this. Not when we danced to it, anyway. "Big Bands are back" says Eric Winstone on page 12. Well, they certainly will be if they undress like this. (We mean the girls' bands, of course). Four ladies in this picture have been formed as a topless band by strip impresario Paul Raymond. Called the Raymondebs, they'll play in Paul's Raymond Revuebar in London when the new show starts in January. Girls are: Jane Booth (20), from Johannesburg (piano), Mary Cossack (20), from Lewisham (guitar), Jackie Molloy (20), from Manchester, and Susan Class, from Pontypridd (drums). Now, who wants to augment the band?

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ENGELBERT: ' threatening phone calls '

TEA AT THE RITZ WITH ENGELBERT

and Chris Welch

TEA with Engelbert Humperdinck at the Ritz is a singularly relaxing experience. Suddenly the bustle of everyday modern life eases gently to a halt. A great peace descends and the mad dash, scurry and worry of the pop business seems an amusingly superfluous activity.

On a brisk Autumn afternoon last week, one left the taxi-jammed racket of Piccadilly, London, to enter the discreet grandeur of the Ritz's tea lounge, where one found the discreetly grand Engelbert receiving visitors with delicate cups of the British national drink.

Relaxed

It could hardly be said that Engelbert was relaxing before his show at the Talk Of The Town. Humperdinck is the epitome of the completely relaxed, unflappable, gentleman of leisurely habits yet capable of the most strenuous labour.

Seated at a low table wincing under the load of fragile sandwiches, he surveyed the hushed lounge which resembles one of the lesser used galleries of the Natural History Museum.

"I have to eat before the show at the Talk," he explained in a low musical voice. "I love this place. I love all the chandeliers. I saw Liberace's house in Hollywood and he's got a chandelier in the loo.

Mobbed

"The house is too good to live in. Even the outside is carpeted with material that can't be damaged by the rain. He has a name for being flamboyant, to put it bluntly. I would prefer a home to be a home and not a showplace.

"It's a bit dangerous for me to go out much," he reflected. "I don't think because I'm a star I shouldn't go to certain places, but the fact is not everybody likes you. One sometimes gets threatening phone calls.

"I live in Surrey now and I can go into the pubs, but I don't go into Town. You can get mobbed sometimes. I miss egg and chips on the M1."

Scrabble

The conversation moved on to indoor sports and one of the guests gave a fascinating account of dart playing activities in his local pub, concluding with an invitation to Engelbert to participate in some future match.

"I like playing darts but I don't like playing table tennis," revealed Engelbert, at the end of this discourse. "Do you play Scrabble?" he inquired politely. "I love Scrabble. I wish I could play football but it's too risky."

Pressing on to more urgent topics we discussed the next single follow up to the amazingly successful "Les Bicyclettes De Belsize." "Oh yes, it could be another Reed-Mason song. I'll do half a dozen songs and the single could be anyone of them.

Message

"I've got to step up onto a different level. Each song I do is different. It could be a waltz, or country and western style. There is always a change of mood.

"The next one will probably be up in tempo but will retain a ballad feel. I believe a song that has no message has no value."

Engelbert has sold the staggering total of 18 million records around the world and says: "I listen to my albums to see where I go wrong and if they can be improved. I listen to them with a certain pride, without being egotistical."

How does Engelbert feel about the lowering public image of pop achieved by his less gentlemanly contemporaries?

"Bad publicity is quickly forgotten. So many people make mistakes, but the public can find it in their hearts to forgive them, especially if they come back with a good song."

"I feel a responsibility to the public because pop is a serious business and you can't take it too lightly. Fans are loyal and one should respect their loyalty. Don't make me out to be a big goody-goody, but drugs are for the sick. And we in pop are in such a position where things are easily found out."

But even Top People of Pop can run up against public prejudice.

"I used to get into trouble for wearing no tie and having sideburns. I had a funny experience the other night. I went for a meal to discuss business in a restaurant in Piccadilly and the manager said we couldn't come in without female company."

In such circumstances Jimi Hendrix might set fire to his guitar, or Mick Jagger might express his opinions of the management in forceful terms.

But peaceful Engelbert merely moved on. With 18 million records cooking all round the world, who needs to lose one's cool with cooks?

'I MISS EGG AND CHIPS ON THE M1'

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CONVENTION

The vital organs

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SECOND OPINION



BENNY GOODMAN

BOB DAWBARN



continues this great Melody Maker series with a re-assessment of the King of Swing, Benny Goodman — the jazzman who enjoyed a fan following which even the pop stars of the Sixties barely equal.

SHOULD an artist be judged in the context of his time or on the lasting quality of his work? That seems to me a particularly pertinent question in the case of Benny Goodman.

In his time — and that must basically mean the decade from the mid-1930s to the mid-1940s — he was The King of Swing, the most influential jazzman of them all, the man who made jazz both popular and respectable.

And his importance in the 1930s went beyond purely musical considerations. When he took Teddy Wilson on the road with his trio and band in 1936 he was challenging racial taboos that had rarely been previously broken.

In my teens, the older generation made much the same noises about jazz as my generation make about pop today. Our answer was to point to Goodman, a musician whose superb technique had led to him making classical concert appearances — he gave us that comfortable feeling that our heroes were not the untutored, hit-or-miss musical fakes our parents firmly believed them to be.

In fact, that superb technique has, for the past 30 years, tended to cloud assessments of Goodman as a jazz musician. He was a good enough musician to sound as elegantly polished as always even when the ideas didn't come.

Listening once more to nearly a dozen of his albums I'm brought to the conclusion that Goodman was one of the most erratic improvisers in the entire history of jazz.

On any album you care to pick he is likely to follow a most banal, though glossy solo, with one of remarkable attack and invention. Just as you are about to dismiss him as the overrated figment of a zoot-suited imagination he will come up with a chorus that stops you in your tracks.

He seems to have been born with that elegant tone and authoratitive technique. His first recorded solo, on Ben Pollack's "He's The Last Word" in 1926, was hardly a world-shattering musical event, but he was only 15 and it certainly can't be deduced from the music.

In his early days he was said to have been influenced by Jimmy Noone although the resemblance has always seemed to me utterly superficial — merely a matter of favouring a pure tone with few of the "dirty" inflections of a Johnny Dodds or a Pee Wee Russell.

Frank Teschemacher and Leon Rappolo are others who have been claimed as inspirers of Goodman, but again the influences are difficult to detect.

On his 1930 recordings with Red Nichols, he sounds closer to Jimmy Dorsey who was five years his senior and may well have had some influence.

But Goodman must really be judged on his Swing Era band which lasted from 1934 to 1944 — his spasmodic attempts to return to the jazz field over the past 20 years can be ignored for their lacklustre performances with even the technique sounding dimmed.

Again, one must assess two Benny Goodmans: the big band leader and soloist, and the small group musician.

Was the big band really pre-eminent in its time? The answer must be a resounding "No" when you play Duke Ellington recordings of the same era. Or Basie. Or Lunceford.

And despite his astute use of Fletcher Henderson as arranger, he was never really trying to advance jazz. He found a commercially successful formula, and he stuck to it.

His bands were smooth, well-drilled precision units depending for much of their effect on flashy solosts like Harry James.

It can hardly be coincidence that Gene Krupa's period with the band saw the extraordinary rise in popularity of the jazz drummer as a crowd-raising circus act. Odd, however, that it should have been Krupa, surely one of the most unswinging of combo drummers, though the big band was a better setting for his leaden thundering.

To prove my point, try some of the big band tracks with Dave Tough replacing Krupa and hear how Tough really swings things along without sounding like the soundtrack of a First World War TV documentary.

Thirty years later, the Goodman Band of the Carnegie Hall Concert would hardly surprise the average palais goer, with the exception of the occasional clarinet solo.

It's the small groups which show up Goodman's limitations as a jazzman.

He has his moments, of course, but with the trio I find myself listening to Teddy Wilson; with the Quartet it's Wilson and Lionel Hampton who hold my ear; with the Sextets it's Charlie Christian above all, and Cootie Williams.

In other words, in the highest company Goodman generally came off second best.

On the ballads he was too often pretty rather than significant; his blues choruses seemed almost invariably to follow the line he laid down in the Joe Venuti-Eddie Lang version of "Beale Street Blues" in 1931; on the fast showcases his effortless technique too often led to glibness.

But, again, the danger of overstating the case can be emphasised by his playing on pieces like "the quartet's "Stompin' At The Savoy," the Trio's "Body And Soul" or the Sextet's "Soft Winds."

He could outplay all contemporary clarinettists when it came to assembling an original solo, it was just that most of the time the effort didn't apparently seem worth it and the fingers took him through the phrases he has found so useful in the past.

Perhaps Goodman's most lasting importance has been his influence on others — even today, after 20 years of jazz turmoil, his tone and style can be heard in nine out of every ten clarinettists.

Perhaps his dominance, in the public mind at least, during the final phases of the Swing Era led to the eclipse of the clarinet as a major jazz voice during the 1950s and 1960s.

If I hear anyone copying Goodman today it instantly evokes feelings of the jazz of the 1930s and early '40s. I suppose it must be to his credit that he should have stamped his personality on a whole era and frightened a lot of lesser musicians away from hs instrument.

But his solos of 30 years ago can no longer surprise me as, say, Pee Wee Russell's still can.

And that surely must be the mark of the truly great artist — that decades later you still say: "Fancy thinking of doing it that way. And he was right, it's the only way."

A Louis Armstrong solo of the 1930s may be surrounded by the most dated of big band sounds, yet the solo remains as valid a personal statement as anything in music. To me, Goodman seems to have represented his era, rather than controlling it or pointing the way ahead.

A great musician: yes. Important in the history of jazz; undoubtedly. One of the great soloists: he had his flashes of genius, but in total my answer must be a reluctant "No."

But then I would say the same about Art Tatum and just as many people would call me filthy names. Perhaps I'm just over-suspicious of an immaculate technique — I'd still rather listen to Monk than Peterson.

Jazz, however, is such a personal art and my own honest, if highly subjective, reactions to Benny Goodman can be summed up with: an erratic jazzman who can still give me pleasure but rarely the real artistic uplift of a Louis Armstrong, a Charlie Parker, a Lester Young or a Duke Ellington.



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The Hendrix religion

MANY of the more progressive and stimulating sounds of pop come from comparatively small and inexperienced record companies—such as Electra, Apple and, in particular, Track Records. With the current release of the latest Who single ‘Magic Bus’ (Track 604024), the latest **Hendrix** single ‘All Along the Watchtower’ (Track 604025) and the latest Hendrix LP ‘Electric Ladyland’ (Track 613.008/9), Track Records have a major triumph on their hands not only commercially, but, more important, artistically, for each record is, in its different way, a pop work of genius.

Listen, for example, to the Hendrix single. The *song* is by Dylan—a haunting, apocalyptic fantasy of horsemen riding out of a forest at night, towards a barbed-wired encampment; the *sound* is by Hendrix, orgasmic, spluttering, aching, as if the entire fabric of the world is being torn apart. It is an assault savage and sexual, masturbatory and cruel. Out of the 12 giant cabinets which house 48 loudspeakers—each one of them loud enough to *fill* the Albert Hall with sound—comes a noise which must be like the roaring one hears moments before being disintegrated by an exploding hydrogen bomb.

Two years ago, Hendrix was a down-and-out in Greenwich Village. The grandson of a Cherokee Indian from Seattle, Washington, he is the Black Elvis. His music is electric religion. Petula Clark called him ‘a great big hoax’ and the Daughters of the American Revolution tried to have him prosecuted for obscenity. On a recent visit to Stockholm 30 leading hotels refused to book him. On stage, he looks like a bird of paradise, with his multi-coloured clothes, his witchcraft charms dangling abundantly from his sweating neck and his hair standing up as if in fright of his face. His new LP has a cover photo of 21 nude women, snapped by David Montgomery, who also photographs the Queen.

But this bombast—aural and visual—cannot hide a fantastic virtuosity of guitar playing. The guitar speaks—unmistakably and unashamedly—of a pent-up violence and anger, felt by Hendrix's entire generation. Listen also to the stabbing, choking, breathless pounding of ‘Magic Bus.’ Stravinsky's Symphony in 3 Movements has got nothing on this—relentless, cursing, rhythmically devious, tight, fearful.

With records like these, Track have now cornered 6 per cent of the British market at a gross of nearly half a million pounds a year. Arthur Brown's single, ‘Fire,’ will shortly be a million seller and got to No. 2 in the American charts—all of which is an amazing triumph for Chris Stamp and his partner Kit Lambert, son of Constant and godson of Sir William Walton. Together, they are revolutionising the recording industry by demonstrating that quality alone counts, which, with careful promotion and devoted musical production, can bring just rewards.

Future plans include an opera and a full-time orchestra. Technically, they are already in the future. While everybody talks about making stereo singles, Track have actually done it. Jimi Hendrix's new single, although the label doesn't admit it, *is* in stereo.

THE OBSERVER
10 NOVEMBER 1968

JAZZ SCENE

HORACE SILVER

by MAX JONES

Eyes for the writing scene

"I'D like to mention a new direction in my career." This was Horace Silver, talking at a Blue Note reception given for him at Ronnie Scott's.

"I am becoming by degrees a lyricist. In the past I wrote the words for two of my things, 'Senor Blues' and 'Sister Sadie,' but I was driven to it by necessity, having searched for someone to do it with no luck. So I thought, what the hell?

"Lately I've been writing lyrics for pleasure, and I've found myself progressing as I do it. On the last album of ours, 'Serenade To A Soul Sister,' I had two tunes to which I added lyrics. I printed them on the album liner."

The songs are "Jungle Juice" and "Psychedelic Sally," two of the LP's six titles. All are Silver originals published by Ecaroh Music Inc, the name being Horace's in reverse so to speak. He has had a publishing company for some ten years now.

It may be thought odd that Silver prints the lyrics on his albums of numbers which, in fact, are non-vocal performances. But he has good reasons for doing it.

"I think it gives the listener a better idea of the songs, what I mean by them. That's an important reason. Also, I've got 'em down there because I'd like singers to sing them—whether it's fellows like Joe Blow in Manchester or Georgie Fame in London.

"I saw Georgie in Berlin and said what a kick he must get when he hears Tony Bennett singing that song Blossom Dearie wrote—'Sweet Georgie Fame.' I'd be gassed if somebody wrote such a beautiful song about me.

"Anyway, Eddie Jefferson just recorded 'Psychedelic Sally' with my lyrics. He has also recorded 'Filthy McNasty,' but he used Ira Gitler's lyrics for that."

Now that the words are coming easily to Silver, he intends to continue writing them down, and including them on his album sleeves. Out of six originals on his next LP, four will have lyrics by Horace. And they will appear on the liner.

Writing notes for his albums is another of his new paths. "Serenade To A Soul Sister" being his first attempt at the literary game.

He doesn't reckon himself a literary giant, doubts the correctness of some of his grammatical constructions. But, as with the lyric writing, he finds words come easily and say something he wishes to say.

"I've recently discovered that I can write these notes," said Silver. "That is, when I sit down and think about it I can come up with a few points I want to get over.

"When I wrote the liner notes for 'Soul Sister,' I made it clear that love was the theme of the album. And I gave the lyrics of two of my songs because they were about love.

"Yes, I enjoy writing them now, perhaps because I'm ready to do it. I had no eyes to do it before. And I'll write the notes for the next album because I have a little message I want to say."

Silver explained, as he had done to me before, that he was a believer in things naturally happening at the right time, for him at any event. It is a philosophy that helps him to maintain an amiable, unenvious outlook.

"I wish everybody well, you know," he said when I asked him about a few of the popular conveyors of soul in music. "I really feel there is room for all good music, including pop, rock-and-roll and jazz. The crap I don't appreciate, but I like the good.

"I don't have hostility . . . to nothing, to nobody. And going back to this kind of faith I have that when the time is right it will happen, this protects me from bad feelings about anybody in the business.

"You know, if someone has done much better than me, it doesn't bother me. I feel that I'm only beginning. I'm not jealous because I've got time. I'm going to climb that mountain.

"Now take these songs of mine: this lyric writing is a new dimension for me and I intend to pursue it because it might kick off into something else. I never knew I had the ability before; now the lyrics just seem to come out of me. They're earthy-type things. I can't do the beautiful, flowery lyrics.

"You ask if I'll ever have them sung on my records. I hope so. That's one of my dreams. I'd like some day to do a whole album, maybe with the group or maybe a big band, of my compositions with my lyrics.

"But the singer, that's a problem because most good singers are already signed up with a label. If I run into some unknown singer who gasses me, that will be it.

"It may happen soon or it may take a few years. When the time is right it'll just come to me."



CHERRY: no such thing as 'new' music

DON CHERRY

By BOB HOUSTON

An amplifier for the spirit

THE WARRING factions that still argue over the body of jazz would find it difficult to see any similarity between Duke Ellington and Don Cherry, but the pocket trumpeter who, in company with Ornette Coleman, turned the jazz world upside down a decade ago seems to have arrived at the same philosophy, namely that "the band that plays together prays together."

Cherry was serenely discussing his controversial appearance at this year's Berlin Jazz Festival in the light of a German television team's cameras which were set up in his tiny hotel room while his young daughter made loud noises on one of the collection of flutes that the trumpeter has added to his achievements in the course of his travels round the world since leaving the United States.

As well as fellow American guitarist Sonny Sharrock and tenorist Pharaoh Sanders, the Cherry orchestra in Berlin included several of Europe's most respected "free" musicians, men of the calibre of trombonist Albert Mangelsdorf and vibist Karl Berger.

But Cherry hadn't been allowed to name all the names and he firmly believes that "it takes time for musicians to pray together."

Despite this, he certainly seemed to have no religious difficulties with the two Americans. "Pharaoh's record 'Tahud' is one of the greatest ever made," he emphasised. "And hearing Sonny Sharrock has changed my conception completely about amplified instruments. It feels like he is grabbing lightning in his hand when he's playing."

A question from the German television interviewer about Don Ellis' amplified trumpet having failed to elicit the expected response, Cherry went on to explain: "All the instruments I have, the trumpet, the flutes, are very natural instruments.

"Anyway, the musician and his instrument are just amplifiers for the spirit, and there's no such thing as 'new' music—just 'now' music."

Cherry is based in Stockholm now, although along with his Lapp wife, Moqui, and their two children he has been travelling around Europe working.

In Sweden he had organised summer classes for children with the help of some government assistance and intends writing a book about his experiences in this project.

"You know," he mused as his child went hunting for her harmonica, "I'm very connected with street musicians. I always end up in that environment because people shouldn't have to pay to hear music."

Cherry, though far from being a rich man, seems a very happy man. The television company who filmed our interview said they couldn't pay him, but they'd be glad to treat him and Moqui to a Chinese meal.

While other jazz notables might have given the TV team the bum's rush, Mr and Mrs Cherry gratefully accepted. After all, as Cherry says, "it's the preservation of quality that's important." Another philosophical similarity with the Duke.

SLOW DRAG

By CLIVE WILSON

The showman who played with Bunk

This appreciation of Slow Drag Pavageau, the New Orleans bassist who has died aged 80, is by trumpeter Clive Wilson who recently returned from three years in New Orleans.

SLOW DRAG Pavageau was one of those French Quartet characters one saw every day in New Orleans, either in Buster's Bar, just around the corner from where he lived on St Ann Street, or on his way to and from his house, Buster's Bar and Preservation Hall.

There was humour in everything Drag did or said. In fact the first time I met him, in 1964, he showed me a trick he'd learned from Sam Rimington.

Drag was never afraid for himself and one of his stories involved his saving George Lewis' life in New York. As late in his long life as three years ago, he was attacked on his way home after winning some money gambling.

Drag claimed his attacker couldn't knock him down, but he was badly bruised for a long time. After that he used to warn all of us European musicians to watch out for lurking assailants with "Automobile on this side of the street, you walk on that side. Automobile on that side of the street, you walk on this side."

Although he was only playing once a week with Punch Miller's band at Preservation Hall, he made an appearance there almost every night to execute a few of his dance steps for the crowd.

He won many dance contests in his youth and indeed earned his nickname, "Slow Drag," after his skill in that particular dance. And he was employed as Grand Marshall by the Eureka Brass Band up until this year.

His wife, Annie Pavageau, still plays the organ and leads the singing at the Morning Star Baptist Church on Burgundy Street.

Every year on his birthday, Drag would come around to Preservation Hall with one of the church collection boxes and make a collection.

He was not particularly forthcoming about his life. He did mention Bunk Johnson. "I was in New York with Bunk and George Lewis. I saved George's life. You ask him."

But once he told me about dancing to a string band in Congo Square. They used to dance the old European dances such as the quadrille and mazurka.

He also played guitar, taking up string bass much later in life and he was almost entirely associated with the George Lewis band, recording with them and with Bunk Johnson for Bill Russell in the 1940s. Since then, he had been widely recorded on string bass.

His style of bass playing was simpler than any other today, though there was much similarity between his playing and Pops Foster's style. It was ideally suited to the type of band with which he played.

But the wonderful dynamics, time and drive that Drag had — and the maximum use of variety he employed without sacrificing any of the essential swing he gave a band — have never been surpassed. Now the style has passed with him.

It's hard to feel sad though. I knew him as such a cheerful man.



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PERSONAL OPINION

Hey! You with the long hair...



Eric Winstone, bandleader of 25 years' standing, has played — and survived — the eras of swing, bop, rock and now pop. As a onetimer contributor to the Melody Maker, his comments on the music scene were pithy, pointed — and much respected. This week, he dishes out some hard knocks at the current pop scene. But also observes why the big bands lost out to the groups.

HEY, YOUNG MAN! Yes you with the shoulder-length curls and the expensive guitar which you can't play without electronic assistance. You with the echo chambers, the amplifiers, the psychedelic lighting effects—all adding up to three chords on a fingerboard that has known the magic of Segovia.

Have you heard what is being said in the State of Denmark Street? What is whispered within the hallowed precincts of Broadcasting House?

SMASH-HIT

Have you heard what the sound mixer is saying beneath the dying reverberations of your latest smash-hit recording before your Manager has even had time to buy up the first ten thousand copies? BIG BANDS ARE BACK.

You don't believe me? Take a look around. No longer is the air your exclusive territory. Indeed, as Radio One becomes almost a musical ghetto for pop, on Radios Two, Three and Four the "voice of the flugle is once more heard in the land" and from every studio comes the sound of swinging brass just as it did back in the days before it all happened.

And I can remember the happening, and the reason for it. Ten years ago big bands like Ted Heath, Geraldo, Johnny Dankworth, and my own, were the Beatles and Rolling Stones of the day.

Just like the pop idols of the present time we dominated the music scene. Music publishers courted our favours. Even Dick James used to take me out to lunch. Then almost overnight it all changed.

INFANTILE

You came along with your outrageous hair styles, your Carnaby clothes, your elementary chords with infantile lyrics, and played us right off the band stand.

And, so help me, we all stood back and let you get away with it. Because you started with something we had lost for some time. A terrible simplicity.

Just as we were losing our public in a complicated morass of major ninths and flattened fifths with back beating and bebop, YOU came along with a melodic line a child of five could follow. (In fact I often strongly suspected that was the average age of the composers who wrote your world sweeping hits.)

While our singers leaned so far backwards they usually had three more bars to go after the band stopped, you chanted "Yeah, yeah, yeah" dead on the beat so that, once again, dancers knew where to put their feet.

Where the bands measured their popularity in the dance hall by the number of customers crowding round the band stand, you took them back on to the dance floor to participate in frenetic tribal contortions that so seriously affected the takings at the soft drink and sandwich bars managements tried to ban them by putting up "NO JIVING" notices under the pretence your kind of music was a danger to customers.

But you won through. You took over the record industry. You took over the concert halls just as Bingo took over the variety theatres. Even Auntie BBC bowed to your image.

In fact, as far as I can remember, the only place you did not take over was Ronnie Scott's Jazz Club, where nightly they still called the faithful with long blasts on the tenor horn.

Then, inevitably — as must happen in any art form — you progressed. From out of the jungle of pseudo neurotics all climbing on the get-rich-quick bandwagon emerged genuine talent such as the Beatles, the Shadows, the Tremeloes, the Stones.

Musicians who, although often without the ability to read their own language, experimented and developed their own style of music until once again melodic lines had some meaning and the sitar was no longer an instrument only associated with Indian curry.

BIG SOUND

And this is when big bands first began to come back into their own. With tunes like "Yesterday," "Can't Buy Me Love," "Good Vibrations," the public began to realise that, good as the groups might be who played them, they sounded even better with sixteen strings, eight brass, and five saxophones.

Big-name singers such as Tom Jones decided they wanted a big sound behind them. Better songs with more involved harmonies were written which demanded good professional musicians to interpret them.

But before I qualify my earlier statement that "Big bands are back" may I say "thank you" to all the pop groups for what they have taught us.

They have taught us that simplicity in music, as in all other things, is a necessary medium between musicians and the public. They have shown us that enthusiasm is not a dirty word. For example, when did you ever see a pop group that looked bored with their music?

And above all they have taught us that the public react to what they see as well as what they hear.

Once we, and I mean all professional musicians, have learned that lesson then my long-haired friend, it's back to the jungle for you because BIG BANDS will really be BACK.

Che Guevara, revolution, Yippies, hippies, fascists LSD and Country Joe

COMMENT on political and social subjects through the medium of song was, for many years, mainly the preserve of folk singers but in the last few years the front has broadened to include the group scene, particularly in America.

There seems to be now a line that can be traced through from people like Woody Guthrie, Pete Seeger, Bob Dylan, Joan Baez, Tom Paxton, Arlo Guthrie to groups like the Fugs, the Mothers of Invention, the Byrds and Country Joe and the Fish.

As far as Country Joe and the Fish are concerned, they have a strong, politically-orientated background and this is reflected in some of their music.

On their latest album "Together," tracks such as "Untitled Protest," "The Harlem Song," "Bright Suburban Mr & Mrs Clean Machine" and "The Streets Of Your Town," are good examples as is "Fixin'-To-Die Rag," off their second album, which is an anti-Vietnam war song that satirises the subject using a ragtime idea ("Be the first on your block, to have your boy sent home in a box").

Joe estimates that about a sixth of the group's music is political. Comments drummer Chicken Hirsch: "We are all very concerned. The band started out in an atmosphere of politics. Most of the guys started in folk music, that's the roots.

"I think it's natural that anyone involved in a mass media trip, and who is concerned, likes to voice their opinion. But rather than change people's opinion just get them to say 'Oh, that's what I think too,'". With Nixon preparing to take the Presidential seat in the States, the pre-election fervour of the progressive groups, such as the Yippies (The Youth International Party), with which Joe, along with Ed Sanders of the Fugs and poet Alan Ginsburg were concerned seems to have died down.

Joe himself seems disillusioned following what appears to be a further victory for the Establishment in the States. Any revolutionary spirit that burned before the elections has died to almost nothing.

Says Joe bitterly: "Nobody knows what's going on. What do these kids know? They've seen a few French underground movies and they envision themselves wearing berets, wearing a row of bullets across their chests, carrying the red banner and crawling about the rubble throwing Molotov cocktails. "But who needs Che Guevara? It's not like that."

"Who has the tolerance to endure a revolution? Who wants to be Che Guevara? Who wants to bleed for it? I don't. This has been my year of becoming an adult. I've gone through the stages of being a child and being a teenager.

"The people who have to be converted are about 50 per cent of the country. What do you do? Kill them? I don't want to kill. You set out to be an evangelist, a crusader, but you can't live up to it.

"What do you do? Sell out? You adjust. We find ourselves in an adult world of business, of having to compete. You just keep on working, keep pushing on.

"We are very middle class, bourgeois, naive, Who is more revolutionary? Those involved in urban renewal or people concerned in turning on others to their first trip?"

The hippies come in for a blasting from Joe too. "Hippies are the real fascists of the world. They exclude 90 per cent of the world. They go to India, get hashish because it is cheap and they like to be surrounded by flowers.

COUNTRY JOE AND THE FISH



"Yet they also like radios, they have records. Every hippie has a record player. It was O'Leary (Timothy O'Leary-America's chief advocate of LSD) who said, 'Tune In, Turn On and Drop Out.' I think the hippies have turned on, tuned in and turned us out!" It sounds like a very different Joe McDonald from the one in the interview taped and printed in the July edition of the American music magazine, Sing Out. Asked if he thought there was a revolution going on, Joe replied, "Well, something's going on. It's not under control . . . Yeah, I think it's a revolution, a tribal revolution."

As far as revolution of any kind is concerned, Joe sees electric rock music as being revolutionery. Says Joe: "It's in an infant stage as is the equipment. Groups are having a revolutionary effect on the audience.

"If there's a revolution, it has to have music and that is rock music. Everything else is steeped in tradition. What other kind of music is there?

"Folk and pop were developed for the masses. Pop music in this era is revolutionary in that it deals with things that it hasn't dealt with before, physiologically and sociologically.

"It doesn't surprise me that politicians are turning to rock music. All that is avant garde in the States is centred around electric, amplified rock. Lots of the people now making money in the music business, are holding concepts which are revolutionary to those held by the older generations.

"Progress is physical and social and America is leading that progress and we're on the avant garde of that. I think London is next. Most people live television lives, they don't want to change.

"I think everyone should be allowed to do what they want, providing it doesn't hurt anybody else. Man doesn't control his environment and we are victims of history. There's not enough food to go around. I don't think people have figured it out and even if you do there's still not enough.

"A crystal chandelier, a few Rolls Royces, but that doesn't deal with the world's boring, logistical problems.

"The world as we knew it has disappeared. The new dream we had that thousands would flock to Haight-Ashbury and be hippies has gradually become degenerate."

In the last few months, Country Joe seems to have changed from political revolutionary to being almost overwhelmed by the complex and seemingly insurmountable problems of the world. If he at times seems contradictory, it is rather a matter of confusion than semantics.

Country Joe and the Fish dedicated their last album to "Bobby Hutton—Black Revolutionary 1950-1968." It will be interesting to see who they dedicate their next album to. It could well be the peoples of the world generally.

TONY WILSON.

While Europe-wise the sun's been shining for
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'RAIN AND TEARS' it's been a bleak, wet summer over here. Now the local forecast is
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A DAY IN THE LIFE OF



JOHN PEEL

BEHIND THE SCENES AT BRITAIN'S TOP RADIO SHOW WITH YOUR TOP DEEJAY

11 am. Arrive at John's mews flat near Regent's Park and am greeted by John and the strains of "Prodigal Son" from the Stones' "Beggar's Banquet" album. John is hobbling after playing football the previous day.

11.30 am. John 'phones Stuart Henry to ask him to announce that he will be playing the new Stones album and talking to them in the Top Gear Studio. John sorts out the records for the programme and then works timings for the programme. "This is the bit I dread. I have to work them out from five o'clock backwards and I'm no good at maths."

12 pm. The Stones album is taken off to hear Stuart's announcement and everything pauses for tea.

12.45 pm: Leave for the studio which is about a ten-minute walk away at Broadcasting House.

1 pm. Arrive at Broadcasting House and walk through the labyrinth of corridors to the Top Gear studio. John records the introduction which includes a parody of the Watch With Mother signature tune by Tyrannosaurus Rex. John explains that he always records the introduction before the programme. "It's a sort of tradition thing instead of shouting over the opening. You either have it or you haven't and I apparently haven't." John records the introduction. "Some weeks I sound like David Frost."

1.15 pm. John runs through the tapes and records for the show with the programme engineers, Mike Graves and Geoff Botham. Two girls want to see John at reception.

1.45. The brief run through completed. John says, "That's it, we can all go home. I'd better go and see these two young ladies." John goes off leaving Canned Heat playing on the turntable. Returns ten minutes later and begins work on the introductions for the records and tapes. He also gets a number of calls from people wanting to come into the studio. He has to refuse them. "I'm only allowed three or four people usually, which is a drag because I like having people around."

2.30 pm. Half an hour to go. John makes a few notes and reads the Observer supplement article on Jean-Luc Godard filming the Stones for One Plus One. Someone phones to ask John to make announcement about a pair of gloves lost in Birmingham. John says he can't do it. Producer Bernie Andrews arrives.

3.00 pm. Top Gear is on the air.

EVERY Sunday at 3 pm an estimated two million listeners tune into Radio One to hear Top Gear.

For two hours John Peel presents a mixture of records and taped groups, a job he has performed single handed for about the last ten months.

It is probably one of the most popular all-music programmes on Radio One, certainly as far as MM readers are concerned, for this year it was voted the top radio show in the 1968 Melody Maker Pop Poll, with Peel as the No 1 deejay.

Critics

Peel and his programme have been criticised, the main reasons being John's rather deadpan delivery and loaded asides and the esoteric choice of music. But, as the MM Poll showed, these critics are in the minority.

What is the success secret of Peel and Top Gear? The answer lies in the music he presents. No other radio show reflects so well the new musical directions taking place outside the chart both on record and on the live scene.

Many young people identify strongly with Top Gear because of the types of music heard on the show, in turn identifying with Peel and his opinions, which although liberal have certain limits.

In fact, Top Gear is John Peel and John Peel is Top Gear.

Choice

When the show first started a year ago it was a three hour production compered by Pete Drummond. John Peel was one of a number of deejays who played a secondary role to Pete.

Now, with a shortened programme, John is on his own and has stamped the programme with much of his own personality.

The choice of records is all John's but he always checks very closely with Top Gear producer Bernie Andrews. "He never puts in anything that I don't like," says John. "The limitations are those of time. We only have 45 minutes needle time out of two hours which we've found is all we need.

Groups

"I scout out new groups and he basically suggests what ones to use on repeats. It's a co-operative venture although Bernie doesn't get much time to hear new groups.

"Getting the thing in order goes right on until Sunday. Deciding on new records and in cutting things out. By Friday, it's not so much a question of what to leave in but what to leave out."

John, like other deejays, is the target for new releases from the record companies. "I get all the singles and some companies let me have albums that they think I'll be interested in. Others I have to go out and buy. A third of the records are imports which I have to pay for."

The relationship between Bernie Andrews, as producer, and John Peel, as deejay, is very tight and they work in close co-operation.

Records

Says Bernie: "We don't always agree on records but we do agree on the final selection. We give way to each other and John and I have never had a cross word and are never likely to.

"I wouldn't say John is easy to work with but he is positive and takes the programme seriously and I like that."

The records are chosen through several sessions, often lasting to the early hours of the morning in each others' homes throughout the week, and every Sunday John takes in an armful of records in case he may get a chance to play them.

Although John keeps him informed on new groups, it is Bernie who actually books them and tapes them. These taping sessions can often last up to ten hours. Bernie takes pains to see the correct balance for groups is achieved, and in this is assisted by two able engineers, Peter Ritzema and Allen Harris.

"I aim at getting a high quality with the groups," says Bernie. "I let them have a fair amount of say in the production of the session and they are allowed to work with the engineers on this."

The groups are another feature of the programme because, more often than not, many are making their first broadcast when they are heard on Top Gear.

Flexible

Last Sunday, for instance, a relatively new trio, Andromeda, made their radio debut, and the list of first timers is quite impressive—the Cream, Jimi Hendrix, Bonzo Dog Doo Dah Band, the Nice, Procol Harum, Pentangle, Fairport Convention, Tim Rose, Traffic, Fleetwood Mac, Jethro Tull, Ten Years After, Tyrannosaurus Rex, Love Sculpture, Juniors Eyes, Skip Bifferty, Family, Eclection, the Taste and the Strawbs.

"The groups are pre-recorded on Monday or Tuesday and anything up to six weeks before hand," says John. "There are so many people, and we are booked up to February, and we try to use them as soon as possible."

But the programme preparation is flexible enough to allow for short-notice recording of groups if needed.

The use of new talent gives the show a sense of immediacy, and consequently Top Gear is often musically ahead of other Radio One programmes.

Pirate

Top Gear is the legal offspring of the pirate Perfumed Garden and John thinks he has much the same audience as in pirate radio days.

Asked if he had any changes he would like to see in Top Gear, he replies. "No, basically it's all right. The only thing that needs changing is my tendency to talk too much."—TONY WILSON

What a boost for the British scene

THE BLUES rolled on in a big way at the Blues Scene '68 concert presented jointly by Melody Maker and the Harold Davison Organisation at the Royal Festival Hall on Saturday night.

It was a sell-out and three-thousand enthusiastic and appreciative blues fans poured into the hall to hear and see this fine showcase of American and British blues artists.

At the start of the concert, compere Jack Higgins told the audience that the Blues Scene '68 concert was the idea of MM editor Jack Hutton. Said Higgins, "Following the success here of the Jazz Scene '68 earlier this year, Melody Maker editor Jack Hutton said to me, 'We must do something for the blues'."

Cheers greeted the announcement that a Blues Scene '69 tour would kick off at the Royal Festival Hall next February headed by John Lee Hooker.

TONY WILSON REVIEWS THE MELODY MAKER BLUES CONCERT





JOHN MAYALL



AYNSLEY DUNBAR

CHEER

The show was opened by the bubbling good humour and rolling New Orleans barrel - house style of Champion Jack Dupree. Elegantly attired in a silver-grey suit, Jack got things moving with his three-number set that included his well - known "Mother-In-Law Blues" and the up-tempo "Chicken Shack."

Then on came John Mayall to a huge cheer from the audience. Backed by Mick Taylor (gtr), Steve Thompson (bass) and Colin Allen (drs), John playing Hammond organ and harmonica, went into "Baby You're Wrong," slowing down for "Try To Understand."

John then gave us a preview of one of the tracks from his new album, "Blues From Laurel Canyon," a song called "Somebody's Acting Like A Child." Switching to guitar, he soloed on "Now I've Lost My Woman."

A rocking "Walking On Sunset" and Albert King's "Pretty Woman" completed John's spot. Mick Taylor was in good form on guitar and worked very well throughout the group's set.

The second half was opened with a hard-working set from the Aynsley Dunbar Retaliation.

Drummer - leader Dunbar layed down a solid base for Victor Brox, vocals and organ, John Morsehead on guitar and bassist Alex Dmochowski to build on.

Brox led the group through "Low Gear Man," "Call My Woman," featuring John Morsehead on guitar and vocals on his own composition, "I Tried," all from the new "Dr Dunbar's Prescription" album, and "Double Loving."

An exciting "Every Day I Have The Blues," with Brox taking a solo on pocket cornet and Dmochowski also taking a break, brought the Retaliation's part of the evening to an end.

There could probably be no fitter end to such a concert as this than the great Muddy Waters, complete with his band featuring Otis Spann on piano and white harmonica player Paul Osher.

There was plenty of the famous Waters' slide guitar work in a programme that included "Rock Me Baby," "Baby Please Don't Go" and "Long Distance Call."



MUDDY WATERS

EVENT

Otis Spann slowed the pace up with his solo stint, allowing the whole band with Muddy to lift things up with "Got My Mojo Working."

As could be expected an encore was called for, and "Hoochie Coochie Man" in particular. So Muddy obliged.

Thus ended one of the year's most interesting and enjoyable blues events.

Backstage with tired musicians beginning to collect gear together and make tracks for home, Aynsley Dunbar paused to say, "It was very good. They were a very nice audience and the reception for everyone was great. I enjoyed it very much.

"And thanks to Melody Maker for helping the British blues scene and blues in general."

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES



MEN WHO MAKE THE BLUES — BY MAX JONES

A WEALTH OF BLUES PIANO

PRESENT-DAY blues audiences tend to concentrate on rural-type blues and the contemporary South Side group styles while ignoring some of the music's other growths — barrelhouse piano, for example. In fact, blues and boogie woogie and barrelhouse are parts of the same musical idiom, an idiom also closely related to Afro-American church music. A wealth of blues piano playing — and here again, ragtime comes into it — is found on Storyville's BARREL-HOUSE BLUES AND BOOGIE WOOGIE, Vol 1 (671155), a set previously released here (in slightly different track order) on SLP 155. This reissue is, of course, stereo - playable - mono which does little for solo piano. The set is kicked off atmospherically by Jack Dupree talking about his early influence, Drive 'Em Down, and knocking out real honky-tonk piano. His second song, "Keep Your Big Mouth Shut" (with string bass), stresses the insult-humour aspect of blues, and "Back Door Special" is another about Drive 'Em Down and his lowdown keyboard style. Dink Johnson (he also played drums and clarinet), whose sound has much of Jelly Roll in it, does "Las Vegas Stomp," a rag piece, and a beautiful (tortorish) "Stella Blues." Meade Lux Lewis' relatively sophisticated 1944 versions of "Glendale Glide" and the pounding "Randini's Boogie" close the first side. The reverse opens with Jimmy Yancey, father of boogie, whose "Assembly Call," "Barber Shop" and final "Everlasting Blues," though less remarkable than earlier recordings (these date from 1950), show his powers of moods and rhythms. The first number is his famous "Bugle Call" speciality; the last is slow, sombre piano blues. Memphis Slim has a boogie for piano and celeste, based on Meade Lux's music, a vocal with celeste and a solid piano boogie. Speckled Red's 1960 treatment of "Pinetop's Boogie," roughly forceful and inaccurate as hell, recreates no doubt the genuine ginmill tumult.—MAX JONES.

SAMUEL MAGNETT (Magic Sam) is one of Chicago's younger bluesmen, and his singing and guitar playing with tight, modernised blues group can be heard on WEST SIDE SOUL (DELMARK 615). Sam's debut album, With the Magic One, who sings on all but "Lookin' Good," a throbbing instrumental, are Mighty Joe Young (gtr), Mack Thompson or Ernest Johnson (bass), Odie Payne or his son (drs), and, on some tracks, Stockholm Slim (pno). The better performances such as "Sweet Home Chicago," "All Of Your Love" and "I Want No Woman," have plenty of bite and a goodish contemporary blues feel. On the evidence of this set, Sam is not an outstanding singer. But he's sort of smoothly exciting, and his guitar is nice ("Every Night," for example). Much of the band work jells powerfully, but it is hard to hear what the piano contributes to one or two of the indicated tracks. Lyrics are dull for the most part, but the LP should appeal to the new young audience from Chicago blues.—MAX JONES.

SON HOUSE has an album on CBS subtitled "Father Of Folk Blues," and he is certainly a father figure of the old Delta blues school which included Charley Patton, Bukka White, Skip James, Robert Johnson and Willie Brown. Fortunately, House is still alive and playing. Blues lovers who know his recordings will know he is among the most gifted of all the Mississippi bluesmen. ● Son's real name is Eddie James House Jr, and he was born on March 21, 1902 in Coahoma County at a place called Riverton. He was moved as a boy to Tallulah, Louisiana but later returned to his home state, working on farms and plantations and travelling through Mississippi to Arkansas and Tennessee and back sometimes to Louisiana. ● At first he was hostile to blues, having been raised in a religious family and "brought up to sing in choirs." He even did some preaching before he took up guitar, after hearing some musicians playing (with a bottleneck) in the Clarksdale area. ● House says it was '28 when he started learning, and two years later he was recording six songs for Paramount in Grafton, Wisconsin. These recordings, including three long, double-sided numbers said by Samuel Charters to be "among the greatest blues performances recorded in the Twenties," were extremely rare. In fact copies of some of the titles have never turned up. ● It was '42 when Son recorded again, this time for folklorist Alan Lomax in Robinsonville, Mississippi. Soon afterwards he left the South to live in Rochester, New York. He did various jobs but continued playing until '48, when his old friend Willie Brown died. "I said, 'Well, sir, all my boys are gone.' That was when I stopped playing," House recalled. ● He was "rediscovered" in '64 and encouraged to sing and play again. He made records, and began to appear at concerts, clubs and folk festivals, still working in pure Delta vein which influenced Muddy Waters and many other younger blues artists. As Muddy remembered from his early days around Clarksdale: "The best we had to my ideas was Son House."

BRITAIN DIGS THE REAL BLUES MORE THAN THE USA



B. B. KING

RECORD producer Al Smith is a man with a long experience of blues going back to his childhood in Mississippi. Lately he has been concerned with the Vee-Jay label, from 1953 until what he calls the label's crisis in '64, and ABC Records' BluesWay Series.

In Britain with the Folk Blues Festival, which he put on the road, he was surprised (as on previous visits) by the enthusiasm.

"I was astonished to see such big houses come out everywhere we played. Since 1964, when I came over with Jimmy Reed, so many blues artists have been here. It wasn't the novel thing it used to be, yet we played packed houses all over — standing at many places.

"I think the reason it's spread is because people in England read so much about the music and the history of the USA. I meet people often who know more about the blues world than Americans who live in that world."

In answer to criticisms of the '68 Blues Festival — they touched on programme and presentation — he agreed he had doubts about some aspects of the show but claimed he wasn't responsible.

"I worked with Lippmann and Rau as US producer of the show. I put it together and sold them the package. Originally the old man, St Louis Jimmy, was supposed to come. But he got ill, and was replaced by Curtis Jones, who was already in Europe.

"After I'd taken the trouble of going to Detroit and the West Coast, signing up the artists, and putting them together, I naturally wanted to go the whole way with them.

"But the manner of presenting them is Horst Lippmann's. It's his way of doing it, it's a custom here to start with a solo artist, for instance, on the Folk Festivals."

Al Smith travels extensively in the southern states, and he had this to say about the South.

"I have a prediction to make about it. In the next 20 years or so it will become a better place to live in than the North. And I expect to go back there myself.

"Already, today, the young Southerner is a different proposition from what he was. That's because of the wars we've had, because they travel more, which brings home to them that their forebears were wrong about a lot of things, such as racial attitudes.

"The older people are set in their attitudes and hard to change. That's why I say 20 years from now. Most of those guys will be dead by then. But the young people down there are much different, and don't want to be thought ignorant and prejudiced.

"When I tell you that in Houston, Texas, there's a club with a neon sign saying 'Integrated 24 Hours,' you'll realise the change that is taking place.

"Again, you get a club like the Pussy Cat A-Gogo, in Birmingham, Alabama. The new owner wouldn't buy it until she could get an integrated permit. So now it's the hottest club in town."

In conversation about the Festival concerts, Al spoke warmly of Joe Williams and his nine-string guitar.

"I like very much the way he works. Really I think he's almost the last of the great country blues men. Do you know he used to play for my mother when I was about seven years old?

"She had a roadhouse in a small place out of Rosedale, Mississippi, and the guys used to come through hoboing across the country with guitars on their backs.

"Big Joe was one who played there. Another was Charley Patton, who came out of the Delta, and I believe Blind Lemon played there too. To give you an idea of the period, Big Joe and the others used to work for one and a half dollars a night, a pint of booze, and all the chitt'ling they could eat.

"And people would tip them, of course, and the tips might add up to seven or eight dollars — a lot of money then to make in a night.

"So that is where I first heard blues, in my childhood. I became a dancer, a street dancer, and used to make extra money myself when these guys came by." — MAX JONES.



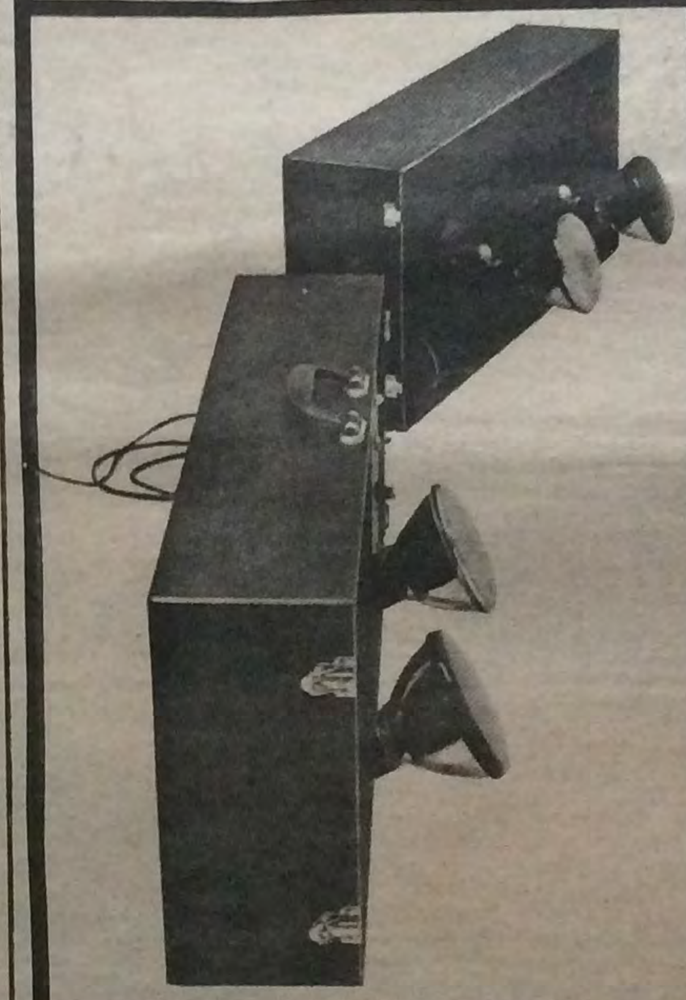
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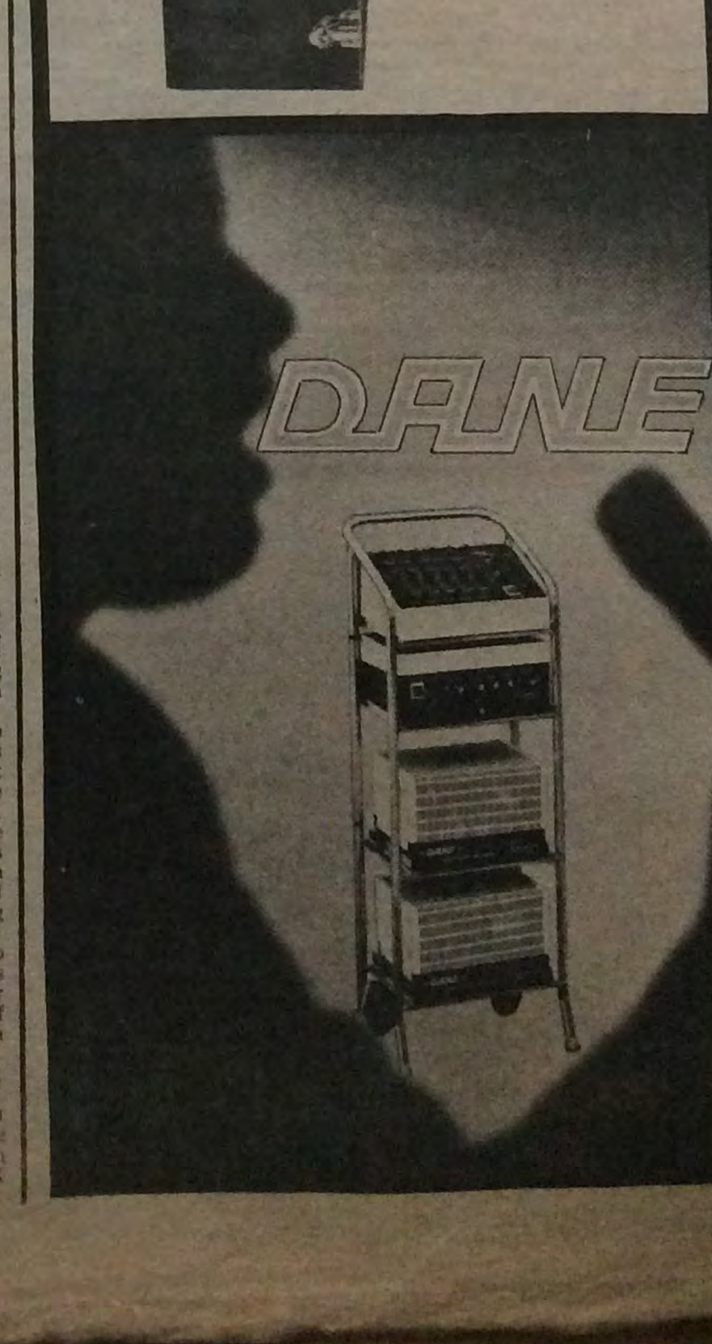
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NINA SIMONE: Is she really a giant of the blues?

Nina hits with Hair

NINA SIMONE provokes mixed reactions from the music critics of the world. Some hail her as a giant of the blues, while others, though grudgingly admitting she can play piano, refuse to acknowledge any vocal talent whatsoever.

The public isn't so divided. Nina, whose number from the controversial musical Hair, "I Ain't Got No —I Got Life," entered the MM Pop 30 last week, is a huge draw whenever she appears in Britain.

Nina's real name is Eunice Stroud (nee Waymon) and she was born 35 years ago in Tryon, North Carolina. She was one of a family of eight children. The family was quite poor: father was a handyman and her mother was a housekeeper during the day.

In the evening, however, Mrs Waymon conducted services at the local church because she was an ordained minister of the Methodist Church. Daughter Eunice was a musical prodigy: she could pick out tunes on the piano at four and at seven she was playing piano and organ in her mother's church, as well as singing in the choir.

By the time she reached high school in Tryon, she was adept at most musical forms and was playing blues and jazz as well as church music.

A local music teacher realised her talent and set up a "Eunice Waymon Fund" and, thanks to the generosity of citizens of the town, she was able to attend and graduate from college in nearby Ashville, before going on to New York's famous Juilliard School of Music.

After leaving Juilliard, she became an accompanist for vocal students in Philadelphia and gave piano lessons in her spare time. Finally, in 1954, she changed her name to Nina Simone and became a singer, working first in Atlantic City.

After two years of singing in small clubs, she signed a recording contract and, in 1957, she made "I Loves You, Porgy" from Porgy And Bess, which became a hit.

An early influence on Nina was jazz singer Billie Holiday and she also listened to pianists Hazel Scott and Oscar Peterson.

Today, Nina Simone is one of the most hypnotic performers on any stage and at times one of the most controversial.

Her identification with the problems of her race and her determination to sing controversial material like "Mississippi Goddamn" have tended to hold her back slightly, but her superb piano artistry and unique vocal style are breaking down the barriers.

She dislikes being categorised as a jazz artist or a blues artist. "It's always been my aim to stay outside any category," she says. "That's my freedom. However, freedom, to me, is the definition of what jazz is; so I can't say that I am not a jazz performer."

She finds her musical influences all around her — in a line of Negro poetry; in the music of Bach; in listening and working with other performers.

Her husband, Andy Stroud, former musician and detective on the New York City police force, is also a songwriter as well as her personal manager. He also runs Ninandy Music Co, their joint company which handles other artists.

Nina Simone is a weaver of evocative music whether she is performing a blues, a ballad, or a contemporary social piece like "The God Of Love Is Dead," her own emotional tribute to Martin Luther King.—ALAN WALSH.

No heartache for rolling Bandwagon

WHAT have the Bandwagon got in common with their soul sisters the Supremes?

It's not their record label and it's certainly not their sex, though both groups are beautiful in their own way.

But both American groups have had their lead singer propelled into the spotlight and changed their name after making a success with records.

Diana Ross was just a third of the Supremes until Tamla promoted her and the group became Diana Ross and the Supremes. And now, the Bandwagon are billed in America (and will be here too when they arrive for their first tour) as Johnny Johnson and the Bandwagon.



LEAD

"They're using my name out front now because I'm doing most of the lead singing," said Johnny this week by phone from the New York headquarters of Columbia Records (head office of Britain's CBS Records).

"The others in the group handle the lead parts on some songs, but it's mainly me; so they've decided to put my name there."

Johnny, soft-spoken and friendly, was elated over the success of "Breakin' Down The Walls Of Heartache" in Britain — it was number nine last week — but he was surprised too.

"We didn't expect a hit because we didn't know that it was being promoted over in your country. It hasn't made the charts here yet but we are hoping it will now that it's doing so well in England."

The Bandwagon — the rest of the group are Bill Bradley, Artie Fullilove and Terry Lewis — have been together as group for about two years now.

Johnny was at school with Bill Bradley in Rochester, New York State, and they'd been singing together all their lives.

"We decided a couple of years ago to put our voices together and form a group," said Johnny. They knew Terry in upstate New York. He was with another vocal group which broke up and joined Johnny and Bill. Artie Fullilove joined them in New York. The group, which uses its own backing group on dates, started doing club and theatre work in and around New York and has worked with stars like James Brown and Gladys Knight and the Pips.

"We've also done some modern harmony things and have worked a little in the jazz field with people like Cannonball Adderley," said Johnny. "But basically we are a rhythm and blues group.

SOUND

"How would I describe our sound? Well, basically we do Temptations and Four Tops' type of material but we also do things by the Beatles.

"I think we have our own sound. We have tried to use our voices to create a new sort of modern harmony in the R&B field."

Johnny said the record was recorded about six months ago in New York.

"I don't know who started to promote it in England, but we're sure glad they did. They're promoting it outta sight, I hear."

None of the Bandwagon has ever been to Europe before and are looking forward to their first trip, which starts here at the end of the month, and is scheduled to last about a month.

EXCITED

"No, we've never been to Britain and we're really excited at the prospect. There's so much we want to see and we are all keen to meet as many people as we can.

"We don't know what we'll be doing in the way of a show. We just wanna get there first. Then we'll take it from there."

—ALAN WALSH.



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SCAFFOLD: ' a happy little song '

Scaffold get another foot in the door

THE Scaffold were hanging about in their publicist's office, ruminating on the unfathomable aspects of the music business. The talented triad of Roger McGough, John Gorman and Mike McGear have their fiirst big chart entry since "Thank U Very Much" with "Lily The Pink," the stirring story of a magical medicinal concoction, sung in a jaunty style that is likely to see them back in the top ten.

"It's a happy little song," said John Gorman, whose face has launched a thousand titters. "Like us really. And we are glad that people are liking it enough to actually go out in the cold, cold world and pay money for it."

The group readily admit that since "Thank U Very Much" opened a few doors for them, most of them have slammed again sharply. "We can see that another hit, while anchoring us a bit closer to the pop world, can also make those doors open again—and this time may stay open long enough for us actually to get inside."

The first hit brought the name to the public attention, but the group felt that a pop hit rather gave them the wrong sort of image for their work. There are still people who book them who expect them to be a two guitars and drums pop group and are surprised, occasionally shocked and sometimes indignant when they present their unique blending of comedy (from John Gorman), music (from Mike McGear) and poetry and lyrical verse (from Roger McGough).

And it's not only among the audiences. The Scaffold feel that the music business is still more or less unaware of the highly personal, highly artistic and highly entertaining two hour show that mingles the slapstick comedy of John with the wistful songs of Mike and the evocative writing and vocal delivery of Roger.

"No one seems prepared to let us do our thing," said John. TV producers promise to use them, but hardly ever do. And even when they do, they try to fit them into a preconceived idea of a programme, rather than let the Scaffold BE the programme.

And the group are still ruefully disappointed, yet resigned to incidents like the one that happened recently: a famous impresario expressed interest in presenting the group in a West End theatre. He saw the group in his office and arranged for a special showing of the act one Sunday evening in October. The theatre was arranged; everything was ready; the show was rehearsed.

"Then, at midday on the day we were to do the audition we got a phone call cancelling it. We were told the theatre was wanted for something else." Since then, not one word from the impresario.

They haven't given up hope, however, and will be seen in central London in January when they are featured in the rather unlikely setting of Ronnie Scott's Club, sharing the billing with tenorist Roland Kirk, a prospect which interests and excites them a lot. They may also do a series of shows at London's Open Space Theatre.

They are keen to communicate on more than one level. They are already identified with the pop scene (an identification which worries them as well as pleases them, for they fear that the ephemeral success in that genre could evaporate faster than it happened) but hope to work on several different levels at once.

Their ideal would be to do Top of the Pops in the afternoon, a theatre show in the early evening and somewhere like Ronnie's to get across to the liberal, late night jazz audience that would accept their slightly anarchistic material.

Basically, they don't want to "entertain" in the accepted sense; rather they want to make people happy. "That's what it's all about," said Mike McGear. "One of the high spots of our career happened last week when we went to the Revolution. We were in a corner, no one knew us, but they played 'Lily The Pink' and people started dancing.

"That amazed us. We never imagined that the record would be played, with all the latest Doors and Beatles albums blasting away. We felt embarrassed when they played it, but they actually applauded at the end. The record, which is a bit of nonsense after all, actually made that sort of blase, hip crowd happy. I can't think of anything we've done that's pleased us more than that." — ALAN WALSH.

BREAKTHROUGH FOR BRIAN

BY ALAN WALSH

POP music and jazz are moving ever closer together, like shy newly-weds in their hotel boudoir. There is still a way to go before the marriage is actually consummated, but jazz is finally allowing its virtue to be assailed by the much-maligned and ever-underestimated pop.

Organist Brian Auger feels this — and he also feels that his recent appearance at the Berlin Jazz Festival was a breakthrough for the Trinity musically and in terms of acceptance in the field of jazz.

BOOING

"It was a breakthrough because for the most part the audience really accepted what we were trying to do. Apart from about 20 people who started booing at the very sight of our clothes and who wanted only safe, tried out music of the past; the majority of the people there went wild."

But it was the group's acceptance among many of the name musicians at the festival which was particularly gratifying.

"Dizzy Gillespie said he liked the group and was knocked out by what we were trying to do, Maynard Ferguson said he'd like to use us as the rhythm section for his big band and Art Blakey asked Julie if she'd like to do a couple of numbers with his group," said an enthusiastic Brian at his West End home.

The ability of the Trinity to explore both the worlds of pop and jazz was further illustrated by the fact that, during their American tour, they will be appearing in a full-length TV spectacular with the Monkees.

GOOD CHANCE

"We are spending 10 days in Los Angeles making the special. It's a kind of own-up thing, with the Monkees telling how they started, and owning up that they couldn't play at first.

"It should be fun. I think that there's a good chance that it will eventually be seen in Britain too," went on Brian.

In addition, the group will play a series of dates in places like Los Angeles' Whisky Club and Fillmore West and East in San Francisco and New York.

While in New York they will do press and promotion work before arriving back in Britain around December 6 or 7.

They also plan to record in the States. "While we are making the Monkees show, we have our evenings free," said Brian, perched in the kitchen of his Leicester Square flat.

"If we can get it together, I hope to hire the Atlantic Studios in Los Angeles and cut some tracks, it'll be primarily album material but a single may come out of it. Wait and see."

On the subject of singles, Brian thought Jools was a little harsh in her criticism of the BBC in Melody Maker last week.

"We did miss out on the plugs on the record, but there were other reasons too why the record hasn't happened," he said.

FAULTY

The group had a number of initial plugs on "Road To Cairo" lined up, but the first pressing of the record was faulty and had to be redone.

"This meant we missed all the plugs. And once that's happened, you can't get them back.

"There were problems with the record all along the line, but I still think it's got a chance. I think it may be a sleeper.

"We're certainly not going to rush another single out or anything like that. I don't think a record which isn't a hit matters to us particularly. We've never been an instant commercial group—our music proves that.

"We were a draw before the record and we'll still work. What matters is that you can do a good show, not that the record's in the chart."

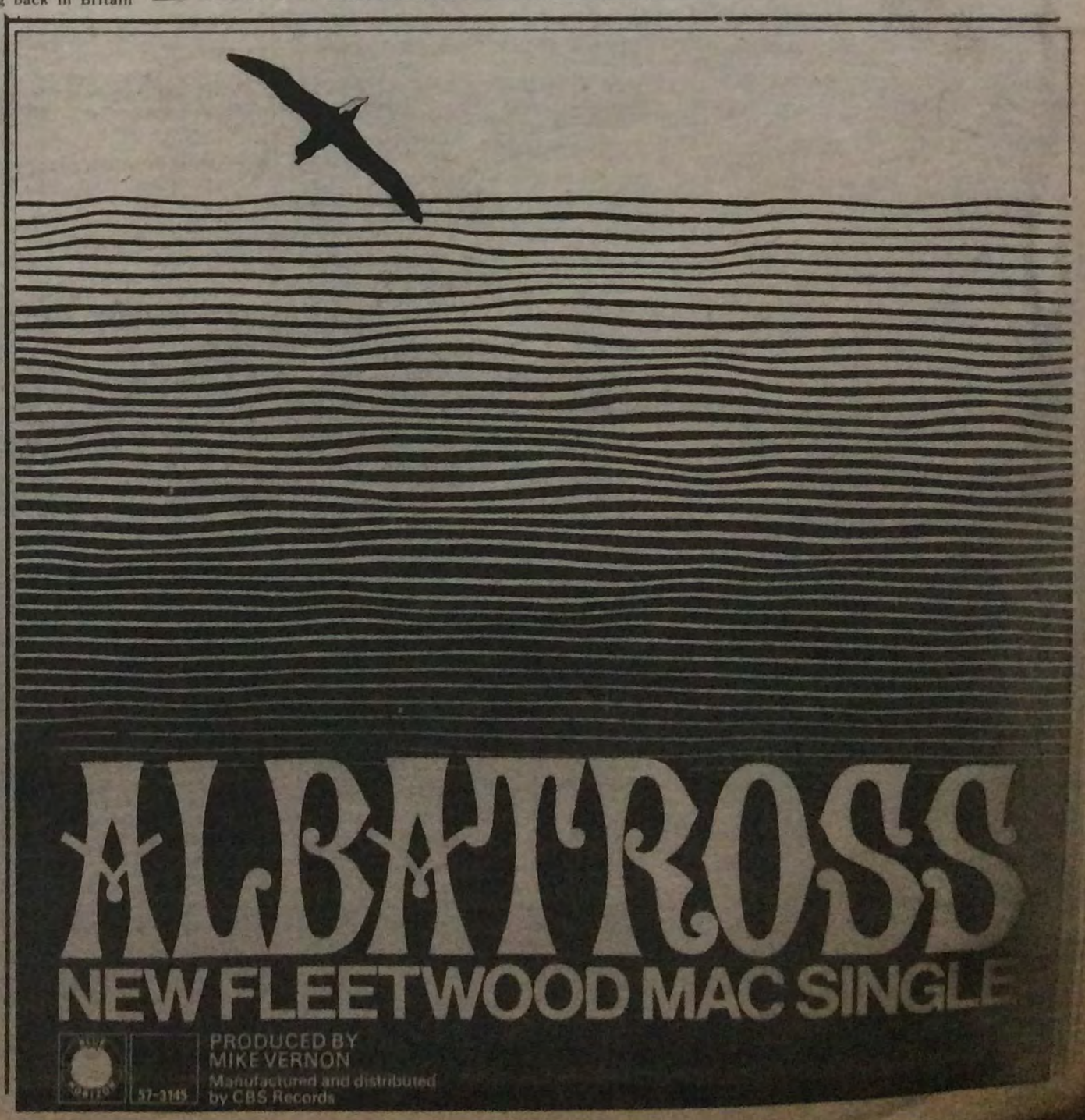
But ironically, the day before I spoke to Brian, they had appeared on the Eamnon Andrews Show as a belated plug for the record.

"The jinx hit us again," said a rueful Auge. "We got as far as the second chorus and the whole control panel broke down and we had to stop.

"It looks as though nothings is going to get that record away.



Dizzy said he liked the group, and was knocked out by what we were trying to do, and Art Blakey asked Julie if she'd like to do a couple of numbers with his group.'



THE NEW BLIND DATE

Long John Baldry

TOM JONES: "A Minute Of Your Time" (Decca).

Tom Jones? A brand new Clive Westlake record. Yes, definitely a number one which should give Tom a very nice Christmas present. I can't hear the strings too well on this grotty machine.

It is rather predictable, but an excellent song and Tom is splendid as usual.

DONALD PEERS: "Please Don't Go" (Columbia).

This is like some classical thing. I'm sure it's Strauss. It's not Ken Dodd or Solomon King? I don't know who it is, but it's not my kind of voice really. Who is it? Well now he's making cabaret appearances, so this could appeal to the old and middle-aged. That will be sufficient.

GENE PITNEY: "Yours Until Tomorrow" (Stateside).

It seems I've come in for all the Christmas records: Is this Mr Pitney? I've heard this song before. Oh yes, I was offered this a couple of years ago, and I wanted to do it, but for some reason it was turned down by my then recording manager.

Jackie de Shannon has done this. I've never been in love with Gene Pitney's voice, but I admire his professionalism. This could be a big hit—top ten.

TIME BOX: "Girl Don't Make Me Wait" (Deram).

Oh, I quite like this. The voice could do with coming forward in the production. I don't know the voice — coloured fellow is he or white? It's not a kid — somebody about 25 because there is a lot of maturity in the voice.

Oh, the Time Box and Mike Patto. He's improved. I remember touring with him and Chuck Berry. If they could get some exposure it might happen, but you never see them on TV.



SAM AND DAVE: "Everybody Got To Believe In Somebody" (Atlantic).

Atlantic — some sock it to me. Too rough a sound for the Drifters. I'll have to think about this. Oh, is it Sam and Dave?

I thought at first there were more than two singers. They must have done some double tracking. The song is not really strong enough, but this is a typical Atlantic production that will sell well up and down the country and be heard in every dance hall and discotheque, but I don't see it as chart material. That will be sufficient.

GENO WASHINGTON and THE RAM JAM BAND: "Bring It To Me Baby" (Pye).

This is an English produced copy of the American sound. One can always tell. Strange that. Is it Geno?

Certainly the best record he has ever made and it might tickle up the thirty.

PETER GREEN'S FLEETWOOD MAC: "Albatross" (Blue Horizon).

Oh Jesus, I've heard this already. Peter Green's Fleetwood Mac. I heard them do this live on John Peel's show. What's it called? It's a bit Roy Rogers and Trigger riding into the sunset.

I don't see the point of this record by any standards—pop, blues or jazz. I don't see what it's got to do with anything. It's certainly not demonstrative of Green's ability.

It will disappoint his ardent fans, but it won't get into the pop market because it doesn't mean anything. Does it develop any more than this? Very sad.

GARY PUCKETT AND THE UNION GAP: "Over You" (CBS).

American Negro? Oh it's Gary Puckett and the Union Gap. But he's got a very coloured voice. He is one of the latest crop of new voices I have dug very much, including that boy with Cupid's Inspiration and the Marbles boy. I predicted the Marbles would be a hit last June. I can't say I'm knocked out by this song, but it might be Top Twenty, in view of their popularity.

MARVIN GAYE: "Chained" (Tamla Motown).

Garnett Mimms? I know this voice so well. Marvin Gaye! I won't say anymore, I want to listen to the end. Don't they have splendid percussionists on Tamla Motown records. Yeah.

CLIFF RICHARD: "Don't Forget To Catch Me" (Columbia).

Oh Mr Richard. I'd sooner hear it sung by Rudy Vallee and Paul Whiteman. This would have gone down splendidly in the twenties. Cliff has millions of ardent fans but this is a trifle on the corny side. What more can I say?

Actually the Bonzos will probably have a good time with this. Hey, some Ruby Braff or Roy Eldridge thrown in! Mr Stanley Roderick I suppose.

1910 FRUIT GUM CO: "Goody Goody Gumdrops" (Buddah).

Sounds like the boys in Hair. Goody Goody Gumdrops! That's about the standard of the songs from Hair, which were all bloody rubbish. It's hard to tell with this kind of music, if it's English or American. Is it the Ohio Express?

Not the 1913 Fruitgum Company? Oh, 1910! Awful. In Ireland the showbands drove me mad playing "Simon Says" all night. Well I enjoyed Blind Date. Ask me again soon. Don't wait a whole year next time!

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HOLLIES — WHY GRAHAM NASH IS GOING

SO it's finally happened. and thousands of fans are still reeling from the shock. Graham Nash, a founder member of the Hollies is Going It Alone . . .

An inkling of a possible split was hinted at by Tony Hicks only three weeks ago in the MELODY MAKER. Said Tony of Graham's musical attitude: "Probably more than any one of us, he tends to move into the more advanced type of things.

"But then, Graham changes his mind a couple of times a day on policy."

Format

But if there were dissensions within the group, they've now come to a head. The last time the Hollies play together in their present format will be on December 8, at a charity show at the London Palladium.

After that, Graham will go his own way—the remaining members will continue in their present direction.

On Monday this week, Allan Clarke—who first became friends with Graham at primary school — commented: "Graham was not completely satisfied with what he was doing with us. He thinks he can do better on his own. And we wish him the best of luck.

"He was writing too many songs we couldn't use. There can't be more than 12 tracks on an LP at one time.

"All of Graham's songs are very slow, and very boring. He wants to go all soppy, artistic and beautiful. But we just want to stay as the Hollies. We don't want to go that way. So, because of that, we said 'Go and do it.'

Image

"We hardly work on tour, anyway. We just want to get our new LP finished for America. But we feel this difference over recording policy would be wrong for our image.

"We just want to keep on being the Hollies. After all, we've been together professionally for five-and-a-half years. We don't want to change into a Maharishi or anything like that.

"But there are no hard feelings. I don't know what Graham's plans are now; he's keeping them to himself. We shall, of course, get someone else in place of Graham. We could carry on as we are, but it wouldn't be fair to the fans when we do stage appearances. We like to be able to reproduce our recorded sound on stage.

"We aren't in a particular hurry to get a new guy. He's got to be able to play guitar, be a good musician, a good vocalist and have personality. We're already looking around, but we haven't anyone particularly in mind at the moment."

Better

Says drummer Bobby Elliott: "This has been building up for ages. Graham just wanted to write songs. He doesn't want to do anything else — just write them by himself.

"A row? Some people would like to stir one up, but we're parting quite amicably. After all, we have been together for five-and-a-half years.

"Are we sorry? Not really. It's better for both sides. The only thing we shall be sorry to miss is the good times we've had together. But that's the way it goes."

Tony Hicks also regrets the split. "We've been together for something like five or six years," he says.

"But it was really very simple. If we had stuck together, we would have just killed each other. That wouldn't have helped us, and it wouldn't have helped Graham. Now, we've both got a chance. He just had to go.

"It had to happen, just because of what Graham wanted to do. He wanted to work with his friends. And most of his friends are in America. That's where he wants to be. I think he'll probably live there, and build up from there — from the West Coast. But this thing is 'way removed from the Hollies.

"We'll be getting someone else. He'll have to have a very high voice, but without going into the falsetto, like Graham."

At presstime, Graham Nash — central figure in the drama — was reluctant to comment. His reason? That he wanted to say something positive rather than make a negative statement at this early stage.

But the MM understands that, apart from the musical question, there was another main reason for the split. It is that Graham did not like touring. That, after five years, he had become a "bit bored by stage work and doing the Hollies hits all the time."

Gap

He may go to America, but it is unlikely that he would settle permanently there.

So now there's a big gap in the Hollies line-up. But they are in no hurry to fill it, and would wait six months if necessary.

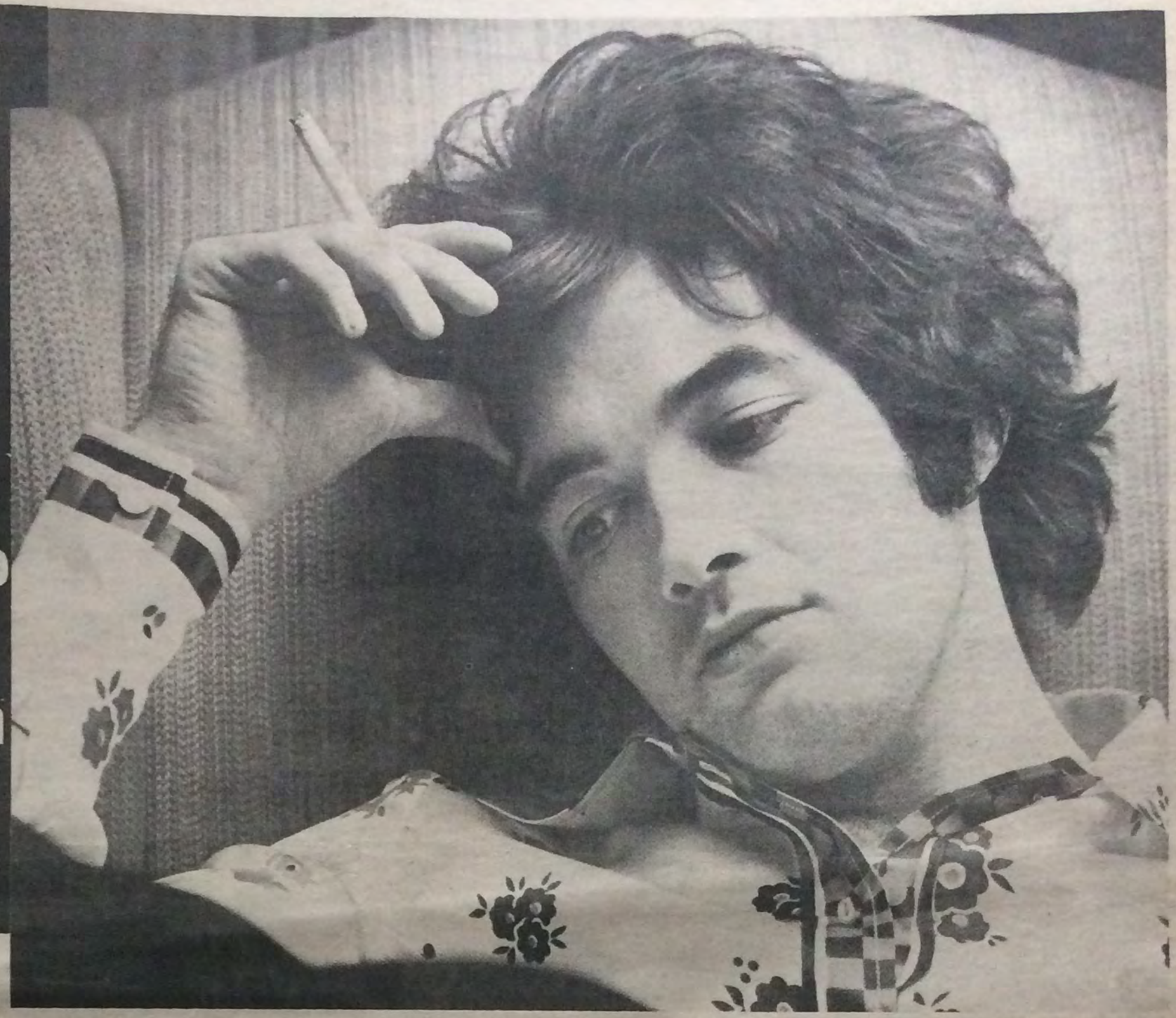
But already applications have been flooding in. And some include familiar and famous names.

NEXT WEEK

HORACE SILVER IN BLIND DATE

BARRY RYAN

"You have to be able to laugh off the nasty things that are written about you. That isn't always very easy."



WILL success change Barry Ryan? My belief, admittedly based on only a slight acquaintanceship over the past couple of years, is that it already has.

Chatting with him this week in the sumptuous West End flat he has bought with brother Paul, I felt he was far more relaxed than of old—less on guard and far more ready to display his undoubted sense of humour. "Eloise," it seems, has brought confidence as well as financial gain to Barry Ryan.

These are some of the questions I put to Barry in his wood-panelled living room:

Bob Dawbarn asked the questions

DO you find it more satisfying being a solo artist than when you were half of a duo with Paul?

That's hard to answer because I haven't done any live things on my own yet. When Paul and I were together on stage it made things easy in a way, we could use each other. The first thing I am doing is the Beach Boys tour. After that I will know what it's like.

LAST time I spoke to you, you were talking of forming a group. Have you done so?

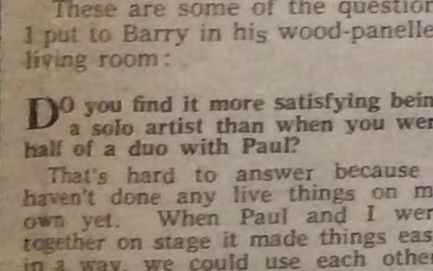
I did get a group together but it fell through because I decided to use an orchestra on the Beach Boys tour. I shall be paying a 17-piece orchestra which means I will be losing money on the tour. But it only lasts six days and it is very important for me to go over well so I felt it was right to sacrifice a few hundred pounds to get the right backing sound. If it can establish my reputation then it will be worth every penny.

HAVE you started work on your album yet?

We've nearly got all the songs finished. Most of them are Paul's, although I give him ideas. Johnny Arthey will be doing the arrangements after the marvellous job he did on "Eloise." Some of the songs will be with a group and the others with a big orchestra.

ONE tends to think of twins as having similar ideas and tastes. Is this true of you and Paul?

It's a good thing to have him writing my songs because I know what he is playing and what he is thinking — if he is feeling for a chord I can guess exactly what it is he is looking for. As far as musical tastes go, we are roughly the same — that's why it's such a good scene for both of us.



PAUL: happy

GIMMICK

HAVING a famous mother, were you brought up in a show business atmosphere?

Mother wanted to keep us out of it but we naturally wanted to know what it was all about. She didn't really want us to get involved. I really like this business. It makes you a bit hard but it's certainly better than filling tea packets all your life. And it gives you the opportunity to create something.

WHAT do you think are the ingredients for a hit record?

You must have one of two factors. One is a good song, with good production and performance. The other is to have a gimmick. "Eloise" is a good song and a good production. The trouble with relying on a gimmick is you have to find another for the next record.

HUMOUR

WHAT qualities do you think it takes to succeed in this business?

You've got to have a sense of humour. You have to be able to laugh off the nasty things that are written about you. That isn't always very easy. And you have to be very patient and wait for things to happen for you.

DID the early knocking along the lines of "They are trading on their mother's name" upset you particularly?

Yes, it made me very depressed. But the thing is that now I really appreciate a hit record. The first record Paul and I made was a sizeable hit. But I didn't appreciate it because I didn't know what it was like to fail.

One good fact about this hit is that I am now able to be myself and not the sort of package-deal me that I had to be in public before. Paul doesn't miss singing at all — he is very happy writing and we are very lucky to have this situation where I sing a hit and he wrote it. I wouldn't have been nearly as pleased having a hit with someone else's song.

RIGHT

MARION is having a single released. Have you heard it?

Yes, it's a very attractive song and I'd love to see it a hit. I think it might be at that. It's surprising how many people ask us about her even after she has been out of the business for five years. She was obviously right to pack it in at the height of her popularity just as the groups were beginning to happen. I suppose people will now say she is trying to capitalise on our success instead of the other way round.

HAVE you ever appeared on stage with her?

No.

HAVE you decided on a follow-up to "Eloise?"

Paul has written a couple of things and we go into the studios next week. I think the next one will have a sort of continuity with "Eloise" but it will be a different theme and a different type of song, more of a Stones type of thing, with an exciting rhythm going.

We have some interesting ideas for the LP which we will work out with Johnny Arthey—he really is one of the most underrated arrangers in England. The LP will start with an overture of all songs together and each track will run into the next.

RIGHT

DO you like the trappings of success, like being recognised in the street?

I love it. It's great when people recognise you.

DO you go out to clubs much?

No, I used to but I now like to have people round to the flat. When you suss the clubs out you realise they are really for hangers-on and you meet the same team every week. I like to go to the theatre and see plays.

LOVE

DO you have any ambition to act?

Everybody wants to get up there with a cutlass in his mouth—it's the Walter Mitty in us all. But I have no desire to act—yet, anyway. Anyway I'm a bit small. It would be a bit difficult telling a girl you were madly in love with her when your eyes only came up to her bosom. And I'd feel daft standing on a box to do it.

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LET'S MAKE MUSIC

WEEK 4 - PERCUSSION INSTRUMENTS



GARY BURTON: ' there is no magic '

VIBES

Burton, the four mallet virtuoso

"AND NOW — here is a young man who has given a new dimension to the instrument," said veteran vibist Red Norvo from the stage of Wakefield Theatre Club, as he introduced Gary Burton.

Not only was this a tribute from one who has been at the top of his profession for the past thirty years — it also happened to be a bald statement of fact.

For Gary Burton has brought an entirely new approach and a new technique to the vibraphone. Yet he goes to great lengths to insist that "it just happened that way."

"There is no magic — no secret method or even physical trick — nor can I claim that it resulted from long weary hours of dedicated practice," said this very likeable, voluble and intelligent young man from Princeton, Indiana.

"In the small mid-west farming town where I was born and raised, it was impossible to find a teacher when I first became interested in vibes at the age of six. I managed to get hold of an instrument — and also took piano lessons from a local teacher.

"The musical knowledge thus gained was invaluable to me in my efforts to play the vibes, and having started with four mallets right from the beginning, I found myself playing the instrument in piano style — using the mallets as fingers.

"Even by the time I was 14, records were rare in my small town and I still hadn't heard any hard core jazz. I had heard the occasional Garner and Shearing record, their improvising appealed to me and I started to do just that.

"Admittedly I played a lot for the fun of it, but I never practised in the traditional way for hours on end every day. And I am sure that by not doing this, and not being a slave to any set routine of scales and exercises, my melodic appreciation has been considerably enhanced.

"When I listen carefully over a period to jazz improvisations on any instrument, I find myself able to relate the playing to many of the accepted exercises for that particular instrument.

"At 17 I left high school and with four months to spare before going on to college, I went to Nashville to study the scene there. I met up with Chet Atkins who appeared to look on me as a child prodigy, and gave me a recording contract — which still holds good today.

"But for two years I didn't make any records at all, for I was much too busy at the Boston Conservatory, and at the Berklee School of Music, finally majoring in piano and composition.

"I was still unable to find a tutor, as most of those at the colleges were drummers who had switched to vibes as a doubling instrument. This was my reason for taking composition as my second subject, and there is no doubt that this had helped a lot in shaping my vibes playing.

"And it was only around this time I began to realise that I was playing differently. I had continued to hold four hammers at all times, though not always using all four. But I have never played with just one in each hand.

"Others have done so — and very successfully, Red Norvo for example. Yet no one could be more different than we are. We respect each other, but we really are at different ends of the pole.

"Playing this way, one doesn't develop quite the fantastic technique of a Milt Jackson. It is as well perhaps that I never saw any of these greats play while I was in my formative years and in fact, although I had heard them all on records and had met them socially, I never saw any of them play until last summer when we met up at a vibes workshop.

"In the light of my own experience, I can only recommend to would-be vibists that they concentrate on the instrument, rather than take it up as a double. Decide which of the styles to adopt — and stick to it.

"The danger lies in the fact that they are a comparatively easy instrument to pick up by ear. Almost anyone with any knowledge of music can quickly learn to play vibes a little, but to really get into it, it is preferable to start from the beginning on four hammers.

"Don't think I am against the two-hammer style — I am a tremendous admirer of Milt Jackson — but it is simple to come back to two after having played with four, if necessary or desirable.

"If you also take piano lessons you can — as I did — play those lessons on vibes where the range is suitable. This helps to keep one orientated musically rather than technically. And long hours of tedious practice are not necessary to develop a technique just so long as you play often and regularly.—
JERRY DAWSON.

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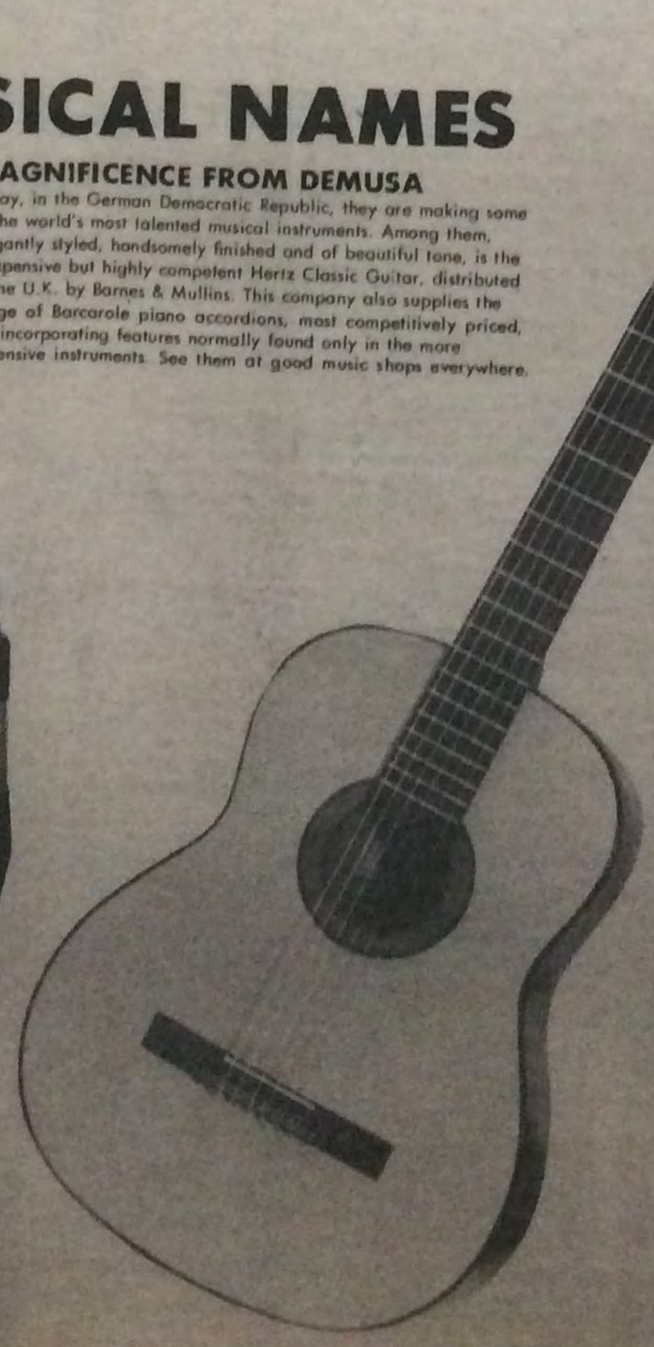
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LET'S MAKE MUSIC

WEEK 4 - PERCUSSION INSTRUMENTS

DRUMS

Thoughts of Chairman Buddy

"DO YOU make it up as you go along?" asked an innocent young fan at the Buddy Rich drum clinic on the drum giant's last visit here.

And strangely enough, the master of repartee and badinage took this quite calmly and replied: "Sure I do make it up as I go along."

And the essence of Buddy's playing, is jazz improvisation, despite a technique that would appear to have conquered every known rudiment.

"I'm a jazz drummer, baby, don't talk to me about those rudimental players," he states in tones that brook no arguments. "I'm not marching to war. I have no feeling for rudimental drummers. What do they do? So they know all the rudiments, but they have no feeling."

When Buddy comes to town, blunt honesty is the rule of the day and drum tutors wince, but his humour takes the sting out of criticisms of teachers and their methods.

"There's not a teacher in the world today. What do they know? If they knew so much about drumming they'd be out there doing it. Don't hiss me, I'm telling the truth.

"People ask me how do you get speed. Well, I'm almost 35 now, and I've been playing 47 years and speed just comes. There are no secrets or short cuts. Anyway, it's not so important to be fast as it is to get feeling.

"The whole basic point of drums is to keep time. Rushing tempos though is part of the excitement of playing. A drummer who is absolutely perfect sounds mechanical. They can't swing, and I'm only concerned with swinging. I can't stand it when a band is dragging."

Buddy is often at his most hilarious, and merciless when he is talking about other drummers, but as he says: "All the bad things I keep saying about other drummers are about people who really have a lot to say.

"My daughter tells me about Ginger Baker and played me that thing he did, 'Toad.' I wasn't too impressed by what he plays. I'm not putting Baker down, but he doesn't do anything I haven't heard another drummer play before.

"I try not to play the same things all the time. There are certain routines, but if I didn't try and play something new I'd be bored and embarrassed. I've been accused of filling in too much, but only by guys who can't do it."

Rich is particularly interesting talking about the drum giants of yesteryear, that he grew up with and saw in action.

"Davy Tough never played solos. Because he was a terrible soloist! I listened to Chick Webb, and I'm not too easily impressed with people, but he was my favourite drummer. He had fantastic speed. I saw a concert by the Chick Webb band and the Benny Goodman band in 1937 at the Savoy. Gene Krupa never recovered from the shock.

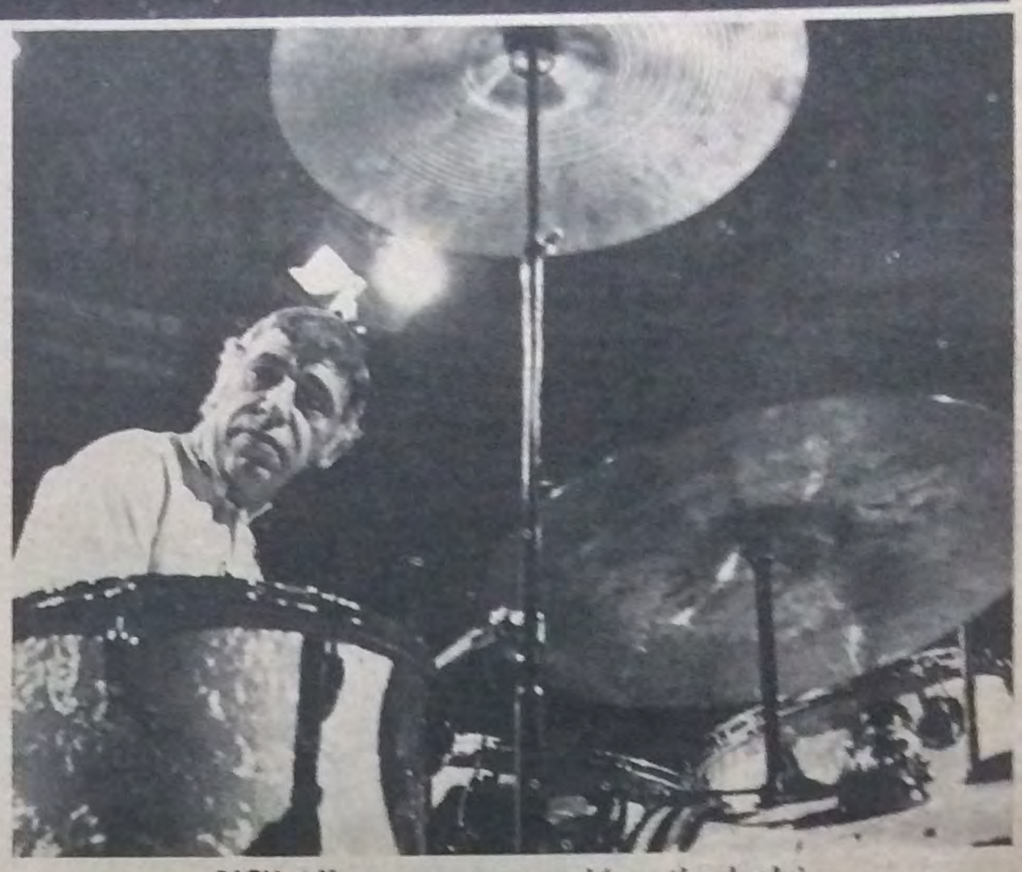
"Gene did his bits on 'Sing, Sing, Sing' and tore the place apart. Then Chick went into 'Liza' and played a 20-minute solo and Gene was looking for razor blades — let 'em bleed!

"O'Neil Spencer, with John Kirby's Quintet, never used sticks. He really had the brush thing down. Jo Jones has perfect control on brushes. And the great secret was they never practised.

"I never had any lessons. I never felt there was anyone qualified to teach me. What could they show me? Mammy-daddy? I know my mammy and my daddy."

Rich is an extraordinary man. Not everybody can do without the aid of a teacher or guide. But if he is not going to give away too much technically, he remains one of the greatest living inspirations to drummers everywhere.

CHRIS WELCH



RICH: ' Krupa never recovered from the shock '



MORELLO: ' jazz has to have a pulse '

Marking time with Joe Morello...

JOE MORELLO, for successive years in the early Sixties a poll-topping drummer here and in the States, was talking in Edinburgh about drummers and drumming before opening one of the clinics which brought him to Europe on a month-long tour.

Joe likes open-neck shirts and loves talking shop irrespective of business prospects. There is no more widely-travelled drummer on the jazz scene, and it was from one of Brubeck's visits to India that he culled this reminiscence for somebody who raised the subject of Indian rhythms.

"I remember doing a concert in Bombay with the quartet. Our music wasn't getting a fantastic reaction from the audience, so Dave asked me to play some drums and they responded immediately, clapping their hands in time with the solo.

"Harmonically the Indians are not well developed but rhythmically . . . hell, they're 'way ahead of everybody."

How about the new school of drummers?

"Yea, there's one called Jerry Granelli and I'm not sure I should mention him because he was a pupil of mine for five years in San Francisco. He studied snare with me and he's worked and recorded with some of the top groups out there. He can do all this avant garde thing, but with control, which a lot of these drummers do not have. He's got a great future.

"Elvin Jones I've worked with in Detroit. He was breaking the time up 'way back before the critics started to rave about him. Tony Williams? He's young and fresh and full of vinegar.

"I think the drums are being utilised in more of a melodic sense. Some of this freedom of tempo where there's no tempo and nothing going on, this is good. I'll go along with it. It's worth investigating, and I have. I can do it but I feel kind of silly doing it. To me jazz has to have a pulse.

"Time signatures? When you're playing a 7/8 signature you say: look at me, ma, I'm playing 7/8! But is it musically valid? You could take any tune and play it five-four, including 'Dinah,' but what does it mean?"

He demonstrated with no drums in sight, using the palm of his right hand, his thigh and his heel.

"The drum will always be a drum. They're improving the shell and the casing and things for better control but basically it's still what the Africans and Indians played 'way back. Some drums are more sensitive, of course. It's like the Cadillac and the Volkswagen. They both get you there, but they get you there in different style.

"Cymbals are very important. When they're new it does take an adjustment period to break them in. I brought cymbals to Switzerland where the Paiste people in Lucerne made another set for me that were so close to what I'd brought over.

The conversation inevitably got round to Buddy Rich.

"When I started studying at 15 Buddy had been playing with Tommy Dorsey for five years. He sounds great and stays with the times. As for him being the world's fastest drummer, I don't know. He's still got that star image, but it's harmful to young drummers to hear him say he never studied, never took a lesson.

"Buddy with me has always been a gentleman. When he was with Harry James he'd ask me up to his hotel after the date for dinner. We'd practise together and he'd maybe say 'look at these new sticks, man' and really get excited over them. But he wouldn't tell the youngsters this."

Joe finds that wherever he holds a clinic the left-hand technique invariably crops up for lengthy discussion. All he would say just before this clinic got under 'way was: "The three basic stages of development for any good snare drum technique are fingers, wrists and forearms. It's gotta be all one!"—J.G.



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LET'S MAKE MUSIC

WEEK 4 - PERCUSSION INSTRUMENTS

Three 'musts' in drum soloing

By KENNY CLARE

THERE are three good things to remember when playing a drum solo: 1 The solo must have some kind of form, 2 Variations of pace and volume; 3 Tempo.

Take 1. The first way that I approach this is by thinking of some suitable melody. The ideal type is one that has a good rhythm pattern, which includes holes in the melody which you would normally fill in anyway.

Obvious examples that spring to mind are "Bye-Bye Blues," "Just You, Just Me" and "Ain't She Sweet" which Ronnie Stephenson and I used for our unaccompanied duet on the album we did together.

The way to start this kind of approach to a solo is first to play the cymbal rhythm with the right hand and then play the song with the left hand on the snare drum and tom-toms. Then think of that as the reed section, imagine how the brass figures would be written in the gaps of the melody and play that on the bass drum.

When I worked with Johnny Griffin recently at Ronnie Scott's, he would often ask me to play unaccompanied the first chorus of the song he'd decided to play and would insist on hearing the melody as much as possible within the limitations of four drums—his favourite was "Man I Love."

So my approach to soloing paid off in this case. If you are melodically minded you can work out a pattern yourself. Play it a few times at the start of the solo to imprint it on the audience, and return to it at various intervals. Chico Hamilton and Max Roach are people to listen to for this kind of approach.



CLARE: maintaining a tempo

Point 2 is volume. Nothing is more boring to listen to than consistent volume, because after a while it just sounds a row, so dynamics are very important.

If in general you remember to play at a medium kind of volume, bring the accents out and for building, bring more and more accents in, thereby increasing the overall volume.

This way you won't go far wrong.

Variations of pace doesn't mean tempo changes. It means don't start off with a single stroke roll, because you have no place to go. Always build your solo—don't be afraid to leave holes.

It's the same thing as volume after 16 bars — the loudest doesn't sound loud anymore and the fastest doesn't sound fast. The more delicate and simple things you can play will make the fast and loud parts sound much faster and louder.

No 3 is tempo. I'm a firm believer in maintaining a tempo and, I hope, a swing through my solos. Obviously you can double or half the tempo as appropriate and put 3 over 2 (crochet triplets) etc, but basically the tempo should remain the same.

Although there are many things I admire about free drum solos, it's difficult for me to get any excitement out of hearing them because nothing is played with relation to rhythm. If it could be played with a basic pulse it would be sensational.

I have left the most important part until last. That of course is sound. If you have your drums tuned badly it won't matter how well you solo, because nobody will be able to hear what you're doing. And please never solo for too long, unless you're Buddy Rich!

Practise like a pianist

AS House Drummer at the Ronnie Scott Club, Tony Oxley has enormous experience of working with many sizes and types of jazz group.

To help budding drummers, we put the following questions to Tony:

What do you look for in buying a kit?

The shells. Skins can always be replaced, so make sure you get a good shell. Personally I like solid shells with the same thickness all the way down.

Is there anything unusual about your kit?

Only the hi-hat where I use two different size of cymbal. I have a 13 inches on the top and a 14 inches at the bottom, which lets the sound up on the principle that if you hit a smaller surface on to a larger surface you get the full sound out of it.



OXLEY: flexibility

Do you think there will be any changes in future drum kits?

Yes, a lot. There are drums being worked on at the moment where you can change the pitch as you play by using a pedal. At the moment you can only get that in floor tom-toms.

I have a few ideas myself and I am working on a new type of bass drum. But I am sure we will see full kits with some kind of controls to alter the pitch of each drum as you are playing.

I also think that drums will be used much more—as much as the cymbals are at the moment. People play cymbals almost all the time now but I think the rest of the kit will come much more into use.

How do you practise?

I use the normal practice pad for limbering up and playing at home—there is an obvious problem about playing drums when you have neighbours. Then I go to Ronnie's sometimes just to practise??

I treat practice like a pianist — the scales on the piano are the rudiments on the drums. I practise the rudiments in order to exercise my wrists and give them the flexibility to play the things I want to during a session.

But when I sit down and play on stage I don't go through the rudiments. When you start playing with a group you may use them as a basis for improvisation, but you can forget them with experience.

LOOSE

Can you comfortably play on other drummers' kits?

Most other people's kits are too loose for me. I like mine tight with a certain sharpness and clarity although that demands more technique and control.

Older drummers, particularly, have their kits very loose. But that means you can't do intricate things without the sound getting lost.

What sort of sticks do you use?

I usually use medium sticks. I know people frown on it, but I use different sticks, and different tuning, when playing with different sorts of groups.

WEIGHT

If I was working with, say, Blossom Dearie, or the Bill Evans Trio, my tuning would be clearer than if I was with the Ronnie Scott Band. And I would alter the weight of sticks.

It's all a question of using the best methods of getting across what you are trying to say.

How do you view experiments with amplified drums?

I'd love to see them. In principle they would certainly help certain aspects of music.

How Buddy Rich taught Carl his secret drum technique

IF EVER a drummer gave a lie to the oft-repeated theory that "pop drummers can't play," it is 18 year-old Carl Palmer, percussion giant with the Crazy World Of Arthur Brown.

A youngster from Birmingham who has been pro since he was 15, played with every type of group from palais to trad bands, had lessons from Buddy Rich and even dated Rich's daughter Cathy, Carl feels he is "behind schedule."

"I'm getting on a bit, and I want to have my own band by the time I'm 20," he says.

Carl is a classic example of how a player can succeed by approaching his subject with a spirit of total commitment.

He has phenomenal speed and attack, but he has achieved his high standard by dedication to hard work and having a firm idea of how he wants to play and making sure he does it the right way.



PALMER: commitment

He doesn't drink or smoke, because this would slow him up.

"Smoking stops me breathing, and if you get a big pot belly from drink you can't sit on a drum stool. Look at Buddy Rich—he's like a little monkey around the drums."

And Rich is Carl's inspiration and idol. He makes no attempt to conceal his admiration.

DAMP

Although Carl's name has long been revered among group musicians, and his fame spread through his work with Chris Farlowe and the Thunderbirds, it wasn't until he joined Arthur Brown that I actually got to see Carl at work.

It was 3 am in a freezing, dark, damp field on the Isle Of Wight during a pop festival last summer, when Carl got to play a solo, dazzling in speed and spirit.

"I started playing when I was 12, so I've been playing six years," said Carl. "I always wanted to be a pro drummer. My first LP of any type was by Buddy Rich—singing! I didn't know he was supposed to be a drummer. But there were a couple of tracks with him playing drums, and I knew he was the fastest thing on two legs.

BREAK

"I also dug some Chick Webb records that belonged to my father, and that's the only way you can catch Buddy out, because you can hear he has been influenced by Chick Webb.

"I got into a dance band when I was 13 and when I was 15 I had my first break.

"I did a gig opposite Humphrey Littleton and his drummer was taken ill. I went up as bold as brass and asked if I could sit in. He said: 'Can you read?' I could, so I sat in for three quarters of an hour and he said it was okay.

"Then I played in a 12-piece palais band which was great for reading, but I didn't want to play military two-steps all my life, so I got into a group called the King Bees."

Carl got the call to London from Chris Farlowe. "I was 15 and I came down to London with all my bags and drums. I was with him about 18 months, before Arthur asked me to join. The Crazy World is great because we are so free, but it's hard work.

INFLUENCE

"My favourite group drummer is Ginger Baker. I don't think, technically, he's great. I'd rather hear Mitch Mitchell for that, but he does some great bass drum solos and I like to hear him play with a jazz feel. Ginger was definitely my first group playing influence."

Carl, who studied percussion at music school for 12 months also had two days with Buddy Rich on his first visit here.

NICE

"You can humour him as long as you let him bring you down," grinned Carl. "He loves it, but he doesn't mean it really. He's nice. He showed me a secret for speed, which I don't want to tell you about because everybody else will pick it up."

But Carl showed me, with the aid of a knife and fork, a fantastic method of holding the sticks which quadruples your speed overnight. Only I tried it, and it hasn't worked yet.

TASTE

"When I play a solo I like to use the rudiments like a 'daddy mammy' roll, flam triplets — old ones which people don't use much now — and get them all in with taste, excitement and swing.

"I like to get off the rudiments I can play exceptionally well, but I always feel I can do better next time. Before I play a solo I talk to myself and say 'Come on, come on' and get excited.

"A solo should be forceful. I think English drummers are very flowery, especially some of the London jazz drummers — except Kenny Clare and Ronnie Stephenson, and they can play anything!"

CHRIS WELCH

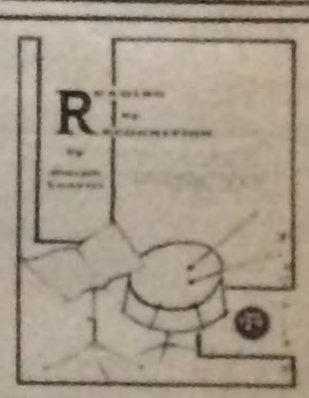


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SOUND SENSE

PLEASE could you advise on various echo chambers and how they can be used with normal P.A. systems. — L. H., Tottenham.

Those I would recommend are the Binson, Echolette, Dynacord, Swiss Echo and Watkins Copycat. Prices of these range from £40 to £160 and you can plug any of them straight into the majority of amplifiers, but make sure that they have a high-impedance input. The advantage of the Binson is that it has no tape to replace, as it uses a revolving metal drum. The others are perfectly satisfactory, but they use tape, which does, of course, have a limited life. — Electronics engineer GEORGE WALKER.

I SAW a second-hand song writing book in a shop in Soho but failed to buy it and cannot now remember where it was. It was called "The Art of Songwriting," by Dr. Maury Deutsch. Do you know a source of supply?

A few copies are available from Francis Music, 12 Gerrard Street, London, W1, price 18s plus 6d postage.

I AM a right-handed guitarist. I have played lead guitar for approximately six months, but have recently changed my technique. After playing for about two hours the fingers of my left hand shake uncontrollaby. Can you explain this phenomenon? — D. R. B., West Drayton.

This is due to over-working the fingers to such an extent that they are moving involuntarily. I imagine that your playing suffers as well at this period, as the finger muscles are exhausted, preventing full control. The answer is not to play continuously for such long periods. Give the fingers a rest after about an hour and allow the muscles to recuperate. You can then extend the playing time gradually. — Guitarist and teacher JOHN BENNETT.

I PLAY folk guitar and like to produce a tinny or steel sound, especially for finger p.cking. I use cheap steel strings and after a short time the steel sound wears off and they end up sounding like normal strings, which means buying a new set every 3-4 months. — M. N. Bridport.

You are not changing your strings often enough. Professional guitarists change theirs frequently, probably once a fortnight. Life goes out of the strings, depending on the physical effect of the player. Some people, for instance, sweat more than others, and this affects strings. Their sensitivity diminishes. — BILL LEE, manager, St Giles Music Centre, London, W.C.1.

WHY is the 12-string guitar not heard more often on the present blues scene? — Bill Metcalfe, Nottingham.

The instrument is basically too cumbersone. It is excellent for reproducing the sound and feel of piano left-hand walking basses, but does not "speak" fast enough in the upper register to be considered really flexible. The most interesing and successful 12-string guitar players are still in my opinion Hudie Leadbetter and Snooks Eaglin. Both these players in their respective ways succeeded in using the bass strength of the instrument, while still retaining a good treble counterpoint. They cannot rate as pure blues players, since they both have used material in a thoroughly eclectic fashion. — ALEXIS KORNER.

I RUN a small group and we have so far been unable to wondered if it is possible to use one of these on a bass part. — Wilf Torrence, Basingstoke.

I presume someone in the group can play either piano or organ. It is quite possible to use the lowest two strings of an electric guitar on a bass part. The thing is to keep as low as possible and base your progressions on the 1st and 5th note of the chord, i.e., chord of E: notes E at the beginning and B at the half bar (diminished chords and 13ths, keep to the root). If you are accustomed only to reading chord shapes and symbols, a good chart showing guitar fingerboard in notation form is given in The Guitar Master Chord Chart (Robbins, 5s). It also contains a short arrangement showing the use of a guitar on a bass part. — Arranger CECIL BOLTON.

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MANFRED SCHOOF: solos strive for an effect of unending fury.

Free jazz with a European accent

THE CONTINENT is the one place with a really thriving free jazz scene, and nearly all the leading figures are Europeans.

Of the Manfred Schoof Quintet's a post-Sunny Murray free-tempo rhythm section, and solos which strive for an effect of unending fury.

Even the Americans identified with this solo approach, however, often fail to make a strident vocabulary plus a display of energy add up to anything much more, and here the slightly rigid playing only underlines the hombastic tendencies.

Schoof's technique and attack leave other free trumpeters standing, and the pieces are carefully and sometimes unexpectedly organised — "Mines," for instance, having no less than five different themes as well as improvised passages.

The Globe Unity Orchestra was built around the same people only months later, but the assertiveness sounds more natural.

The varied textures and dynamics which Alexander von Schlippenbach creates on the title piece help the still rather musclebound soloists greatly, but the real triumph is the richly colourful "Sun." Some highly vocalised half-valve work from Schoof, and coldly swirling vibraphone from Karl Berger (heard on Side Two only) add individual voices of distinction, but most of the credit again belongs to the composer.

Von Schlippenbach has the musicians play mostly instruments like tabla, lotus-flutes, gurke, duck-call, zorna, ratsche, pandeira, darbuka, knives and other exotica instead of brass and reeds, and he has most of the outright improvising take place in the form of exchanges between selected players — jazz composition at its most satisfying.

MANFRED SCHOOF QUINTET: "Voices." Roots And Collage; Voices; Tropi; Mines; Adjustment; Rhythm Change. **(German CBS S 62 621).**

Schoof (cnt, flugelhorn), **Gerd Dudek** (tnr), **Alexander von Schlippenbach** (pno), **ALEX Nilsgall** (bass), **Jacky PENBACH:** "Globe Unity." Globe Unity; Sun. **(SABA SB 15109).**

von Schlippenbach (pno, perc), **Manfred Schoof, Claude Deron** (tpt), **Willi Lietzmann** (tuba), **Peter Brötzmann, Gerd Dudek, Kris Wanders, Willem Breuker, Gunter Hampel** (saxes), **Karl Berger** (vib), **Buschi Niebergall, Peter Kowald** (bass), **Jacky Liebezeit, Mani Neumier** (drs) December, 1966.

PETER BROTZMANN OCTET: "Machine Gun." Machine Gun; Responsible; Music for Han Bennink I.

Brotzmann, Evan Parker, Willem Breuker (tnr), **Fred van Hove** (pno), **Peter Kowald, Buschi Niebergall** (bass), **Han Bennink, Seven Joohansson** (drs). May, 1968.

INSTANT COMPOSERS POOL: [illegible] Sweet Smells, **John Tchicai** (alto), **[illegible] Mengelberg** (pno), **Han Bennink** (drs). May, 1968.

CONTEMPORARY JAZZ QUARTET featuring SUNNY MURRAY: "Action." Refraction; Action; Cataclysm; In The Name Of Beauty; Predetermination. **(Debut 143).**

Hugh Steinmetz (tpt), **Franz Beckerlee** (alt), **Steffen Andersen** (bass), **Sunny Murray** (drs). October, 1964.

GUEST REVIEW BY VICTOR SCHONFIELD

These albums were expensively produced by commercial companies, but lately equally fine productions have been brought out on labels run by the musicians themselves.

The earliest was started by the redoubtable German tenorist Peter Brötzmann, and its newest release features his international octet.

The format is basically violent solos over free rhythm, but this time the overflowing urgency sounds unforced, while the jaggedly devious work of Evan Parker (his first recording on tenor) offers a contrast of restraint and originality.

The biggest impact, however, is made by sustained bombardments from an ensemble of unbelievable power, quite the most irresistibly ferocious larger group to have emerged from free jazz.

Another label is run by a Dutch co-operative called Instant Composers Pool, whose latest LP features an eminent guest in Danish altoist John Tchicai.

As Tchicai's packed Wigmore Hall concert last month showed, the warmth of his sound and the melodic simplicity of his ideas are even more pronounced nowadays. This LP also suggests he is adopting a very European group conception rather reminiscent of chamber music.

The calm directness of Misha Mengelberg's piano counterpoint is directly parallel to Tchicai, while Han Bennink offers a colouristic rather than a forward-moving rhythmic idea of percussion, and concentrates on producing textural variety from an unusual kit, making this the one album here to attempt an original overall approach.

The oldest of these LP's is the one I enjoy most of all, but then it gives me more sheer pleasure than perhaps any other free jazz record.

Sunny Murray (who replaced the regular contemporary Jazz Quartet percussionist for this session) confines himself to very quiet and sparse backgrounds, and the main attraction is the superb improvising of Hugh Steinmetz, Franz Beckerlee and Steffen Andersen, none of whom was then over 22.

It is remarkable that, at a time when men like Albert Ayler, Gary Peacock and Murray himself were still completely unknown, these young Danes had assimilated their innovations completely, but none of them is a carbon copy.

These are only random examples of European *free* jazz activity. None of them really takes the music a stage further (though only a handful of records ever have), but they are fully as accomplished and distinctive as their American equivalents.



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MM 23/11

Crystal clear slabs of Ellington

DUKE ELLINGTON JOHNNY HODGES: "Back To Back And Side By Side." Wabash Blues (a); Basin Street Blues (b); Beale Street Blues (b); Weary Blues (a); St Louis Blues (b); Loveless Love (b); Royal Garden Blues (b) **(VSP 11).**

Stompy Jones (a), Squeeze Me (a); Big Shoe (c); Going Up (a); Just A Memory (c); Let's Fall In Love (c); Ruint (c); Bend One (c); You Need To Rock (c). **(VSP 12).**

(a) — **Hodges** (alto), **Ellington** (pno), **Harry Edison** (tpt), **Les Spann** (gtr, flute), **Al Hall** (bass), **Jo Jones** (drs) 20/2/59.

(b) — Same but **Sam Jones** (bass).

(c) — **Hodges** (alto), **Roy Eldridge** (tpt), **Lawrence Brown** (tmb), **Ben Webster** (tnr), **Billy Strayhorn** (pno), **Wendell Marshall** (bass), **Jo Jones** (drs). 14/8/58.

SOME lovely music, crystal clear in its direction and somewhat urbane in character, can be enjoyed on this double set which couples two well regarded Hodges LPs. The first to come out, "Back To Back," appeared on HMV CLP1316 nearly nine years ago. A proper, and highly rewarding, Ellington-Hodges collaboration, it offered us an uncommonly fine chance to hear Duke's piano, also Duke and Johnny together in a small-group, non-Ellington setting.

"Side By Side," which came out a few months later on CLP1374, contained three tracks by the Hodges-Ellington-Edison band and six by a septet with Strayhorn at the piano. Though a more varied mixture, the music here is less remarkable overall but also less predictable.

Sides one and two of the new double set hold "Back To Back," a collection of blues and blues-type things, three of them by W. C. Handy.

All are melodically pleasing and easy-swinging, and "Weary," "Wabash," "Royal Garden" and "Loveless" are a good deal more—on account of Duke's canny solo and backing piano and his co-leader's blues-imbued alto.

Of "Weary Blues," a perfectly realised performance with nothing obscure or prolix in its melodic-harmonic statements or rhythmic underlay, Leonard Feather wrote on the original sleeve:

"This is perhaps the simplest track . . . both in construction and interpretation; it is also, for at least one listener, the most beautiful." Agreed.

Others may not rise to quite that level, on either set, but they have passages of interesting guitar from Spann ("Basin Street" and "Beale") and much absorbing piano, alto and trumpet. Hodges and Edison share a few good choruses, but the latter inclines a little too much towards his "Johnny-One-Note" image ("St Louis," for instance).

Sides three and four have the three tracks from the (a) lineup, including an excellent "Stompy" with driving alto, and a cheerful "Going Up" which features oblique piano and some bubbling Spann flute.

"Big Shoe," an eloquent medium blues, is one of the better (c) tracks. The Ellington horns all solo warmly, Eldridge digs in without trickery, and the rifling has a distinctly Ducal sound.

Webster, in lyrical form, plays gently robust solos on "Memory," "Love" and the blues, "Bend," and a relaxed Roy is satisfying most of the time here, hot but holding back.

All in all, the package consitutes real value at 36s 6d. The sound is good, and admirers of the Duke and "Little Jazz" will find much to look forward to.—M.J.

■ **One of the best big band records of the year—that is certain to be the final verdict on WHY NOT! THE JOHNNY SPENCE BIG BAND (Verve VLP 9222). Some of Britain's best musicians combine with Johnny's charts to produce tight, bouncy, roaring, raving versions of such numbers as "Cherokee," "Perdido," "Hoe Down," and "Moon Stone." The musicians include Stan Roderick, Eddie Blair, Don Lusher, Harry Rochs, Johnny Scott, Duncan Lamont, Laurie Holloway and Kenny Clare. This is one of those great swinging albums you turn up loud and allow the waves of brass and saxes to wash over you. Special mention for Kenny Clare. He's always great but on this album he's tremendous—sharp, crisp drumming with a great pulse of excitement in everything he does. Highly recommended.—J.H.**

NEW JAZZ RECORDS

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

OSCAR PETERSON

OSCAR PETERSON TRIO: "Sweet Lady." On The Street Where You Live; Show Me; Get Me To The Church On Time; I Could Have Danced All Night; I've Grown Accustomed To Her Face; Wouldn't It Be Loverly; The Rain In Spain. (a)

Record Two. "West Side Story." Something's Coming; Somewhere; Jet Song; Tonight; Maria; I Feel Pretty; Reprise (b). **(Verve VSP5/6.)**

(a) **Peterson** (pno), **Roy Brown** (bass), **Gene Gammage** (drs). New York, November 18, 1958.

(b) **Peterson, Brown, Ed Thigpen** (drs). New York, January 24, 25, 1962.

VERVE'S VSP (for "Very Special Performance") series looks like providing the newer record buyer with a nice selection of reissues at the attractive price of 36s 6d for two albums, and this Peterson Trio package is a good acquisition for those who enjoy the pianist's highly sophisticated and urbane music.

Of the two LPs, my own preference is "West Side Story," probably because of the familiarity. It contains some impressive performances, notably "Jet Song" and "Something's Coming" where the adroit interplay between the pianist, Brown and Thigpen is quite remarkable.

"My Fair Lady" comes from the period when Peterson still had no permanent replacement for guitarist Herb Ellis, and though drummer Gammage is adequate the group was not the unique entity it later became when Thigpen joined.

However, bassist Brown works his usual miracles and Peterson's readings of the Lerner and Loewe songs are imaginative, particularly a dignified "Show Me."—B.H.

DIZZY GILLESPIE

DIZZY GILLESPIE. Wheatleigh Hall (a); Sumphin' (a), Coo Alma (b); Haute Mon' (b); On The Sunny Side Of The Street (c); The Eternal Triangle (c); After Hours (c); I Know That You Know (c). **(Verve VSP 15/16.)**

(a) — **Gillespie** (tpt), **Sonny Rollins** (tnr), **Ray Bryant** (pno), **Tommy Bryant** (bass), **Charlie Persip** (drs).

(b) — as (a) with **Sonny Stitt** (tnr) *replacing* **Rollins.**

(c) — as (a) plus **Sonny Stitt** (tnr).

AT 36s 6d these Verve double reissue albums are quite outstanding value for the jazz collector.

This is packed with superb music. Some of its freshness may be due to the fact that when the tracks were recorded in October, 1957, Dizzy was leading a big band though on the verge of returning to a regular quintet format.

Ray Bryant's piano was perfectly suited to a Gillespie group and the rhythm section, as a whole, can hardly be faulted, but the main interest lies in Dizzy and the two Sonnys.

The two Gillespie-Rollins collaborations take up Side One of Record One. "Wheatleigh" is an exhilarating romp with Rollins just taking top honours with a magnificently aggressive climatic solo. "Sumphin'" shows both horns and Bryant demonstrating their brilliance on a blues.

Side Two features Gillespie and Stitt. Both are in excellent form on two more Gillespie compositions—listen to the uncharacteristic tight discipline of Dizzy's "Con Alma" Solo. Both these tracks have Afro undertones.

Record Two features all three horns together. The contrast between the two fine tenor players could not be better demonstrated than on "Sunny Side Of The Street" with Stitt's boppish approach matched by the stark opening to Rollins' solo. There is also the now familiar Dizzy vocal.

There is so much to enjoy here but I must just single out Rollins' virtuoso choruses against stop chords on "I Know" and Dizzy's muted solo on "After Hours."

Eighty minutes of superb jazz that should be in everyone's collection.—B.D.

PHIL SEAMEN

PHIL SEAMEN: "Now! Live!" On A Clear Day You Can See Forever; Whose Afraid Of The Big Bad Woolf; Can't Buy Me Love; I Spoke; Yarushno; On Green Dolphin Street; Something Special; Gaslight; What Kind Of Fool Am I; Three O'Clock In The Morning; C'est Si Bon. **(Verve VLP9220.)**

Seamen (drs), **Tony Lee** (pno), **Tony Archer** (bass).

AN on-form Phil Seamen is still one of the most exciting things to catch in a London jazz club or pub. He is still capable of swinging harder and communicating more emotion than any drummer in the history of British jazz.

Despite a technique which can be awe-inspiring, Phil is very much an intuitive jazzman playing the way he feels—which explains the occasional night when nothing seems to go right and one feels he could be outplayed by the veriest of semi-pros.

On these tracks, recorded at two London jazz pubs, the Bull's Head at Barnes, and the Royal Oak, Tooley Street, he is certainly in form and, on a ballad like "Gaslight," displays a surprising sensitivity in his backing to pianist Tony Lee, as well as building the excitement on the more extrovert things.

Lee has obviously listened to Oscar Peterson but reminds me most of Les McCann. His playing occasionally sounds rather premeditated and mechanical, but he holds the interest throughout and that's not a very easy thing to do on a trio album. Tony Archer plays some very nice bass.

But it is Seamen who dominates, without hogging more than his share of the solo space. In most of the pieces I find myself concentrating more and more on what the drums are doing.—B.D.

■ **A Gordon Jenkins album titled "BLUE PRELUDE" (Sunset SLS50011) may seem an odd thing to find among the jazz reviews. It makes it on the strength of the featured soloist, Marshall Royal whose alto has so long led the Basie sax section. With Basie he tends to get solo space only for his rather creamy ballad work, but on this one he shows he can also play nice, bouncing, mainstream alto owing less to Johnny Hodges than you might have imagined. Royal's solos may not be world shattering but you hear a lot worse in a month's jazz reviewing. Some of the orchestral backings are a bit schmaltzy, but for relaxed, late-night listening I've heard much worse.—B.D.**

■ **The latest in the line of Bunk Johnson reissues, BUNK JOHNSON 1944 VOL 2 (Storyville 670 205), doesn't compare to the same company's recent BUNK JOHNSON'S BRASS AND DANCE BAND. In the first place there's only eight tracks compared to 17 but there is also, on three tracks Myrtle Jones, a strident singer whose performances do not enhance the record. Best sides are the straight Bunk, Jim Robinson, George Lewis frontiers swinging away in their own style on "Ballin' The Jack," and "Yes, Yes In Your Eyes." There is some fine blues playing from George Lewis and Bunk on "New Iberia Blues" and, all through, Bunk is on reasonable form. But it's the selection that is wrong here.—J.H.**

■ **Most boring record of the week title must go to CHRISTMAS COOKIN': JIMMY SMITH (Verve VLP 9231). Whatever possessed Smith to turn out this one? The Smith trio, backed by a star-studded big band, churn out dull versions of dull Christmas songs like "Jingle Bells," "White Christmas," "Silent Night," and "Santa Claus is Coming To Town." To cap it all the cover depicts Smith dressed as Santa, hanging out presents from a red sports car. Ouch!—J.H.**

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'All My Loving' obscene? It made me laugh!

SO MARY WHITEHOUSE wishes the BBC prosecuted for obscentiy for All My Loving, Hendrix's g y r a t i o n s, Zappa swearing and that bawdy yarn about Presley's trousers didn't offend me. They made me laugh.

However, I was incensed by scenes of violence which had no bearing on the subject. Concentration camps, Vietnam atrocities and race riots are political frolics of our elders and betters and unrelated to pop.

Was their inclusion just cheap sensationalism or is someone anxious to associate pop with violence in viewers' minds? — **G. F. MATTHEWS, Hove, Sussex.**

TONY PALMER's All My Loving indicated how best the medium of television can be used to show the many facets of pop music and their relation to world affairs.

The filming technique and presentation were brilliant, especially the performance of the Cream singing "We're Going Wrong" followed by scenes of brutality and horror.

Let's hope this progressive attitude towards pop continues and more people like Tony Palmer infiltrate the corridors of power at Broadcasting House. — **WILLIAM HAWTHORNE, Belfast.**

TONY PALMER's All My Loving was a crudely exciting but utterly valueless example of televisual sensationalism. It could only have enhanced pop's already bloated view of its significance.

So pretentious and contrived it became, in fact, that as an intellectual entity it was totally invalid.

On the brighter side, the film clearly demonstrated that however culturally significant their music may be, people like Jimi Hendrix and Frank Zappa have no claims to be intellectual spokesmen for the world's youth. — **JOHN WALKER, Bridgend, Perth.**

BBC-TVs All My Loving served as little more than an example of modern film editing to a late-night audience of young pop fans and their middle-aged parents who are infinitely more impressionable by this species of sensationalism, and melodrama sodden with inferences over sexuality. — **ANDREW PERRY, Hanworth, Middx.**

THE use of the words "derivative" and "parody" by S. B. Tarrant describing British Blues could be extended to include the British Pop Music scene in general. Just how "British" is it?

For example, does any Briton, whatever his age, really call his girl friend "Baby"? And is it really necessary to speak in one accent and sing in another?

I'm sure Britain's cities don't harbour as many white sharecroppers as all that. At least the Dubliners sound as if they come from Dublin.

Musically, our groups deserve the credit they get for their experimentation, but are they independent enough even now? I'll believe ours is no longer a Satellite Scene when I see, for instance, a few six-eight tunes in the Top Ten. — **CYRIL TAWNEY, Plymouth.**

THE BBC certainly has a task in finding a successor to Mr Robin Scott who, as head of Radio One, has demonstrated there is no protection against criticism that can possibly equal a thick skin. He retires, one feels sure, with [illegible]

A word of praise should go, too, to his brilliant team of statisticians who have proved beyond all argument to a puzzled public that Jimmy Young is the most exciting discovery in a decade.

My own suggestion for the new head of Radio One would be the Postmaster General. Now he has made us the envy of the world with his two-tier postal system, isn't he just the man to finish off what Mr Scott has begun? — **J. HARRISON, London, SW19.**



Ruby makes me want to vomit

RUBY BRAFF, to use his own words, makes me want to vomit! His entire attitude to what is happening now is just so childish and filled with fear. His head, and ideas, may indeed still belong to 1930, but most "musicians" who are just starting to be heard belong to the present day. And there is a great difference between "now" and "then."

No one is right and no one is wrong as long as they say what they feel, and that is wrong is to believe that you are right and everyone else is wrong.

Most "musicians" put Charlie Parker down when they first heard him and Braff is doing the same thing now with great musicians of our time. Is he afraid, just as people were with Parker, of the "new thing", because he knows that someone is saying and doing things that he can't? Not that I am saying he should. He just has to play his own thing and let others do the same. — TONY JACKSON, Newcastle-on-Tyne 2.

'Hendrix's gyrations didn't offend me . . .'



Hats off

I take my hat off to the Pentangle for almost beating the sound problem of the Royal Albert Hall. It's time the Government pulled down that old monstrosity—or sold it to the Americans—and built us a large capacity concert hall we can be proud of.

Too long have audiences and musicians suffered that cold, uncomfortable, e c h o i n g barn.—LIZ LEE-EVANS, London, SW7.

When blind prejudice goes on the march

THE LETTER from Nick Robertson (Mailbag 9/11/68) is a good example of the blind prejudice that has unfortunately invaded music at all levels.

His attitude has the same narrow mindedness as many classical lovers who regard their music as "serious" and jazz as trivial.

He shows no interest in trying to understand pop music so why should he expect pop audiences to take an interest in jazz? It is this view of jazz as something basically superior that discourages many young people.

He mentions Ronnie Scott, but if he looks at a Melody Maker feature of three months ago he will discover that Scott's attitude to pop music and the Cream is a good deal more open-minded and mature than his own. — **G. WHANNEL, London, SW15.**

I AGREE with Nick Robertson that pop groups should not be included in Jazz Expo. Why put a pop group in front of an audience who have come to listen to jazz?

However, why does he infer that pop musicians cannot be compared with Miles Davis and company? Because they do not play jazz? Really, Mr Robertson, both pop and jazz have their individual merits and cannot really be compared.

How can the talents of Keith Emerson, Eric Clapton, Stevie Winwood and Brian Auger be disputed? Apparently Mr Robertson thinks his own preferences to be the only valid ones. — **E. WRAGG, York.**

IN AN MM interview, the Marbles said about their visit to Ireland: "We'll be doing old-fashioned numbers — they tell us they dig Orbison there, so we'll do things of his as well as Elvis things."

We do not know where they got their information from, but they are wrong if they think that all Irish teenagers still dig only Elvis and Orbison.

They should listen and learn from some of our groups — Taste, Sunshine Sam Mahood and the Few, for example. — **M. McBRIDGE and A. BRACKEN, Dundalk.**

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POP SINGLES

Beat plus Bach equals the Nice's Brandenburger

NICE: "Brandenburger" (Immediate). A track from their new album "Ars Longa Vita Brevis" written, arranged and produced by the group, with added players from the London Philharmonic.

It's a cheeky, entertaining and brilliantly executed combination of modern group style performance with a Bach theme from the Brandenburg Concerto.

Keith Emerson their organist, who had a classical training, met Jacques Loussier in Paris and talked about his jazz influenced experiments with Bach music. From that stemmed Keith's conviction that a beat group interpretation could be equally valid.

The result is an instrumental that could equal, if not better, their chart success with "America."

CASUALS: "Toy" (Decca). Over a year later, the Beatles "Sgt Pepper" and "All You Need Is Love" period remains an influence on singles producers.

One could describe this as an "imaginative" production, but really the succession of ideas are all highly derivative and familiar. It's not too difficult to trace back the source of the trumpet fade-out, for example.

The basic beat is in the James Brown tradition, one which most drummers are heartily sick of playing, and all but the most short-haired mods are heartily sick of hearing.

A clever record, but not a good selves make no personal unjust.

CRAZY WORLD OF ARTHUR BROWN: "Nightmare" (Track). A brilliant piece of Arthur's last album, which will be greatly familiar to all his fans, but could make a reasonably commercial follow up to "Fire."

Listen for the distinctive organ work of Vincent Crane, and heavy drumming probably Drachen Theaker. The climax of shouting trumpets and Brown screaming is highly hypnotic.

SEARCHERS: "Umbrella Man" (Liberty). Interesting handclapping introduction and a sad but strong song, unpretentious and well in the tradition of quality, well-made early Sixties-type pop.

IVEYS: "Maybe Tomorrow" (Apple). Lead singer sounds like John Lennon for a bit, until they go into the harmony passage. A sad and lonely sound, well performed with tasteful string accompaniment.

Marbles? Duos—a duo like the to be on the way back. Do you serve duos? Yes mate, we serve anybody.

PLASTIC PENNY: "Hound Dog" (Page One). Well, here's a surprise, the old Elvis Presley hit given the Plastic treatment.

Taken as slow tempo, it is so badly performed the rockers of all Britain will doubtless be motor-cycling into town, out for vengeance.

It would do the group a great favour not to play this on the radio, not only to protect our ears, but to protect their ribs.

PERCY SLEDGE: "Come Softly To Me" (Atlantic. A slow-tedious, boring Christmassy song, with hushed, solemn organ chords, while Percy sings with restrained huskiness. Only soul singers can sound so phoney. Eyuk.

DANNY LA RUE: "On Mother Kelly's Doorstep" (Page One). Danny la Rue is a highly droll comedian, with a fairly non- can conceal the basic banality that is Mother Kelly and all her works.

I should imagine Mother Kelly's loft or basement cannot be more lacking in interest than her doorstep. This is the type of song which reminds one of toothless, drunken hags, singing with tears pouring down their heavily lined cheeks into the microphone at the Hog & Bucket, Stepney, prior to dropping dead in the street from a surfeit of gin.

This is the first time Danny has recorded after ten years' success in cabaret, pantomime, etc. Not an auspicious start, one feels.

WILLIAM E. KIMBER: "Our Love Has Gone" (Parlophone). William had better go back and start again. His approach, far from being liable to induce thousands to jam record stores ordering copies of his work, is more likely to empty the streets, and send thousands to sleep.

The problem is, chaps, that young William sings ballads, and there are enough bleeding ballad singers around already. I couldn't care less if his love has gone, or anybody else's love is gone.

Nothing personal against William E. Kimber, just a cracking up under this onslaught of balladeers.

TOM JONES: "A Minute Of Your Time" (Decca). It must be nice to be able to make records secure in the knowledge they will be certain hits. Tom now looks set to go on for at least 500 years making endless chart suc-

Supposing I said it was foul and will never be a hit in a million years? Wouldn't make any difference, would it?

No, by Jupiter, because this is a fine performance and another triumph for composer Clive Westlake.

JOHN ROWLES: "Say Goodbye" (MCA). A rich, deep voice that reminds me a bit of P. J. Proby. Yes, a beautiful performance, nearly as good as the new singer I am launching next week Joneselbert Humperbaldry, singing "Why Does Everybody Ask Me To Say Goodbye, When Really I Want To Stick Around Boring The Brass Buttons Off Everybody, Man."

BARRY ST JOHN: "Cry Like A Baby" (Major Minor). Barry is a girl according to the photograph enclosed of a very good-looking boy. Well, I'm sorry, I prefer Bison. She sounds a very good-looking Bison. I'm sorry, I mean girl. I'm sor I mean boy. What I'm trying say above the racket of finger poppin' rhythm sect is that Barry has come up w a real corker of a groover, ye

MANFRED MANN: "Fox On T Run" (Fontana). This sou almost too easy to be true highly commercial tune m in the vein of "Mighty Quinn with a sort of beer-jug wavi foot stomping beat, it see just the material to roar number one.

But it is obvious without be mysterious in the way of B Dylan's "Quinn." This co be one of those intermedi singles the Manfreds often lease before coming up w something tremendous.



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EARLY BEE GEES HAD THE SPARK

NEW ALBUMS



BEE GEES: early tracks

reviews by the MM pop panel

THE BEE GEES: "Rare Precious And Beautiful" (Polydor). The gestation period of a hit parade group rarely bears close inspection. So it's to the credit of the Bee Gees that this collection of old tracks from their Australian days show elements of melodic and lyrical creativity. There's a shrillness and gauche delivery about the voices that has since been eradicated and the backing varies from turgid to over-elaborate, but the spark is there. By today's standards, the tracks are fairly mediocre and will appeal only to Bee Gees devotees. Tracks include "I Was A Lover, A Leader Of Men," "Claustrophobia" and "All Of My Life." Incidentally Colin Petersen is on some of the tracks, though which is not made clear.

ADEQUATE

LEAPY LEE "Little Arrows" (MCA). After years of trying, Leapy Lee finally made a hit with "Little Arrows." Now he presents his first album, produced by manager Gordon Mills, which is pleasant but not particularly memorable. Leapy has said he wants to be a comedian first and a singer second. Rumour has it that he's a gas before an audience, but this album, recorded cold in a studio, never gets above adequate; it's a mistake to try to turn him into a sort of ersatz Engelbert.

KEN DODD: "Don't Let Tonight Ever End." (Columbia). As a singer, Ken's a funny comedian. But his special brand of corny, nostalgic balladeering has found its place with the mums of the country, so this new selection will tot up healthy sales, despite the nauseous front cover photograph. Ken sings a variety of romantic songs from "I'll Be Around," to "Dancing With Tears In My Eyes" and "Every Little Tear."

BEST OF THE SEEKERS (Columbia). It was a pity that the Seekers sought to break up their highly melodious and successful vocal group. But this album captures the best of Judith Durham and the boys with "I'll Never Find Another You," "Morningtown Ride," "Carnival Is Over," "A World Of Our Own" and "When Will The Good Apples Fall" as well as a few other fine songs.

ARTHUR CONLEY: "Soul Directions" (Atlantic). Arthur Conley, one of the youngest and one of the best of the soul stars, comes up with another fine, stirring soul selection. He writes a number of tracks himself (notably "Funky Street" and a tribute to the late Otis Redding "Otis Sleep On") as well as showing considerable vocal talent on various other numbers. Nice, soulful album from a singer with a superb feel for the music.

RHYTHM AND BLUES CLASSICS, VOLUME TWO (Minit). A feast of good sounds, dating mainly from the Fifties and featuring a range of artists from Fats Domino ("The Fat Man") to Irma Thomas ("Ruler Of My Heart"). Blues, soul and out and out rock and roll make this an exciting, if at times ragged, selection. Good for the Christmas party.

COUNTRY JOE AND THE FISH. "Together" (Vanguard). Very good album, their third, from one of the best groups to emerge from the American underground. Particularly outstanding tracks are the social commentaries — "The Streets Of Your Town," a condemnation of New York, "Bright Suburban Mr And Mrs Clean Machine," a Mothers-style dig at suburbia, "The Harlem Song," a send-up of the white man's view of the coloured man in commercial jingle form and the anti-war "Untitled Protest."

DELLA REESE' "I Gotta Be Me . . . This Trip Out" (Stateside). On her recent dates on the Tom Jones package, Della Reese was in great form, belting out her songs with funky abandon. That's the Della you'll hear on this album, the bulk of it superbly arranged by Oliver Nelson. What a swinger Della is, a little strident at times perhaps, but she gets to the heart of a song. The selection here includes "Never My Love," "My World Is Empty Without You," "For Once In My Life," and a wonderful "Drinking Again" arranged by Bobby Bryant.

DES O'CONNOR: "I Pretend" (Columbia). One thing you have to give Des — he knows a commercial song when he hears one. The proof is on this album which he delivers in his usual beaming-smile manner. Included — "My Cup Runneth Over," "Dream A Little Dream Of Me," "This Guy's In Love With You," and "Happiness And Heartaches."

THE BEST OF NAT KING COLE (Capitol). Nat never lost that special sound of his—a jazz pianist singing—no matter how commercial the song. Looking back on these wonderful sides is a nostalgic and poignant experience. His singing standards were extremely high and many of his performances will be regarded as pop classics in the fifteen tracks here are "Mona Lisa," "Answer Me," "Sweet Lorraine," "Too Young," "Route 66," "Let There Be Love," "Unforgettable" and "When I Fall In Love."

THE BEST OF PEGGY LEE (Capitol). That's a fair title for this record. Every track is magnificent and the best service we can offer is to detail them all—"The Alley Cat Song," "I'll Only Miss Him When I Think Of Him," "Fever," "The Shadow Of Your Smile," "Big Spender," "Manana," "A Lot Of Livin' To Do," "I'm A Woman," "Call Me," "Pass Me By," "Yes Indeed," "The Folks Who Live On The Hill," "Till There Was You," "Alright, Okay, You Win," "Don't Smoke In Bed," and "Why Don't You Do Right."

THE BOX TOPS: "Non Stop" (Bell Records). Quite a bouncy, stomping sound but the honours go to the brass (arranged by Wayne Jackson) rather than the Box Tops. Difficult to see who this music is aimed at. Sounds a bit dated for this side of the pond. Includes "Choo Choo Train," "I'm Movin' On," "Rock Me Baby."

MEL TORME SWINGS (VSP Verve). Top value here with two albums for 36s 6d. First features Torme with Marty Paich's Dektette on 1960 performances. Personnel includes Al Porcino, Frank Rosolino, Art Pepper, Bill Perkins and Mel Lewis. Tracks include "Too Close For Comfort," "Hello Young Lovers," "Old Devil Moon," and "Too Darn Hot." Second record features Mel with a 1961 big band which includes Jack Sheldon on trumpet on sides such as "Don't Get Around Much Anymore," "Take The A Train," "Sent For You Yesterday." The arrangements are by Johnny Mandel.

TIMO YURO (Sunset). Timi has a commanding voice with a lot of strong feeling. She's a bit straight, but given the right song can turn out a strong performance as she does here on "Don't Blame Me," "I'm Confessin'," "Once In A While" and "Smile."

LOVE SCULPTURE: "Blues Helping" (Parlophone). Dave Edmunds (gtr, pno, organ, vcls), John Williams (bass gtr, vcls) and Bob Jones (drs, vcls) are more than just a blues group, but on this set they concentrate on material by such as B. B. King, Freddy King and Slim Harpo. It's an excellent album that should do the British Blues Boom no harm at all. The tracks include "Stumble" "3 O'Clock Blues," "Shake Your Hips" and "Wang-Dang-Doodle."

[illegible]: "Going Out Of My Head." (Capitol). Very cleaver and well thought out vocal arrangements of top class songs tastefully sung. A lot of care and time seems to have been taken on this album. Songs include "Never My Love," "Anyone Who Had A Heart," "By The Time I Get To Phoenix."

JULIE LONDON: "Sings Soft And Sweet" (Sunset). Certain women films stars, no longer young, like Jeanne Moreau, exude sexiness. Similarly one or two mature singers, like Julie London, cloak a song in sensuality it seems without even trying. Miss London keeps the emotion charged here on songs like "Mad About The Boy," "I Must Have That Man," "I'm Glad There Is You" and "Bewitched."

MORE STARS OF '68, VOLUME 2 (Marble Arch). These cheap compendium LPs from Pye are exceptionally fine value—they present a fine selection of fairly recent pops from Val Doonican singing "Now" to Long John Baldry's recent hit "When The Sun Comes Shining Thru'." There is also "Ice In The Sun" from Status Quo and "Days" by the Kinks as well as songs from the Dixies, Sue Nichols, David Garrick, Jimmy James and the Vagabonds, the Montanas and Jackie Trent and Tony Hatch.

DAVID LLOYD AND HIS LONDON ORCHESTRA: "All My Loving" (Polydor). Some nice moments, especially when flute is featured, on such quality songs as the title track, "Yesterday" and "Michelle." But it's yet another lush orchestral album.

THE JOHNNY MANN SINGERS: "Great Performances" (Liberty). Polished group singing with the usual intelligent arrangements on songs such as "Love Is Blue," "Daydream," "A Man and A Woman," and "White On [illegible]

FOR LOVERS ONLY (Polydor). A pleasant album featuring tracks by Bert Kaempfert, Don Byas and the Jacques Denjean Orchestra, and Toots Thielemans on beautiful ballads like "Autumn In New York," "'Round Midnight," "Misty," "If I Had You," and "Stardust."

"SALT AND PEPPER" (United Artists). The Johnny Dankworth score for the Sammy Davis-Peter Lawford film which got a bit of a rubbishing from the critics. Sammy sings two items and the rest is pretty swinging stuff.

folk reviews

by tony wilson

SONGS OF seduction are the subject of **"The Folksongs Of Britain — Volume 2"** (Topic 12T158), second in the series of albums previously issued on the American Caedmon label. As well as the saucy and bawdy songs like "The Nutting Girl," sung by Cyril Poacher, "The Bonnie Wee Lassie Who Never Said 'No'," from Jeanie Robertson, Thomas Moran's "Joll Tinker" and "The Bold English Navvy" sung by Lal Smith there are more tender items such as Phil Hammond's "The Foggy Dew."

Also on this album is Harry Cox singing "Cruising Round Yarmouth." A number of the songs on this album are common currency of the folk revival now but there is still a great deal of charm, virility and style that cannot be surpassed in the performance of these genuine traditional singers.



PAXTON: excellent

TOM PAXTON is one of the few consistently good singer/songwriters who cane out of the American folk revival. On **"Morning Again"** (Elektra EKS 74019) he takes stock of individual social situations such as prostitution ("The Hooker"), loneliness ("Victoria Dines Alone"), suicide ("Now That I've Taken My Life") and on a lighter vein, pot-smoking American Troops ("Talking Pot Luck Vietnam Blues") and the fantasy lullaby sung unaccompanied, "Jennifer's Rabbit." Other tracks include "Clarrisa Jones," "A Thousand Years," "So Much For Winning" and the title track, "Morning Again."

Arrangements, including brass and strings, are, for the most part, appropriate and tasteful. An excellent album of contemporary songs which are relevant and, because of their simple approach, make very good listening.

WITH HIS first album of adult songs, his previous releases being childrens' songs, Wally Whyton proves to be an entertaining and pleasing singer on **"It's Me, Mum" (Fontana STL 5476)** with a wide selection of songs.

Backed by Jon Mark (gtr), Terry Cox (drms) and Phil Bates (bss) he covers a lot of territory with songs such as his single, "Gentle On My Mind," "San Francisco Bay Blues," "900 Miles," Joni Mitchell's "Urge For Going," Woody Guthrie's "1913 Massacre," the humorous "Don't Send Mother To Prison" plus some Whyton originals, "Selma Alabam," a moving song about the protest march there, and "When Winter Comes," a piece of nostalgia with a latin flavour.

Altogether an enjoyable album presents Wally as a very competent performer in a variety of moods.

THERE ARE an increasing number of young singers and musicians emerging on the British contemporary at a rather frightening rate. Many of them will get lost in the crowd, but others, like **Gordon Giltrap (TRA 175),** will be around for some time.

Gordon on this first recorded showing shows a promise that, if maintained, will see him joining the ranks of the established performers.

Bert Jansch influence is detectable here although this is to be expected because Bert has become a major influence on the contemporary scene. This album presents Gordon in the roles of singer/songwriter and guitarist.

In the latter he uses a remarkable plectrum technique that gets more happening than most people can with their fingers. Well worth a play to anyone interested in the modern British folk scene.



FOLK FORUM

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A FREE SHOW
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TONY MAUD
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Your host Rod Hamilton with Jill Derby, Don Shepherd, The Tippers, Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube

SCRATCH, Bull's Head, Jubilee Road, Tooting Broadway, S.W.17.

RAILWAY HOTEL, DARTFORD.
DAVE & TONI ARTHUR
Residents Crayfolk

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WHITE BEAR, Kingsley Road, Hounslow
PETER SARSTEDT

WHITE BEAR, Kingsley Road, nr Hounslow East tube
TINKERS
THE STRAWBS — CHAS UPTON

FRIDAY

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DHARMA BLUES BAND, etc.

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TIM WALKER
SEB JORGENSEN
Fine classical guitar duo. "Bloody good. Sgt. Maj. Harstsmyth. Admission 5/-

AT DOGHOUSE FOLK, Greyhound, Fulham Palace Road. From Canada
SHELLY POSEN
with residents PETER DARLING, PETER PARKHILL, ANDY DORAN
8 p.m.

AT LA FIESTA, 168 Fulham Road, Chelsea
MARIAN SEGAL
DAVE WAITE
10 a.m.-2.00 a.m.
Plus many guests

CENTRAL, EASTHAM CLOSED THIS WEEK

FIGHTING COCKS, London Road Kingston. CHRISTY MOORE.

HAMPSTEAD, Three Horseshoes, Heath Street. Folk, blues, poetry. 7.30. Fridays. 3s.

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DON SHEPHERD
with Kevin Sheilds. Admission 3s. Bar

PEDRO WILLIAM IV opposite Leyton Baths
PETE & MARIAN GREY
TERRY MUNDAY

POLES APART, 14 Tottenham Court Road, W.1.
MIDNIGHT-4 a.m.
CONTRAST
JIM McCANN
CLOSED NEXT WEEK

WILLIAM IVTH, Strutt, The OWLHOOTS, ADE TUCKER.

SATURDAY

ANGLERS, Teddington. Dave Pegg with
FOLK DEVIATION

SATURDAY cont.

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GERRY LOCKRAN
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Plus many blues guests. How about bringing Bobby Gerry?

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DAVY GRAHAM
All-night session 12-7 a.m. Fine contemporary group
THE STRAWBS

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TERRY GOULD

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STUART EMMS
BROMLEY STAR and Garter
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MONDAY

AT CATFORD RISING SUN
VERA JOHNSON
RAVENSBOURNE MORRIS
DAVE & LINDA

MONDAY cont.

AT HANGING LAMP, The Vineyard, Richmond. 8 p.m. FRANK McCONNELL introduces
RALPH McTELL

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MARION WAITE
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FOCUS ON FOLK



Ian Grant with the Johnstons

How to aim for a wider market

A LOT of folk and country artists tend to be limited in their appeal and should try to aim for a wider market. That's the opinion of Country Meets Folk producer Ian Grant. Says Ian, "Entertainment is not merely being funny.

"The Pentangle, for instance, entertain, but purely by sitting there and letting it come straight from the group.

"A lot of folk singers who don't have talents in that line can sing and just play their guitar yet expect to be booked alongside the Pentangle and [illegible] siders.

"If they haven't got that talent, they have got to try to appeal to a broader market and develop along those lines.

"This is the point about Country Meets Folk. Wally Whyton and myself try to make the show entertaining to just more than folk and country fans, but are still casting for the country and folk fans by presenting the best in both fields."

Certainly this line of thought has been proved correct by increased listening figures over the past year.

Continues Ian, "It's in the booking of the acts that I become involved. They are obviously happy in what they are doing but if they want to appear on Country Meets Folk they've got to broaden.

"They want to broadcast on a popular show, which Country Meets Folk is, although they might not like it or what we do. Yet they want to get heard by a lot of people and possibly progress out of folk clubs.

"It's difficult to convey to them that some of their material is not suitable to the format of the programme set by Wally and myself."

Ian sees County Meets Folk as the nearest equivalent in Britain to Grand Ole Opry, the Nashville country music show that has been running for over forty years.

"The atmosphere is the same as at the Grand Ole Opry," states Ian, "in the sense that there is the same urgency about it."

Ian was in Nashville recently for the Disc Jockey Convention and Grand Ole Opry celebrations and took the opportunity to visit and inspect the production.

"I went three times," says Ian. "Both shows are very similar in construction. Opry is broken down into four sponsored 15-minute segments only they have a different compere, either a singer or a deejay, for each spot.

"These people have been at it for 43 years yet they treat it each time as if it is a first show. It's all very professional.

"They don't rehearse. The artists just go and perform because they are so used to working together. Country meets Folk doesn't have the same pace."

Perhaps the hardest criticism Ian Grant has had is that he books the same artists regularly.

To this Ian replies, "I book the same acts to a seven week cycle but it is not closed. It's just that acts have got to get booked on to the circle. The acts I book generally have the high standard I feel is needed for the show."— TONY WILSON.

FOLK NEWS

THE Johnstons have broken into the U.S. charts with their single, "Both Sides Now," a Joni Mitchell song, and have a new single, "Give Damn," on the Transatlantic label, scheduled for release tomorrow (Friday).

On the same day they appear in concert, with Martin Carthy and Dave Swarbrick, at the Liverpool Philharmonic Hall and appear there on Saturday as part of the Festival of Contemporary Song along with Al Stewart, Jackson C. Frank, and the Fairport Convention. On Sunday they appear at Newcastle City Hall with the same bill.

This week they recorded two spots for Wally Whyton's forthcoming Tyne-Tees Television series, Walk Right In, and on November 26 they are on Radio One O'Clock and in the evening appear in solo concert at the Hammersmith Town Hall, on My Kind Of Folk on November 27 and on the childrens' TV show, Tom-Tom January should see the release of two albums by the group, one of traditional material, the other of contemporary songs.

An evening of sacred and secular songs is being presented at Manchester Cathedral on Saturday at 7.30 p.m. Taking part are the Glorylanders, Judy Mackenzie, the Four O'Briens, the Woodlanders, Marilyn and Bernard and the Manchester Grammar School Folk Group.

Sad news from the Tinkers. They are closing down their Friday night club at Hampstead because of pressure of work although they may open another in the New Year. The group — Gerry Fox, Mick Flynn and Joanna Wheatley — can be heard on Night Ride for the next few weeks.

Folk at the Fox, Islington Green, London N.1 tonight (Thurs) features folk music and poetry. Among those taking part are Sydney Carter, MM folk writers Karl Dallas and Eric Winter, Dave Briant and John Breeze, Freddy McKay, Frank McConnell, Tom Weston and Tina Mullinger and possibly John Foreman, Liverpool duo Jacquie and Bridie, guest there on November 28.

Noel Murphy and banjo player, Dave Johnston, will work as a duo in future and all further bookings will be for the two as a duo. Present commitments for Noel will be completed with Dave as an added bonus. They appear on Country Meets Folk on November 30 billed as Noel Murphy and Shagos. Tonight (Thursday) Noel appears at the 100 Club, 100 Oxford Street, London, W.1.

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1969 MELODY MAKER YEAR BOOK
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Full details See Page 24

Lulu's Queen of the Northern clubs



CLUB SCENE

LULU is looking forward to her visit to Manchester for her two-week stint at the Golden Garter where she opens on December 1, if only to thank soccer-star **George Best** for the two dozen roses which he sent to her on her recent 20th birthday.

"I hadn't heard from Georgie for ages," said Lulu. "Then out of the blue came this lovely birthday gift. Wasn't it nice of him?"

Rapidly becoming queen of the northern clubs, Lulu last weekend completed a very big week at Wakefield Theatre Club and is spending this week in London, recording.

NOVEMBER has been all-American month with the accent heavily on Soul, at the Pink Flamingo Club, in Wardour Street, London, W1, which is part of the Ember Records group.

The label is using the club as a spot for trying-out new talent — and **Kenny Lynch** (now producing records) often looks in to spy-out on promising groups.

Current attractions at the Flamingo include **Soul Bros** and **Baby May** (tomorrow, Friday), the **Skatallites** (Saturday 23), and **Garnet Mimms** on the 27th.

Barmy Barry, Malcolm Jay, and other top Midland club deejays will be taking part in a charity disc-jockey marathon at the Elbow Room, Birmingham, on Tuesday (25).

Elbow Room boss **Tony Carr** is devoting all the proceeds from the evening, which is being organised by resident deejay **Nicky Steel,** to the Birmingham Evening Mail Christmas Tree fund.

The club recently staged a session in aid of the same cause at which **Freddie Mack Show** gave their services free.

MAT MONRO will star at Manchester's Golden Garter for the week of December 8, followed by **Roy Castle** (15) **and Johnnie Ray** for Christmas week.

CURRENTLY top-of-the-pops so far as members of the Rum Runner in Birmingham are concerned, is an EP recorded privately at local studios, by the club's resident group, the **Katz.**

"It's selling very well indeed," said Rum Runner manager **Mick Walker,** former member of the **Redcaps.** "It makes an ideal souvenir of a visit to the club."

DUE to the cancellation of **O. C. Smith's** British tour, **Mr Acker Bilk** and his gang are this current week the attraction at Wakefield Theatre Club, supported in the mid-evening cabaret spot by the **Settlers.**

Acker is not at all worried by his absence these days from the charts. "It simply means that I do not have to concern myself about a 'teen-age image' and all that bunk," says Acker.

THE Opposite Lock Club, Birmingham, celebrates its second anniversary with the return of the **Morgan James** for week commencing December 16.

Other attractions at the club include **Muddy Waters** (tonight, Thursday), the **Pedders** (November 26 and 27) **Salena Jones** and the **Roy Budd Trio** (December 2), the **Ronnie Scott Big Band** (5) and **Cy Grant** for the week commencing the 9th.

Lined-up for a "shift" at The Factory (the club's pop extension) are **Blossom Toes** (tomorrow, Friday), **Chris Farlowe** on Saturday (23), **Jon Hiseman's Colloseum** (29), **Mike Stuart Span** (30), **Alan Bown** (December 6) and the **Action** (7).

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RADIO JAZZ

FRIDAY (22)

4.5 a.m. J: All That Jazz (Fri., Mon.-Thurs.). 7.10 p.m. H2: Jazz. 8.5 J: Jazz. 8.23 A3: R and B (Nightly, except Sunday). 9.30 E: Blues and Soul. 10.0 V: Sound Of The Big Bands. 10.0 H1: Jazz. 11.30 T: Duke Ellington Ork. 12.0 T: Alec Wilder. 12.5 a.m. B1 and 2: Jazz At Night.

SATURDAY (23)

5.0 a.m. J: Jazz Book. 9.5 J: Jazz Unlimited. 2.0 p.m. E: Ben Webster, Don Byas. 2.45 H2: Radio Jazz Magazine. 10.8 A1: Jazz, inc. R and B. 10.30 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz. 11.30 T Duke Ellington Ork. 12.0 T: Thad Jones, Mel Lewis. 12.10 a.m. E: Blues.

SUNDAY (24)

3.5 a.m. J: George Shearing. 7.0 p.m. B1: Mike Raven's R and B Show. 8.30 B1: Jazz One One (Peter Clayton, Benny Carter, Benny Green). 9.5 J: Finch Bandwagon. 12.5 a.m. B1 and 2: Best Of Jazz On Records (Humph).

MONDAY (25)

9.20 p.m. E: Oliver Nelson. 10.55 H2: Jazz. 11.30 T: Nancy Wilson. 12.0 T: New Jazz Records.

TUESDAY (26)

2.35 p.m. H2: Jazz. 5.25 H2: Jazz. 5.45 A3: Jazz Today (Stereo) with Charles Fox. 7.30 E: Big Band of NDR. 10.30 O: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Jazz On The Rhine. 11.30 H1: Jazz. 11.30 T: Ahmad Jamal. 12.0 T: Pat Martino.

WEDNESDAY (27)

8.15 p.m. B1: Jazz Club. 10.20 E: Pop and Jazz. 10.30 Q: Duke Ellington Ork. 11.30 T: Bobbie Gentry. 12.0 T: Cap'n John Handy. 12.15 a.m.: Jazz. 12.30 M: Jazz.

THURSSDAY (28)

4.35 p.m. U: Jazz Magazine. 11.5 E: Tubby Hayes. 11.30 T: Perry Como. 12.0 T: Gary Burton.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: BFF. F. 3—464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1—402, 2—298. J: AFN 547/344/271. M: Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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Thurs., Nov. 28th: Third Ear Band, Davy Graham, Jade Hexagram, Tina's Light Theatre, Pete Drummond. 7.30 p.m. 8/-. See you there.

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AMANDA ENTERPRISES PRESENTS
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GRAPEFRUIT
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TOP DISCS
DANCING EVERY SATURDAY
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An Evening of Folk, Country and Contemporary Blues with
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NOEL MURPHY
PETER SARSTEDT

Friday, November 22nd
KEN COLYER'S JAZZMEN
Saturday, November 23rd
HUMPHREY LYTTELTON AND HIS BAND
Sunday, November 24th
TERRY LIGHTFOOT'S ALL-STAR JAZZBAND
Monday, November 25th
A London Jazz Centre evening
CHRIS McGREGOR GROUP
HOWARD RILEY TRIO
Tuesday, November 26th
INDO JAZZ FUSIONS
John Mayer Joe Harriott
Wednesday, November 27th
MONTY SUNSHINE'S JAZZBAND
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FULLY LICENSED BAR
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NEAR LEICESTER SQUARE
Saturday, Nov. 23rd, 7.30 p.m.
GOTHIC JAZZBAND
Sunday, Nov. 24th, afternoon, 3-6 p.m.
JOHN DUMMER BLUES BAND
Saturday, Nov. 30th. Benefit night for
JOE WATKINS
6 bands appearing

THAMES HOTEL
Hampton Court, Middlesex
Friday, November 22nd
TERRY LIGHTFOOT'S JAZZMEN
Interval — JOHN LEWIS
Saturday, November 23rd
BOB WALLIS'S STOREYVILLE JAZZBAND
Sunday, November 24th
ERIC SILK & HIS SOUTHERN JAZZBAND

WOOD GREEN (Fishmonger's Arms)
SUNDAY
BOB WALLIS'S STOREYVILLE!!
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THE FAMILY!!

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GEORGE MELLY

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John Mayer
Joe Harriott Double Qnt.
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Tuesday, 26th, 8 p.m.

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Next Belsize Park Tube Station)
Sunday, November 24th
PINK FLOYD
with **ANDROMEDA**
12/6 at door 10/- in advance
Tickets from Simon's Stable, 297 Portobello Rd.
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Wednesday, November 27th
THE DEVIANTS · THE END

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AT 33-37 WARDOUR STREET, W.1
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AMERICA'S EXCITING
SOUL STARS THE
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THE MAZE PLUS
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THE SQUARE DEAL
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TONITE EXCITEMENT PLUS
FROM JAMAICA THE
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PLUS JACKIE, ROY AND THE FIRESTONES
JOHNNY FARLOWE
SUN., NOV. 24th (7.00-1100 p.m.)
★ **JOHNNIE WALKER INTRODUCES**
UPTIGHTAN' OUTASIGHT
IT'S BACK . . . WITH GUEST ATLANTIC RECORDING STARS. FILMS, SURPRISES. A MUST
WED., NOV. 27th (7.30-11.30 p.m.)
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OSCAR MADISON

DEC 5th, Bobby Breen, Terry Smith, Lord Napier, Thornton Heath.

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FREDDY RANDALL AND HIS BAND
with guests
FULHAM JAZZ CLUB
NEW ORLEANS STYLE
BARRY MARTYN CLUB
EVERY THURSDAY
KING'S ARMS
NEXT FULHAM B'DWAY STN.
ADMISSION 3s

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High Road, North Finchley, every Thursday. Nov 21, DICK MORRISSEY AND BRIAN SMITH. Nov 28, TERRY SMITH and DANNY MOSS with the SPIKE HEATLEY TRIO.

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JOHN KEEN BAND
Railway Hotel, Putney. Free

THE GUN Jazzband, Three Cups, Chelmsford

THREE TUNS, Beckenham. RENDELL-CARR QUINTET.

FRIDAY
BILL STAGG, Lord Napier, Thornton Heath. Also Sunday lunchtime.

BLACKBOTTOM STOMPERS, British Council

BLUES at Cross Keys, Lower Edmonton Green, N.9.
OSCAR MADISON

BLUES LOFT, HIGH WYCOMBE
USA BLUESMAN
BOBBY PARKER
AND HIS BAND

BLUES SCENE, Half Moon, Putney
CHAMPION JACK DUPREE
John Thomas' Angel are Angel

FRIDAY cont.
BRUNEL UNIVERSITY, Uxbridge. Adm. 2/6
DOCTOR K's BLUES BAND

ELMER CRUMBLEY'S JAZZ BABES, Brentford.

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YE OLDE GATEHOUSE
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LONDON YOUTH JAZZ ORCHESTRA
COLIN PETERS QUINTET
JOHN PETTIFER TRIO

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THURROCK TECH., GRAYS, ESSEX.

STUFF SMITH
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OSCAR MADISON

BLUES SCENE, Crown, Tyckhm. IAN ANDERSON & friends.

CROWN, Borough High Street. SANDS JAZZ DUO.

ROYAL OAK, S.E.1. M.J.S. Club. PHIL SEAMAN QUARTET with PETE KING.

SAM APPLE PIE
RUSHGREEN TECH, RUSHGREEN ESSEX.

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AT THE CLERKENWELL TAVERN NEW PAT EVANS ORCHESTRA WITH NORMA WINSTONE.

BILL BRUNSKILL'S Jazzmen, Fighting Cocks, Kingston.

BILL GREENOW
STRONG JAZZ WITH
GUEST PAUL SEALY GUITAR
12-2 p.m. Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).

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BLACK PRINCE Hotel, Bexley, Kent. The Ferris Wheel with Nepenthe.

BLUES at Cross Keys, Lower Edmonton Green, N.9.
OSCAR MADISON

BOTTLENECK BLUES CLUB
RETURN OF THE AMAZING
SAM APPLE PIE
PLUS HIS SUGAR MOUTH HAT BAND
PALE GREEN LIMOUSINE LIGHTS
RAILWAY TAVERN, ANGEL LN. STRATFORD, E.15

BRIAN TURNOCK Ragtimers, O.M.T. Croxley.

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Royal Forest Hotel
JAZZ IN THE FOREST
BLACK BOTTOM STOMPERS

CY LAURIE JAZZCLUB
Bedford Corner Hotel
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Bar to 11.30 p.m.

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New Era Jazzband
Lunchtime Jam Session

ERIC SILK, Thames Hotel, Hampton Court.

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DAVE JONES BAND
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SHAKESPEARE HOTEL
POWIS STREET, WOOLWICH
MEMPHIS EXPRESS

SUNDAY cont.
THE COPPER
JAZZ ON TOWER BRIDGE
HAROLD McNAIR
TONY LEE TRIO
COMMENCING 8 p.m.

THE ORIGINAL EAST SIDE STOMPERS, "Green Man," Blackheath.

TOBY JUG, Tolworth, Surrey. Happy Magazine.

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TOMMY WHITTLE

BIRD CURTIS QUINTET, GREEN MAN, BLACKHEATH HILL. ADM FREE. ENQ. 01-699 8372, 01 TOW 2061

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& PALE GREEN LIMOUSINE
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DON WELLER OCT.
BRIAN EVERINGTON QNT.

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DICK MORRISSEY & TERRY SMITH
Evening TERRY SMITH
Mon., Nov. 25
INDO JAZZ FUSIONS
Tues., Nov. 26 KATHY STOBBART
Wed., Nov. 27
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★ **HOUSE OF LORDS**
★ TV PERSONALITY
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★ BLUES NIGHT
★ FREE
★ PEGASUS
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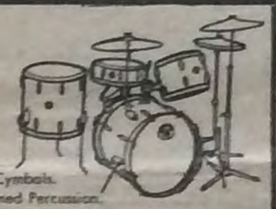
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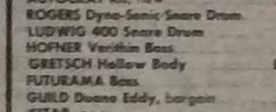
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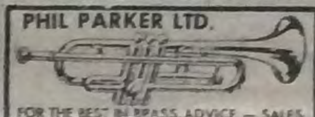
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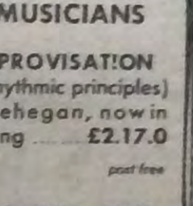
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