Melody Maker

DECEMBER 21, 1968 1s weekly



MELODY MAKER POP 30

1	(1)	**LILY THE PINK**	Scaffold, Parlophone
2	(4)	**I AIN'T GOT NO — I GOT LIFE**	Nina Simone, RCA
3	(3)	**ONE, TWO, THREE O'LEARY**	Des O'Connor, Columbia
4	(2)	**THE GOOD, THE BAD AND THE UGLY**	Hugo Montenegro, RCA
5	(5)	**BUILD ME UP BUTTERCUP**	Foundations, Pye
6	(8)	**MAY I HAVE THE NEXT DREAM WITH YOU**	Malcolm Roberts, Major Minor
7	(11)	**I'M THE URBAN SPACEMAN**	Bonzo Dog Doo Dah Band, Liberty
8	(16)	**SABRE DANCE**	Love Sculpture, Parlophone
9	(9)	**I'M A TIGER**	Lulu, Columbia
10	(10)	**BREAKIN' DOWN THE WALLS OF HEARTACHE**	Bandwagon, Direction
11	(5)	**THIS OLD HEART OF MINE**	Isley Brothers, Tamla Motown
12	(14)	**RACE WITH THE DEVIL**	The Gun, CBS
13	(17)	**A MINUTE OF YOUR TIME**	Tom Jones, Decca
14	(7)	**ELOISE**	Barry Ryan, MGM
15	(22)	**OB-LA-DI OB-LA-DA**	Marmalade, CBS
16	(15)	**LOVE CHILD**	Diana Ross and the Supremes, Tamla Motown
17	(13)	**HARPER VALLEY P.T.A.**	Jeannie C. Riley, Polydor
18	(12)	**ELENORE**	Turtles, London
19	(23)	**ALBATROSS**	Fleetwood Mac, Blue Horizon
	(25)	**SON OF A PREACHER MAN**	Dusty Springfield, Philips
21	(18)	**IF I KNEW THEN WHAT I KNOW NOW**	Val Doonican, Pye
22	(20)	**PRIVATE NUMBER**	Judy Clay and William Bell, Stax
23	(21)	**THOSE WERE THE DAYS**	Mary Hopkin, Apple
24	(19)	**ALL ALONG THE WATCHTOWER**	Jimi Hendrix, Track
	(28)	**QUICK JOEY SMALL**	Kasenetz Katz Singing Orchestral Circus, Buddah
26	(24)	**DON'T FORGET TO CATCH ME**	Cliff Richard, Columbia
27	(—)	**SOMETHING'S HAPPENING**	Herman's Hermits, Columbia
28	(—)	**STOP HER ON SIGHT (SOS)**	Edwin Starr, Polydor
29	(—)	**OB-LA-DI OB-LA-DA**	Bedrocks, Columbia
30	(—)	**ON MOTHER KELLY'S DOORSTEP**	Danny La Rue, Page One

Two titles "tied" for 19th and 24th positions



MALCOLM ROBERTS: at No. 6



LULU: stays at No. 9

top twenty albums

1	(1)	**THE BEATLES** (Double Album)	Beatles, Apple
2	(2)	**BEST OF THE SEEKERS**	Seekers, Columbia
3	(3)	**HOLLIES GREATEST HITS**	Hollies, Parlophone
4	(10)	**THE WORLD OF VAL DOONICAN**	Val Doonican, Decca
5	(5)	**THE GOOD, THE BAD AND THE UGLY**	Soundtrack, United Artists
6	(—)	**BEGGARS BANQUET**	Rolling Stones, Decca
7	(3)	**THE GRADUATE**	Soundtrack, CBS
8	(6)	**ELECTRIC LADYLAND** (Double Album)	Jimi Hendrix Experience, Track
9	(7)	**THE SOUND OF MUSIC**	Soundtrack, RCA
10	(12)	**BEST OF THE BEACH BOYS Vol. 3**	Beach Boys, Capitol
11	(14)	**THE WORLD OF MANTOVANI**	Mantovani, Decca
12	(17)	**VAL**	Val Doonican, Pye
13	(11)	**FELICIANO**	Jose Feliciano, RCA
14	(8)	**LIVE AT THE TALK OF THE TOWN**	Seekers, Columbia
15	(13)	**BOOKENDS**	Simon and Garfunkel, CBS
16	(20)	**THE WORLD OF THE BACHELORS**	Bachelors, Decca
17	(—)	**I PRETEND**	Des O'Connor, Columbia
18	(9)	**THIS WAS**	Jethro Tull, Island
	(—)	**IMPACT**	Various Artists, Columbia
20	(19)	**TOM JONES LIVE AT THE TALK OF THE TOWN**	Tom Jones, Decca

two LPs "tied" for 18th position

POP 30 PUBLISHERS

1 Noel Gay; 2 United Artists; 3 Patricia; 4 United Artists; 5 Immediate/Welbeck/Schroeder; 6 Pedro; 7 Bron; 8 Leeds; 9 Valley; 10 Screen Gems/Columbia; 11 Jobete/BMI; 12 Keen/Pop-Gun; 13 Valley; 14 Carlin; 15 Northern Songs; 16 Jobete/Carlin; 17 Keith Prowse; 18 Carlin; 19 Fleetwood/Immediate: London/Tree; 21 Cinephonic, 22 East, 23 Essex; 24 Feldman: Carlin; 26 Shadows; 27 Cyril Shane; 28 Essex; 29 Northern Songs; 30 Francis Day and Hunter.

ADVERTISEMENT

RCA TOP LPs RCA

1	**OLIVER**	Original Soundtrack recording (S)SB6777 (M)RB6777
2	**HAIR**	Original Broadway Cast recording (S)SF7959 (M)RB7959
3	**FELICIANO**	José Feliciano (S)SF7946 (M)RD7946
4	**AERIAL BALLET**	Nilsson (S)SF7973 (M)RD7973
5	**HAROLD McNAIR**	Harold McNair Quartet (S)SF7969
6	**CROWN OF CREATION**	Jefferson Airplane (S)SF7976 (M)RD7976
7	**LOFTY FAKE ANAGRAM**	Gary Burton Quartet (S)SF7923 (M)RD7923
8	**GLENN MILLER STORY**	Glenn Miller and His Orchestra (M)RD27068
9	**THE ORIGINAL DIXIELAND JAZZ BAND**	The Original Dixieland Jazz Band (M)RD7919
10	**THE POPULAR DUKE ELLINGTON**	Duke Ellington and His Orchestra (S)SF7835 (M)RD7835

RCA



LENNON AND YOKO ONO

'TWO VIRGINS' LP NOW AVAILABLE

THE CONTROVERSIAL "Two Virgins" album — which features John Lennon and Yoko Ono naked on the front and rear of the cover — is now available, claimed Kit Lambert of Track Records this week.

In a telegram to the MM, he said: "'Two Virgins' the album conceived, made and produced jointly by John Lennon and Yoko Ono is now available through a co-op effort by Beatle-owned Apple Records and their friends Track Records."

Lambert added that the album, which retails at normal LP price, was reaching the public through mail order delivery to retail stores. The demand was already substantial, not only in Britain but also in Europe, Asia and in America. Distributors for the U.S.A. and Canada are Tetragrammaton Records.

GIANT POP PARTY FOR NEW YEAR'S EVE

SMALL FACES, Amen Corner, John Mayall, Joe Cocker and the Bonzo Dog Doo Dah Band head the bill for a giant pop party at Alexandra Palace, London on New Year's Eve.

The show, staged by promoter Arthur Howes, will also feature the Gun, the Flirtations, the Gods, the Free, Big Movement and Kippington Lodge and deejays Mike Raven, Ed Stewart and Johnny Walker will host the show.

The party will last from 8 pm until 2 am and 6,000 people are expected to attend. Tickets will be £1.

Dutch TV are covering the event for a programme in the New Year.



SMALL FACES/MAYALL/COCKER

GREATEST SHOW DISC

THE GREATEST Show On Earth record a Tony Macaulay song, "Living In The Land Of The Lost," for Pye on January 8.

The group starts a four-day visit to Germany on December 31.

One-nighters include: Petersfield, today (Thursday), Northampton (tomorrow), Falmouth (21), Haysmill (22), Streatham (24), Bournemouth (26), Wolverhampton (27), Sidmouth (28) and Harrow (29).

Line-up of the group is Garth Watt-Roy (lead gtr, vcls), Norman Watt-Roy (bass gtr, vcls), Mike Deacon (organ, pno), Ossie Lane (lead vcls), Richard Hanson (tpt), Tex Philpotts, Ian Aitcheson (tnrs), and Ron Prudence (drs).

STARS SOLICITOR DIES

LEADING SHOWBUSINESS solicitor David Jacobs was found dead at his home in Hove, Sussex, on Sunday.

Mr Jacobs, who represented many pop personalities including the Beatles and Donovan, was found dead in his garage in Princes Crescent. The district coroner was informed.

A post-mortem was ordered and at presstime, an inquest was being arranged.

Mr Jacobs was a close friend of the Beatles' manager Brian Epstein who died just over a year ago.

PETE SAYERS TOUR

BRITISH COUNTRY singer Pete Sayers, who has been working in America for some time, returns to Britain over Christmas for a 21-day tour.

While in the States, Pete has been working the country music circuit, appearing TV and has also appeared at the world-famous Grand Old Opry in Nashville, Tennessee.

Dates so far fixed include: BBC Radio One's Country Meets Folk (December 28); USAF Lakenheath (January 4); Colchester Folk Club (6) and Chesterfield Folk Clubs (10 and 11).

ECKSTINE RETURNS

AMERICAN SINGER Billy Eckstine returns to Britain for TV and club dates in January.

He records a David Frost Show on January 3 for transmission on the 5th. He plays a week of cabaret at the Showboat, Middlesbrough, from January 5 and Poco Poco Club, Stockport, from January 12.

NEW LABEL DUE

A NEW record company, the Kent Label, plans to start releases in January. The first will be a single by a group named the Parking Lot.

Directors of the company are Doug Kent, Peter Gill, Barrington Saunders and Tony Meehan. Tony Meehan will be the label's producer.

HOLLIES TV REPEAT

THE FIRST of the BBC-2 Colour Me Pop series to be repeated will be the Hollies show.

Viewers will get a second chance to see it on December 28.

No replacement has yet been set for Graham Nash with the group.

BASIE/STARR ALBUM

NEW YORK, Tuesday. — The Count Basie band is recording an album with Kay Starr for the Dot label in New York during January.

The LP, titled "How About This?", will use new and standard tunes arranged by Dick Hyman.

NEW HERD SINGLE

THE HERD plan to have a new single released early in the New Year and an album in April. They will be produced by Steve Rowland.

Steve produced the group's first four singles but they produced their last disc.

CBS CHARITY ALBUM

AN ALL-STAR album of Christmas songs and carols has been released by CBS in aid of the Action For Crippled Children Organisation.

Featured on the album are Doris Day, Mahalia Jackson, Marty Robins, Johnny Cash, Johnny Mathis, the Ray Conniff Singers, Ormandy Temple University Concert Choir and the New York Philharmonic with the Mormon Tabernacle Choir.

The album costs £1 and the proceeds go to a fund for research into children's diseases.

WEB ON RADIO ONE

THE WEB air in Radio One Club on December 23.

The group, whose current single is "Baby Won't You Leave Me Alone," have put back their American trip until March, at the earliest, because of pressure of work in Britain.

Guitarist Abrahams leaves Jethro Tull

GUITARIST MICK Abrahams has left Jethro Tull and will form his own group after disagreements over musical policy.

Terry Ellis, manager of Jethro Tull, told MM: "For some time, Mick has disagreed with the basic policies, both musically and otherwise, of Jethro Tull."

A permanent replacement has not been found. At presstime the group were using various deps, including Tony Iommi from Birmingham group Earth. He stood in during the group's spot in the Rolling Stones' TV spectacular, the Rolling Stones' Rock And Roll Circus.

NEW MAN AT M M

ROYSTON ELDRIDGE, aged 21, has joined the staff of Melody Maker as a feature writer.

He was formerly with the Hillingdon Mirror where he was a reporter and feature writer and wrote on pop music.

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PETER TORK LEAVES MONKEES

GROUP EXPECTED TO CONTINUE AS A TRIO

PETER TORK has quit the Monkees. This shock news was revealed at press-time.

The MM understands that Tork has already left the group and is negotiating new arrangements for his own future as a solo artist, although his plans for recording in the future are uncertain.

The other three Monkees — Davy Jones, Mike Nesmith and Mickey Dolenz — are expected to continue without a replacement for Tork, although immediate plans are not definite according to sources in Hollywood.

Plans for a tour of Europe, discussed for the early part of the New Year, have apparently been dropped. The Monkees are expected however to continue to record as a trio for Colgems.

The Monkees were created in 1966 as a television attraction. They made their TV debut in September of that year and quickly became one of the biggest attractions apart from the Beatles, on whom they were loosely based, in America and subsequently in Britain.

In December 1966, BBC-TV started to screen the Monkees' shows; these shows ran for 18 months and were finally dropped in the summer of this year.

British group, Julie Driscoll, Brian Auger and the Trinity went to Hollywood recently and taped an hour long special with the Monkees.



TORK: future plans are uncertain

Love Sculpture sign contract

LOVE SCULPTURE — currently number eight with "Sabre Dance" — have signed a three-year contract with America's London Records.

The contract was signed in London on Monday.

"Sabre Dance" is to be rush-released in America and Canada as soon as possible.

Love Sculpture have sold more than 75,000 copies of the hit since it was released a month ago.

NEW GRAPEFRUIT

MICK FOWLER (organ, vcls) the new addition to Grapefruit, makes his debut with the group on Time For Blackburn tomorrow (Friday). He was formerly with a Birmingham group, Sleepy.

Grapefruit and Amen Corner have been added to the Animals reunion show at Newcastle City Hall on Saturday (21).

Grapefruit will have their first LP released on the Stateside Dunhill label on January 24.

PYE SIGN MARK

MARK MURPHY has signed with Pye Records and will have a single, produced by Tony Hatch, released on January 10.

The single will be "Come Back To Me" written by Hatch and Jackie Trent. Murphy was previously with Mercury.

STATUS' POLISH TOUR

STATUS QUO will follow their three-week American tour, now due to start on March 17, with a six-day visit to Poland, Czechoslovakia and Hungary, playing two days in each.

On May 18 they go to Australia for a 16-day tour, followed by four days in New Zealand.

The group's new single, a Mike Rossi composition, will be released on January 17, and they will have an album released on January 31.

FORMULA REWARD

NEW FORMULA are offering £50 reward for instruments and amplifiers stolen from their wagon at Tottenham last Friday (13).

The items stolen were: a tenor sax, soprano sax, amplifier, bass guitar and an echo unit, together worth £750.

SYMBOLS IN CABARET

THE SYMBOLS' American tour has been put back and will now open on February 4.

The group will now play a week of cabaret, doubling the Excel Bowl, Middlesborough, and Annabel's, Sunderland, from January 12 to 18.

On Christmas Eve they are at the California Ballroom, Dunstable.

SPENCER VISIT U.S.

THE SPENCER Davis Group is expected to return to America in February for another extended tour.

The tour is expected to start around February 25 and last eight to ten weeks, playing mainly the college circuit.

The group's current tour has been extended by three weeks and additional dates include San Francisco's Cow Palace, a series of dates in and around Chicago, and Albuquerque, New Mexico.

New Bandwagon single released



BANDWAGON: touring

THE BANDWAGON, currently touring Britain, have a new single, titled "You" released here on January 3.

The group's tour has been extended into the New Year. From January 7 to 11, they tour Ireland then play cabaret at the Fiesta, Stockton and Showboat, Middlesbrough from January 12 to 18.

The group tour Scotland from January 22 to 26 then are at the Skyline Ballroom, Hull (30); Scene Two, Scarborough (31); California Ballroom, Dunstable (February 1); Bellevue, Manchester (2); Golden Torch, Stoke-on-Trent (3); and re-visit Ireland from February 13 to 17.

New from CBS

CBS RECORDS

New Singles

3705	Barbra Streisand	Funny Girl
58-3903	The Tymes	People
58-3909	Lord Nelson	Michael

DIRECTION

EPs

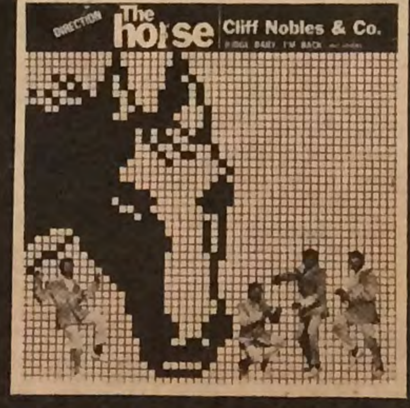
EP 6403	Andy Williams	Andy
EP 6402	The Tremeloes	My Little Lady
EP 6400	Simon & Garfunkel	Mrs. Robinson

Albums

8-63477
Cliff Nobles & Co.
The Horse

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Incredible

(S) 63423
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HUMPERDINCK OFFERED FILM ROLES IN U.S.

ENGELBERT HUMPERDINCK has been offered film roles by two major American companies following his appearance last week on the Ed Sullivan networked TV show in New York.

The companies are Paramount and Columbia and Engelbert told MM: "I have no idea about stories or scripts. They have offered parts but that's as far as it has gone at present. But I'd like to do a film next year if it works out."

He has also been offered top cabaret engagements in New York and at the Sands, Las Vegas. A spokesman for the singer said at presstime: "The various offers are being considered."

Engelbert cancelled a recording session last week because of 'flu but hopes to have a new single and an album recorded by the New Year.

WES TOP JAZZ STAR

HOLLYWOOD, TUESDAY.—Six months after his sudden death, Wes Montgomery remains the most popular jazz star with the American public (reports Leonard Feather).

Five out of the current top 20 best-selling jazz albums in the States are by Montgomery. In addition, previously undiscovered records are being released.

A set of live performances from New York's Half Note has just been issued by Verve. "Road Song," his last album made for the A&M label, is currently top of the jazz sales chart, only a month after release.

DUSTY FOR NASSAU

DUSTY SPRINGFIELD flies to the Bahamas on January 16 to appear at the Atlantic Records Dealers Convention in Nassau.

During February, she will record guest spots for both the Tom Jones and Cilla Black TV shows and then in late February, she flies to America for 12 college dates.

On March 15, she appears at the annual Grand Gala Du Disque in Berlin before flying to Australia to open a three week engagement at Sydney's Checkers Club on March 25.

GUN'S AMERICAN TOUR

THE GUN'S first American tour will probably take place in February, but venues have not yet been finalised.

The group are set to visit America's West Coast for a two to three week tour.

Dates for the group are: New Century Hall, Manchester, on Saturday (21); Bubbles, Brentwood (24); Queen's Hall, Narberth, Wales (26); Gaumont, Nottingham (28); Crystal Palace, London (29); Alexandra Palace, London (31); B B C-T V's Crackerjack (January 3); Town Hall, Oxford (4); and Toby Jug, Tolworth, Surrey (5).

No.1 CHART-TOPPERS

BBC PRODUCER Johnnie Stewart has now finalised the schedules of No. 1 chart-toppers appearing on his two Top Of The Pops Christmas specials.

First show goes out on Christmas Day and stars Love Affair, Louis Armstrong, Beatles, Union Gap, Georgie Fame, Esther and Abi Ofarim, Manfred Mann, Rolling Stones, Cliff Richard, Scaffold and Beach Boys. Comperes are Jimmy Savile and Pete Murray.

Second show is screened on Boxing Day and stars Equals, Herb Alpert, Joe Cocker, Des O'Connor, Hugo Montenegro, Tommy James and the Shondells, Bee Gees, Mary Hopkin and Beatles. Comperes are Alan Freeman and Stuart Henry.

PET SPECTACULAR

PETULA CLARK may record a special spectacular which will open BBC-1's colour service at the end of 1969.

A spokesman for the singer said: "She may record the show sometime next year for the colour service."

Petula also tapes a major American spectacular in colour in California between March 20 and 25, to be screened on BBC-1 in May.

Petula is to make major cabaret appearances next year at Cesar's Palace in Las Vegas and Harroh's in Lake Tahoe.

SCAFFOLD IN IRELAND

CHART-TOPPERS The Scaffold—"Lily The Pink" stayed at number one this week—have been booked to tour Ireland in February, presenting their two hour stage show.

They tour on February 7, 8 and 9, but no venues were finalised at presstime.

On January 14 and 15, during their late night residency at the Ronnie Scott Club (starting on January 6 for a month), they appear at the Nuffield Theatre, Southampton. They will appear at the theatre early in the evening and dash back to London for their Scott club appearances.

FRANK SINATRA DUE

FRANK SINATRA is due in London for the week commencing January 12 to record his 11-track album of Tony Hatch-Jackie Trent compositions at Pye's studios.

The album will be cut at three sessions during that week.

Tony Hatch will be writing the arrangements as well as producing the disc and the MD will be Johnny Harris.



William Bell—Judy Clay visit cancelled

WILLIAM BELL and Judy Clay, currently in the chart with "Private Number" on the Stax label, will not now be coming to Britain. They were due in on January 22 for a tour being booked by the Clayman Agency who have now cancelled it.

Stan Beidebeck of Clayman's told Melody Maker, "We've had to cancel the tour because we cannot get the money." This is because a bogus William Bell is alleged to have been working the clubs. "The promoters don't want to know because there has been so much controversy and you can only fool the kids once," said Mr Beidebeck.

Clarke-Boland Band debut in February

THE KENNY Clarke-Francy Boland Big Band will make its first appearance in Britain early next year. It has now been confirmed that the Clarke-Boland orchestra will play here for three weeks, beginning with a concert at London's Royal Festival Hall on February 8.

Six further concerts in eight days have been organised by the Harold Davison Agency in collaboration with the Premier Drum Company. The band will then appear at Ronnie Scott's Club from February 17 until March 1.

In connection with the tour, Polydor are to issue two records by the band at the end of January. Manager Gigi Campi tells the MM that the first album, "All Smiles," is a set of standards. The second is composed of two short suites — "Latin Kaleidoscope," by Gary McFarland and Boland's "Cuban Fever."



CLARKE: Seven concerts

FOUNDATIONS DATES

THE FOUNDATIONS start their month-long American tour, worth £100,000, on February 15. The World of Oz, who have their first LP and a new single "Beside the Fire" released in January, will be touring with them.

Extra dates have been added to the Foundations' British one-nighters. They include Dagenham (20), Boreham Wood (21), Birmingham and West Bromwich (24), Chester and Nantwich (26), Rotherham (Jan 4), Sutton (10) and Margate (25).

The group's ten-day tour of Ireland starts on January 16 and includes television dates. Dutch TV dates have been put forward to January 2-3.

BURDON DUE HOME

ERIC BURDON and the Animals are due back from the States on December 20. Their new single, out on December 20, is "Ring Of Fire."

NOW ERIC'S WRITING HIT SONGS

■ Eric Allendale of the Foundations is branching out—into songwriting. He wrote a number called "We're Happy People" which Swedish group Slam Creepers recorded. The record made number five in the Swedish charts. Here Eric puts the finishing touches to the follow-up single, watched by the group.

BEST WISHES

—Joan Baez



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JAZZ NEWS compiled by Bob Dawbarn

GEORGE CHISHOLM is currently recording his first strictly jazz album for five years. Featuring tunes from the musical, Hair, he is recording at Philips studios with a band that includes Sandy Brown (clt), Kenny Wheeler (tpt), Brian Lemmon (pno) and Lennie Bush (bass). George told the MM: "It has been hard to shake off the Minstrels thing so I hope this LP is indicative of something or other."

●

Trombonist Vic Dickenson has quit the Saints & Sinners Jazz Band to join Bobby Hackett's Quartet which is currently appearing at the Theatrical Grill, Cleveland and opens at New York's Riverboat in January. Benny Morton has taken over from Dickenson with the Saints & Sinners.

●

The Chris MacGregor Band is currently touring Germany, Switzerland and Holland. They will be home by December 23 when the MacGregor Trio stars with the Mike Westbrook Band and guests at the London Jazz Centre Society's Christmas Party at the 100 Club. The LJCS' next concert at the Conway Hall will be on January 10, starring the Ronnie Scott Big Band and the Dave Gelly-Frank Ricotti Quartet.



KENNY WHEELER

●

John Surman will have his first album for Decca released in January. Decca have also recorded a new LP by Mike Westbrook . . . the Ray Russell Quartet airs in BBC Jazz Club on January 8 and will have their second CBS Realm album released in March.

●

Cleo Laine stars in her first full-length TV show for London Weekend on December 28. The show, Flying High With Cleo, will also star her husband, John Dankworth.

●

Two veterans of the Manchester jazz scene, Alan Pendlebury (tmb) and Nev Matthews (bass) have come out of retirement to join the New Louisville Jazz Band, resident on Thursdays at the Midland Hotel, West Didsbury.

●

Ken Cerode, tenorist with the avant-garde Hot Shot Delivery Service, has accepted an invitation from Sonny Murray to join his Quintet in Paris . . . the third Indo-Jazz Fusions album will be released on the Transatlantic label in January.

●

The Ronnie Ross Sextet, under Peter Burman's Jazz Tete A Tete banner, will share a concert with the Woody Herman Orchestra at Hemel Hempstead Pavilion on April 5 . . . Sandy Brown stars at London's Kensington Hotel this Saturday (21) followed by John Chilton's Swing Kings on Christmas Eve.

●

Acker Bilk's Bristol Club, the Old Granary, plans to present experimental plays as well as music on Sundays . . . Tenorist Danny Moss stars with the Fourteen Foot Band at the Fox And Hounds, Haywards Heath, on December 29.

REMEMBER, NEXT WEEK'S MELODY MAKER IS ON SALE ON TUESDAY, DECEMBER 24th

Roll up! Roll up! See the Supergroup! The clowns! The dwarfs! It's the—



Rolling Stones Rock and Roll Circus

BY CHRIS WELCH

IT was a group fan's dream, when the giants of pop held a three hour jam session, while rehearsing for the Rolling Stones Rock And Roll Circus last week.

Eric Clapton and John Lennon on guitars, Mitch Mitchell on drums and Mick Jagger adding a few vocals, formed a Supergroup that would rock most propagators of rhythm into a cocked hat.

"This is so like the Stones used to sound," said a road manager as the strains of "Sweet Little Sixteen" boomed through the corridors of Intertel Studios, Wembley.

Peace

The rocking and booming began to be a bit too much for the office workers of Intertel however. A posse of tea ladies brought tidings that work was being interrupted by the strains of "Peggy Sue," and the Supergroup had to up amplifiers and drums and move donwstairs to another room.

Cans of beer were laid on and Eric steamed into far different blues playing from the Cream.

Less pressurised, he seemed to be playing far more interesting ideas in the relaxed surroundings.

But the group wanted to be left in peace to rehearse for their spot on the "Circus" and discouraged any kind of audience.

Strange

"I don't think they want anybody in with them," said Jagger as he dashed about getting the show together and trying to find *Keith Richard* who hadn't showed up and was supposed to be on bass.

A reporter who had been in the room and happened to be carrying his interviewing tape recorder was hustled out and his recorder checked to see if he had dared record any of the music. Let's face it — a piece of tape like that would be worth all of 12s 6d down the market.

Mitch Mitchell was in a more communicative mood than most of the super stars, and even preferred a can of beer, which was gratefully accepted.

"Coming back from the States you miss all the chances to jam you have over there, which makes this get-together so great. Where else can you play over here? In the States everybody plays together.

"I had a play with Dave Holland, Miles Davis' bass player, and I'm doing an LP with Larry Coryell. There are a lot of strange things happening.

"There aren't any categories in music — but there are routes. It's like being an actor who can play several roles. A musician can take several routes in the blues or jazz.

"Yeah — it would be nice to record this group. But super sessions are a bit pretentious. They tend to be ego trips with everybody trying to outblow each other. They can be so artificial.

"We're opening a club in New York in March, which will be a studio as well, where groups can record in a natural environment."

Chaos

In the main studio gentle chaos ensued with a tiger dozing fitfully in its cage, the odd dwarf or two wandering about in top hats and huge bow ties, and the stars of stage, screen and gasworks looking dreadfully bored, with the exception of Keith Moon, as always enjoying himself heartily.

Keith was attempting to play his drums encased inside a glittering clowns' suit, complete with pointed hat and white make up. He looked pretty terrifying, but it didn't stop him kicking up a storm of percussion as the Who thundered into "Mini-Opera," their contribution to the Circus.

Jethro Tull were also on hand upsetting photographers by saying: "We don't pose, man," to which a photographer later muttered: "I didn't want them to start juggling — just stand still." And the Tull also mimed to some fine music, their infectious and highly groovy "Song For Jeffrey" featuring Ian Anderson on flute and legs.

The clowns practised some dry stick, that's slapstick without any slap, Miss Marianne Faithfull wandered about looking frail, Lennon, Yoko and Julian were heavily photographed, a horse called "Trigger" cantered in and a group of workmen muttered darkly about letting the tiger out to get at some of the dignitaries.

Lucky

The Circus, when it is completed, bought and screened by the lucky purchaser, will be an hour of group hi-jinks and music, carrying on the spirit of the old Ready, Steady, Go! show.

As well as the Tull and Who, there will be knife throwing, trapeze acts, and fire eating.

Winner

During the first day rehearsal which began at midday there were seventeen items to run through. By five o'clock only three or four acts had been dealt with.

If the super stars aren't knifed, scorched, slapsticked or eaten by mistake, the Rock And Roll Circus looks like a winner.

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FIFTH DIMENSION

DONOVAN TO TOUR EASTERN EUROPE

Fifth Dimension return to Britain

FIFTH DIMENSION, who had a big hit in the States with "Up Up And Away," fly in for a second visit to Britain on January 2.

They guest with Julie Felix on BBC-2 on January 7, and appear on ATV's Palladium Show and London Weekend's Leslie Crowther programme (both January 12). They also do a Tom Jones spectacular for London Weekend TV on January 25.

They have a new single out on January 10 titled "California Soul."

JON AT RONNIE'S

AMERICAN SINGER Jon Hendricks appears with Ronnie Scott and the Band at London's Scott Club for two weeks from Monday (23). With them on the bill is the Harold McNair Quartet.

Ben Webster and Dakota Staton end their Scott Club season on Saturday (21).

DONOVAN is to make a tour of four Eastern European bloc countries next year.

In March, he plays concerts in the four capitals — Budapest (Hungary), Bucharest (Rumania), Sofia (Bulgaria) and Belgrade (Jugoslavia). The tour was arranged in Vienna last week by Donovan's agent, Vic Lewis of Nems, while Donovan was playing a concert in the Austrian capital.

On January 31, Donovan appears at London's Royal Festival Hall and on February 1, he appears at the Free Trade Hall, Manchester.

MALCOM RECORDS

MALCOLM ROBERTS yesterday (Wednesday) recorded the soundtrack title theme for the new Michael Caine film, The Italian Job. The theme was written by Quincy Jones and Don Black.

On Sunday, Malcolm flies to Dublin for a TV show.

He makes two guest appearances at the Metropole Hotel, Brighton, on Boxing Day, and resumes a round of cabaret appearances in January.



DONOVAN: tours four Eastern European bloc countries

JUDITH TO RETURN

JUDITH DURHAM, former lead singer with the Seekers, is expected to return to Britain in April for theatre, cabaret and TV dates as a solo attraction.

An album recorded by Judith in Hollywood for the Goodyear Tyre Company will be released here at Christmas 1969. The record was made for the company but the tapes revert to the singer next November and will be released here in December.

NEW MARVIN DISC

MARVIN GAYE and Tanimi Terrell, the Tamla Motown duo who scored with their last single "You're All I Need To Get By," have a new single released on January 3 titled "You Ain't Livin' Till Your Lovin'."

Other new singles to be released in January by EMI include "Bring It On Home To Me" from Eddie Floyd; "Untie Me" from James and Bobby Purify; "Ready Or Not" from The Delfonics and "Bella Linda" from the Grass Roots.

COVERS BEATLES

ARTHUR CONLEY, the American soul star, has joined the growing band who have covered "Ob-La-Di, Ob-La-Da," the number from the Beatles' double album.

Another Atlantic soul star, Billy Vera, has a Les Reed/Barry Mason number titled "Julie" released on Wednesday.

SLOW DRAG ALIVE

ACCORDING TO trumpet player Clive Wilson, New Orleans bassist Alcide Slow Drag Pavageau, whose death was reported in the MM of November 23, is alive in New Orleans and recovering from a long illness.

"My original information came in a letter from Andrew Morgan," Wilson told the MM on Monday. "I heard only this morning from New Orleans that the story was untrue. It was a rumour which circulated down there, and I'm very happy to know that Drag is alive and well."

DUPREE RECORDS

US BLUESMAN-IN-BRITAIN Champion Jack Dupree was recorded live on Monday for Blue Horizon Records at the Nag's Head, Woolaston. Tomorrow (Friday), Jack plays at the Osterley Jazz Club, and on Saturday (21) at the Van Dyke Club, Plymouth.

For the Christmas period he goes into an eight-day residency at the Shrubbery Hotel, Ilminster, beginning on December 24.

GARRICK AT St. PAULS

THE MICHAEL Garrick Sextet make their second appearance at St Paul's Cathedral tomorrow (Friday) to perform section of his Jazz Praises.

The recital is part of the St Paul's Today festival. Other dates for the Sextet include the Three Tuns, Beckenham, tonight (Thursday) and London's Phoenix Jazz Club (January 1).

Garrick is currently working on an album for Denis Preston's Record Supervision featuring tenorist Don Rendell and Garrick playing harpsichord and clavichord.

BEAT CONTEST

NEGOTIATIONS are under way to stage Europe's biggest-ever beat contest, possibly in Britain, next year.

The contest is to be sponsored by an American clothing company (Levis) who recently sponsored a similar contest in Hong Kong.

Publicist Rod Harrod said it would be "A European Song Contest in group form." The contest will be open to both pro and amateur groups and some top name groups are expected to enter the contest.

Heats for the Battle of The Sounds in Europe will be held in March and April. A similar contest is likely to be held in America in 1970.

CASUALS ALBUM

THE CASUALS have recorded Italian and English versions of the theme song from a new Italian film "Seven Times Seven."

The Italian recording of the theme song will be released in Italy on Christmas Eve before the film opens in Rome at the beginning of January.

The group has started work on their first LP for release in the Spring which features some of their own compositions. They have formed their own music company to be known as Casual Music.

All four members of the group have now moved into flats in Central London after spending three months living in hotels while they were looking for flats.

DAVE BERRY DISC

DAVE BERRY starts recording tracks for a new single and an album on January 2. The single is scheduled for release in early February.

For the week commencing January 5, Dave is doubling in cabaret at the Talk Of The North, Manchester, and Palace Theatre Club, Offerton. Then on February 2 he starts a week doubling the Excel Bowl, Middlesborough, and La Strada, Sunderland.

On New Year's Eve Dave guests at the Green Park Hotel, Monmouth.

TAPES SHOW

DEEJAY ALAN Freeman will do the only taped show when Radio Luxembourg starts its new format on January 6, 1969.

Freeman's show will be transmitted nightly from midnight to 1 am and will be the only show recorded in London. All other shows will be live from the Grand Duchy.

The schedule will be: 7.30 pm, Tony Prince; 9 pm, David Jensen; 10.30 pm, Paul Burnette; midnight, Alan Freeman; 1 am, Noel Edmunds. David Christian will be the new newsreader.

Nina Simone has old hits re-released



NINA



BURDON

NINA SIMONE, whose "I Ain't Got No—I Got Life" moved up to No. 2 in the chart this week, has two of her old hits re-released on Friday.

They are "I Put A Spell On You" and "Don't Let Me Be Misunderstood" which were both covered here by Eric Burdon and the Animals and proved to be big hits for them.

Philips also re-release a native version of a Catholic Mass first released here in 1964. It is titled "Sanctus" and is recorded by a Congolese company, Les Troubadours de Roi Boudouin.

MAGIC PHONOGRAPH

MAGIC PHONOGRAPH

MAGIC PHONOGRAPH

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Caught in the act

Understanding what has gone before



MIKE WESTBROOK

"STOMPING AT the Savoy," "Flying Home," "Opus One" — not perhaps the kind of tunes which immediately spring to mind when you think of Mike Westbrook's Concert Band, but sure enough they formed an integral and important part of the constantly changing kaleidoscope of music which must surely have made the Alive and Well concert at London's Conway Hall on Friday one of the best held anywhere this year.

The incredible forward momentum of this band in full cry with, for example, John Surman moving from an impassioned delivery of "Folks Who Live On The Hill" as straight ballad on soprano, into a furious freak out passage over eight beats and swing style riffs, to be joined by Alan Skidmore (ten.) coming on like a cross between Jacquet and Shepp, had just got to be heard to be believed.

Mike himself, vocally reducing the sickening Andy Williams hit "Can't Take My Eyes Off You" and "I'm Old Fashioned" to rubble, was another high spot. Although this would seem to be a one off thing, whilst it was actually happening it somehow managed to be both hilarious and oddly disturbing at the same time.

But for the rest, how can you pick out individuals when all ten men in the band worked so hard together as well as in their own contributions up in front; but one must in the case of drummer Alan Jackson without whose rhythmic cement one could easily imagine the whole structure falling apart. His was a fantastic two hour tour de force. But if all the usual Westbrookian delights weren't enough, the final encore, a beautifully floating Basieish blues, with Surman's baritone sticking out just ever so slyly from the section absolutely broke up the near capacity audience. To me this rammed home the message of the evening that though these young players love, and in some cases, even define where the music is now, they understand almost everything that has gone before as well. — CHRISTOPHER BIRD.

GREATEST SHOW

THE GREATEST Show On Earth is a pretty ridiculous name to lumber any group with. At the 100 Club on Thursday they proved to be an above-average soul-oriented group who work hard to put over the visual side of their show.

The group is lucky in having a drummer, Ron Prudence, with an unerring instinct to play the right thing at the right moment and the ability to build the excitement beneath a group that includes trumpet and two tenors.—BOB DAWBURN.

CHISHOLM

"THERE ARE still elements in every audience," said trombonist George Chisolm, "who are waiting for something to happen. I may be doing a beautiful solo and they expect my trousers to fall down."

On Sunday, I am happy to report, Mr Chisolm's pants remained firmly in place. It is, after all, five years since he left the Minstrels show.

And at the Fox and Hounds, Haywards Heath, his hairy trombone playing more than compensated for the absence of knobbly Scottish knees.

Soloing with the resident Fourteen Foot band's rhythm section, on things like Body And Soul or There'll Never Be Another You, George adequately showed how he has remained Britain's foremost jazz trombonist for more years than even he cares to remember. Body And Soul, Especially, was a superb piece of mellow blowing. But George also packed plenty of punch, roaring out on The Preacher and C Jam Blues with the whole band riffing madly behind him. — JOHN ROBERTS.

LED ZEPPLIN

LED ZEPPLIN, the re-grouped Yardbirds, made their Marquee debut last week. They are now very much a heavy music group, with singer Robert Plant leading and ably holding his own against a powerful backing trio of John Paul Jones (bss gtr), John Bonham (drms) and Jimmy Page (gtr). Amp troubles didn't help them on this particular occasion but there seemed to be a tendency for too much volume which inevitably defeats musical definition.

One of the best numbers of the set was "Days Of Confusion" featuring interesting inter play of Plants voice and Page's guitar on which he used a violin bow creating an unusual effect. Drummer Bonham is forceful, perhaps too much so, and generally there appears to be a need for Led Zepplin to cut down on volume a bit. — TONY WILSON.

EIRE APPARENT

EIRE APPARENT were in trouble from their opening number at London's Revolution last week. First they were told to turn the volume down and then they were blacked out midway through the second set.

But in spite of the amplification problem, the America-based group certainly impressed with their hard-rock music. Dave Lutton drives the group along on drums aided by Chris Stewart's heavy bass.

Ernie Graham supplied a hard vocal, especially on Spirit's "Fresh Garbage" and the group's closing number "Gloria," a hit for fellow Irishmen, Them. Lead guitarist Michael Cox explained that they were finding it difficult to adjust their sound level for the clubs after playing in the States for 11 months at places like the Hollywood Bowl. — ROYSTON ELDRIDGE.

GREEN MAN

REGULARS AT the Green Man, Plumstead, are getting warm these nippy Tuesday evenings by stomping with Eggy Ley's Layabouts, a quartet recently formed by the soprano saxist. The group is complete by Pete Barton (bass), Brian Masters (bjo) and either Jeoff Downs or Phil Franklin (drs). Repertoire consists of swingy trad/mainstream numbers and there's a friendly feeling between the audience and the musicians. Worth a visit if you're nearby. — JACK HUTTON.

BLUEBEAT HOT 10

1	(3)	THE HORSE Eric Barnett	GAS — 100
2	(1)	CHILDREN GET READY The Versatiles	CRAB — 1
3	(2)	BANGARANG Stranger Cole	UNITY — 502
4	(6)	LA LA MEANS I LOVE YOU Alton Ellis	NU BEAT — 014
5	(7)	HEY BOY, HEY GIRL Derrick and Patsy	NU BEAT — 008
6	(-)	LULU RETURNS Lloyd Terrill	TM — 752
7	(8)	FIRE A MUSS MUSS TAIL The Eathopians	CRAB — 2
8	(-)	GIMME LITTLE Junior Smith	GAS — 101
9	(-)	RHYTHM & SOUL Bobby Kalpha t	NU BEAT — 007
10	(-)	BANG BANG LULU Lloyd Terrill	PAMA — 710

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A lesson on how to succeed from Mr Sinatra



LAINIE KAZAN: "Well, I had heard terrible stories about Frank Sinatra"

LAINIE Kazan emerged from the hotel bedroom wearing a flowing emerald green robe edged in gold lamé. Long black hair framed a face that would have had the Miss World contestants donning hoods.

The robe barely concealed the fact that she has the sort of figure that starts wars.

Certainly it triggered off the sort of chain reaction that led to instant fame on TV and records following a brief stage appearance for Barbra Streisand in "Funny Girl." Lainie was understudy for Barbra, and won her chance for stardom when the star was taken ill and missed two performances.

"I'd been sitting around backstage in that show for one year and three months," recalled Lainie. "Then, after my appearance, columnist Dorothy Kilgallen wrote: 'No more Cinderella stories for Lainie'.

"I gave my notice, and got an offer to appear on the Dean Martin Show. At the same time, I was signed to a recording contract.

"Up to that time, Dean Martin did not know who the heck I was. Well, I said: 'Hello, here I am!' I thought I'd better do something special on the show — something that suited my mezzo-soprano voice. So I sang Gershwin's 'My Man's Gone Now'. Fortunately I got a tremendous reaction. And Dean wanted to know when I could come back.

"I just kept coming back. I did 13 summer shows for Dean — 28 appearances in all.

"This led to a part in a Frank Sinatra movie. Apparently Dean told Frank about me, and when I was appearing at the Eden Roc in Miami, I had a call from Frank, who was starring at the Fountainbleu Hotel.

"I got a phone call. The voice said: 'This is Frank Sinatra. Come and see me tonight.' I thought he must be kidding. Especially when he said he would hold up his appearance in time for me to get over from my show.

"Well, I had heard terrible stories about Frank Sinatra. How very difficult he was, that he had been having fights with Raquel Welch, who was starring with him in 'Lady In Cement.' That he was rude. But I just had to see that man.

"And when I met him, he was absolutely charming. I was offered a part in 'Lady In Cement.' It's only a small part. But I am on screen with Frank Sinatra for about 10 or 12 minutes.

"There was one sequence I did with Frank Sinatra where he forgot his lines. We improvised some dialogue on the spot, and Frank decided to keep it in.

"Frank said: 'This isn't Shakespeare, make up your own lines.' He also gave me some good words of advice. He said: 'There aren't too many good girl ballad singers around. If you want to succeed, you have to love hard, live hard and work hard.

"I'm living hard and working hard. But I've not had much time to love hard.

"Singing is new to me, but I find it very exciting. I love what I'm doing, and I came to Britain to meet as many people as possible. To say 'hello' in fact. I was here for a brief visit last August when I did a Spotlight Show with Robert Goulet.

"I had one album released at that time. Now, MGM are putting something out on January 1. I don't know the titles yet."

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TOM JONES: missed dates in Berlin

TOM SHAKES THE CITY OF DREAMS

VIENNA, city of dreams, woke up sharply to the powerhouse performance of Tom Jones last week.

The Austrian capital nearly missed the Welsh whirlwind. He had just tossed off a bout of influenza and laryngitis that caused him to cancel a couple of dates on his current European tour. "I think I must have caught 'flu before I left England," he told me from the city's Intercontinental hotel.

"I wasn't feeling too good when I left and after I'd started the tour it settled on my vocal cords and that was that."

He was forced to cancel dates in Berlin, Frankfurt and Bremen. "I went on for the first show in Berlin, but I cracked up. I had to cut the act short and cancel the second house. I went to bed for two days and the doctor pumped antibiotics into me. They said my throat was inflamed and the cords were swollen but this morning a doctor had another look and said it would be all right to go on."

Tom was naturally disappointed. It was his first German tour and he hates to cancel performances. In fact, he is staying on in Europe at the end of the tour to fit in some of his cancelled shows.

Even through the aftermath of 'flu, Tom was pleased at the success of his latest single "A Minute Of Your Time" which is taking the same path as "Delilah" up the Pop 30. Some people have called the song "the weakest Tom has recorded for some time." But Tom doesn't agree.

POWERFUL BALLAD

"I think it's a very strong song. I can't understand people saying it's weak. It's a very hard number to sing on stage — it starts in a very low register and goes very high. It's a very powerful ballad.

"When we did the session which produced that song, we decided this was the best song we had done. It's hard to find really good songs because I insist on a song being good as well as commercial. I'm not prepared to record any old rubbish just because it will sell.

"I'd sooner cut a song that I know will not make the top five but is good, than an instant hit that is rubbish."

Jones fans who feared that the singer would be spending most of 1969 in the land of Uncle Sam can breathe again. Tom will be doing his massive £3 million series for American TV. But now he'll tape them at Elstree Studios, near London.

"I told the American company that I didn't want to spend too much time in America and that I'd prefer to do the series here. Fortunately they agreed. If they hadn't I think I would have backed out because I have to spend quite a lot of time in America next year anyway — at the Copacabana in New York and in Las Vegas — and if I'd done the series as well, I'd have been away the whole year.

"That'd be too much for me. Doing the shows at Elstree means I can get home in the evenings. If I was in America, it'd mean a hotel . . . that'd mean I'd go out having a good time instead of getting the rest I'll need. No, I'm glad I can stay here and do the shows.

"It will cost the American producers more to fly all the American guests over for the show, but on the other hand, studio costs are cheaper, so it evens itself out."

It also means that Tom won't be lost to British fans. "I'll be able to make records — I have a new album and a new single to do in the New Year — and I'll probably do some British TV appearances as well."

He also hopes to fit in another British tour next year — using the winning formula of Tom, plus one big-name female guest and a good orchestra. "We've proved that this policy works. A lot of women come to see me, so we like to have a good female singer on the bill to please the husbands who come along."

Tom has been finding the Continental audiences differ from their British counterparts.

"They listen in silence while I'm singing." Whereas, of course, emotional females are rarely silent while Tom is on a British stage. "Then at the end, it's great . . . it's like an explosion."



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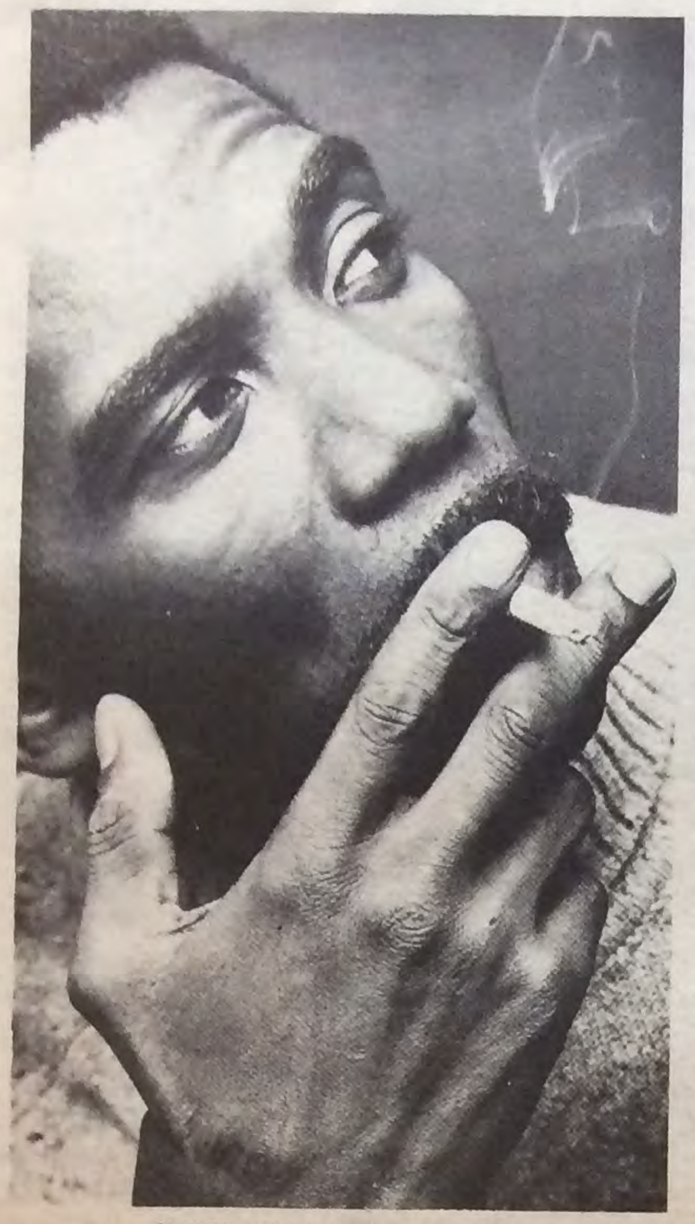
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SMITH: 'they're still copying me'

ORGANIST JIMMY SMITH TELLS MAX JONES ABOUT HIS FIRST LOVE

If I was to take my choice between strings and my wife I'd take the strings. They don't fight me back.

IF JAZZ doesn't sell, as pessimists have been saying for years, nobody has bothered to tell Jimmy Smith about it.

Every time I look at a list of Top Jazz Albums in the American press, there is something of his: "Stay Loose," "Respect," "Jimmy Smith's Greatest Hits," "The Best Of Jimmy Smith" and, since last month, "Livin' It Up."

Jimmy Smith has made the pop charts, too. Over the past two years, he's taken to singing — to the regret of some admirers of his organ playing.

They feel that he began singing in order to "go pop," to make commercial records on purpose. Smith says it didn't start that way and he doesn't have that approach.

"We don't want to play simplified things in order that the public goes for them. I don't compromise musically. Being commercial means communicating, that's all.

FLUENT

"The way 'Mojo' happened was an accident. We were playing around in the studio and I sang this thing, just mucking around. Rudy Van Gelder came in from the control room and said it was fine.

"I didn't know Rudy was recording it, and I didn't want it to be issued. And it was a hit."

Since "Got My Mojo Working," Jimmy has done a lot more singing. He has a vocal "Big Boss Man," on his new "Livin' It Up" LP which is just in the shops.

He's always loved playing blues, and now he seems to like singing them. To the question: Do you actually enjoy singing? he gave an emphatic answer of "Yep."

Smith's argument — and he is almost as fluent on the chat as on the electric organ — is that he doesn't lower his own standards to court popularity. He tries to bring the public up to his.

Sipping his tea - without - milk ("I don't drink alcohol at all,") he explained his attitude to selling music.

"It's all in the way you handle the audience. It's up to them. They have to go with a listening ear, not a critical one.

"It's like a hypnotist. He can hypnotise you if you give in, not if you fight him. Same with a performer and his public. If they give in, he's a success. If they keep that critical ear he's not commercial.

"So it's up to you to handle them right. And that doesn't mean giving them simple things. In fact it's very hard for a jazz musician to play simplified.

FORMAT

"I use the audience like guinea pigs and feel their reaction. On a show I'll do numbers that they've heard, that they know well, in our first segment. Then I go into my own thing, then back to something like a popular ballad.

"It's no use trying to play commercially — you can't do it. But the choice of programme and the arrangements are all-important, and your sound.

"See, you can take a song like 'Billie Joe' and make something of your own that gets them. It's in the format that you have, the way you have your arrangement going. You need something to shock 'em.

"As I see it, it's your job to hold and maintain an audience. Like Ella Fitzgerald, she's the perfect example. The jazz musician leans to the people to try to lift 'em up, you know, their level of appreciation.

NO PROBLEMS

"But it takes a lot of time, and that's where the vocals help — because they're an easy means of communication. As I said, I didn't look for them to sell. I said I couldn't sing, and they said: 'Sing some more'."

On his latest album, Jimmy Smith collaborates once more with Oliver Nelson, who orchestrated his first big band settings on the "Bashin'" LP. On "Livin' It Up" he works with strings for the first time, and reports that there were no problems.

"We had people like Ray Brown, Larry Bunker and Howard Roberts on it, and all these violins and 'cellos. It was a very, very beautiful album to make.

"Do I like playing with strings? If I was to take my choice between strings and my wife I'd take the strings. You know why? Because they don't fight me back.

"So you understand? Strings and me, we're in love . . . my first love. Yes, I like strings. Of course, it's hard to get them into a jazz groove, but we made it.

"These were all classical strings, you know, and classical players look funny when they work. I took my camera into the studio to capture their expressions."

Who is Jimmy's favourite arranger? You probably guessed already.

"Oh, Oliver. We're married. A lot of people like Gil Evans, and Lalo Schifrin. I do too, but they don't get to me like Nelson."

Conservation with Smith can be an animating experience because, as he says, he doesn't mind telling the truth. Talking about a recording director (who is white), for instance, he said suddenly:

"You have to be born coloured, like me, to understand me. You have to be born like us to know how we feel, to know how we play. More and more, the Caucasian wants to play like us."

It is a matter of record that Smith considers himself top man on organ, and admits that such others as Jack McDuff, Shirley Scott and Richard Groove Holmes were heavily influenced by his style. Being top man carries certain responsibilities.

"When you're a star," he says, "you have to maintain your position, and I aim to do that. I've got Johnny Smith, Shirley, McDuff, Jimmy McGriff, Groove Holmes and Don Patterson . . . all these organists are under me.

UNDERDOG

"But people like to hear them, you know, like to hear the underdogs. So I have to be way above into something new, because music doesn't stand still. They're still copying me as I was a few years ago."

When Smith talks about his younger days he doesn't talk about organists, of course. He was playing piano.

"I didn't listen to organ players. I listened to horns, and piano players like Art Tatum and Fats Waller. Tatum died a genius but was never really given credit for it.

"I started listening to him when I was 14, also to Fletcher Henderson and other older players. No, not Hines. Fats got in the way and kept me away from Fatha Hines.

"Later I listened to Don Byas, Sonny Stitt, Rollins and Coltrane, Lockjaw Davis. And I listened to Charlie Parker when I was a kid. That's the reason I don't sound like other organ players, because I listened to horns. But, of course, it's hard to play like Parker — fingers won't go that fast."

I talking about his record releases, Jimmy revealed that a new trio album was on the way — recorded live in Atlanta, Georgia, with his present guitarist, Nathan Page, and Donald Bailey on drums.

What else was coming out? *Another album by Smith and the late Wes Montgomery*, Volume 2 of the Dynamic Duo. Jimmy, who had great admiration for the guitarist, told me he donated his royalties from the first record to Mrs Wes Montgomery.

MERRY XMAS from CHRIS, OTTILIE, AND THE BAND



Merry Christmas and A HAPPY NEW YEAR



From The DC5

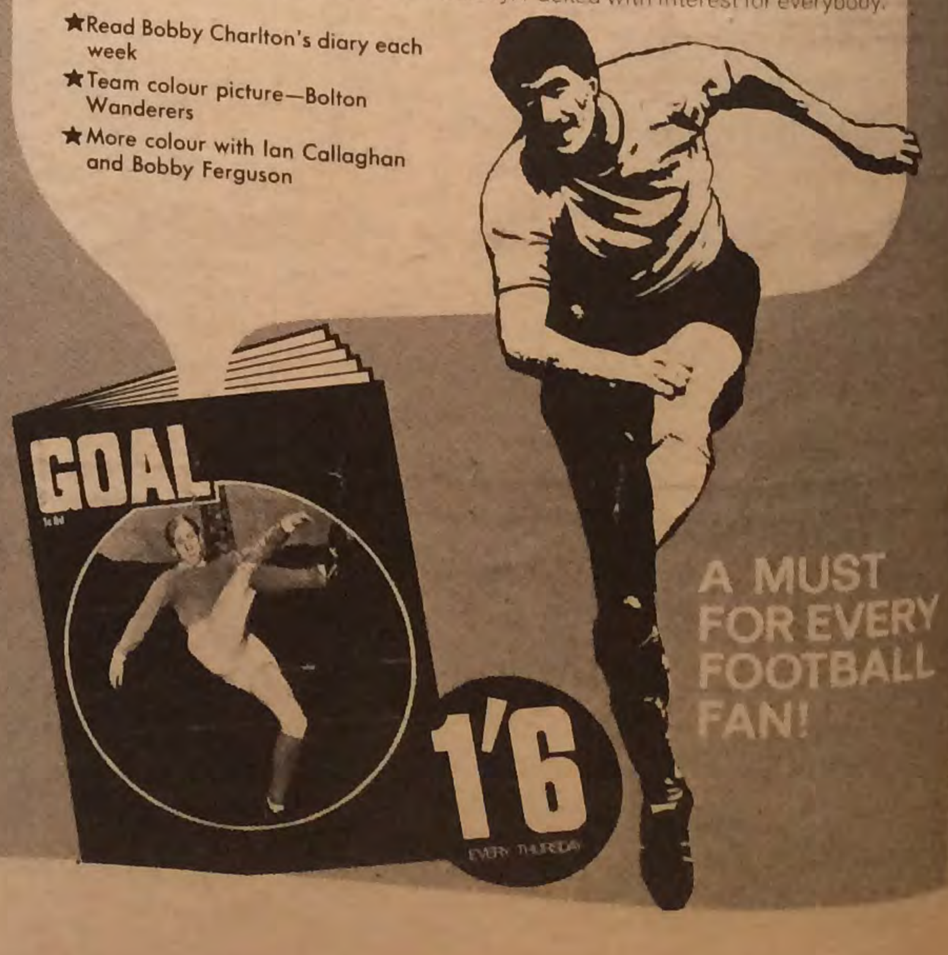
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jazzscene

LAURIE HENSHAW LOOKS AT THE NEW CBS REALM LABEL

A chance for British Cinderellas to shine

IT'S CHRISTMAS and the pantos are in full swing. But, where British jazz is concerned, the Cinderella Story has been around for 365 days of the year. And for many years past. Virtually since the days of cylindrical recordings, in fact.

There just hasn't been anyone around to wave a magic wand and give Britain's jazz Cinderellas the chance of a record break they richly deserve.

Men of international status like John Surman, who topped the MM's Critics Poll on baritone sax, have been sadly neglected in the recording sphere. And so has top jazz guitarist Terry Smith — until pop star Scott Walker happened to hear him at Ronnie Scott's Club and signed him for his own solo session for Philips.

Record impresario Denis Preston has done a lot for British jazzmen, but the big guns of the record companies have looked the other way at the mere mention of British jazz talent.

All except David Howells, who has now jumped in to play the role of fairy godmother to young British jazzmen. David, formerly sales and marketing man with CBS, is now in charge of artists and repertoire for CBS albums.

And he is behind the successful launching of CBS's Realm Jazz medium price label featuring British jazzmen at the low price of 25s 11d.

How does David explain this novel, ambitious and commendable venture?



RONNIE SCOTT: Realm Jazz have recorded his band



DAVID HOWELLS

EXCITING

"There's a lot of young exciting talent on the British jazz scene and I think it should be heard," he says. "Artists like guitarist Ray Russell, vibist and altoist Frank Riccoti and pianist-composer Howard Riley.

"CBS is a relatively new company, but now we've thoroughly established ourselves as a pop label, we've been looking hard at the jazz market to see if we can come up with some incentive for the public to buy British artists — many of whom are of international status.

"People, of course, can go into a record shop and buy records by jazz artists like Miles Davis, Archie Shepp and John Coltrane at prices around the 36s 8d mark. We think we have found the incentive for them to buy British talent by marketing it at roughly 10s cheaper.

"On Realm Jazz, we already offer re-issues by American jazzmen like Jimmie Lunceford, Chick Webb and Archie Shepp.

"Now, after some long consideration, we have decided there is also a market for the new young British talent that abounds.

"And we have already had a very encouraging sales reaction to our first issue by the Ray Russell Quartet. It's early days yet, of course, but we are also doing an album by drummer Tony Oxley."

Tony is writing his own music for the album. First side will be by his quartet and the other probably by a quintet. Personnel will include Evan Parker (soprano and tenor), Kenny Wheeler (flugelhorn and trumpet) and Jeff Clyne (bass), plus the possibility of guitarist Derek Bailey to make up the quintet.

All will be Oxley originals, except for Charlie Mariano's "Stone Garden."

Adds David Howells: "Provided you approach this business in the right way, we have proved there is a market for British jazz. It's a matter of getting across the excitement of this young talent to the public.

"Ronnie Scott has done a lot for the younger players, and we have recorded his band."

And what of British jazzmen's reactions to this ambitious venture?

Says 21-year-old guitarist Ray Russell: "David Howells is a very good guy. In a record way, he's a sort of George Avakian (famous U.S. impresario). He's taken a lot of time and trouble for us — something you rarely find.

"I've been professional for five years, but this is the first time I've recorded under my own name. My quartet consists of Ron Mathewson (bass), Roy Fry (piano) and Alan Rushton (drums).

"Our first Realm album, which has been out about three months, was 'Turn Circle.' It's sold quite a few and has been very well received by the critics and the general public.

"Two weeks ago, we cut our second album — 'Dragon Hill.' That should be out in March."

Says Ronnie Scott: "David recorded the band at the club over three nights. This will be our first time on wax — nobody before has cared much about recording British jazz. But David is really taking an interest in it and it's a move to be applauded."

SPOTLIGHT

Howard Riley is another British jazzman caught in the Realm talent spotlight.

Howard, studying for his PhD in composition at York University — to which he travels from London once a month — says:

"We are just in the middle of doing an LP with David A&R-ing the session. It consists of me on piano with Barry Guy (bass) and Alan Jackson (drums). There are seven tracks — all originals. Two are tracks of my straight pieces, one for solo harp and another for flute and piano.

"David is very good in the sense that he seems to be prepared to launch young musicians who have something to say.

"In my case, he's given me a completely free hand. There are no strictures or stipulations. He's great to work with.

"There's not much opportunity to record in the jazz field and when something like this happens, it's good for us. We did not have to compromise at all."

Says Tony Oxley: "It's tremendous. David is very good. He's letting me do anything I want, with who I want and when I want.

"And I don't have to supply more than one LP a year. There's no pressure to put out a lot of crap. We've been given complete freedom. I couldn't believe it. This sort of thing doesn't happen. And there's a tremendous promotion behind it.

CAPABLE

"If this thing carries on successfully, it could be extended to cover most people who are capable of producing good jazz.

"There are quite a few people we work with who have a great deal to say. But it's the surface noises that usually get to the public — the ones with the flashy techniques. They always get the albums.

"It's not all like that, but it's that sort of trend. This sort of thing should have been done two or three years ago. All the time you continue to develop, but there's no outlet available.

"Then when you do get your stuff down on record people think you've gone mad. There's been no chance to carry them along with you."

David Howells is putting all these wrongs to right. And at the same time giving a real feast to the thousands of jazz enthusiasts who have been existing on sporadic scraps for too many years.

SANDRA KING

BY BOB DAWBARN

The agonies of the 'jazz' singer

THE DESCRIPTION "Jazz Singer" can mean commercial death to the poor unfortunate who inspires it. No singer in Britain can survive on jazz gigs alone — unless she fancies a diet of bread and dripping or marries a millionaire.



SANDRA: worst part

One singer who is very much aware of the problem is Sandra King, the 18-year-old who managed to hold her own with the Horace Silver Quintet at the Ronnie Scott Club recently.

"The last thing I want is to be categorised as any particular sort of singer," says Sandra. "People ring me up and say 'Do you sing jazz?' How can you answer that anyway? I'm not sure there is such a thing.

"I don't want to be tied down. My own tastes include Miles Davis, Camelot, Strauss, McCoy Tyner and Simon and Garfunkel. I'd love to do musical comedy and I live to sing jazz things. And, of course, people tell me I will have to do cabaret too."

Sandra's public debut was two years ago at a motel where her brother was leading a trio. Her major gigs, all this year, have included 12 days in Bulgaria with the National Youth Jazz Orchestra, a jazz club airing with Pat Smythe and, of course, the month at Ronnie's.

"The Bulgarian thing was fantastic," she told me. "I was singing to 5,000 people at a time. I must admit I'm not sure some of them really knew what was going on—there was a touch of the mountain peasants with ox carts and eating German sausages.

"But I really have to thank Mark Murphy and Pat Smythe for getting the breaks recently. I used to sit in at the Cubana club in Ilford. Mark Murphy was there one night and said he would give me an introduction to the Scott Club. I didn't think anything would come of it, but then Pat Smythe rang me and I did the broadcast. At Ronnie's they said they liked me but were fully booked so I didn't expect anything to happen there. Then, I had a call asking me to open there the following day."

One of the things that impressed me most at her Scott Club debut was her apparent poise and confidence at a first night which would have given many young singers the screaming habdabs.

"I went through agony beforehand," she admitted. If all singers go through what I do before they go on, then they deserve every penny they get. People kept telling me to take a stiff drink, but I am teetotal and just stood there shaking with my glass of milk.

"The worst part is standing there while they announce you. Everything seems to drain away. Then it is such a relief to get on stage and start singing — that is a nice feeling when you actually start. Audiences don't put me off because I'm so short-sighted I can't see them anyway.

"I found my main trouble was talking. I'd do, and say, things on the spur of the moment that I shouldn't like announcing the wrong song. I sometimes forget lyrics, too. But I just make up words of my own and nobody seems to notice. Pat Smythe did all my arrangements and was a tremendous help.

"In fact everybody has been so helpful. Horace Silver has promised to send me some arrangements and it was his tenor player, Benny Maupin, who advised me: 'If they ask you what you sing, just say "Music"'."

Asked for her favourite singers, Sandra will reel off a long list.

"There's Sheila Jordan for one," she told me. "Mel Torme, Mark Murphy, Barbra Streisand. Of course, I've listended to Sarah Vaughan a lot."

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A Very Merry Christmas and a Happy New Year



Cilla features folk on new LP

CILLA BLACK found herself thinking back to the old days — to the time when she was still a Cavern hat-check girl — at the launching of fellow Liverpudlian, comedian Tom Ward.

Tom is to be managed by Cilla's own manager, husband-to-be Bobby Willis, who saw Tom when Cilla helped judge a talent contest final which Tom won.

"I entered a talent contest once when I was about 16. Ringo was playing at a holiday camp and the only way we could get in to see him, as we were broke, was to enter the contest."

Wedding date

Cilla won. "But I couldn't claim my prize or they would have found out that I hadn't paid to get in."

Tom's win won't go unrewarded, though. Cilla is seeing to that. "Tom will be appearing on my television series which starts on Christmas Eve. There'll be lots of nice people — I'd like Dusty, Mary Hopkin and Scott Walker. And there'll be Frankie Howerd an d Michael Crawford."

Our talk was interrupted as half of Fleet Street's photographers and reporters dragged Cilla away for more pictures with Tom and questions about her wedding date (which she refused to discuss).

But later in Tony Barrow's Mayfair office, Cilla mentioned her new single and an LP, both scheduled for release in the New Year.

Original

"I'm recording three numbers — two rockers and a ballad. But I don't know which one will be the A side."

On the forthcoming LP Cilla said: "A lot of it's original material but there'll be some pop songs that I really like. There's a Jack Jones number 'Without Her' and a Tim Hardin song."

Folk, too, will find a place on the new LP. One of the songs Cilla did on the last TV series Stan Kelly's "Liverpool Lullaby" will be included. "And there's another folk number that Esther Ofarim has done."—R.E.

meet the—



Kasenetz-Katz Singing Orchestral Circus

by ALAN WALSH

"SINGALONG, dance-along music with no deep meaning — that's what the Singing Orchestral Circus is all about," said one of the two men who created the sound — Jeffery Katz.

Jeff, with his partner Jerry Kasenetz, is responsible for "Quick Joey Small," the catchy, insistently infectious record which hit the MM's Pop 30 last week. Kasenetz and Katz are record producers and group managers in New York where their brand of music, dubbed bubblegum music, is currently well in vogue.

I spoke to Jeff Katz by 'phone at his Manhattan office suite and he told me: "The kids who are digging pop music aren't involved with the problems in the world that pre-occupy older people. They want happy music they can dance to . . . good music, for young people with a beat and tune they can sing along with."

FIRST

The Singing Orchestral Circus is in fact the world's first orchestra-size rock and pop group, made up of a number of groups all under recording and management contract to Kasenetz and Katz.

The two best known groups in the Circus are the 1910 Fruitgum Company and the Ohio Express, but it also incorporates the Music Explosion Lt Garcia's Magic Music Box, the Teri Nelson Group, the 1989 Musical Marching Zoo, the St Louis Invisible Marching Band and someone improbably named J. C. W. Ratfink.

JAMMING

How did the idea for a pop circus develop? "It started when we, Jerry and I, took all the groups together to a New York rehearsal room to rehearse them individually before recording individual records with each of them," said Jeff.

"There were about 40 people there — musicians, dancers and so on — and they just started jamming together. Everyone got on well together and they started to get excited with the sound that the whole large group could create. We decided that this was a good idea for a recorded sound."

It was only possible to create the Circus in its present form because all the artists involved were contracted to Jeff and Jerry. "It wouldn't have been possible otherwise for contractual difficulties," he agreed.

"Quick Joey Small," set for high chart honours, was one of a number of tracks recorded in New York this summer after the Fruitgum Company and Ohio Express had already had hits.

Jeff Katz said that they were currently working on a special Circus road show.

"We're getting together a show which will involve all the different groups in the Circus doing their own thing and then combining at the end as the Circus for the closing of the show."

BIGGEST

He hopes the show will be on the road in the States in the New Year and also has been approached for appearances in England.

"Several promoters have approached us about a British tour and we'd certainly like to come to England in the New Year. In fact it's probable that we will. The plan is to play dates in Britain and follow with a tour through the Continent, playing France, Germany etc."

Jeff said he agreed with the description of the Kasenetz-Katz sound as bubblegum music.

"I can't disagree with that. But it's grown to be more than that. The older people like the happy sound we make. It's just good music. For everyone."

This was proved admirably when the Circus played its biggest date in August at New York's Carnegie Hall. The whole entourage took the stage at this sedate centre of East Coast culture and blew the minds of all and sundry — young and old alike.

GIMMICKS

With the symphony-sized pop group, plus go-go dancers, dwarfs and a thousand other visual gimmicks and delights, the Circus produced the sort of sound that can be achieved in the recording studio only by monster over-dubbing.

Back to the pop roots is paying off — for Katz, and Kasenetz and the Circus that has everything except a ring.



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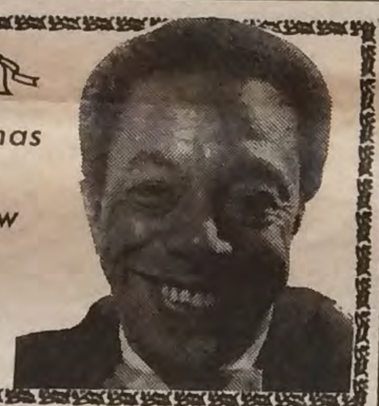
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Luv

LULU

WHY DUSTY MUST LEAVE BRITAIN



DUSTY SPRINGFIELD phoned to talk about her new hit record — by our reckoning, her 17th chart record since she became a solo artist five years ago. It was midnight in North London, but Dusty sounded bright, chirpy and happy.

"I've gained something of a reputation for doing tear-jerkers," she said, "that's why I'm so pleased that 'Son Of A Preacher Man' has made it because, although it's not a wild raving record, it is more up-tempo and swinging than all the ballads I've done. It's quite a gentle thing really."

The single was of course recorded earlier this year in Memphis, Tennessee — at a session which was so good that Dusty celebrated by jumping out of a tree and gashing her head. In fact, it was almost the first track she cut at the first of three sessions for Atlantic Records in the States.

INHIBITED

"We spent a whole week on that first session and I was gassed by the way things went. The Americans have a different approach to recording. They can take up to six hours to do the rhythm track and voice and then they add the extra instruments, brass, strings and thing on later.

"I was delighted at the way things went. On the first sessions I was inhibited, but I think I'll be more relaxed on future sessions. I'm looking forward to the next ones next year."

She has completed a number of tracks in Memphis and in New York and these will be released here as an album in January. And judging by Dusty's excitement, it could be the best album she's ever done.

But does it mean that she won't be recording in British studios again?

"No, not at all. Apart from the fact that I'm contracted here with Philips, I'd be stupid to desert British studios. And for some things, British studios are better — in their small string work for example, for chamber music sounds."

Has the fact that the single is an American production raised any problems about re-creating the sound for British TV shows? "Not really, everything goes all right as long as you get good musicians who can produce a clean sound; there are various guitarists available, some better than others."

CONCERT TOUR

Although Dusty will remain basically a British artist, her career is increasingly becoming America-orientated. In 1969, she will do another BBC-TV series, though she doesn't know when, and will do another season at London's Talk Of The Town. But she is also to do a concert tour of America, playing for the first time, US college dates.

"I'll be playing to the young adult audiences — midway between the teenyboppers and the more sophisticated cabaret audiences. They should be receptive; they're young, but not too young and they have lively minds."

Her increasing involvement with America stems from the fact that she feels that only about six clubs in Britain, plus the Talk Of The Town, are artistically and financially rewarding. "At most, there is about three months' work for me in Britain and that's why I have to look elsewhere," she says with candour.

What about films, I asked, recalling her expedition recently into the world of TV commercials, where she extolls the virtues of a certain brand of sliced loaf?

"Films are a sore point with me," she replied. "The only ones I get offered aren't right. No one seems prepared to regard me for anything other than a pop film. I'd like to make a serious film.

"I feel that with the right director — that's so important — I could do a good job of an acting part. I am inhibited, but the right director could spark off something from me. It wouldn't have to be a director I got on with particularly as long as there was a reaction.

"But it's hard for people to see past the image; they don't see me as anything other than Dusty Springfield, pop singer."

After five years as a top attraction, did she feel she was satisfied with the way her career has gone since she split from the Springfields?

"Crikey, yes. When the split happened, I didn't know what to expect. I knew something would happen, but I didn't know what. I can't find anything to grumble about now.

"Five years is a long time; new faces come up and new things happen. I think the second year for me, I could do no wrong. But now I have to choose things more carefully.

"BUT I CAN'T HAVE ANY COMPLAINTS, NOW, CAN I?"

Alan Walsh

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The fantasy world of Nina Simone



NINA: 'I need more time'

by ALAN WALSH

"YES, I'm happy that I've got a hit record. I'm happy because I like the song and because in the future I'll get some time to do what I want to do and not have to work for the Establishment or big corporations."

A typically outspoken comment from Nina Simone enjoying her first commercial hit parade success with "I Got No —I Got Life" from the musical Hair.

She has had bestowed on her a reputation for being rather fearsome; she's not. But she is outspoken, committed, and deeply involved in her music and its ability to commuicate.

BRIDGE

She welcomes a hit record both for the wider recognition of her art and for the fact that the money it brings will give her some artistic independence. "What I really need is more time to myself; to think and get myself together."

She was aware that a commercial hit would give her a bridge to young people she cannot reach via the concert platform.

"I know that I'll be able to reach more people, but what to say, I don't know."

Nina's campaigning for her people is well-known. She speaks out in her music — songs like "Mississippi Goddamm" and "The God Of Love Is Dead"—and in interviews.

But contrary to some belief, she isn't angry all the time about her race's situation. "I was more than angry when I wrote 'Goddamm' . . . I was violent. But I'm not violent all the time. Most of the time I'm the same as everyone. But I know my people need me and I won't let them down."

The story of "I Got No—I Got Life" has an unusual twist to it. She and her husband, Andy Stroud, were involved with the staging of Hair! in America. They knew the people putting the show on and saw it four times, twice off-Broadway in its infancy.

"I thought a lot of the songs were cool and I recorded 'I Got No' for an album. Then later, when I decided to do it for a single record I re-recorded it using a big orchestra and using a slightly different arrangement.

"But in England—and we didn't know this and it came as a big surprise —they picked up the album version with my own group and that's this one that's become a hit."

NO TRASH

Nina is excited about the prospect of recording an album of "meaningful pop songs."

"I don't want to record no trash, but I'm getting together an album of more commercial material. Meaningful songs, but one that'll appeal to the more commercial audience. Songs like 'To Love Somebody' by the Bee Gees, Otis Redding's 'Sitting On The Dock Of The Bay' and the version of 'Revolution' that's on the other side of 'Hey Jude.'"

The album project should take place in New York in the near future, she said, and she hopes to present a concert of these songs as well as her usual repertoire at the Royal Albert Hall in March.

In addition, she has had a number of TV offers while she has been in London this time.

Nina also hopes to include a song called "The Desparate Ones" by Jacques Brel.

"This is one of the most chilling, serious songs I've ever heard," she said. "It's 'outside' . . . you know what I mean by that?

"I mean it's new, different, a new concept in music and thought. It belongs to a new world that songs like this and shows like Hair! are creating a climate for.

FEELINGS

"It's not a world we'll see in our lifetime, I don't suppose—we'll not get away from this mess we're in — but it's a new world, with new ideals, where there can be love, real love and a consideration of other people's feelings. And colour, class and race won't matter there at all."

Where would music fit in? And what kind of music?

"Electric music . . . electronic sounds. That's what we'd have in this fantasy world. It may be that my kind of music would be redundant there, but if so, that's that.

"But this world is so far in the future; at best, all we're doing is laying the basis for it in the future. And that basis is love, however overworked that word has become."

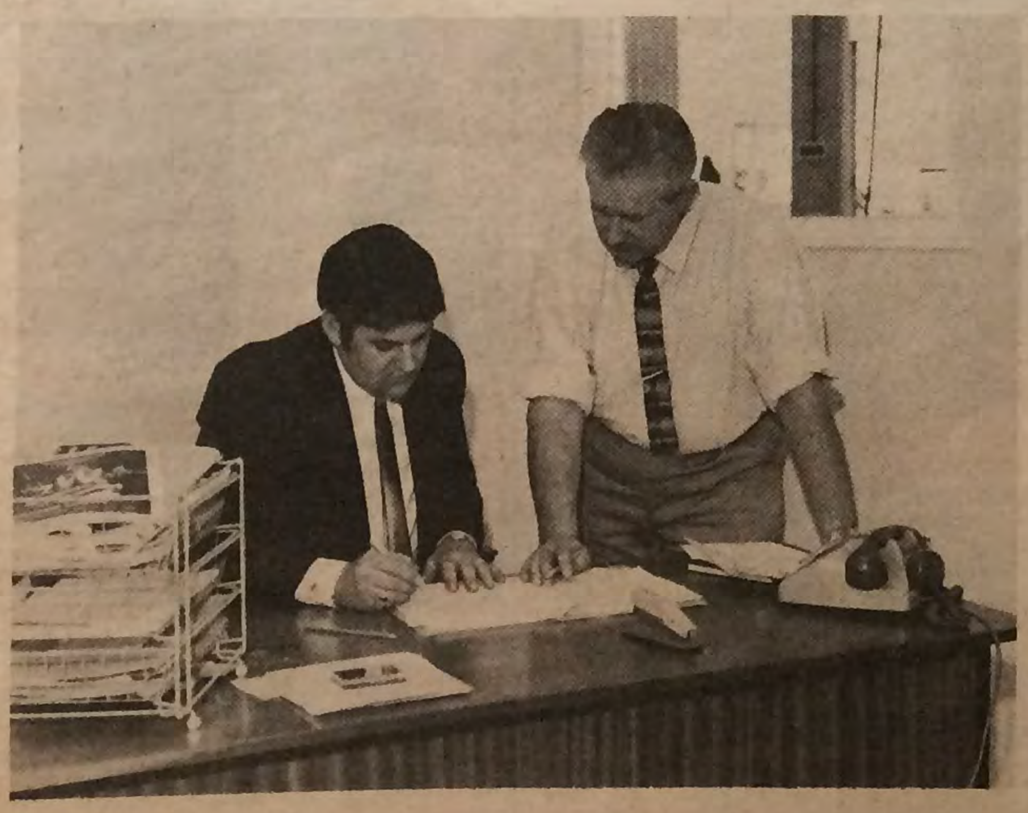
But, Brave New World or no, Nina has to create her music in this one—and she's well aware of it.

INFLUENCES

And that's another reason she wants more time to herself. "There's so much music to listen to; right here in London and at home. And right now, for me, there's no time to listen. That's what I want to change.

"I need to have musicians round me; to hear music; to gather the influences. You can't create in a vacuum."

CHRISTMAS GREETINGS



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MARMALADE: The Beatles will not be covering one of their album tracks

Marmalade, winners of 'Ob-La-Di' chart race

MARMALADE would have covered "Ob-La-Di, Ob - La - Da," moving up the MM Pop 30 this week, even if it had been taken off a double album by the Pope.

"It wasn't because it was by the Beatles," said bass guitarist Pat Fairley, "we knew it was a hit record."

CARE

"We knew we were going to be thumped for jumping on the Beatles bandwagon but we couldn't care less. If the Pope had recorded the song we would still have covered it," added lead guitarist Junior Campbell.

Pat and Junior — along with other Marmalade members lead singer Dean Ford, bass guitarist Graham and Sassenach drummer Alan Whitehead — talked in a London pub last week of their winning race into the charts with their cover from the Beatles' album.

"We were a bit worried at first, especially when the Bedrocks were getting all the plugs," said Dean. "There must have been some burning ears because we cursed a lot of people but we didn't really mean it."

"Ob-La-Di" is the quickest produced single the Marmalade have put out. They heard the LP track on the Monday, flew down from Newcastle on the Tuesday, recorded the number that day and on Thursday 20,000 copies were distributed.

Since that hectic flight from Newcastle, the boys have decided to buy their own plane. "We've all applied for our licences," said Junior, "now we're looking round for a six-seater."

HECTIC

A college tour of America with the Tremeloes has been lined up for the Marmalade in the New Year . . . but they won't be flying over in their own plane.

"We'd like to get off the plane at New York, wearing our kilts, to be greeted by a pipe band," said Pat. "They love that sort of thing over there, Burns Day is celebrated more there than it is in England."

BUSY

As well as the American tour, the first for Marmalade, the near future includes a possible ten-week cabaret circuit in England. I asked Graham how they went down with the older audiences?

"The Mums and Dads liked us but we basically appeal to the 10 to 16-year-olds."

Drummer Alan added: "We don't go down well with the "in-crowd" but they're too busy being in to buy records anyway so we don't worry."

TRUTH

The final word came from Junior. "There's no truth in the rumour that the next Beatles' single is a track from our new LP.

"And can you thank the British public for their taste!" — ROYSTON ELDRIDGE

TIME BOX STILL CHASING THAT ELUSIVE FIRST HIT

TIME BOX, rated one of the best young groups who haven't had a hit record, could change that situation fairly soon with their new single, "Girl, Don't Make Me Wait," which is getting the kind of radio plugging that creates hits.

Their earlier single "Begging" looked like a hit but never actually made the Pop 30. "But it did us a tremendous amount of good in prestige and in bread from gigs," said singer Mike Patto.

Time Box are a five-piece group with Mike as vocalist, The rest of the band is Peter Halsall (vbs, gtr), Clive Griffiths (bass gtr, 'cello), Chris Holmes (organ) and John Halsey (drs). Their music is varied, ranging from a hard fast music through a sort of Byrds rock style to softer, more gentle numbers featuring the vibes playing of Peter Halsall.

Intelligent

"As I'm the singer, I think I can stand back a bit from the group and I think they are a very good band, competent and intelligent," said Mike Patto who has also sung with the New Jazz Orchestra.

They used to feature jazz in their stage repertoire but have dropped it now.

"The vibes produce a sort of jazz sound anyway," said Mike. "We can't sell jazz to pop audiences. We've tried but it was no good and we've given it up although we all like jazz. You have to be very careful with a pop audience not to put them off and I'm afraid that jazz tends to do this."

Mike feels that the group's varied approach will eventually have to be honed down to a more concentrated style, so the Time Box will have a more easily identifiable appeal. "We all have our own ideas about music and we fight like hell at rehearsals. But we agree on a lot of things, too, and after a year together I think we are starting to get things together musically."

Financial

But, they realise, they need a hit if they are to go on from being a promising, rated group to more permanent success in the pop field.

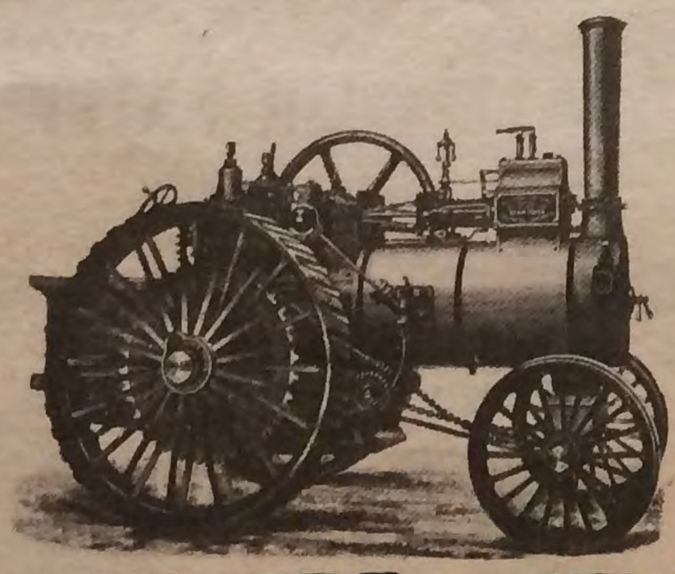
"Of course, we want a hit. We need it from the financial point of view and to get better and bigger bookings. And we need it for the recognition it can bring so people will start to listen to what we are trying to do.

"A hit is so important for that. One hit really isn't enough if you're really wanting to get established," he said and added hopefully: "In fact, I'd like ten hits . . ."



TIME BOX: "we've given jazz up"

WHEN THE TRAIN COMES BACK IS THE



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Christmas Greetings from JOHNNY HOWARD and HIS BAND and Laura Lee Danny Street Tony Steven

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Pennyfarthing PRODUCTIONS

regret they will not be sending Seasonal gifts or cards this year. Instead they are getting 'plonked' at the Batchworth Arms, Rickmansworth on December 21st and cordially invite all friends and Associates to share the Christmas spirit with them.

Merry Christmas

Season's Greetings from all at

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SCAFFOLD PLAN TO SET THE LOCUSTS LOOSE!



SCAFFOLD. fell into a trap

BY ALAN WALSH

BEWARE, fans of the Scaffold and the Bonzos on the Costa Mersey — you may find yourself with a biting problem.

The two groups combine for an evening of musical mayhem and madness on January 24 and one of their more fiendish ideas is to loose 2,000 locusts on the unsuspecting audience.

REACTION

John Gorman was enjoying a few days rest at his flat near Liverpool's Georgian-facaded Rodney Street when I spoke to him about the concert — and the group's reaction to the news that "Lily The Pink" had grabbed number one for them.

"We're chuffed as sideboards at the news," said John, the man who represents buffoonery in the group and has the potential of a great visual and aural clown. "We're celebrating at the moment by staying in Liverpool and catching up with some writing while Mike's wife Angela has her baby."

The arrival of the child was imminent. "We're expecting the shouts any time," said John.

John was working on a few ideas for their concert with the Bonzos. "We were discussing the evening with Viv Stanshall at the Palladium last week and we all agreed that we emphatically didn't want to do two separate halves at the show.

"We have been thinking what we should do — the locusts was one of the ideas — and I think the problem is going to be to contain what we do, which isn't the easiest thing for either of us."

But whatever they do, a highly entertaining and slightly macabre evening is in store for a couple of thousand people.

In the days before Christmas, the Scaffold seem to have a hundred things to do — appearances linked with their hit and various other things. But their first job is to write and record a song for a BBC-TV play.

"It's a Comedy Playhouse presentation called The Liver Birds which was written by two Liverpool ladies whom we haven't met," said John.

MUSICAL

"It's a one shot thing at the moment but I think the BBC are hoping it might click and give birth to a series, something on the lines of the Likely Lads. They've asked us for 35 seconds of music for the beginning and another 25 seconds for the end, but we'll probably write a two and a half minute thing and it could go on to a future LP."

The subject of their future recording is somewhat unfinished. "We have already got together enough musical material for one side of an album and we'll be going into the studios to record that in January.

"We have to be a bit careful about the comedy content. We recorded a live album at the Everyman in Liverpool, part of our show, and it was all right. But obviously, a lot of the visual humour was lost.

"What we are planning is to record one side of the album at EMI studios with an invited audience. But the material will all be aural, rather than visual. This, plus the music, will make up our next album."

What about a follow-up single, I ventured, because they've already experienced the disappointment of a follow-up failing to have the impact of a hit — a year ago with "Thank U Very Much."

"Then, we fell into the trap of rushing out another single purely as a follow-up to try and get that into the charts. It flopped. What we'd rather do is just record a lot of material, see what happened and if a single presents itself, release it.

"Our problem was last time that none of us has had any musical education and that tends to put you at a disadvantage. When 'Thank U Very Much' was a hit, we couldn't really visualise what to do next. So we pursued a hit — and messed it up. Now we prefer to promote all our sides and open the campaign on all levels."

They are also preparing material for the West End debut in January at Ronnie Scott's Club. "It's a jazz room and we'll have to do more music than we do normally. We'll be doing two 35 minute spots, so we won't have much time to do a lot of anything, but I think we'll be doing a few things the Scott patrons wouldn't expect."

Not locusts, we hope . . .

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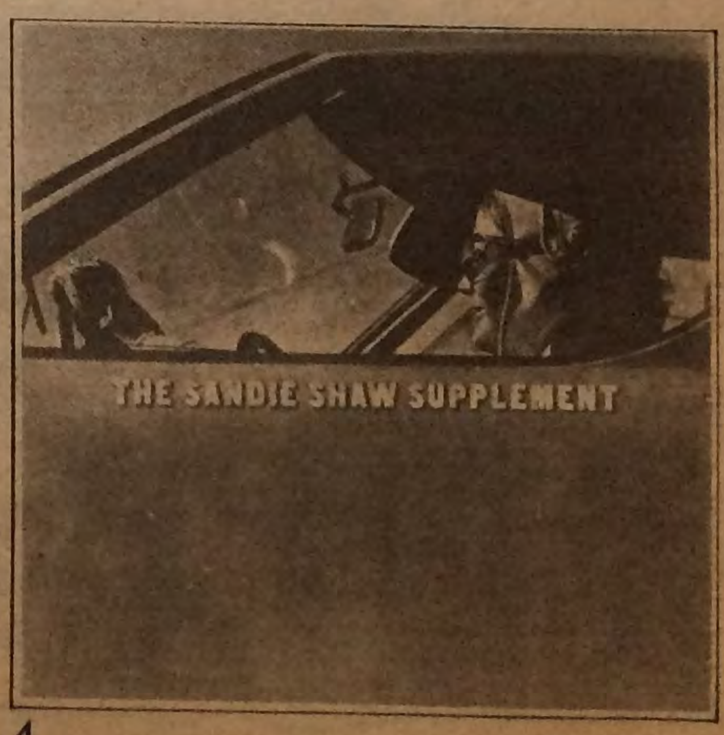
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4



William Bell



Judy Clay

PRIVATE NUMBER —PUBLIC HIT!

INTO the Melody Maker chart last week, number 24, came a soulful Stax duet titled "Private Number." Featured on this single are William Bell and Judy Clay, who between them look like having a fair sized hit with this mid-tempo "Number."

To soul connoisseurs the names may be familiar. Judy Clay is the half-sister of successful soul-stylists Dionne and Dee Dee Warwick. Judy cut her first tracks back in 1964 for the Sceptre label.

She had to wait three years for her first hit. This was an opus called "Lonely People Do Foolish Things," which made the American top hundred.

Following this achievement Judy, who is in her early twenties, signed with Atlantic Records' Stax label and found herself in the charts again this time with duets recorded with singer-guitarist Billy Vera. They managed two hits between them, "Story Book Children" and "Country Girl, City Boy."

Now Judy has made it back into the chart, this time in Britain, with another shared hit.

Her partner on "Private Number" is William Bell, born in Memphis, Tennessee, in 1939. William's singing career began at the Booker T. Washington High School, Memphis. He formed a vocal group, the Del-Rios, and they won second place in a local talent contest. Their prize was a recording contract with a local record company.

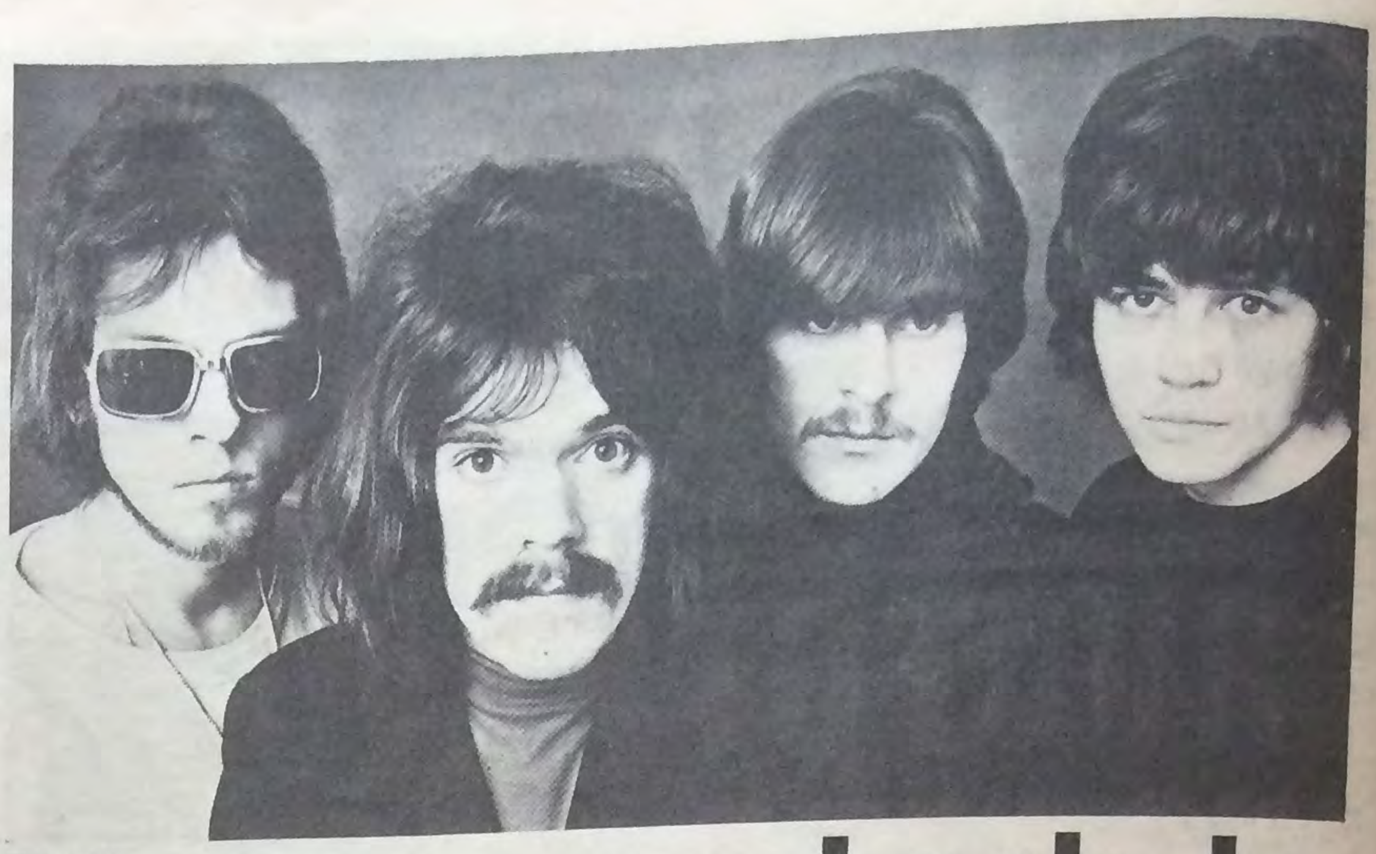
Together the Del-Rios cut "Alone On A Rainy Night" which was a "local break-out" hit in Memphis. Eventually the group disbanded. William joined the Phineas Newborn Orchestra and toured the US. While in New York he put his song writing talents to work and came up with "You Don't Miss Your Water."

When he got back to Memphis, William contacted Stax label's Jim Stewart. Stewart liked the song, William cut it and found he had a hit.

In 1963 he was drafted for military service and when he had completed his two years went back to his professional singing and recording career with Stax.

Stax record producer, Booker T. Jones, of Booker T. and the M.G.'s fame, decided that Judy and William would be an ideal complementary pair on disc and so produced them and a British hit.

This is the first British chart entry for William Bell and Judy Clay who have made their "Private Number" public property.—T.W.



Move move back to smash-up groove!

AN American newspaper, announcing the impending tour by the Move, referred to them as "the villains of pop music."

"At least it has given the people over there something to identify us by," said Roy Wood when I asked if he resented the image.

"Obviously we shall have to play up to it. I suppose this whole villains thing started when we were smashing things during our act. And we shall go back to smashing things just for the American tour.

"Really, none of us is quite sure how to take this image. We just have to live with it. I suppose many groups are villains, but we in the Move are really very quiet and very polite to people — unless they go out of their way to upset us."

At the moment the group is more concerned about their new single, "Blackberry Way."

FUTURE

"I think the whole future of the group relies on it," said Roy. "We've had one flop and we don't want to go down the nick again. I think if this failed everybody in the group would start wanting to go their own individual ways.

"At the moment it is still very important to have a hit record — although in a couple of years things may get like it is in the States where albums are the most important thing.

"Looking at the chart at the moment, it's hard to know just who is buying the records. I mean, Hugo Montenegro at number one was just ridiculous. It's becoming increasingly more difficult for people like me to know which way to turn.

"Actually, at the moment, the group is running a bit more towards folk and we are doing a couple of country style things. I think in about 12 months time country music could come back and a lot of groups will be playing it.

"I've got very interested in American country style guitar. I went to a record shop in Birmingham and started playing country guitar LPs and got fascinated by it."

I asked if the Move have any special plans for America — apart from returning to the smashing scene.

"We hope our light machine will be ready by then," said Roy. "We hoped it would be in use by now but there have been one or two hang-ups. I've heard so many mixed reports from people who have been over — some say it's a big drag and others say it's great — so I shall be interested to find out for myself.

FLYING

"One thing seems certain — it will be hard work. We will be there five or six weeks and it looks as though we will be working every day. At the moment the plans are that we will be flying to most jobs but we must have a word with the Who and ask them what is the way to do it."

I wondered if the Move had been influenced in any way by the rising blues scene.

"I suppose everybody is influenced by blues to some extent," repied Roy. "The only thing that upsets me about the British scene at the moment is that there seem to be three million guitarists all trying to copy Eric Clapton. It needs a new guitar style."

The Move have starred in a couple of Continental festivals this year and I wondered how Roy felt about festivals in general.

"The ones we have been to, especially those abroad, have been ridiculously unorganised," he admitted. "We got to one at 5 pm and hung around until 2 am when we went on stage. Nobody seemed to know what was happening or who should be on stage when."

Finally, I asked if Roy, like other members of the group, had ambitions to produce records and record other artists.

"My main ambition is to have my songs recorded by other people," he said. "I just want to get my name established as a songwriter." — **BOB DAWBARN.**

THANK YOU ALL
FOR TEN GREAT YEARS

CLIFF RICHARD THE SHADOWS

MERRY CHRISTMAS
HAPPY NEW YEAR

Melody Maker



THE RAVER'S ANNUAL REPORT



■ A strange year for pop — one that progressed in fits and starts, with an equal number of surprises and disappointments.

There was nothing to equal the phenomenon of 1967's Flower Power, only the tail end of disillusionment, with hippies coming down from trips and LSD abandoned as the great panacea.

Even the Maharishi, the great hippy in the sky, was quietly dropped. Said Eric Burdon: "The Maharishi never sang like Ray Charles." Said Paul McCartney: "He's a nice guy, but we aren't going out with him anymore."

SAVIOURS

■ BACK IN JANUARY the Doors and Captain Beefheart, then unknown quantities as live performers, were hailed as the saviours of pop from the flood of ballads. The MM Pop 30 than had two titles by Frankie Vaughan, while Cliff, Engelbert, Val Doonican and Tom Jones carved up the rest of the chart between them.

The Beatles were at the top with "Hello, Goodbye," as if to show they didn't know if they were coming or going.

The Bee Gees were being ill—Barry and Robin Gibb collapsed from exhaustion flying back to England from Australia, a forewarning of a year of trouble for the group.

■ As the new year swung in, it seemed like the Herd and Love Affair were going to be the faces to remember, while everybody predicted great things for the Grapefruit.

But it was an old stalwart, Georgie Fame, who hit number one with "Bonnie And Clyde," while "Everlasting Love" the next number one was later discredited in the row of the year over "who played on the record?"

In America Bob Dylan made a comeback when he appeared at a Carnegie Hall tribute to Woody Guthrie who had died in October. Fans cheered for 15 minutes as he sang three songs, his first stage appearance since he broke his neck in a motor-cycle accident in 1966.



● GEORGIE

REVIVAL

■ ON THE English commercial pop scene bickering flared up between the Love Affair, Herd and Tremeloes and in Australia the Who and Small Faces were involved in "scenes," later hotly denied.

Don Partridge amazed everybody by making it with a one-man band line-up on "Rosie," and Tony Wilson went bottling for Don (collecting money) and nearly got nicked by the Law.

■ GREATEST start-stop of the year was the so-called Rock and Roll Revival when in violent rejection of psychedelia, Bill Haley was hauled into town for a concert and record companies began feverishly delving into the archives to release ancient hits like "Shake Rattle And Roll" and "Peggy Sue."

New rock groups began to emerge and it seemed all set for a Teddy-Boy punch-up, even while Mike Love of the Beach Boys was still talking about the Maharishi and planning projects with the Beatles and Donovan.

But the rock revival petered out and the projects never materialised.

BLUES

■ THE BEE GEES attempted to fill the excitement gap by calling in the Army and Air Force for a concert at the Albert Hall, but most people poked fun at their brand of showmanship and most of our top groups were giving up the British circuits by going to America.

The Who, Cream, Jimi Hendrix Experience and the Animals all became practically US residents, leaving the way here clear for the Nice and Jethro Tull to take over the club scene, while John Mayall and the blues became an obsession with Mailbag letter writers.

Jazz fans were heartened by the surprise appearance of Louis Armstrong and his All-Stars at Batley Variety Club, in a successful season that put Batley on the map.

■ IN MAY Pete Townshend posed the question "Would you let your daughter marry a Venusian?" while Brian Auger and Julie Driscoll stole the show at the Golden Rose Of Montreux TV Festival, a prelude to their well-deserved success with "Wheels On Fire" later in the year.

The first tremor of imminent group changes came when Eric Clapton, guitar star of the Cream announced he wanted to "go back to the blues," a hint the trio would break up.

DREAM

■ MYSTERIOUSLY, the Raver was predicting "Now for the Trad Jazz Revival," as mysterious as the prophesised Bob Dylan tour that never was.

Scott Walker wanted to tour with Buddy Rich, but that proved another pipe dream.

Marc Bolan of Tyrannosaurus Rex, aided by Poll Winning deejay, John Peel, kept flower power alive and the Monkees TV series came to an end.

The Stones carried on hitting the headlines and roared back in June with "Jumpin' Jack Flash," following established groups' trend to revert to their roots. The Beatles meanwhile fumbled about with Apple and didn't go to Moscow.

■ THERE were a succession of pop festivals—the finest being MM's at Woburn, of course!

More disillusionment was expressed when John Peel said: "The Underground is like a woman who is endlessly pregnant and never has a baby."

Marc Bolan said: "If I'm a success I'll change my name to Zinc Alloy and wear an aluminium suit."

Meanwhile the Bee Gees were still being ill and in August pulled out of an American tour.

SLANGING

■ JIM MORRISON appeared at the Roundhouse in a pair of leather trousers and opinions on the Doors' performance were mixed, resulting in a slanging match between MM's Wilson and Welch comedy team.

In November the pop world came face to face with Tiny Tim—and survived, and met Joe Cocker—and grooved.

Traffic splitting somehow summed up a year when lots of things happened.

■ And now my friends, on to unit soixante-neuf!



● ENGELBERT



James House 71-75 New Oxford St. London W.C.1.



Like, blues is truth, man!

HELLO, Sid! What's that you're reading — the unexpurgated version of The Life Of Keir Hardie?

No, man, it's 50 Hot Blues Licks by Eric Clapton. I've decided we're going to be a blues band. Learn these off and change the name from the Psychedelic Love Show to Mississippi Mudd and the Cottonpickers and we are away.

IT MUST be more complicated than that Sid. I mean, shouldn't we find a blind man and lead him around for a year or two first?

I don't think that's necessary, Alf. But it might be a good idea if you went on stage with dark glasses and a white stick. I'll have to think about that. My main problem at the moment is to find six gallons of tar to get the jeans looking right.

WHAT'S the other book, Sid?

It's a 1926 timetable for the Acheson, Topeka and Sante Fe railway. I figured we should write some of our own material — I mean there just aren't any more Elmore James tunes we can nick — so I figured the timetable would gve me some names to work into the "The train come roaring down de track leaving my baby behind" bit. I tried it with the Brighton Belle but it didn't sound right with Clapton Lick No 42 in the background.



IF WE'RE taking it that seriously, Sid, we'd better call a mumbling practice for tomorrow afternoon — since Chris Welch praised his diction I've been able to hear every word Fred sings.

Good idea, Alf. And we can practise looking serious at the same time. I don't want anybody smiling while we're mumbling. Blues is serious music.

THERE'S another thing bothering me a bit Sid. Isn't Fred a bit working class? I mean, you have to be middle class at least to be a British blues singer.

You got a point, Alf. But if he mumbles well enough nobody will notice. Or maybe we could black him up.

NO, NO. Everbody would expect him to sing soul then and we don't want to get mixed up with that old scene.

Yeah, he'll just have to mumble harder than the rest of us. Another thing, we'll have to rehearse a few interviews. We don't want Fred admitting he still has Roy Orbison records. I'll get out a list of OK names and he can practise saying "Like blues is truth, man!" in front of a mirror.

RIGHT, SID, I'm off to buy some plywood to try and make my new Gibson guitar look like an old National. You fancy something to eat on the way?

No, ta, Alf. The missus has got the red beans and rice simmering on the stove right now. See you later and we'll tar the jeans together.

A fable for our time . . . Cinderhippy

BY TONY WILSON

ACT 1 — SCENE 1

(A seedy flat in Notting Hill Gate. Cinders sits by a spluttering gas fire. She wears a tattered kaftan, ragged, holed jeans, no shoes. She is rolling a cigarette.)

Cinders: What a lousy drag. Christmas Eve and I'm stuck here and everybody is going to the Cosmic Inter-Galactic Super Technicolour Raving Knees-up at the Roundhouse. And Hannibal's Groin are playing tonight.

(Enter hip young man. He is wearing a green leather jacket, yellow voile shirt, red bell-bottom trousers and shades. He is Buttons.)

Buttons: Hey, Cinders, baby, what's happening?

C: Nothing, as far as I am concerned.

B: Aren't you going to the Raving Knees-up tonight?

C: No, those two rotten ugly sisters of mine have grabbed all the bread and are making me stay to look after the pad. They really are bringing me down. It's "Cinders—cook the macrobiotic food, clean the pad, buy the joss-sticks, roll the joints . . ."

B: Ah Cinders, I wish I could do something but, you know, like I've this hang-up scene with this chick and her parents and, man, it's really doing me in.

C: Yeah, I dig, Buttons.

B: OK, Cinders. Well, I'll see you, huh?

C: Yeah, see you, Buttons baby.

(Exit Buttons—enter Tulip and Rosebud, two monstrously dressed flower-children.)

Tulip: Right, Cinders, we're going to the Raving Knees-Up. You stay here and be ready with the macrobiotic cocoa when we come in.

Rosebud: And don't burn all the joss-sticks or smoke all the pot. C'mon, Tulip, let's go. I'm going to pull Hannibal's Groin.

T: All of them?

R: With luck, yes.

(Exit Tulip and Rosebud. Cinders is all alone.)

Cinders (sings):

I'm a lonely little hippy,
I want to groove,
But I've got to stay here,
I can't move,
I want to have fun,
Freak-out tonight,
Won't somebody help
This little hippy's plight . .

(A puff of blue smoke and a green flash. Standing there is a young man dressed in pale blue tights, yellow ankle boots, pink, ruffled shirt and mauve waistcoat. He has long wavy hair).

Young Man: Yoo-hoo, I'm your fairy godfather, dearie.

Cinders: Fairy Godfather? I didn't know I had one!

FGF: Ooh yes, dear, everybody's got one — but they don't all deserve one, not by a long chalk. But you do, Cinders. Now what can I do you for?

C: Well, I want to go to the Cosmic Inter-Galactic Super Technicolour Raving Knees-Up at the Roundhouse, but my two step-sisters have made me stay to look after the pad. I was so looking forward to having a freak-out tonight.

FGF: Any particular one in mind? Well, sweetie, I'll let you go. Don't worry about the-er-pad. It will be quite safe.

C: Oh, thank you. But I can't go like this. I'm wearing last year's kaftan and these jeans are so ragged—they show my beatknickers.

FGF: All right, dear. Now stand still. I'll say the magic words and we'll have you looking just right. Ready? One, two, three. Incredible-stringbandjohnpeeltyrannosaurusrex! There!

(Cinders' rags fall off and in their place, a shiny leather motor-cycle suit, knee-length boots and on Cinders' head, a golden crash helmet.)

C: Oh, wow, too much. Thank you. But how am I going to get there? I've got no bread for fares.

FGF (looking round): Whose is that bicycle in the hall?

C: Buttons'.

FGF: Right — another magic word. Davedeedozybeaky mickandtich!

C: What? A groovy, Hell's Angels Harley-Davidson. Oh, Fairy Godfather, I could kiss you!

FGF: I'd rather you didn't, dear. Now off you go—but one warning. You must leave before dawn or everything will return to its former shape. And you'll look very uncool pedalling a bike through Camden Town. Off you go.

C: Oh, thank you—and I'll remember your warning. Man, you're really cool.

FGF: Oh-er, groovy baby. Yes.

(Sound of motor-cycle engine revving up off stage.)

FGF: Well, another good deed done. Now then, time for a quick one in La Chasse and then a—what did she call it? Oh yes, a freak-out at the Cromwellian.

(Exits left. Motor-cycle is heard roaring off into the night.)

ACT II

(At the Roundhouse—loud music, hippies wandering around. At front-stage stand two long-haired, Carnaby-clad young men. They are Danny Fetz, handsome lead singer with Hannibal's Groin and Joe Glott, lead guitarist.)

Tulip: Hello, aren't you with Hannibal's Groin?

J: Er, no. We're the roadies. The group are over at the magazine stand chatting up Kay.

Rosebud: Oooh—if you're the roadies I can't wait to see the group. Come on, Tulip, bags I the lead singer.

T: You lay one hand on him and I'll scratch your eyes out, you old bag . . . **(Exit right arguing.)**

Danny: Wow, that was close. Nice thinking, Joe.

J: Gee, thanks, Danny, man.

(Enter the leather-clad Cinders, looking lost.)

D: Yes, that's her that's for me, baby. Joe go get her—or you're fired from the band. Chat her up — I'll stand here looking groovy.

(Joe goes over to Cinders, talks to her and brings her back.)

D: Hi baby, you with anybody?

C: No, I'm by myself. I . . .

D: Beat it, Joe, see you onstage.

J (dejectedly): Yea, see you Danny.

Cinders: Aren't you Danny Fetz, handsome, debonair lead singer with the Groin?

D: The same. Listen, baby, I dig you, you know, like you're too much, man. I've got to go and do this gig but stay here, I'll be back.

(Voice off, over P.A. ". . . And now, the group who put 'Get Your Motorbike Off Beryl' into the chart this week, the fantastic, groovy, Hannibal's Groin!")

ACT III

(Later the same night at the Roundhouse. Cinders and Danny sit together front stage.)

Danny: I really dig you, you know, I mean really dig you. You bring out the poetry in me.

C: Oh, Danny baby, too much. How about buying me a Coca-Cola?

D. OK Baby — I'll be right back.

(Cinders looks at her waterproof diver's watch. She notices the time is late.)

C: Oh, I must go—it's nearly three am. **(She rushes off left—leaving her crash hat.)**

D (re-entering right): Here we are baby. Oh, she's gone. **(Joe enters left.)**

J: What happened, man? Your chick has just run out on you—you try and lay her right here?

D: No, of course not. You think I'm uncool or something. But wait—she's left her crash-hat. If I can find the girl who can get this on I've found my mystery chick. Right, Joe, lay it on. Adverts in the Melody Maker, International Times, and we'll go to all the clubs — Revolution, Blaises, the Speakeasy—everywhere. We must find her.

CURTAIN

ACT IV

(Cinders in her ragged clothes is rolling joints by the gas fire. The two ugly sisters are sitting armchairs reading the Sunday colour supplements. There is a knock at the door.)

Tulip: I wonder who that is? Cinders, I'll answer it—you finish those splits. **(She exits left.)**

Voice off: I'm looking for the chick who lost this crash helmet at the Roundhouse last night.

T: Oooh! Danny Fetz. Come in. I lost a crash helmet . . .

Rosebud (shrieking and jumping up): EEEEK! Liar, I did . . .

D: Now wait a minute . . .

(Tulip grabs crash helmet and put it on her head—it's too small.)

R: See, it doesn't fit. Let me . . . **(Grabs crash helmet and puts it on. It slips over her eyes.)**

D: It fits neither of you.

J: Say, who's the chick over there. **(Nods towards Cinders.)**

T: Not her—she was here all last night. She . . .

D: Come here, baby. Try it on. **(Cinders walks across slowly and tries on crash helmet. A perfect fit.)**

D: Baby—you! But how? **(The ugly sisters faint on floor.)**

C: Well, Danny baby, it's a long story . . .

D: Never mind. Tell me when we get to my pad. Joe, go start the wheels. Baby—I'm gassed.

Cinders and Danny (sing together):

Oh, baby, it's going to be so groovy,
like a Jean-Luc Godard movie,
Our days are going to be too much,
Oh, baby, I really dig you so much,
Our nights are going to be filled with laughter,
And we'll groove happily ever after.

(Exit Danny and Cinders. Ugly sisters burst into tears.)

CURTAIN



Love and

Happy Christmas

to

everybody

Dusty

TO ALL MEMBERS
A MERRY XMAS AND
A CHEERFUL 1969



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THE GEETER WITH THE HEATER —
YOUR HOST FROM THE WEST COAST
WISHING YOU ALL
AN UPTIGHT AND OUT-OF-SIGHT CHRISTMAS
EMPEROR ROSKO



LOVE FROM US of A&M

HERB ALPERT & THE TIJUANA BRASS · NAT ADDERLEY · BURT BACHARACH · JULIUS WECHTER & THE BAJA MARIMBA BAND · THE CHURLS · TOMMY BOYCE & BOBBY HART · BREWER & SHIPLEY · DILLARD & CLARK · ANTONIO CARLOS JOBIM J. J. JOHNSON & KAI WINDING · CLAUDINE LONGET · HERBIE MANN · SERGIO MENDES & BRASIL '66 · LEE MICHAELS CHRIS MONTEZ · WES MONTGOMERY · PHIL OCHS · JIMMIE RODGERS · THE SANDPIPERS · EVIE SANDS · THE STRAWBS SEA TRAIN · TAMBA 4 · WE FIVE · MELVIN VAN PEEBLES



'Repeat after me—the Bee Gees are world's number one pop group'



'Drink? Who, me?'



'Black man speak with forked tongue'

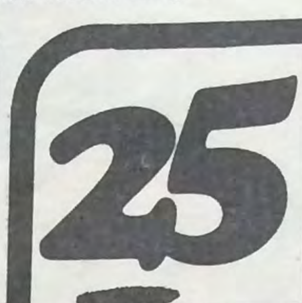




'White man speak with forked tongue'



'One lump or two, sir?'

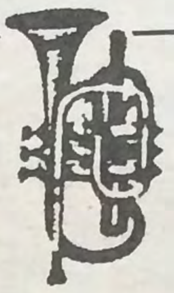


LAUGH at Tony Blackburn joke. Certified insane. Leave board.



RELEASE Christmas album in January. Go back three places.

TACKLE Dave Davies at football. Wait three turns for broken leg to mend.



RAT

CHANGE your name to Engelbert Humperdinck—advance six spaces.



SMALL Faces move in next door. Wait three turns while finding a new place.

A GIRL mistakes you for Elvis Presley. Move on ten places.



DISCOVER an Elmore James number that Fleetwood Mac have done. Move forward six places.



SPEAK to artist at Press Reception. Miss two turns.



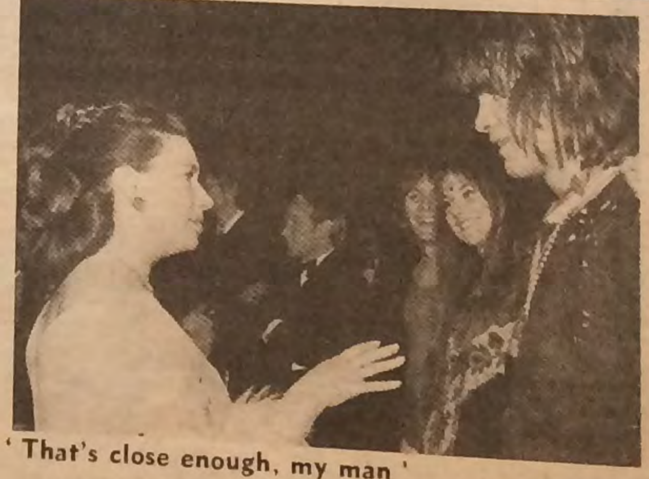
CHRIS Welch reviews your single. Miss a turn while trying to understand it.

SANDIE Shaw covers your single. Throw a six before advancing.



BBC producer buys you a drink. You die of shock and are out of game.

TRY a Jimmy Young recipe. Miss three turns while receiving treatment.



'That's close enough, my man'





'It must be the orchestra!'

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FUN SECTION



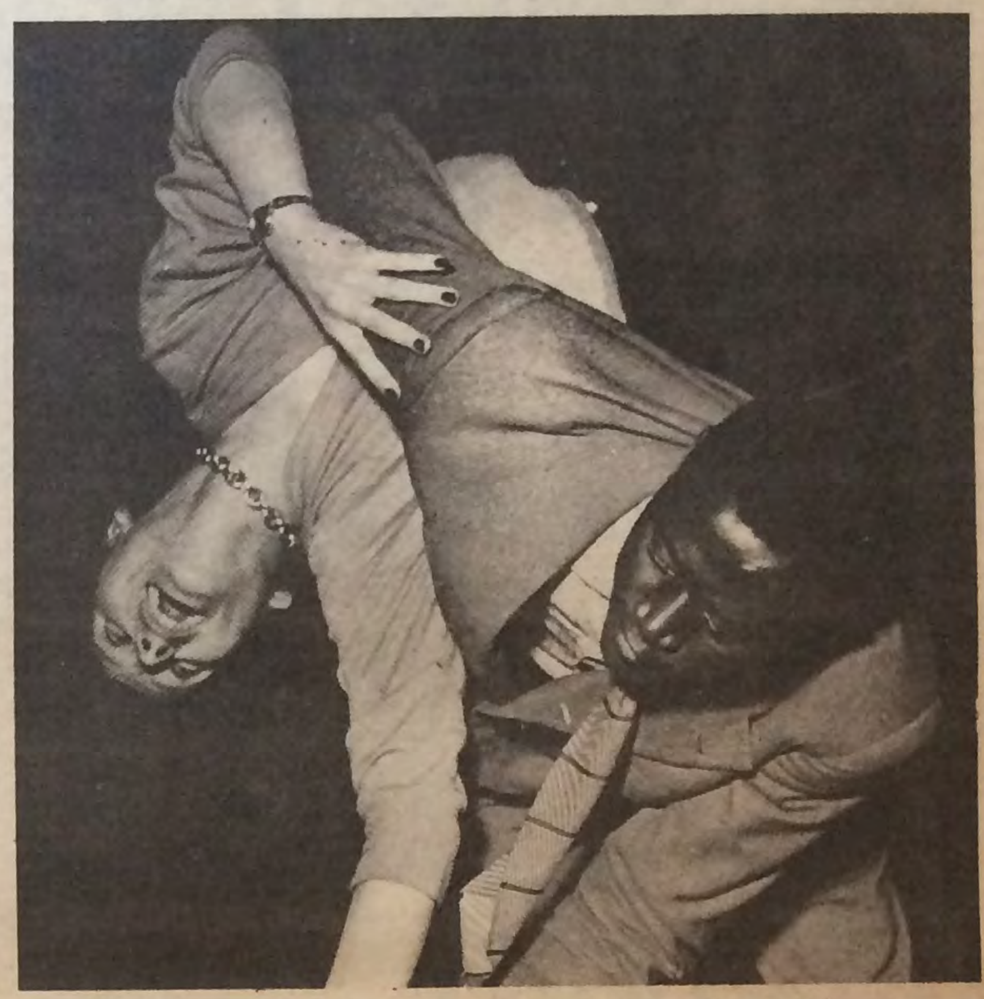
'Second prize — two nights out with Mick Mulligan!'



'That ferret's got to come out some time'



'Not chopped liver again!'



'. . . but isn't this the Arthur Murray School of Dancing?'



ACKLE ave Davies t football. Vait three rns for roken leg o mend.

29

INJURE three ribs laughing at a Ronnie Scott joke. Miss three turns.



DRINKS with the Dubliners. Go back to beginning and start again.

32

TRACE



DISCOVER an Elmore James number that Fleetwood Mac haven't done. Move forward six places.



LENNON and McCartney write a song for you. Have three extra throws.

18

DISCOVER another 400 unissued Buddy Holly singles. Advance six spaces.



STUART Henry forgets your name on Top Of The Pops. Miss a turn.

ENTER Pop 30. Advance ten spaces.

14

CAUGHT wearing a suit at Middle Earth. Miss one turn.

TRY a immy oung recipe. Miss hree turns while receiving reatment.



3

YOU meet Lew Grade at a Party— advance to End. You have won.

10



'. . . and finally, Arsenal 6, Liverpool 0'

HOARDING



CHRISTMAS POEM BY ROGER McGOUGH OF SCAFFOLD

Thirty years old numbskull
With a change of dirty coats
Every single day gets porridge
But never gets his oats

ALL TOO BUSY BOARDING
THE CHRISTMAS MERRYGOROUND

Old lady sits by the fire grate
Knitting a pudding with twine
Dreams of brandy sauce
Drinks methylated wine

ALL TOO BUSY BOARDING
THE CHRISTMAS MERRYGOROUND
HOARDING HOARDING HOARDING

Girl in the secondhand nightie
With bruises on her brain
Dips her thumb in the cold cream
Sucks it over again

ALL TOO BUSY BOARDING
THE CHRISTMAS MERRYGOROUND
HOARDING HOARDING HOARDING

For God's sake GIVEUSAPOUND

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Regal Zonophone LRZ1005 SLRZ1005

Shorty Long
Here Comes The Judge
Tamla Motown TML11056 STML11056

Dave Clark Five
5 By 5
Columbia SX6308

The Mamas & The Papas
The Mamas & The Papas Golden Era—Vol. 2
Stateside/Ranbir SL5002 SSL5002

British Motown Chartbusters - Vol. 2
Various Artistes
Tamla Motown TML11082 STML11082

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Blues Helping
Parlophone PMC7059 PCS7059

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WELL, CAN YOU SPOT THE DIFFERENCE?



How do you get a 1,600 year-old saint on the Frost show?

LES PERRIN

the doyen of pop publicists tells of the difficulties in creating an image for his latest client



HE WALKS into my office, with a slightly apprehensive air — like an early Christian entering an arena rampant with wall-to-wall lions.

He stamps his feet forcibly, scattering snow across the Axminster. This bothers me — I don't remember it snowing outside.

I look at his face—the ruddy-bloomed chops bordered by a Tide - white hirsute pursuit. The face is familiar a guest, perhaps, on Lulu's new television series?

I light another Disque-Bleu as he sits down. He's a pretty far out cat . . . but then Mick Jagger and Jimi Hendrix aren't exactly strong contenders for the Average British Citizen of the Year Award, either; and they are doing very nicely, thank you.

I dig his outfit—it would drive 'em wild in King's Road on a Saturday pip emma . . . the wide belt is in vogue, the calf length boots a bit trendy (say the Sunday colour supplements), and that fur-trimmed red maxi-coat looks cute with the matching hat and the apex white bobble.

No, it isn't Jimmy Young's eccentric grandfather . . . so I declare "I didn't catch your name."

"How remiss of me," he says, "I'm Father Christmas."

Of course, of course. I hadn't seen him since I was "so-high." He brought me a copy of The Bumper Boys' Book Of Public Relations. So what's his problem? The old guy looks sad.

"Too many people like yourself . . . you've all forgotten me. I want to make a comeback. I need a new image, the right kind of PR. Can you help?"

My Solvency - Keeper enters; she thrusts a contract under his nose and invites his autograph — he signs.

First things, first—a backgrounder. I turn on the cassette machine, and he begins to chat.

"Do you know," he says, "there are even people so churlish that they go about saying that I don't exist—in spite of the fact that at this time of year I can exist in millions of places simultaneously. In the terminology of your trade," he goes on, "it is a real drag."

He had other problems too.

Carping criticism was rampant and slanderous attacks on his character were rife.

Street-corner malcontents sneered at him as he passed, saying such things as "if you're Father Christmas, then why ain't there no Mother Christmas then," and "Show us your knickers, you dreary old faggot you."

He had heard more sophisticated critics hinting that there was something unhealthy, even perverted about his devotion to children and his habit of sneaking into their bedrooms late at night.

"Why doesn't he play with people of his own age," they muttered.

Even the enlightened ones who realised he was the biggest name in the gift-distribution game thought he remained idle for most of the time, basking in self-satisfaction, rather like Coronation programme sellers.

"They don't appreciate that I am also a big wheel in the patron saint business as well," he says, getting somewhat agitated. "I've got responsibilities."

I tell you no lies, when I say that the man is a very interesting character indeed.

He is some 1,600 years old and his real name is St. Nicholas—of Myra, a town in Asia Minor.

With any luck I hope to make this place the New Orleans of the gift distribution business.

Apart from the familiar name of "Father Christmas" he tells me he is also known in different parts of the world as Santa Claus and Kris Kringle.

Furthermore he is indeed big in the patron saint racket, being responsible for the interests of Aberdeen, Russia, sailors, merchants, pawnbrokers, children, parish clerks, travellers, brides and virgins, although he admits that work has been falling off lately in the last-named category.

There's plenty of material to offer the moguls in charge of mass media.

I don't think I'll change his name to "Daddio Christmas" or "Pops Christmas" or anything like that.

We'll stick with the nickname "Father" even though Earl Hines has been using it for some time. He was there first.

I toyed with the idea of swapping the reindeer and sledge for a Thunderbird, but when I ran it up the flagpole my client didn't salute it, and I think he is right.

You can't knock tradition.

All we need in fact is the right kind of exposure to establish him in the public eye as the swinging character he really is.

Try on the David Frost show, Simon Dee or Eamonn Andrews, come to that.

A picture in William Hickey with the mini-skirted third cousin of a close relative of some obscure Earl should be no problem and I'm sure Roddy Mann could interview him for the Sunday Express.

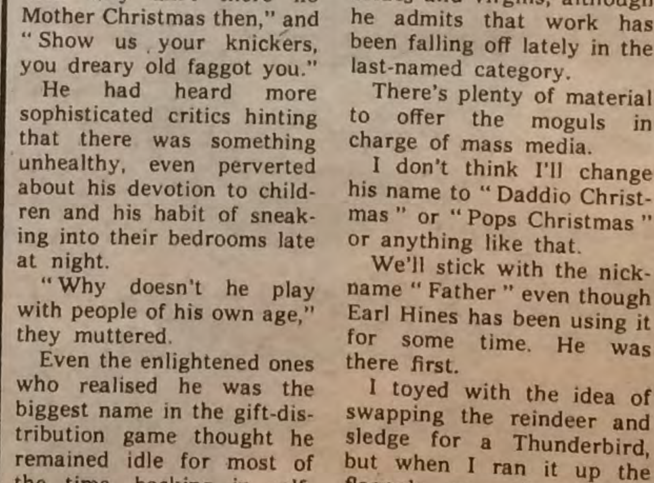
Perhaps an MM Blind Date, too? We'll play down his connections with Russia for obvious John Gordon reasons, but I'm sure The Times Business News will be interested in a thoughtful piece by him on his methods of distribution.

Come to think of it, I'm certain that John Jarrett of the News Of The World will be keen on a series — about present-day virgins.

As I explain all this to the old chap he cheers up considerably.

"Don't worry about a thing," I say. He gets up to go. "I hope you're right," he says. "For after all, there's no business like snow business."

I chortle courteously for as Tony Blackburn says, "Everybody's a script writer . . . "



'I've heard of having a monkey on your back, but this is ridiculous'

SPOT THE DIFFERENCE

1. Embroidery on jacket, 2. Guitar tuning knob, 3. Spelling of "Aynsley", 4. Patch on knee, 5. Number of buttons on blazer, 6. Comb in pocket, 7. Handkerchief in pocket, 8. Cornet.

BEWARE OF FRIENDS BEARING GIFTS!

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Merry Christmas and a Happy New Year

Delroy Williams Show
Owen Gray
The Stack
Freedom



You can see **Lulu** (above) and a host of other top-liners on **Christmas Night With The Stars** on **BBC-1 TV.**



YOUR CHRISTMAS TV AND RADIO GUIDE

TELEVISION

BBC-1 TV

CHRISTMAS EVE

CILLA. First of nine-week series starring Cilla Black. Guests include Scott Walker. Jack and the Beanstalk, TV film starring Gene Kelly.

BBC-2 TV

HERB ALPERT and the Tijuana Brass.

FRANK SINATRA 50-minute special including Diahann Carroll and the 5th Dimension.

BBC-1 TV

CHRISTMAS DAY

CHRISTMAS Night With The Stars. Two-hour spectacular introduced by Morecambe and Wise. Includes Petula Clark, Rolf Harris, Lulu, Kenneth McKellar, Nana Mouskouri, Cliff Richard (clip from Eurovision Song Contest), Louis Armstrong, Seekers (from Farewell performance seen on BBC-1 previously), Young Generation (Rolf Harris Dancers).

BLACK and White Minstrel Show.

KEN DOD Show.

TOP OF THE POPS. First of two TOTP specials featuring the year's No. 1 hits.

DISNEY TIME, introduced by Val Doonican.

BBC-2 TV

HARRY SECOMBE Show, including Shani Wallis.

BBC-1 TV

BOXING DAY

TOP OF THE POPS. Second of two TOTP specials featuring the year's No. 1 hits.

DEAN MARTIN Show. Including Frank Sinatra Jnr. and Nancy Sinatra.

ANDY WILLIAMS Christmas Show.

BBC-2 TV

BRIGITTE BARDOT Spectacular. Guests inlude Sacha Distel, Manitas de Plata.

FRIDAY, DECEMBER 27

BBC-1 TV

SEEKERS "Down Under." Special filmed in Australia previously shown on BBC-2.

BBC-2 TV

JAZZ at the Maltings. Special 70-minute edition including jazz stars who took part in the whole series. Included: Count Basie, Gillespie, Oscar Peterson, Buddy Rich.

ITV

CHRISTMAS EVE

ATV. Bruce Forsyth Show with Cliff Richard, Anita Harris and Kenny Lynch, 9 p.m.

CHRISTMAS DAY

THAMES TV. Gala Opportunity Knocks with Mary Hopkin. 6.45 p.m.

ATV. All Kinds Of Music, with Dusty Springfield, Malcolm Roberts, Spinners, jazz harpist David Snell.

BOXING DAY

THAMES TV. Eamonn Andrews Show with Kenny Ball, Danny La Rue, Roy Hudd, Dickie Henderson, 11 p.m.

GRANADA. Cinema. Excerpts from musical films. 10.15 p.m.

FRIDAY (DECEMBER) 27

GRANADA. Discotheque, with the Perishers. 5.20 p.m.

RADIO

RADIO PROGRAMMES

There will be round-the-clock entertainment over Christmas with Radio One and Two staying open all night on Christmas Eve, Christmas Day and New Year's Eve.

Among topliners on Christmas shows are Engelbert Humperdinck, Cliff Richard, Val Doonican, Rolf Harris, Warren Mitchell, Kathy Kirby, John Hanson and Johnny Cash.

Special editions of pop shows feature Jimmy Young, Tony Blackburn, Kenny Everett, Michael Aspel and Alan Freeman.

Deejay Nightriders taking over from midnight to 5.30 a.m. are John Dunn on Christmas Eve Nightride (including Shirley Abicair and Danny Street). Colin Nichol with Christmas Day Nightride includes Settlers and Ronnie Carroll.

Here are the Holiday Highlights:

CHRISTMAS DAY

Round Britain Family Choice. A two-hour edition with Charlie Chester (Radio Two).

Tony Blackburn Show on Radio One is later, at 8 a.m.

Jimmy Young's Show (10 a.m. to noon) is opposite Eric Robinson's Melodies For You on Radio Two. Young's show includes Herman's Hermits, Frank Ifield, Dave Dee, etc., and the Joe Loss Orchester and singers.

Round-the-World Christmas Favourites with Michael Aspel.

Engelbert Humperdinck Show. 60-minute spectacular with the Casuals, Move.

George Mitchell Christmas Minstrels: Warren Mitchell joins Minstrel stars (Radio Two).

Christmas Round The World introduced by Jimmy Hanley, with June Bronhill and the BBC Concert Orchestra (Radio Two).

Tony Brandon hosts Songs Like Christmas, a two-and-a-half-hour pop party with the Tremeloes, Joe Cocker and the Greaseband (Radio One).

Chitty Chitty Bang Band. Jim Dale with soundtrack highlights of the new film (Radio Two).

Val Doonican Show with guests.

Cliff Richard introduces an hour of songs from Christmas LPs.

BOXING DAY

Tony Blackburn Show (from 8.20 a.m.)

Jimmy Young (Radio Two, 10 a.m. to 12 noon).

Christmas Foreverett: Two-hour morning record show with Kenny Everett (Radio One).

I'm Sorry I'll Read That Again pantomime with David Hatch and team (Radio Two).

Showtime '68 with BBC Concert Orchestra and guests John Hanson, Anna Neagle, Alfie Bass (Radio Two).

Johnny Cash Show. 60-minutes of Country and Western, with Carl Perkins, Statler Brothers and Tennessee Three.

Boxing Day Special: 90-minute pop party with host deejay Tony Brandon (Radio One) with the Marmalade, Vanity Fare, Acker Bilk and pop guests.

HIGHLIGHTS OF OTHER CHRISTMAS SHOWS:

Follow The Stars: Saturday, December 21 (Radio One and Two). Christmas Show for the Forces with Kenneth Williams, Marian Montgomery, Les Dawson, Barry Ryan.

Fanfare: Sunday, December 22, with John Hanson, Kathy Kirby (Radio Two).

What's New (week starting December 23). Alan Freeman plays notable 1968 discs which did not make the Top Twenty.

Be My Guest (Tuesday, December 24) with Petula Clark.

Music for Merry Making (Tuesday, December 24) introduced by Franklin Englemann with BBC Concert Orchestra, Ian Wallace and other singers.

RADIO LUXEMBOURG

CHRISTMAS EVE, CHRISTMAS DAY AND BOXING DAY

Paul Burnett. Party pops. 7.30 p.m.

Pete Murray. Messages and greetings. 9.30 p.m.

Tony Prince. 10.30 p.m.

Alan Freeman. Christmas Party Programme. 12 midnight to 1 a.m.

Dave Jensen Show. 1 a.m.







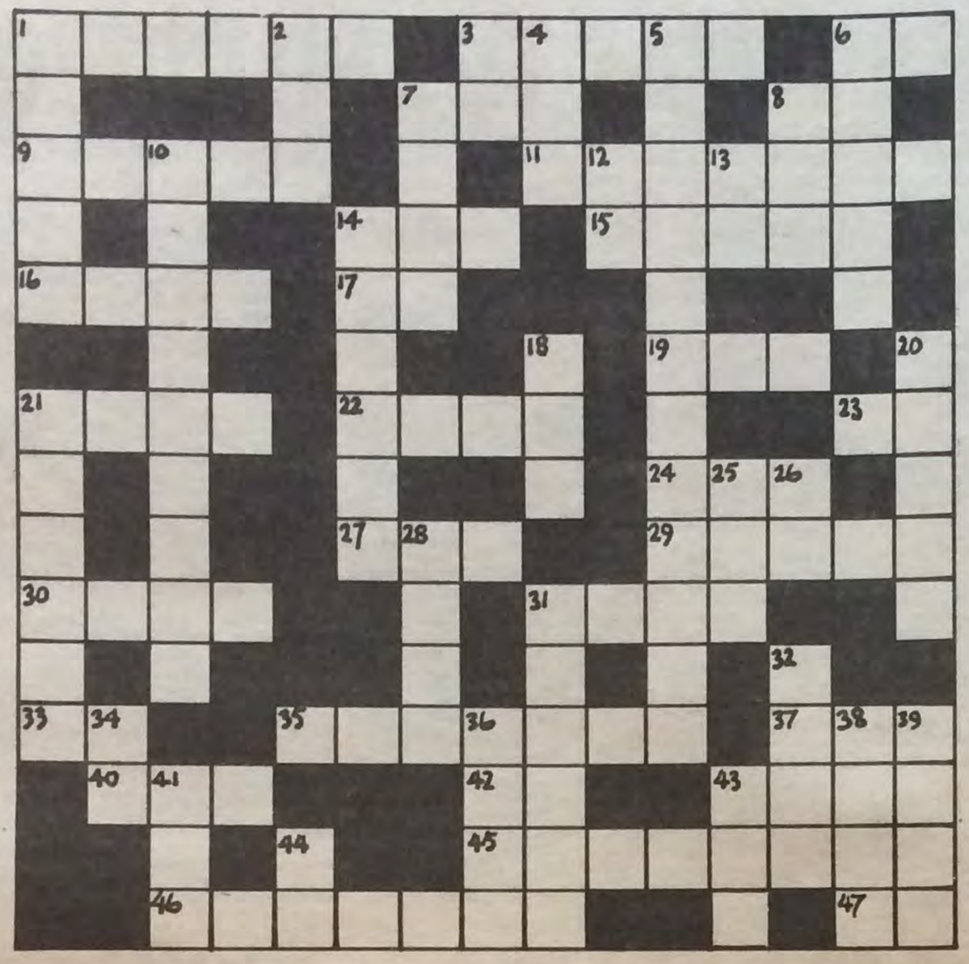
merry
Chrysalis




RONNIE SCOTT
bookie's friend?


TOM JONES
a minor?


BOB DYLAN
where and when?



1 and 3. Read a tune into it? (6, 5).
6. A brief long player.
7. An old word for teeny-bopper (3).
8. A Small Love Affair? (2)
9. Yearly break-up in Yugoslavia (5).
11. Half a nice composition (7).
14. Heart of Apple Corps? (3).
15. Anka's former girl (5).
16. Add on to Stones' first disc (4).
17. A longer single (2).
19. You wouldn't stroke this Clark! (3).
21. He sang "Boy's Cry." (4)
22. Might be in your heart (4).
23. What some stars do before breakfast (2).
24. Rock 'n' roll was one, to me (3).
27. Listen with this, mother (3).
29. Up the stair to find an instrument (5).
30. He produced Kinks' records (4)
31. Come to the aid with a Beatle disc (4).
33. Take a lot from 5 down (2).
35. The Beach Boys might sing this in five parts (7).
37. Not on key (3).
40. Did she cry this on winning the Eurovision song contest? (3).
42. All right with Dave Dee (2).
43. You'd find one pumping gas on the way to San José (4).
45. Come to my aid, Miss Bass! (6, 2).
46. It can't be finished for Roy (3, 4).
47. A small Scottish stewpot, perhaps (2).

CLUES DOWN

1. It has notes, and very often words (5).
2. U.S. record label, bigger than it sounds (3).
3. Short Mother of Invention (2).
4. Ike plus Tina in the middle (3).
5. The king who slipped a bit recently (5, 7).
6. Where M.M. staff go after a gruelling interview? (5)
7. On the reverse (4).
8. "And a Woman." (3).
10. A fruity new group (5, 4).
12. It would be at the back of the paper (2).
13. Half that tune, nicht? (2)
14. Barbra loves them all, no doubt (6).
18. That Shelton girl (3).
20. Kay and Ringo, shining bright (5).
21. "Honey, thrill me." (4 2).
25. Some discs do this initially, and forever (3).
26. Where it is? (2).
28. Ben. E. loves you all! (4)
31. John Lee and the remainder (6).
32. Turn a tone to make a tune? (4).
34. Behold, a heavenly harp! (2).
36. Rome changed for an increase (4).
38. Success for him meant "Get Away." (4).
39. This man said "Right!" on Cribbins disc (4).
41. Flowery reception for a singer in Hawaii (3).
43. It emanates warmth, and they live for it (3).
44. At the end of a letter to Mailbag? (2).

(Answers at foot of col. 7)

...and to end the MM's annual feast of jollity, here's a chance to assess your IQ

So you think you're hip . . .

1 Ronnie Scott is (a) John Surman's father, (b) The Grand Old Man of British Jazz, (c) The bookies' friend.

2 John Peel is (a) part of the Marmalade, (b) the owner of a Grey Mare, (c) The hipsters' answer to Jimmy Young.

3 "Little Arrows" was (a) a midget convict's uniform, (b) a hit for Leapy Lee, (c) Cupid's Inspiration.

4 Yoko Ono (a) washes whiter, (b) filmed a BBC announcer's bare backside, (c) is Latin for an egg with a single yolk.

5 Yes is (a) a promising new group, (b) what good girls don't say, (c) an avant garde film.

6 Tom Jones was once (a) a miner, (b) a minor, (c) Engelbert Humperdinck.

7 The Trems are (a) what Chris Welch has every morning, (b) Nice chaps, (c) Smert spelled backwards.

8 Jimmy Smith's favourite musician is (a) Joe "Mr Piano" Henderson, (b) Tiny Tim, (c) Jimmy Smith.

9 Led Zeppelin is (a) Jimmy Page's new group, (b) a very heavy balloon, (c) a German bandleader.

10 Joe Cocker is (a) black, (b) white, (c) green.

11 Blind Date is (a) a weekly MM feature, (b) always ugly, (c) an interview with George Shearing.

12 Dusty Springfield's brother is (a) Tom Springfield, (b) Frank Zappa, (c) Hugo Montenegro.

13 O'Leary is (a) a sexy Irishman, (b) someone Des O'Connor sings about, (c) another sexy Irishman.

14 Pink Floyd is (a) a group, (b) the flavour of the month, (c) embarrassed white Floyd.

15 Reportedly cast to play Billie Holiday in a forthcoming film is (a) Nancy Wilson, (b) Julie Andrews, (c) Solomon King.

16 Dave Dee was (a) Dozy's butler, (b) Archbishop of Canterbury, (c) a policeman.

17 Cliff Richard's real name is (a) Archie Shepp, (b) Harold Webb, (c) Mrs Mills.

18 Danny La Rue is (a) Britain's answer to Danny the Red, (b) Lady Cynthia Grope, (c) cold after sitting on Mother Kelly's doorstep.

19 Tiny Tim makes you (a) giggle, (b) laugh, (c) throw up.

20 The boss of the Black And White Minstrels is (a) Charles Mingus, (b) George Mitchell, (c) Enoch Powell.

So you think you know about pop . . .

1 Which major pop figures have been voted both a pop and jazz pollwinners?

2 Bob Dylan made his first public appearance for two years in January — where and at which event?

3 Which group had a Rhodesian tour cancelled early this year?

4 What's the name of the big winter music business festival held every year in Cannes, France?

5 Which famous group member hit the charts with a solo single? Name the record.

6 Which famous singer's wife gave birth to a daughter called Lisa Marie in February?

7 Which group ran into a storm after confessing that sessionmen made their hit single?

8 Which Continental attraction made it in Britain this year?

9 A famous American "expressed interest" in a British singer's career this year. Name them both.

10 Which shanty town is near the Maharishi's Himalayan retreat, visited by the Beatles and Donovan in the summer?

11 Who composed Scott Walker's "Jackie"?

12 What are the nicknames of the three Paper Dolls?

13 Which major American award was given to "Sergeant Pepper" in March?

14 Who was called "The Black Elvis" in America?

15 Which guitarist split from the Move to go solo?

16 What was Reparata's real name?

17 Which two films featured one or more of the Rolling Stones this year?

18 Who told Paul McCartney about Mary Hopkin and which show was Mary spotted on?

19 Who was voted Top Deejay in the MM Pop Poll?

20 Which group were banned by Top Of The Pops in September?

So you think you know about jazz . . .

1 Who was named (a) British and (b) World Musician Of The Year in this year's MM Readers' Jazz Poll?

2 Who won a prize for his Double Wind Quintet and also wrote "Sweet Rain" for Stan Getz?

3 Humph this year celebrated his 20th anniversary as a bandleader. Name (a) the clarinettist and (b) the trombonist in his first band of 1948.

4 Who was the pianist on Ornette Coleman's first recording?

5 Which jazzmen did the film scores for (a) In Cold Blood, (b) Anatomy Of A Murder (c) Blow Up (d) The Servant.

6 Which group represented Britain at (a) the 1968 Antibes Jazz Festival (b) the 1968 Newport Jazz Festival?

7 Name three of the British musicians in the Kenny Clarke-Francy Boland Big Band.

8 Name the original drummer with the Modern Jazz Quartet.

9 Name the two vocalists with whom the late John Coltrane recorded.

10 Who was the first British jazzman to receive an Arts Council grant to write a composition?

11 In the MM Critics' Jazz Poll a Briton was voted world's best on his instrument. Who was he?

12 Who is currently Count Basie's drummer?

13 Ace Of Hearts this year issued an LP of rare tracks by a New Orleans trumpeter under the title "Ace Of Rhythm." Who is he?

14 Name the American guest stars in the Melody Maker Jazz Concert at the Royal Festival Hall in May.

15 He was born in Topeka, Kansas, in 1907. He died in June this year. He played drums. What was his name?

16 Name the bassist and drummer who completed the Bill Evans Trio at the Ronnie Scott Club this year.

17 Jimmy Hamilton left Duke Ellington this year. When did he join the band?

18 An American pianist starred at the Harrogate Festival in August. Who was he?

19 Who was the drummer with the Dave Brubeck group at Jazz Expo?

20 Under what name do you know (a) Norma Dolores Egstrom, (b) Conrad Henry Kirnon, (c) Julius Gubenko, (d) Ian Ernest Gilmore Green?

answers

ACROSS: 1, 3 Melody Maker. 6 LP. 7 Fan. 8 Mo. 9 Split. 11 Davjack. 14 Pip. 15 Diana. 16 Come. 17 EP. 19 Pet. 21 Kane. 22 Pain. 23 PT. 24 Era. 27 Ear. 29 Stair. 30 Shel. 31 Help. 33 El. 35 Harmony. 37 Off. 40 Ole. 42 OK. 43 Star. 45 Rescue Me. 46 It's Over. 47 Ed.

DOWN: 1 Music. 2 Dot. 3 Ma. 4 And. 5 Elvis Presley. 6 Local. 7 Flip. 8 Man. 10 Lemon Tree. 12 Ad. 13 Ja. 14 People. 18 Ann. 20 Starr. 21 Kiss Me. 25 Rip. 26 Al. 28 Amor. 31 Hooker. 32 Note. 36 Lo. 36 More. 38 Fame. 39 Fred. 41 Lei. 43 Sun. 44 PS.

JAZZ QUIZ ANSWERS: 1 (a) Tubby Hayes, (b) Duke Ellington. 2 Mike Gibbs. 3 (a) Wally Fawkes, (b) Harry Brown. 4 Walter Norris. 5 (a) Quincy Jones, (b) Duke Ellington, (c) Herbie Hancock, (d) Johnny Dankworth. 6 (a) Don Rendell-Ian Carr Quintet, (b) Alex Welsh Band. 7 Any three from: Jimmy Deuchar, Ronnie Scott, Tony Coe, Derek Humble, Kenny Clare, 8 Kenny Clarke. 9 Juno Lewis and Johnny Hartman. 10 Graham Collier. 11 John Surman. 12 Harold Jones. 13 Jabbo Smith. 14 Phil Woods, Hank Mobley and Salena Jones. 15 George Wettling. 16 Eddie Gomez and Jack de Johnette. 17 1942. 18 Lennie Tristano. 19 Alan Dawson. 20 (a) Peggy Lee, (b) Connie Kay, (c) Terry Gibbs, (d) Gil Evans.

POP QUIZ: 1 Brian Auger, George Fame. 2 Carnegie Hall, New York at the Tribute to Woody Guthrie concert. 3 Dave Dee, Dozy, Beaky, Mick and Tich. 4 MIDEM. 5 Dave Davies, "Death Of A Clown." 6 Elvis Presley. 7 Love Affair. 8 Esther and Abi Ofarim. 9 Frank Sinatra Tom Jones 10 Rishikesh. 11 Jacques Brel 12 Spyder, Tiger and Copper. 13 The Grammy Award 14 Jimi Hendrix. 15 Ace Kefford 16 Mary Hopkin, 17 "The Performers" and "One Plus One." 18 Twiggy. Opportunity Knocks 19 John Peel. 20 Sly and the Family Stone.

HIP QUIZ ANSWERS: 1 (c), 2 (c), 3 (b), 4 (b), 5 (a), 6 (a), 7(a), (b) and (c), 8 (c), 9 (a), 10 (a), 11 (a), 12 (a), 13 (b), 14 (a), 15 (a), 16 (c), 17 (b), 18 (b), 19 (take your pick), 20 (b).

15-20 points — Sock it to you, baby. 10-15 points — So-so. 5-10 points — when did you come out? 0-5—Congratulations on staying sane in a mad, mad, mad world.

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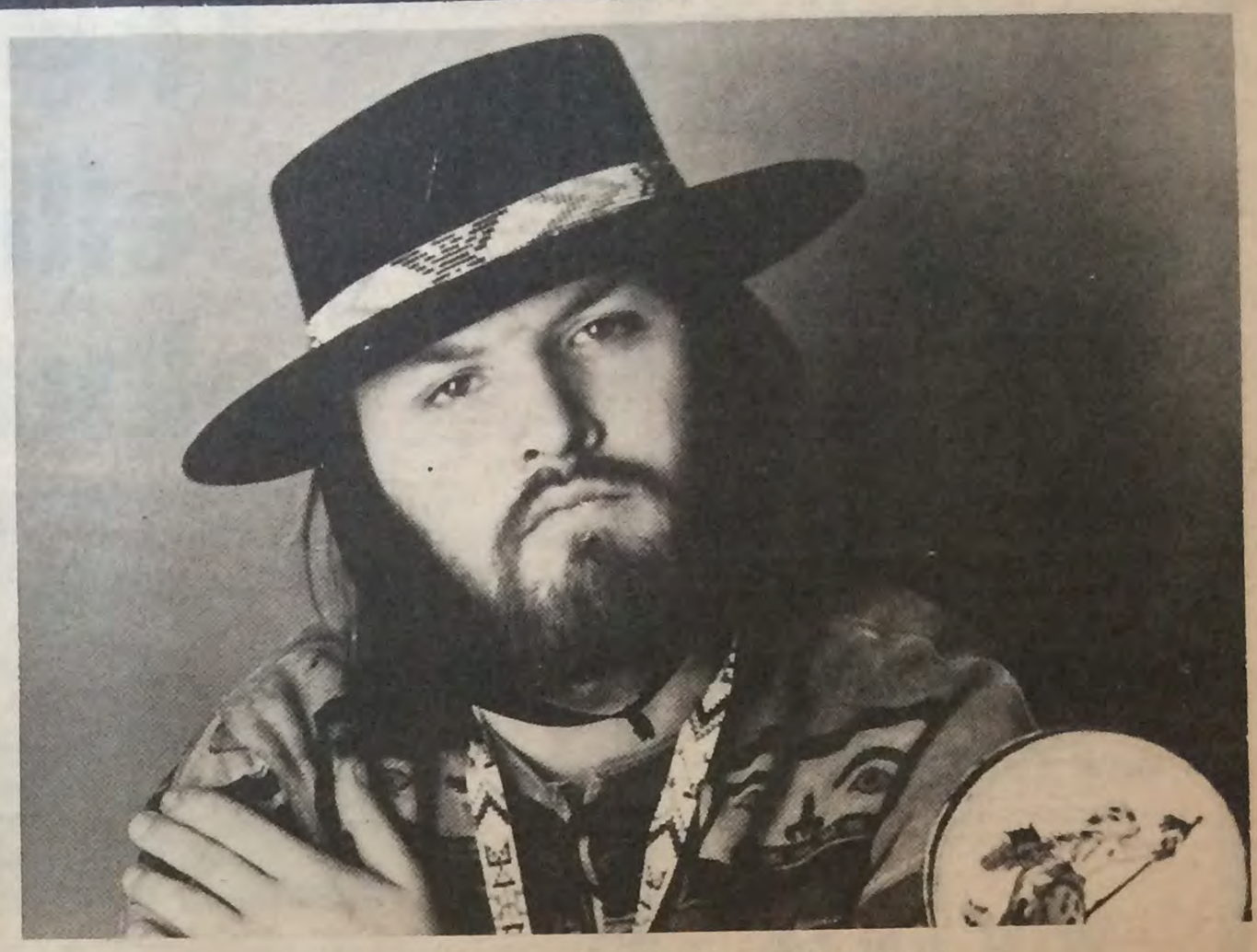
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THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

Keef's worry—will the blues boom follow trad to the grave?



HARTLEY: in every boom there are people trying for a quick turn-over

NOT everybody regards the blues boom with unqualified delight. Keef Hartley — who played drums with John Mayall and the Artwoods before forming his own blues group — is one who sees dangers ahead.

DOOMY

"The biggest danger of 1969 is that the blues boom will follow exactly the same lines as the trad boom," he says. "We could end up next December with just half a dozen big name bands — John Mayall as the Acker Bilk of blues and Peter Green as the Kenny Ball — with a doomy scene because nobody wants to leave a good thing and progress.

"It is important to keep things moving. Audiences will always criticise you for progressing at first. But in the end they want to know what's new and forget about the old.

FASTER

"A lot of bands playing the same tune with different tempo and words right thought a night could kill the blues thing off faster than anything else.



JOHN MAYALL
Acker of the blues?

"So many people in the blues field just take a 12-bar, stick some words to it and call it their own thing."

Keef's only interest in music was through listening to records until he was about 18. He bought a drum kit and moved from Preston to Liverpool where he worked with Rory Storme and the Hurricanes and Freddie Starr and the Midnighters. He then came to London and spent two years with the Artwoods.

"When I first joined the Artwoods they were a blues band," he told me. "Later they were looking so hard for something to be commercial at it wasn't working out any more.

SACKED

"We parted ways and then, out of the blue, I got the phone call from John Mayall. John stuck me out in front of the band and made me do announcements so people got interested in me. Then, when I was sacked by John — which happens to everybody — I formed my own group.

"Having worked with the two extremes in John and the Artwoods I run my own group differently. With the Artwoods everything was co-operative — and that doesn't really work. With John, he made all the decisions — and that doesn't really work either. So now, although I ultimately make the decisions for the group, we go through the co-operative thing first with everyone having a say.

VARIED

"Having worked with John has proved a double-edged thing. It has certainly proved useful with people abroad. But in Britain it can be a hindrance. People come to hear us expecting the same things that John was doing — and we are not likely to be their cup of tea at all.

"My own musical tastes are pretty wide and varied. I like things that are, on the face of it, simple, though it may turn out that they are really rather complicated.

CLICHE

"Being a drummer, of course, entitles me to be a Buddy Rich fan. I know that is now a cliché but Rich is so talented he is worth a cliché. Then, in the blues field, there is Albert King whom we worked with in the States. When he eventually gets over here a lot of people will be knocked out because he really is good.

INTEREST

"And then Jimi Hendrix is just about the best thing I have seen this century."

The blues are spreading fast, but Keef believes that bad bands can quickly kill off interest in a particular area.

"In every boom there are people trying for a quick turnover and where these instant blues bands play can quickly become a stodgy area for other bands," he warns. "On the other side of the fence are places, like Wales and, to a certain extent, the West Country, where they haven't experienced much blues at all. There, they are either going to be completely disinterested or they will be inquisitive and you may get accepted first go round. On the other hand, there are areas where Soul is still the big thing and Geno Washington is God!"

Keef admits he is not a man who thinks too far ahead. But he adds: "If I'm looking forward to anything, it's the day when LPs become the thing. Anybody who gets a hit LP has had to work so much harder than on singles. You get such a cross section on an LP. Singles are OK if you can get away from the commerciality bit. But then they usually have to be under three minutes or they don't get played on the radio, and some numbers just are not three minute numbers."

— Bob Dawbarn.

BLUES ON RECORD



LEADBELLY

"LEADBELLY is a hard name," says Woody Guthrie, "and the hard name of a harder man." The late Woody is quoted (from the book, American Folksong) on the sleeve of LEADBELLY SINGS FOLK SONGS (Xtra 1064), subtitled "With Woody Guthrie, Cisco Houston and Sonny Terry," and his sentence tells us something vital about the self-styled King Of The 12 String Guitar. Huddie Leadbetter led a hard, tough life, which included many years in prisons where he absobred much traditional song material. It takes more than hard times and trouble to produce a great folk artist, of course, but the toughness and superman confidence were always present in his work. As Charles Edward Smith once put it: "Huddie is fundamentally an optimist." You can feel this, and the violent strength, as he sings out "Man Going Around Talking Names," "Walk Thru The Valley," "National Defense Blues," "Jean Harlow" and other solo performances, preaches on "Good Good," or leads his helpers (including a mandolin) through an improbably fast work song. Sonny Terry's lively harmonica adds interest to "On A Monday," "We Shall be Free" and "Outskirts Of Town," the last two also featuring Woody and Cisco, and Huddies accordion version of "Corn Bread Rough" in Cajun dance vein makes for further variety. Though this is not a blues record as such, it includes several blues songs, also such related material as Negro work songs, reels and spirituals which help to tell the blues story. Leadbelly was more folk minstrel than blues artist, but his boogie guitar bass on the declamatory "aahs" and "eehs" and hoarsely powerful voice, the riffing band and urgent guitar—you'll find all these good listening in spite of the out-of-tune bits and "at variance" passages. James had a real (jazz-like) lift on the medium to up tempos, and he shouts and slides to his heart's content, and mine, on many tracks here. He also plays goodish guitar without bottleneck. Some of his vocal mannerisms recall the exaggerations of Doc Clayton, as on the long and totally captivating title blues, and the abrasive exclamations have the Howling Wolf harshness. Aside from the splendid opening number, side two has a pleasing rumba-styled "Strange Blues" and three more previously unissued performances. Right? It's on the gift list.—M.J.

"Defense," for example, is one sign of the early training he got from piano players in the Louisiana barrelhouses. His musical scope was very wide, so this is an illuminating anthology of Americana which should appeal to blues and folk students. — MAX JONES.

DUSTER BENNETT: "Smiling Like I'm Happy" (Blue Horizon, 763208). First album from one-man blues band Duster Bennett proves to be a highly enjoyable set of tracks with a good, authentic sound, particularly on the instrumental work which features Duster on guitar, harmonica, bass drum and hi-hat cymbal. Most of the tracks are Bennett originals such as "Worried Minds," "Trying To Paint It In The Sky" and "Jumping At Shadows." On "Times Like These," he is joined by Stella Sutton for a nice little duet. When he gets on to up-tempo numbers he can swing, as on "Country Jam," an instrumental, and "Forty Minutes From Town." One for blues fan in the main and a good example of the better things happening on the current blues scene. — TONY WILSON.

A LOT has been written of late about Elmore James, one of the big men of post-war blues, who died in May of '63. His recordings are being issued at a nice rate, too, and the newest Bell release, SOMETHING INSIDE OF ME (MBLL104), brings the Elmore admirer a good deal of previously unheard stuff (four of five tracks, I think) as well as some fine things that have been out before. On side one are hard-sung, hard-swung interpretations of "Baby Please Set A Date," "I Need You," "Strange Angels," "Early One Morning," "She Done Moved" and the catchy "Moneymaker." If you like the Elmore sound—

NEXT WEEK

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10	**FELICIANO**	
11	**Living the Blues**	Canned Heat
12	**Together**	Country Joe
13	**Wonderwall**	George Harrison
14	**Souled**	Feliciano
15	**'1983'**	Ritchie Havens (2 L.P.s)
16	**JAMES TAYLOR**	
17	**This Was**	Jethro Tull
18	**Music from Big Pink**	Band
19	**Bookends**	Simon & Garfunkel
20	**Songs of Leonard Cohen**	

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THE SAGA OF THE SOUND TRACK . . .

The biggest selling album ever

HAVE you ever come out of your local Odeon whistling the music from the film you've just seen.

Well, you're not alone. Millions of other people do just the same — and have created a huge market for one section of the record business: film soundtracks and scores.

More and more people are buying albums of film music. And it's by no means confined to musicals. Some of the best-selling soundtracks recently have been of westerns.

There are three sound-track LPs in the current Top Twenty Albums chart: the perennial long-running Sound of Music album, the soundtrack from The Graduate, featuring the music of Simon and Garfunkel, and the music from "The Good, The Bad And The Ugly" — the theme from which was covered by Hugo Montenegro as a single and made number one in the MM's Pop 30 charts.



SIMON AND GARFUNKEL: wrote The Graduate soundtrack

Film music on albums is divided into two basic sections: music direct from the soundtrack of the film (as in the case of the three albums in the chart) and the score of the film re-recorded by the composer.

This is done where the original soundtrack is not up to high-fidelity standards or is broken up by film action and too disjointed to be issued directly.

POPULARITY

In addition, there are often successful albums by orchestras which play the themes from films.

But who are the people who buy film music? Basically, the film-going public of Great Britain. The cinema may be decreasing in popularity but millions of people still attend cinemas regularly.

They come from all sections of the community — and so do film album buyers. Teenagers buy them almost as much as other people.

The biggest success story in the field is undoubtedly The Sound of Music issued in Britain nearly four years ago.

BUSINESS

RCA-Victor have sold more than two million albums in Britain alone — making it the biggest selling album ever in this country, even outselling the Beatles.

The record has sold more than eight million round the world and has never been out of the album chart since it was released.

It has done retail business worth £3,225,000 in Britain, not including purchase tax, and RCA claim that one in four homes owning a record player have the album.

PROMOTION

RCA are just one of the British record companies who have done well in this area. In addition to The Sound Of Music they sold over a million copies of South Pacific and their current big seller is Oliver, already topping 60,000.

They believe that the money spent on initial promotion of these albums is well worth while. "Everything we do is designed for the long-term and these albums more than justify their initial cost."

CBS Records, who released The Graduate, pick up a lot of soundtrack product from their American parent company which is strong in the field in the States.

The British company believe strongly in soundtrack and stage music and have had big sales with a number of albums, notably West Side Story and an album of film themes by John Barry earlier this year. They have also just released the theme from the new Burt Lancaster movie, The Swimmer.

EMI are not so active in the soundtrack market at the moment although they have had some notable success — currently with Star, and in the past with the music from such films as Zorba The Greek, Oklahoma, the King and I, High Society and Carousel.

United Artists, a newly-independent company, have a major stake in the film music market. They have the soundtrack of The Good, The Bad And The Ugly in the chart and recently did very well with an album of the music from A Few Dollars More, not from the soundtrack but specially recorded.

MASSIVE

They are about to release the soundtrack music from a new Continental-made western The Big Gun-Down, starring Lee Van Cleef and are also expecting massive sales with the soundtrack of the new fantasy film Chitty Chitty Bang Bang, based on the book by Ian Fleming.



MONTENEGRO: made number one in the chart

They have done well with the soundtracks of the James Bond films — Dr No, From Russia With Love, Goldfinger, Thunderball, You Only Live Twice — and two major French movies, A Man And A Woman and Live For Life, with music for both films by French composer Francis Lai.

STANDARD

In addition, they scored with albums from The Scalphunters, The Charge Of The Light Brigade, Here We Go Round The Mulberry Bush, In The Heat Of The Night, Ten Commandments, and others.

Their 1969 ventures in the field include the music from Revolution, a film about the San Francisco hippies with music from the Steve Miller Band, Quicksilver Messenger Service, and Mother Earth, and music from the new Clint Eastwood western, Hang 'Em High, Inspector Clouseau, the Thomas Crown Affair (music by Michel Legrand) and Salt And Pepper, with score by Johnny Dankworth.

In addition, they are planning an album of great western film themes for next March.

So as standards in film writing get higher each year, so does the demand for the music. A good film can create big demands for the album and this is becoming one of the most inportant sections of the record industry.

It can only benefit everyone: the film makers, the composers, the musicians, the record companies — and of course, the public.

'PLAYING SKA IS DRIVING US MAD'

A POP single can be a mixed blessing — as Locomotive have discovered after having "Rudi's In Love" as a minor hit.

"The trouble is that it isn't at all representative of what we do," complained Norman Haines, the group's singer and major songwriter.

"Everywhere we play now people feel cheated because we are white and they get choked because we don't play Ska. Then, because you don't like to let them down, we end up playing music we don't feel involved with. And that makes us a very dissatisfied band.

"So we will be recording our next single, a composition of mine called 'Mr Armageddon,' this week. We think it is much more representative of what Locomotive is all about.

"The trouble is it includes the words 'bloody, stupid wife.' That may sound silly by itself, but it's a very serious song and those words do fit. But we are a bit scared that the BBC might throw up their hands in anguish.

"So we decided to test them out before the record was released and we have recorded it for the David Symonds Show.

"We were originally going to record an album and we had about eight songs ready, most of them originals. But we decided it would be a better idea to get another single out.



NORMAN HAINES

"Everybody in the group is getting more and more involved. Tenor player Bill Madge has written some strong poetry-type words which bassist Mick Hincks and I have put music to. Mick has a very good ear for melody and is great if the words are there to start with. Even Mick Taylor, our trumpet player, is offering ideas.

"We started off being influenced by the Electric Flag but now it is 90 per cent our own stuff. We are finding that we are getting a touch of the Bob Dylans without meaning to."

As we parted, Norman had a final request. "Please," he said, "put in Melody Maker that we don't take to having to play Ska every night. It's driving us mad." — B.D.

Sweet Inspirations with a heart of gospel



SWEET INSPIRATION: "So much competition."

THE Sweet Inspirations — seen on Top of the Pops last week — are the sort of Soul backing group that Britain's girlie groups have for years been straining their tonsils to emulate.

They started out backing a string of top vocal stars, among them Solomon Burke, Connie Francis, Aretha Franklin and Dionne Warwick. Now they're going it alone. And are already making a big impression on records and personal appearances in the States.

"It was hard going at first," admits Cissy Drinkard Houston — who happens to be Dionne Warwick's aunt. There's so much competition among vocal groups in the States.

"We didn't start out as a complete group as we are now. Sylvia Shemwell was with Dee Dee Warwick and Dionne. Then when Dee Dee left, I came in." The group now consists of Cissy, Myrna Smith, Sylvia and Estelle Brown.

"As soon as we started to achieve some success, everybody wanted us. But Jerry Wexler (executive vice-president of Atlantic Records) was so good to us, we thought we'd stick to him."

Each of the girls has had a strong gospel background. Cissy developed her talent in her family's gospel group, the Drinkard Singers. And Myrna, Estelle and Sylvia all spent varying times with different gospel groups.

By the summer of last year, Jerry Wexler decided their combined talents should be spotlighted in its own right instead of being buried among the backings on so many records.

He named the foursome the Sweet Inspirations and launched them as featured artists on several singles. All became minor hits, until the aptly-named "Sweet Inspiration" broke out right across the States. "That was a very big hit for us," adds Cissy.

Since then, the Sweet Inspirations have become one of America's top club and cabaret attractions, and have won big receptions for their concerts with Aretha Franklin.

Just out is the Sweet Inspirations single, "What The World Needs Now Is Love." This Burt Bacharach song has done pretty well for other artists; it should do equally well for the group that has deservedly stepped front and centre into the world's spotlight. — LAURIE HENSHAW.

the NEW blind date



ALVIN LEE, guitarist-leader of Ten Years After, recently returned from a successful Stateside tour, lent an ear to this week's selection of albums and singles when he visited the MM offices last week. He was sporting a new haircut and an American Army shirt.

ALVIN LEE

(of Ten Years After)

"Whether you like it or not, any Beatles album is good"

SHARKS: "Goodbye Lorene" (RCA Victor).

Can't really guess who it is. Wynder K. Frog or Jimmy Smith on an off day. It's O.K. but it doesn't do anything to me. I've given up trying to work out what are good singles. The drums are too far forward and I didn't like that double tempo middle bit. If I had recorded it myself, I would have said O.K.

LORD NELSON: "Michael" (Direction).

A joke! Take it off — as they say. At first I thought it was a joke, but when the drums came in I thought I was going to like it. When it all came together I didn't like it again. They were probably having a good time. I've got nothing against my soul brothers.

BARBRA STREISAND: "Funny Girl" (CBS).

I've always wanted to sing like that, but I'm the wrong sex. Barbra Streisand. All right if that's your bag. It's not a mood. It's the kind of thing you play very loud in another room or you play it loud and then go into your garden at night. Seems to be the kind of thing to do. A must for people with big gardens.

THE POETS: "Alone Am I" (Pye).

Denny Laine, or the Moody Blues, or Roy Orbison, or Jethro Tull? I never say anything is rubbish, but this gets near it.

GROUNDHOGS: "You Don't Love Me" (Liberty).

Rubbish — I've just changed my mind about using that word. Doesn't quite make it. It sounds out of tune. The harp is not playing right. This doesn't sound right. Who is it and I'll apologise. I'd say, "keep trying." I prefer Father John Mayall.

JIMMY FOREST (tnr) with Grant Green (gtr), Harold Mabern (pno) and Elvin Jones (drums): "What's New" (from the Delmark LP "All The Gin Is Gone").

Great musicianship. The only complaint is that it tends to sound like Muzak a bit at times. I think a lot of it has to do with session musicians and groups formed for sessions. I might be wrong, but if I was the sax player I'd like the drummer to come up more and loosen the whole thing off. The solos are cool, but it's not really together.

DUSTER BENNETT: "40 Minutes From Town" (from the Blue Horizon album "Smiling Like I'm Happy").

Duster Bennett, the one-man ensemble. He has done some good stuff, but I don't like that one. A Blue Horizon blues copy record. I wouldn't knock him. He's doing his own thing, but it's a novelty thing. He'll always be an added attraction.

ARLO GUTHRIE: "Pause Of Mr Clause" (from the Reprise album "Arlo").

Could be Arlo Guthrie. I dig his "Motorcycle Song." Great. I don't know what to say because I haven't heard all his stuff. I prefer him to Dylan. Arlo's the best in that field. He's saying heavy things, but not in a bad way. I like to think we're into the same thing as he is doing, only we're doing musically what he is doing verbally.

BEATLES: "Back In The USSR" (from the Apple album "The Beatles").

Might as well take it off. I've heard this a thousand times. There's bits I like and bits I don't like but any Beatles album is going to be interesting. If only people have the maximum time and facilities, they can do what they want. I dig "Revolution 9" on earphones. You should listen to it like that if you've got stereo. Since hearing the album I've tried doing it in the road. Whether you like it or not, any Beatles album is good.

DOCTOR K'S BLUES BAND: "I Can't Lose" (from the Spark album "Doctor K's Blues Band").

White English blues band. I don't like the recording sound. It's very difficult to judge them. If I heard them live I'd probably think differently. We've always had trouble getting a good recording sound, the same as on stage, and they've probably had the same trouble. I like to think that recording and stage are two different mediums. Good cover.

THE DUBLINERS: Instrumental Medley (from the Major Minor budget album, "The Dubliners").

I like it, strangely enough. The banjo player has good phrasing. Yeah, it's not the type of music I'd particularly buy or listen to, but as it's being played to me I can't knock it. For the type of thing it is, it's very good. Heavy.

JOE TEX: "Keep See How" (from the Atlantic album "You Better Get It").

Take this off. It's not my thing. It's OK. Good musicians doing what they've been told in the background while he's doing his thing. Just not my bag, that's all.

JAMES TAYLOR: "Don't Talk Now" (from the Apple album "James Taylor").

The studio sounds good. Tight sound. There again, not my bag but a very together production. Apple? That accounts for the good studio. I'm waiting for Paul McCartney to discover me. Or Twiggy!

IRON BUTTERFLY: "Flowers And Beads" (from the Atlantic album "In-A-Gadda-Da-Vida").

I'm disappointed. I thought you were going to save me a good one for the end. I don't like that. I'll make a social comment here. There are lot of American bands considered underground over here, like the Doors. Jefferson Airplane, Blue Cheer and Butterfly, that are hypes in the States. Like the Beefheart thing. When we first went to the States Beefheart was happening here, courtesy of you-know-who. When we got there we asked about Beefheart and nobody had heard of him. The only guy that we met who had the "Safe As Milk" album had got his from an English import store. Tiny Tim is another trip. He does London Palladium equivalents there.

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NEW ALBUMS

Bonzo's latest piece of art



JEANNIE C. RILEY: sexy

by the MM pop panel

BONZO DOG DOO DAH BAND: "The Doughnut In Granny's Greenhouse" (Liberty). As a piece of art, "Doughnut" is a success in several departments. It entertains, makes observations, has wit and vulgarity sensibly mixed and most important — it knows when to stop.

Nothing palls more rapidly on record than humour. But pleasure can be extracted in many Bonzo ways, from the music, timing, noises as well as the juggling with words. The second album differs from the first in that there are no obvious "ho ho" tracks like Gorilla's popular "Intro And Outro" — the rage of last year's party scene.

Many of the ideas seen burdgeoning in that far off album have come into play on "Doughnut." Their current musical line-up has enabled them to expand into many different target areas, from typically British blues to West Coast rock. The multi-instrumental talents of Rodney Slater and Roger Spear have never been more taxed, the musicianship of pianist, composer Neil Innes never more drawn upon, while Legs Larry Smith, once a mere tapper of toes, has become a rock and roll drummer, quite startling in his attack and drive.

Vivian Stanshall's work as artist, designer, writer, performer and inspiration is self-evident. The group, since their inception have changed shape and colour like some uncontrollable jungle plant gone off its metabolism. Here the underlying theme is one of normalcy v abnormalcy.

Only, the latter is held to be the former and vice versa. The freak is the man who opts for the obvious, allows his speech, clothes, reading, actions and thoughts to be moulded and influenced by accepted patterns of behaviour.

But there is little snobbery, or satire in the case of Bonzos v The Normals. Only a kind of helpless laughter, and perverted sympathy.

The production is clever and inventive, getting off to a good start with "We Are Normal" and an introduction that gives the impression the Bonzos are swimming about in a fish tank.

"Beautiful Zelda" by pianist Innes is an attractive space rockaballad and "Can Blue Men Sing The Whites?" sounds more funky than Peter Green's Fleetwood Mac.

For lovers of the early Bonzo sound there is "Hello Mabel," Neil contributes the odd "Humanoid Boogie," and Roger the rock and soul of "Trouser Press."

From here on the album reaches new heights of invention. "Pink Half" is a Stanshall-Innes stroke of perceptive genius, sung in Monmartre style and read in best Bradford. "Rockaliser Baby" isn't quite as impressive, apart from the appearance of the "fuzz" who also crop up in "Rhonocratic Oaths," a tour de force by Stanshall.

Satan and witchraft reign in "11 Moustachioed Daughters" pierced by some of the atmosphere and horror of The Persecution And Assassination of Jean Paul Marat As Performed By The Inmates of The Asylum At Charenton Under The Direction Of The Marquis De Sade, not to mention Night Of The Demon.

The set comes complete with a detailed pamphlet illustrated by frightening photographs and the sleeve wisely contains the lyrics. Beware — the Doughnut rides out!

JOHN LENNON AND YOKO ONO: "Two Virgins" (Track). Most amusing part of this entertaining family album is the line on the label which states all the "compositions" are published by Northern Songs Ltd. Although there are titles like "Two Virgins" and "Hushabye Hushabye" both sides consist of continuous electronic music, with occasional snatches of conversation from John and Yoko.

The music may have been realised on a Moog Series III Synthesiser and indeed it jives merrily from 20 to 20,000 cycles per second. A combination of sine waves in proper relationship to one another, both as to frequency and intensity results in the synthesis of most audible sounds.

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By controlling the audible frequency of one oscillator with the output of another at a sub-audible frequency one can synthesise the amplitude modulation and out-phasing processes with time constants in milliseconds. And one imagines a great deal of that is happening here. A hit.

JEANNIE C. RILEY: "Harper Valley P.T.A." (Polydor). Great album from Jeannie. Most songs are in the "Harper Valley" mould, but no complaints there. She has a strong, lived-in voice, and the whole album has that Southern ambience suggestive of Tennessee Williams. Very sexy. Very good. Includes "Widow Jones," "Mr Harper," "The Cotton Patch."

MAMA CASS: "Dream A Little Dream" (Stateside). Mama Cass is a lovely singer and there are some marvellous songs on this album. Good musicians, too, including Steve Stills, John Simon and Harvey Brooks. So why spoil some of it with joke voices saying unfunny things and by including meaningless gimmicky sounds? Significantly, Mama's single version of "Dream A Little Dream" differed from this. A wise move. Still the gimmicks don't interfere too much — and Mama's a gas. Includes "Rubber Band," "Sweet Believer," "California Earthquake."

THE AMAZING DANCING BAND, VOL 2 (Verve). The band is not really amazing. Just very good with star British musicians like Eddie Blair, Ronnie Verrell and Kenny Clare and Laurie Holloway. Includes "Step Inside Love," "This Guy's In Love With You," "Simon Says" and "Young Girl."

LOU RAWLS: "You're Too Good For Me" (Capitol). Lou has a knockout singing voice and an approach that's all his own. His sound is not instantly commercial which is probably why he hasn't made it all that big. But if, like Nina Simone, he gets a break with a good single, he could take off. On this album — "Down Here On The Ground," "A Beautiful Friendship," "Ol' Man River."

GARY PUCKETT AND THE UNION GAP: "Incredible" (CBS). Not really, in fact, very ordinary. Gary Puckett strains his voice to a point of acute embarrassment. This detracts from the entertaining arrangements and listenable items like "Lady Willpower," "I'm Just A Man," and "Take Your Pleasure."

PETER COOK, DUDLEY MOORE: "Goodbye Again" (Decca). Excerpts from their TV series which have hilarious moments. But do people play humour albums more than once or twice Segments here include "The Trial," "Long Distance," and "War Correspondent."

ESTHER & ABI OFARIM: "Up To Date" (Philips). The title refers to the Ofarim's penchant for taking old songs and bringing them up to date. On this handsomely packaged set they show their versatility with a wide range of material sung in six languages. Noel Coward's "Mad About The Boy" is rather a mistake but generally this is their best commercial album to date. The tracks include the duo's last single, "One More Dance."

ARETHA FRANKLIN "Aretha In Paris" (Atlantic). Recorded live at the Olympia in Paris this captures much of the excitement of the Queen Of Soul's stage show and much of it will be familiar to those who caught her memorable British appearances. Backed by a rocking band, she is equally effective on the ravers and ballads. One that should appeal to jazz-inclined listeners as well as soul addicts.

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folk albums by tony wilson

LIBERAL SENSE OF HUMOUR? LISTEN TO ARLO



ARLO: impact

ARLO GUTHRIE is a performer who makes real impact when heard "live" so **ARLO (Reprise RSLP6299)** makes a better impression than his first album, **ALICE'S RESTAURANT.**

"Motorcycle Song" is heard again on this new album and with Arlo's humorous and imaginative monologue comes over much better than the first studio cut version. "The Pause Of Mr Clause" is another track that features the witty preamble that is so much a part of an Arlo Guthrie performance.

Recommended listening for anyone with a liberal sense of humour. More of a total picture of Arlo at work.

ONE OF IRELAND'S top folk groups, Emmet Spiceland, make their album debut on **THE FIRST (Page One POLS 011).** They have a pleasant light harmony approach and fine musical sense which is well demonstrated on their treatment of "O'Carolan's Concerto," in which the voices are used as instruments. Their choice on this album is mixed.

TOPIC HAVE added three more very good albums to their impressive catalogue of traditional and revivalist recordings.

Norman Kennedy, perhaps the best of all the young revivalist singers to come out of Scotland, is heard on **SCOTS SONGS AND BALLADS" (Topic 12T178)** with a finely executed set. Currently exiled in the States, Kennedy has strong roots in the traditions of his native Aberdeen and his early influences were, not surprisingly, Jeanie Robertson and Davy Stewart.

His clean, controlled style does full justice to such songs as "The Merchant's Song," "The Auld Beggar Man," "Drumdelgie" and "Night Visiting Song."

ANOTHER INTERESTING Topic release recently is **THE SHEPHERD'S SONG (Topic 12T183)** featuring the singing of border shepherd Willie Scott. Now in his seventies, Willie has strong, energetic style that belies his years and this album is a must for traditional collectors.

SINCE THE DEPARTURE of the Watersons from the revivalist scene, no group has yet emerged to take their place although the Valley Folk from the Bury Folk Club could well do this. They feature the same line up as the Watersons — two boys (John Dickenson and Stephen Heap) and two girls (Jean and Ealine Carruthers) — although they lack the richness in harmony of the Watersons.

Nevertheless they create a very pleasing sound as the first album **ALL BELLS IN PARADISE (Topic 12T192)** shows. This is an album of carols for all seasons and is a very good debut from this group.

THE SONGS collected and reworked by Robert Burns have often been emasculated by Scottish tenors in kilts standing in front of a piano but Nigel Denver, singing Jim McLean's fine arrangements, has brought them into the folk fold where they have more relevance and very well Denver and McLean have done this between them.

THERE WAS A LAD (Major Minor MMLP38) is the result of the union between Denver's good singing and McLean's honest and tasteful arrangements. Twenty - six songs including "John Anderson My Jo, John," "There Was A Lad," "Killiecrankie" and "Toddlin Hame," are presented on this selection.

books

Fine original Guthries

FOLK BLUES compiled and arranged for voice, guitar and piano by Gerry Silverman (Oak Publications 42s 6d).

PREVIOUSLY published by Macmillan in hardback form, this is a timely re-issue which covers a wide area of blues songs from both Negro and white sources, including Leadbelly, Jimmy Rodgers, Woody Guthrie, Bill Broonzy and Blind Lemon Jefferson. Also included are a couple of Jelly Roll Morton numbers that will be more familiar to jazz fans than habitues of folk and blues clubs, "Buddy Bolden's Blues" and "Winnin' Boy.'

There is also a section on that folk oddity, the talking blues, a style of delivery that uses the spoken word (usually in rhyming couplets) against a repetitive sequence of the three basic chords of a key. Often humorous, it was a particular mode beloved of Woody Guthrie and not surprisingly there are five of his original talking blues.

This book will hold interest for both folk and blues enthusiasts and in particular for performers in both fields wishing to enlarge their repertoires. — **T.W.**



GUTHRIE: talking blues

VALUE

BROADSIDE Vol 2 (Oak Publications, 25s).

SECOND volume of songs first published in the American folksong magazine Broadside, which specialises in topical folk songs. Writers include Arlo Guthrie ("Ring-Around-Rosie Rag"), Janis Ian ("Baby I've Been Thinking" and "Shady Acres"), the late Richard Farina's "Birmingham Sunday," Pete Seeger's "Waist Deep In The Big Muddy," "Bring Them Home," and "Liza Kalvelage," two from Matt McGinn — "Christine" and "Manura Manya" — and Malvina Reynold's "Little Red Hen," "The Birch Society" and "The New Restaurant."

Tom Paxton and Phil Ochs are both very well represented with both new and familiar songs from the two. Among the songs from Paxton are "Cindy's Cryin'," "Daily News," "Talking Pop Art" and "Talking Death Of God." Those from Ochs include "Draft Dodger Rag," "Nobody's Buying Flowers From The Flower Lady Anymore," "Love Me I'm A Liberal" and "I Ain't Marching Any More."

This is a very good addition to the contemporary song enthusiasts library and gives an indication of how the contemporary American scene is progressing. Good value for money. — **T.W.**

CLEAR

FINGER PICKING (Folk Guitar Styles) by John Pearse (BBC Publications, 5s).

JOHN Pearce begins a new series of television guitar lessons on BBC-1 on January 12 featuring guitar picking styles. The programme is a continuation of his earlier Hold Down A Chord series and BBC Publications have produced this book, written by John, as a companion to the programme.

Presented in a clear tabulated form are picking tunes by people such as Bill Broonzy, Mississippi John Hurt, Sam McGhee and the Rev. Gary Davis. Excellent value and useful to the more advanced guitar student even if he doesn't have a television. — **T.W.**

PRODIGY

RADIO ONEDERLAND by Keith Skues (Landmark Press, 10s).

THE story of one-year-old Radio One told from the inside by deejay Keith Skues provides a wealth of information about Auntie BBC's pop prodigy. In fact, Keith tells you almost more than you require to know. From facts and figures about the BBC, he guides the avid pop radio fans through the early days of the service and introduces the deejays. He then turns an eye to the producers — the men who create the programmes and concludes with a summing up of what the press and various personalities said about the station — MM's rather less than eulogistic comments pointedly omitted. All in all, Skues has produced a mammoth guide to the new pop service, mostly well-written, though dipping to a juvenile level at times. A nice, not-too-expensive present for a teenage pop fan.—**A.W.**

USEFUL

Folk Songs Of Australia compiled by John Meredith and Hugh Anderson (Urs Smith / Wolfe Publishing, 50s).

AUSTRALIAN folk songs and tunes collected on tape during field trips by John Meredith. Anecdotes, background and source of songs accompany the material. Another useful addition to the folk music students library. — **T.W.**

VISIONS

SONGS OF THE AMERICAN WEST compiled by Richard E. Lingenfelter, Richard A. Dwyer and David Cohen. (University of California Press/Cambridge University Press, 8 gns.)

THIS collection of 300 songs charts the development of the American West, using words and music. The songs come from sailors, farmers, cowboys, immigrants, miners, Mormons, the Army, settlers, lumberjacks and unions. In fact, all the people involved in the gradual growth and expansion of the West.

These are the songs of the working man, the one who was right in the middle. They express the visions, the hopes, the fears and the triumphs of the faceless thousands who looked to the West as a land of hope, and possibly even glory.

At eight guineas, this is somewhat expensive but the production is superb with excellent drawings by Steven M. Johnson. Each section of the book is prefaced with a short, detailed note about the particular era, and this is a worthy addition to the folk music student's bookshelf. — **T.W.**

AMUSING

Tonight At Noon by Adrian Henri (Rapp and Whiting, 10s 6d).

SELECTION of writing by Britain's leading pop-poet including poems previously published in the Liverpool Scene anthology. Very readable, often amusing and never dull.—**T.W.**

POP THINK-IN

'I keep praying Prince Charles is going to freak out when he becomes King'



VIV STANSHALL, BONZO DOG DOO DAH BAND

Reporter: Chris Welch

FISH: I'm trying to become a pisceculturist. I'm less interested in fish than I am in turtles really. I like evil fish of archaeological interest and things that are not strictly fish like axolotl, on the knife edge of evolution.

It's a cool world in a fish tank. If you get a balanced aquarium you can watch them eat their children. It's like life, very cruel, which is why I like it. I often watch in the nude and a rubber mackintosh. I keep meaning to go and see Ginger Baker's fish tank.

REGINALD DIXON: He's a genius. I think he should join Traffic to replace Stevie Winwood on organ. One hearing of "Tiger Rag" and they'd be sold. He's already got a moustache, so he's got quite a pop image.

COAL BUNKERS: Concrete. Roger (Spear) is planning to have ten erected in his garden. He's put one up already. They're very cheap, only about five pounds. They are very sculptural things. They have exquisite drawings of them in Exchange And Mart.

MOTHERS OF INVENTION: I like their recordings which are impressively inventive and musicianly, but I was a bit disappointed with their concert at the Royal Festival Hall. Frank Zappa has a great lino cut quality about him. He's so graphic, like the Michelin tyre man — absolutely unmistakable.

Where are the Mothers at? I should think they are all interested in gardening. They are the Harry Wheatcrofts of the scene. Well it's obvious I'm mental.

FRANKIE VAUGHAN: He's a great bloke actually, one of the finest geezers in show business. Unfortunately he seems to personify showbiz smarm and charm and you would think he was hateful. But he's a jolly nice chap.

I met him in a street fight in Glasgow. I was hitting a defenceless old woman with a hammer — he was holding her down. He was trying to solve my problem. Do you realise gin is nig spelt backwards? Nig prices slashed!

STRIPPERS: God, what perverted questions you're asking. A sewer of a mind at the MM. I went to a strip club with Gary Taylor of the Herd. The only other performance I had seen had been at the Royal College when the stripper did something with a snake.

Gary and I were both rather blotto and wandered into one of these dens of iniquity in Soho. We started at the back and worked our way to the front, as each act changed.

I was very surprised by the crowd who are all young. I expected a lot of old men, but it was like a raincoat youth club. One could see housewives in the audience.

It was all hilarious really. There was one story about a woman in a castle ostensibly embroidering when suddenly, for no reason at all, a violent gorilla ran on and tore all her clothes off. The bloke who writes the scripts must be a genius. I'd recommend the show to anybody. Well it keeps you off the streets.

NORMALS: Normals are all about you. They leave signs on the streets that give you clues. They are just people entirely formed by their environment. I don't mean duck-billed women of the Congo, and they are not necessarily middle-aged, middle-classed people.

It's the clothes they choose to wear and the way they choose to speak. They imagine they are ordinary, yet they are really dreadful freaks — terrifying. They are people bound by convention. Normal is a paradoxical term.

I think I'm normal, yet I was on a tube train the other day reading through a telephone directory for silly names like Wardrobe, or Stanshall. I was laughing away and people were gawking at me as if I were a freak. But laughing was normal to me.

Of course you can make intelligent use of the normal, like running on stage and taking off a pair of bicycle clips.

It's a state of mind. Let me put it this way. I came up to town for a recording session on the 8.30 am tube the other day and I could not believe that people could put up with such indignity. The indignity of wearing such grey, shabby clothes and being squashed together — putting up with each other.

MARQUIS DE SADE: I think he's a brilliant writer, but he is put to us like a nude book on the bookstalls. "My Life And Loves" by Frank Harris was something I read ages ago, and it's hateful to see it sold like a packet of Daz.

"The Assassination Of Marat" was the most brilliant, beautiful film I've ever seen. I've always been interested in decadence. I believe in exploring the full labyrinths of the mind. I went to seed for six months after art school — away from all books and reading and into prostitutes, brown ale, champagne and glitter, and one found out things about oneself.

I agree with Sade theoretically in his idea of self-discovery through sexual pain, but when it becomes true I can't believe in it. I'm too much of a softy.

THE MEN IN BLUE: It makes me furious when for the amount of responsibility they have, the qualifications for the job seem to me to be five foot eight and have a brutal disposition.

I spent my youth in a town where the police were notorious, and I was falsely accused of assaulting a policeman. I was said to have hit a policeman with such force he had to be picked off the pavement. It was absolute rubbish, but I was found guilty.

I had to spend a night in a cell with the light on all the time, and I wasn't allowed to use the lavatory. It was hateful. I think there should be more education for the police.

I suppose we have got better coppers than in the States, and I must say the one I met last night when I was breaking into a house was a perfectly nice chap. But it was quite obvious he thought anybody with long hair had no right to live in a house, and it was my house. I had forgotten my key and didn't want to wake up the wife.

BONZO DOG DOO DAH BAND: We're calling ourselves the Bonzo Dog Band now. I'm tired of people joking with the name. I remember a chap at school called Smellit who kept mice. His life was made hell. Yet the bullies were called Sagger and Belcher.

POP BUSINESS: I used to think one didn't need hit records to get on. I suppose it annoyed me to think it took a hit record to get us in the public eye, because when we started we had something different to offer, and there was nothing like us on the scene.

But I understand now pop is a consumer industry made of cardboard — something to screw up and throw away after use. The musical papers only write about what's in the chart rather than what is interesting, important and progressive.

But pop followers have grown up and standards have risen. I don't like the machinery of pop. I had to fill in some God awful form asking me my favourite food and colour. I can't believe anybody wants to know, even if I could tell them. It distresses me there could still be a market for this kind of information.

PRINCE CHARLES: Is it a group? I keep praying that he's going to freak out when he becomes King. It would be great if behind that normal facade, Charles was a rotten egg, and planned to replace the Coldstream Guards with the Pretty Things or Traffic.

He's at Cambridge isn't he? Something evil must happen to him there. Supposing he turns the Palace into a bawdy house? Supposing he goes about stabbing poodles and laying waste the countryside?

I wish we could go back to absolute monarchy. At least we'd only have one clot to contend with. I've got nothing to do with the way the country is run and nor have you, so we might as well have a tyrant on the throne.

He could bring back beheading and drown people in malmsy. It would be nice to flood the Albert Hall and stage animal fights, with hippos eating maidens. At least it would make you laugh. Just something to sugar the pill.

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jazz records

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

Hodges and Hines strolling through a mainstream romp



HODGES: well-oiled alto

JOHNNY HODGES — EARL HINES: "Swing's Our Thing." Open Ears; Mean To Me; Doll Valley; Can A Moose Chochet; One Night In Trinidad; Night Train to Memphis; Bustin' With Buster; Over The Rainbow; Do It Yourself, The Cannery Walk. (**Verve VLP9219**).

Hodges (alto), **Hines** (pno), with **Cat Anderson** (tpt), **Buster Cooper** (tmb), **Jimmy Hamilton** (clt, tnr), **Sam Woodyard** (drs), **Jerry Castleman** (bass). San Francisco 13 and 14/11/67.

IT'S TAKEN just a year for this latest Hodges-Hines collaboration to reach us.

It is nice to listen to — friendly and tasteful, musicianly and stylish at all times — though no more rewarding than "Stride Right" or "Once Upon A Time."

The principals showed a rapport on those earlier albums. They are highly professional players, consistent soloists and, as the record title proclaims, inveterate swingers.

Here, again, they work together fruitfully, getting warm support from a group of Ellington men including arrangers Tom Whaley and bassist Aaron Bell.

Bell arranged the Hodges original "Moose," a medium-speed 32-bar which is played with maximum relaxation.

Other Hodges tunes are the opening track — a brisk blues with solos from Anderson (using an improvised mute fashioned from a lamp bulb carton), Hamilton's clarinet, trombone with mute and the two leaders — and a bustling "Bustin'" which draws out some powerful piano, explosive trombone and alto.

Hamilton scored these blues, also the surprisingly driving "Mean To Me." Whaley was responsible for "Doll" (more jubilant Hodges and excellent Hines), "Rainbow" and, according to label, "Night Train To Memphis."

This last, a particularly successful slow blues which moves fluidly and has a well-oiled alto solo, is said in Stan Dance's note to have been written and arranged by Cat, who also did "Do It Yourself."

To clear up the arranging situation, Nat Pierce scored "One Night" and John Marabuto scored "Cannery Walk," both Hines compositions. A lot of writers for a small band, but it helps to vary the programme and none of the music seems to straitjacket the players. All in all, an enjoyable mainstream romp. — **M.J.**

ARCHIE SHEPP



ARCHIE SHEPP: "The Magic Of Ju-Ju." The Magic Of Ju Ju; You're What This Day Is All About; Shazam; Sorry 'Bout That. (**Impulse! SIPLS12.**)

Shepp (tnr), **Martin Banks** (tpt, flugel), **Michael Zwerin** (tpt, tmb), **Reggie Workman** (bass), **Beaver Harris** (drs), **Norman Connor** (drs), **Eddie Blackwell** (rhythm legs), **Frank Charles** (talking drs), **Dennis Charles** (percussion).

ARCHIE SHEPP'S peculiar brand of small group jazz has resulted in some of the most stimulating music of recent years.

But although this alubum for a variety of reasons, does not equal the likes of "Four For Trane," "Fire Music" or "On The Night," Shepp's music still commands attention.

Reasons

Of the Shepp group which was certainly the talking point of Expo '68, only the energetic Beaver Harris remains for this LP; and therein lies the reasons for disappointment, however slight.

Neither Banks nor Zwerin, confidently competent though they are, make good the loss of the unique Roswell Rudd. However, there are more positive than negative virtues here. "Ju-Ju" takes up the whole of Side One — a long, hypnotic tenor solo over a battery of percussion (the drum ensemble, it would appear, is heard en masse on this track only, and as EMI have botched up the American double-fold cover in compressing it into the normal flimsy British offering nothing is done to indicate soloists or variations in personnel). Shepp's naked aggression sweeps him through a marathon which few other soloists could maintain before he is joined at the death by the others.

Burden

"You're What" is a short ballad with a somewhat mauldin line, tenderly played and delicately voiced in the best Shepp tradition. "Shazam" is a straightforward up-tempo with a good trumpet solo, presumably by Banks, and "Sorry" features the leader in his aggressive frame of mind once again.

Shepp would seem to be in a process of entrenchment with this album, but he certainly has led better groups than this. Consequently, he shoulders the burden of the solo weight here. He never has embraced the all-in philosophy of many of his contemporaries, being well content to use his groups as a showcase for his own tenor. But a strong additional voice, such as Rudd's trombone used to contribute, would have made a big difference to this set. — **B.H.**

HAROLD McNAIR



HAROLD McNAIR: Mento; Indecision; Lord Of The Reedy River; The Hipster; Mini Blues; Secret Love; Darn That Dream; On A Clear Day, The Cottage. (**RCA Victor SF 7969.**)

McNair (flute/tnr), **Bill Le Sage** (pno), **Tony Carr** (drs), **Spike Heatley** (bass).

THIS IS what some reviewers would term a rewarding album. McNair, an accomplished flautist and tenor player, has clearly got himself together for this solo effort.

He sounds happy with his rhythm section, happy enough to go on flautist's flights of fancy where his penchant for humming in unison with his playing is exciting and entertaining. And he never allows that rusty trick to wear thin.

His tenor playing too has a sense of urgency about it, but he is much more distinguished and inventive on flute. His ideas on that instrument seem to break the restrictive boundaries he imposes on himself when he picks up the tenor. He is much happier skirling, blowing and humming away on flute.

The rhythm section do an immaculate job in that they are unobstrusive yet gently prodding and usually swinging.

Interesting to note that "Lord Of The Reedy River," one of the most beautiful and poetic tracks in the album, was written by McNair's occasional pop employer, Donovan.

It's a little gem of a composition and McNair exploits its improvisational possibilities with charm, delicacy and gentle vigour. McNair's own "Indecision" is an attractive piece of writing and his "The Hipster" would make excellent theme music. Harold McNair is a delight to listen to. —**J.H.**

JAZZ AT THE OPERA HOUSE

JAZZ AT THE OPERA HOUSE (double album). Billie's Bounce; Funny Valentine; Crazy Rhythm; Yesterdays; It Never Entered My Mind; Blues In The Closet.

STAN GETZ AND J. J. JOHNSON. Jay Jay Johnson (tmb), **Stan Getz** (tnr), **Oscar Peterson** (pno), **Herb Ellis** (gtr), **Ray Brown** (bass), **Connie Kay** (drs).

D And E Blues; Now's The Time; 'Round Midnight.

THE MODERN JAZZ QUARTET. Milt Jackson (vibes), **John Lewis** (pno), **Percy Heath** (bass) **Connie Kay** (drs).

Should I; Big Fat Mama, Indiana; Joy Spring; Elevation. (**Verve VSP 3/4.**)

THE OSCAR PETERSON TRIO. Oscar Peterson (pno), **Herb Ellis** (gtr), **Ray Brown** (bass). Chicago, October, 1957.

WHEN THOSE Jazz At The Phil junkets used to tramp the world (this was Norman Granz's 18th) eleven years or so ago, deep controversies used to range about the modernity of some players, the anarchy of others and even the musical illiteracy of a few.

How pointless and inconsequential all the dialectical dissertation was.

Put on these albums, listen to one group after the other, and you find that they were merely doing what came naturally, each in their own way. To the musicians' credit, nearly all of these concert performances sound forceful today. Of all the performers, only Herb Ellis sounds pedestrian in his solo work.

Getz and J.J. Johnson were a cunning team-up. Like two duellists, they parry and thrust and yet there is really never a contest. Because J.J. is hard swinging, robust and explosive, while Getz is smoothly pouring out his pulsating ideas from a bottomless bowl of inspiration. These titantic contests must have ended in laughs every night.

The Modern Jazz Quartet are not quite at their best on "D and E Blues" but hit their pulse on "Now's The Time" and "'Round Midnight." For this kind of group John Lewis is the definitive piano player, laying down notes like tablets from the mountain. His touch, his certainty, his selection is wholly satisfying. One of the great jazz pianists.

Least satisfying segment of this top-value double album for me is the segment by the Oscar Peterson Trio. As we said they were just doing their thing like the others. But Peterson's thing is to dazzle the layman technically and this he does in the first number "Should I." By the fifth, the mind boggles at the myriads of notes being machine-gunned through the ears. Peterson fans will doubtlessly disagree, and all pianists will certainly stagger away from the record player once more clutching the head in disbelief. Whatever the individual reactions, there's enough to make this set a gift at the price for any jazz enthusiast who doesn't already treasure them in his collection. — **J.H.**

BOOKER ERVIN



BOOKER ERVIN: "The In Between." The In Between; The Muse; Mour; Sweet Pea; Largo; Tyro. (**Blue Note BST84283.**)

Ervin (tnr, flt), **Richard Williams** (tpt), **Bobby Few Jr** (pno), **Cevera Jeffries Jr** (bass), **Lenny McBrowne** (drs).

WHILE NEVER holding any claims to greatness, Booker Ervin has long been a distinctive and consistent tenorist.

For lovers of uncomplicated but assertive modern jazz, this latest Ervin could prove as good a buy as anything in recent months.

All six compositions are Ervin's, and although there is nothing dramatically rivetting about them, they provide more than adequate foundations for the string of solos which take up the better part of the album.

The tenorist's big tone and menacing attack show to best advantage when he digs in at the faster tempos, as on "In Between" and "Sweet Pea," but his control and ability to sustain a ballad mood is shown on "Largo."

The rhythm section has a brisk pianist in Few while the bass and drums, both newcomers to me, are resiliently capable and often stimulating. — **B.H.**



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Chris Welch



POP SINGLES

A nice ballad from the Funny Girl herself

BARBRA STREISAND: "Funny Girl" (CBS). Friends, this is a wonderful tune from the motion picture of the same name, featuring a truly great artist, a real star of the kind that only appears once in a decade.

Seriously, though, Barbra is a great singer and this is a nice ballad.

She has a strength and tone to her voice that gives sentiment validity.

ROY DOCKER: "When" (Pama). Roy, aged 23, is from Jamaica and came to Britain in 1962 when he recorded as a partner in Sugar and Dandy.

He had an R&B hit with "Mellow Moonlight." Now he tries for radio plays with a well - performed soul ballad.

BRINDLEY D. SPENDER: "The Company I Keep" (Domain). A moody production with a middle period Beatles feel sung like a brace of Lennons.

The orchestral backing pounds along energetically while Brindley phrases slowly and deliberately to good effect.

With a few deejays on their side this independent label could gain a hit with an interesting sound.

BILL RICE AND THE VENTURES: "Boys In Blue (A Hero's Death)" (Pye). A sad tale of a boy who joins the army, navy or air force (it isn't revealed which force), and gets killed to death and is carried home in a box, sung in suitably non-committal flat monotones through the nose in best cowboy fashion.

Not even Y-i-i-h-a-h material.

FIEND

KATHY KIRBY: "Come Back Here *With* My Heart" (Columbia). As if heart transplants weren't enough to turn the stomachs of the populace as they stare in revulsion at the headlines over breakfast boiled eggs, now we are due to hear Kathy serenade us with an anatomical Italian ballad in which she loses her head and her heart after "just one minute in your arms."

Kathy's lover seems like a fiend in human shape, for his first action on removing her heart is to "tear it apart."

Oh horrors! Fortunately, with her head already severed, she is spared the awful spectacle but mysteriously she goes on to say, perhaps by some miniaturised synthetic speaking device: "Meeting again was a big mistake." She can say that again!

ZOKKO'S BAND: "Zokko Band Parade" (Columbia). I would willingly drink a toast to BBC-2 which must be the finest national television service in the world, but owing to heavy commitments in the bars and stews of London's swinging night life, I rarely settle down to an evening of watching any particular channel.

Thus it must be admitted I have no knowledge of Zokko or any of his works, but over to Milton Schmilton, TV critic: "This is jolly music from an entertaining Saturday midday programme, usually missed by frequenters of stews who wake up at 3 pm feeling as though they have manhole covers on their heads."

He's right—there IS a manhole cover on my head.

POETS: "Alone Am I" (Pye). Here's a name that keeps cropping up. Wonder if they are the same Poets a mate of mine used to promote?

They were a rough rock group. These are a prim and proper poetry and jive group, singing "don't go a-w-a-a-a-i-ay!" in best Ben E. King, or worst Ben E. King, depending how much you dig the man.

It's pretty grim.

CORNY

MILLS BROTHERS: "The O'l Race Track" (Dot). Oh yeah, here's a good one. A nice back beat, some corny backing effects and a drop of Les Paul guitar make up a foot-tapping rockaballad that will blow minds, or at least fuse cells.

GIORGIO AND MARCO'S MEN: "Maureen" (Electratone). A Birmingham label and this sound goes to prove that what London does today Birmingham will never catch up with in a thousand years.

This is being hailed as the "first beat ballad hit of 1969." So if I merely say: "rockaballad" and perhaps drop remarks about 1959, you might draw some conclusion about the merits of this puerile rubbish without any further help from me.

No, I'm not merely being rude. If Electratone can get a label together, surely they can do a little research into pop and find out what it's all about? Start by buying some old Drifters records and learning about production, artistry, taste, soul and individuality.

A record label is a wonderful opportunity. So many independents seem to waste it by playing safe and churning out far less imaginative stuff than the supposedly mindless monolithic giants.

LORD NELSON: "Michael" (Direction). Well, I didn't know Nelson was captain of a banana boat! This is a calypso hill and gully rider version of that dreadful old tune, with a nice line in soulful shouting and drumming.

His excellency shouts well and excitement mounts with the addition of a saxophone chorus.

DENNY CURTIS: "Crying Over You" (Plexium). "We can only describe him as a male Shirley Bassey," say Plexium.

At the age of 13 he was lead tenor in a church choir in Trinidad, and later was "a colossal success" on Radio Trinidad. Coming to London to seek his fortune he was featured for seven months at the Pigalle with the Harlem Heatwave from America.

All this was under his real name Claude Foster. Now, as Denny Curtis, he emerges with his own attractive composition as a ballad singer of note.

SHARKS: "Goodbye Lorene" (RCA Victor). Excellent soul organ instrumental, played with bluesy taste and restraint, and backed up by some long drawn out brass and reeds phrasing.

In a film it would make good climax music for the guy who has just beaten the motor-cycle gang single-handed and walks off into the neon-lit rainy night to create a new life in another city.

ALFRED MARKS: "My Young Visitors And Me" (RCA Victor). As an infant I used to think the Alfred Marks Bureau was a gag agency where destitute comedians could purchase or loan old Marks jokes to tide them over.

Of course the agency provides work for secretaries while the Alfred heard booming sonorously here is the famed comedian and singer.

And a jolly fine Ashton and Kellam song from "The Young Visitors" it is too.

BLOWING

REAL McCOY: "Quick Joey Small (Run Joey Run)" (Pye). A good rock song, ideal for blowing Christmas rubbish out of the chart, but this won't beat the original by the Kassentz Katz Singing Orchestral Circus, already in the chart and destined to be a big hit.

DON HARPER ORCHESTRA: "World Of Sport March" (Columbia). If there is one sphere of human activity I loathe it is sport and it is difficult to understand why the gentlemen of the Don Harper Orchestra should lower themselves by paying musical tribute to football and other oafish games.

A musician must by necessity have a certain intelligence to enable him to study and master his instrument. It seems odd that musicians should even acknowledge the existence of those half-men who inflict upon the globe a constant round of heavily publicised rowing, punching, leaping, running, swimming, kicking and hurling.

When I seize power after the Revolution all football pitches will be cemented in, all fans will be transported or shot, sports commentators kept under close house arrest, and all sportsmen jailed or heavily fined.

SAVAGE

RENTAFLOP: "The Ten Days Of Christmas" (MCA). Obvious bawdiness on this send-up of the old Yuletide dirge, full of burps and sounds of people being sick.

Sounds all rather disgusting doesn't it? But it is also funny and the B side send-up of all British blues is quite savage.

STEAM SHOVEL: "Rudi The Red Nose Reindeer" (Big Bear). Authentic ska from Birmingham. If you are out of your head you may enjoy this hiccuping epic.

In next week's singles, watch out for the Story of The Abdication (repeat), a probe into "Darkness" or the truth about the Government plan to make winter months darker than summer, and a gripping expose of Pensioners' Morals.

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KATHY KIRBY: an anatomical Italian ballad

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NEWS EXTRA

CLAPTON AND WINWOOD TO RECORD LP

AS EXCLUSIVELY predicted by the MM two weeks ago, Eric Clapton and Stevie Winwood are to collaborated on a recording project.

With the split up of the Cream and Traffic Winwood and Clapton have been invited to record an album in America along "Super Session" lines, a highly successful US album which featured Steve Stills, Al Kooper and Mike Bloomfield.

While it is firmly stated that a permanent group will not be formed the guitarist and singer / organist are expected to work together for a couple of months.



ERIC CLAPTON

BONZOS FOR U.S.

BONZOS FOR America! As the Bonzo Dog Band soar to seven in the chart with "I'm The Urban Spaceman" offers are "flooding in" for the top comedy team who began their career in a London pub.

Mrs. Lillian 'Bron of Bron Artistes told the MM on Monday: "With the huge success of 'Spaceman' offers are flooding in from all over the world, a 14-week TV series is coming up and a tour of America is due in March."

Their American tour will last a month and will include top "underground" clubs and college venues. They have been booked for another 14 weeks on ITV's Do Not Adjust Your Set and appear in a 40 minute version of BBC 2's Colour Me Pop colour TV show on Saturday.

They are expected to be on BBC TV's Top Of The Pops today (Thursday) and How It Is tomorrow (Friday).

Their latest album "The Doughnut In Granny's Greenhouse" has already sold over 20,000 and 16,000 copies of the single sold in one day last week.

● **Vivian Stanshall said this week there was a possibility the group would break up after Christmas.**

"I shall go back to teaching or try to get a job as a disc jockey" he said. "We are all nervous wrecks. We go on stage physically exhausted."

BARRY FOR GERMANY

BARRY RYAN will be touring Germany immediately after Christmas until January 14.

He then returns to this country for a series of one-nighters with his backing group, the Majority, following which he may make a promotional trip to the States, where his former No. 1 hit "Eloise," is getting heavy airplays and already climbing the U.S. charts.

Barry's twin brother Paul has already written a follow-up to his "Eloise" and it will be released as Barry's new single in February.

TYA FOR U.S. AGAIN

TEN YEARS After, who returned from their second U.S. tour last week, return there for their third visit in February. On February 28 and 29 they headline a show at the Fillmore East, New York and on March 7 and 8 they headline a further two shows at the Fillmore West, San Francisco.

On February 1 the group begin an eight-day Scandinavian tour. Their third album, "Stonedhenge" is planned for release simultaneously in Britain and the U.S. in January.

While in Britain they will tour Provincial venues extensively for the first time. Up until now most of their club work has been centred around London

TULL'S PARTY OFF

JETHRO TULL'S Christmas Party at London's Marquee Club, due for tomorrow (Friday) has been cancelled. Marquee manager John Gee told the MM on Monday: "Unfortunately the show has been cancelled as Jethro Tull's lead guitarist Mick Abrahams has quit the group and they haven't found a replacement."

Rory Gallagher and the Taste will now appear tomorrow. Jethro Tull's next appearance at the Marquee will now be on January 24 prior to their first visit to America.

RADIO JAZZ

FRIDAY (20)
4.0 am J: Big Bands (Fri, Mon-Thurs). 4.10 J: All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 1.50 pm: Big Bands (Fri, Mon-Thurs). 4.5 J: C and W (Fri, Mon-Thurs). 6.30 T: As for 11.30 p.m. daily, except Sunday. 7.10 H2: Jazz. 7.15 V: C and W. 8.0 H2: Jazz Concert. 9.30 U: Big Maybelle, Ray Charles. 9.35 E: Maynard Ferguson Big Band. 10.0 V: Sound of the Big Bands. 11.30 T: Peggy Lee. 12.0 T: Yank Lawson, Bud Freeman, Lou McGarity. 12.5 a.m. B1 and 2: Jazz at Night.

SATURDAY (21)
2.5 a.m.: Jazz Unlimited. 4.5 J: Finch Bandwagon. 6.5 J: C and W. 12.15 p.m. B3: Jazz Record Requests (Ken Sykora). 2.0 E: Golden Swing Years (Dorsey, Savitt, Clinton). 2.45 H2: Radio Jazz Magazine. 10.0 V: Montreux JF. 10.8 A1: Jazz, inc. Stephane Grappelly and Babik Reinhardt. 10.30 Q: Pop and Jazz inc. (3) Kenny Woodman (4) Edith Piaf (6) Tony Scott All Stars. 11.15 A2: Jazz Concert in Stockholm. 11.30 T: Peggy Lee. 12.0 T: Wes Montgomery. 12.10 a.m. E: Gillespie, Mangelsdorff, Herman.

SUNDAY (22)
12.5 p.m. J: Finch Bandwagon. 7.0 B1: Mike Raven's R and B Show. 8.30 B1: Jazz On One (Peter Clayton, Norman Carter, Benny Green). 11.15 J: Jazz. 12.0 T: New York (inc. Pop, Jazz and Folk Guests). 12.5 a.m. B1 and 2: Best of Jazz on Records (Humph).

MONDAY (23)
3.45 p.m. H2: Dixietime. 5.50 B3: Jazz Today (Stereo) with Charles Fox. 11.0 A3: Free Jazz. 11.30 T: Herb Alpert and Tijuana Brass. 11.45 A3: Duke Ellington (Hugues Panassie). 12.0 T: New Jazz Records.

TUESDAY (24)
10.5 a.m. J: Bobby Troup Show. 2.40 p.m. H2: Jazz History. 5.0 H2: Buddy Rich Big Band. 5.25 H2: Jazz Spectacle. 11.30 T: Tony Bennett. 12.0: Dave Brubeck.

WEDNESDAY (25)
9.40 p.m. E: Mahalia Jackson. 11.30 T: Nat King Cole, Ella Fitzgerald, Barbra Streisland, Tony Bennett, etc. 12.0 T: Dave Brubeck. 12.30 a.m. M: Jazz Corner.

THURSDAY (26)
2.50 p.m. B3: Jazz For a Holiday. 7.15 O: Pop and Jazz inc (5) Swing 38-Pop 68 from London (8) Asmussen and Grappelly (10) Big Band Sound. 10.30 E: Charlie Mingus. 11.30 T: Carmen McRae. 12.0 T: Dave Brubeck, Gerry Mulligan.

Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348, 3-280/214. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 215. U: Radio Bremen 221 V: Radio Eireann 530.

MAILBAG

DUSTY'S BY FAR THE BEST IN BRITAIN

BRITAIN IS blessed with wonderful girl singers — Lulu, Madeline Bell, Cleo Laine and many more. But the best by far is Dusty Springfield. On the David Frost show her version of "I Think It's Going To Rain Today" was fantastic and has only been surpassed by Judy Collins on her "In My Life" album.

Finally, it's a pleasure to see Dusty back in the Top 30 with "Son Of A Preacher Man," undoubtedly the best single she has ever made. She's even a knockout on her telly ad for bread.— **Joe Morrison, Portsmouth, Hants.**

I HAVE recently obtained a copy of "The Legendary Django." It is such a brilliant album I had to write to let all jazz loving readers know of its existence.

What an inventive genius that man was! His music sounds many years advanced of his time and brings absolutely true that old adage that good music is good forever. — **G. B. WELCH, Wickford, Essex.**

CHRIS WELCH'S review of the Cream farewell concert was the most utter rubbish I have ever read. Had he never seen the Cream before? If he had he ought to have known better. — **G. E. OULRIDGE, Chiswick, London, W4.**

THE CREAM weren't just another group. They were a phenomenon. Blues fans should be grateful they lasted this long. Now there will be three great bands to see. — **A. THOMAS, Petersfield, Hants.**

NOBODY SEEMS to like the Taste apart from enthusiastic audiences. But they don't matter. Reviews of their performance at the Cream's farewell concert read like a sour milk sea. Yet they were given a beautiful reception by the several thousand attending Cream addicts.

So Chris Welch was disappointed by the Taste. Oh dear! Is he sure he was in the auditorium during Taste's performance? — **JENNIFER SUMMERS, London, N4.**

I WANT to straighten the record about the Anglo-American All-Stars. They were not born as suggested in the November 20 Melody Maker. I formed the band.

Before joining Brian Green, I was the All-Stars pianist. Henry Francis came later when I invited him. The AAA's first meeting to decide policy comprised Dick Sudhalter, John R. T. Davies, Keith Nicholls and me.

After I left, I continued looking after the band, obtaining work and negotiating fees. Dick described me as "our guardian angel." I seek no credit, but I was incensed after going to all that trouble that I had to give you the true facts. — **JOHN FARRELL, Romford, Essex.**

ALAN WALSH'S investigation into the sad state of country music (MM November 30) was the best article written about this music for years.

Too many "experts" have made fantastic claims for country music and its followers. In reality it is still a minority music form but it should be realised that it has become a large minority on today's music scene. — **KEN CLEAVER, Birkenhead, Cheshire.**

LP WINNER

ALTHOUGH SORRY to hear about the collapse of Traffic, I was delighted by the possibility of Steve Winwood and Eric Clapton joining forces.

The thing that bothers me about this possible union is that we may also lose Steve Winwood to America as we have lost Eric over the past year. — **DEREK BROWNING, East Molesey, Surrey.**

HOW RIGHT of Laurie Henshaw to ask why no radio or TV exposure for Norma Winstone's brilliant singing (MM December 7). And why no LPs? This girl's style is so original and so creative she could do for singers what Charlie Parker did for instrumentalists. — **LEONARD HURST, Blackheath, London, SE3.**

I THINK I am the only collector of signature tunes in the world. I request bands, groups and solo artists to send me their signature tunes. I think the subject is neglected yet every group and band should have one—surely it is the finest free advertisement one can have. — **JOHN WATERFIELD, 278 Taunton Avenue, Whitleigh, PLYMOUTH, Devon.**

VIVIAN STANSHALL'S reviews in Blind Date were the most stimulating we have had yet. Most fresh to find and as yet unestablished star giving his real opinions instead of the usual patronising boot-lick. — **J. P. WILKS, London, N1.**

IF "CRAP" is the only constructive comment that Viv Stanshall can make about the latest Elvis release, he should stick to reading comics as it will be just about his level of intelligence. — **J. M. TATTERSALL, Halifax, Yorks.**

NINA SIMONE is mistaken when she says white soul "is not the same kind we got." This amounts to Black Powellism. It's as silly as the old fallacy that only Negroes have rhythm.

Does Nina think that the soul of Jack Teagarden, Barbra Streisand or Alex Welsh (to arbitrarily name a few), is different from Negro soul? — **MAXWELL NORRIS, Arklow, Eire.**

I WASN'T impressed by my first playing of the new Beatles LP — but I didn't expect to be. After a dozen plays only three tracks seemed worth listening to. I have exchanged it for "Wheels of Fire," an album worth playing over and over again. The Beatles, like the Cream, should give up while they're still on top. — **ROBERT BELLOY, Finchley, London, N3.**



DUSTY

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TERRY GOULD

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COLIN SCOTT
10.00-2.00
PLUS TOP LINE GUESTS

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STEVE BENBOW
MICK & SUE, COUGHLIN

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JOHN BETMEAD
10.00-2.00
PLUS MANY GUESTS

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FIGHTING COCKS, London Road, Kingston. DREW LEES.

PEDRO CHRISTMAS PARTY
William IV, opp. Leyton Baths
NOEL MURPHY
PLUS SHAGUS
MARTIN WINSOR
THE FO'C'SLE
TERRY MUNDAY
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SATURDAY cont.

****

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MOX & JOHN LAMONT
10.00-2.00 A.M.
Special blues artists, plus guests

****

FESTIVAL OF FOOLS, 1968 — Ewan MacColl, Peggy Seeger, The London Critics Group, New Merlin's Cave, Margery Street, W.C.1. December 27-30 and January 1-12. 7.45 a.m. Members 5s. Guests 7s. 6d. Tickets from S. O'Connor, 75 Chandos Avenue, W.5 or at door.

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THE PEELERS club closed 20th and 28th December. Re-opens January 4.

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SUNDAY cont.

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TROUBADOUR EXTENDS CHRISTMAS GREETINGS
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TUESDAY

****

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LUKE KELLY: 'a marvellous tour'



FOCUS ON FOLK

'Our two hits were a good thing for folk in general'

BY TONY WILSON

THE last time a member of the Melody Maker staff met the Dubliners for a drink and a chat —it was gay, fun loving Bob Dawbarn—the whole thing turned into a ceilidh with Barney McKenna playing banjo, everybody leaping around and the Dubliners' fellow Irish folksinger and MM goalkeeper, Noel Murphy, sending tables full of drink flying in the usually sedate surroundings of Fleet Street's Red Lion.

Dawbarn got his feature and a hangover and the event passed into Melody Maker history. Bearing these facts in mind, I decided one Dubliner would be enough to handle so Luke Kelly was extricated from a recording session and over pints in the same pub we talked about the group and what they had been doing over the past year.

Like most successful acts they'd been touring a lot and their travels took them to New Zealand and Australia. "That was a marvellous tour," said Luke. "In Australia there was a fair amount of interest but actually the tour was mainly to New Zealand. We did 18 concerts in New Zealand and Australia was added on.

"New Zealand was a bit like Scotland on a Sunday but we were very successful there. They didn't know what to expect. I think the thing that surprised them was a two-hour concert with just one group which was something they weren't ready for.

"The thing is out there in New Zealand there are a lot of Irish people with little hope of getting back, even for a holiday, so you can imagine there was a lot of nostalgia and gnashing of teeth. Sad."

The Dubliners have just completed a major venues tour of Britain finishing up at the Royal Albert Hall, where the show was recorded by Major Minor's Tommy Scott who produces all their albums. "It was split up so we had one week touring and one week off and then another week touring," explained Luke.

"I don't know how we've been pulling them in because we've done little radio and no television over here."

I reminded Luke about the Dubliners' two hit singles, "Seven Drunken Nights" and "Black Velvet Band" which must have helped the group get a wider following. "It was a good thing for folk music in general," said Luke generously. "And it helped us. If you think of the early days of playing a few concerts at Cecil Sharp House, the idea of filling the Albert Hall was not on because there weren't really the audiences. Now we can bring in people to hear two hours of fairly unadulterated folk music.

"In Southampton, for instance, which is not a known Irish centre and where there is probably nothing much doing, we drew a capacity audience and the majority of them were English—and not all folk fans."

Would the group like another hit? "It doesn't matter a damn," replied Luke. "When you think of the sort of pressure of bookings and the sort of things people want you do, it's not an enjoyable prospect at all.

"If it happened again, I'd rather it was with a song that made it on its own merits like 'The Leaving Of Liverpool' or 'Navvy Boots'."

The next Dubliners' album, the one recorded live at their Royal Albert Hall performance, is due out before Christmas. Said Luke, "I think we sing well on stage. The atmosphere is better too although it might not be so technically perfect but you can feel the enjoyment emenating from the audience. There's bound to be repetition of some songs that we've done before but there should be some new ones too."

I asked Luke if the group had much trouble in getting new material into the act. "Well, mainly it's laziness and carelessness, that's always been the image. There was a time when a lot of it was fresh but after five years the habit of learning new songs has worn off. I used to be good at learning songs, I'd learn five in a week. We get lazy. Obviously the Beatles don't — but we do. Actually the difference between pop and folk music is that I learn my songs by repetition and the reason I learn them is because they hit me individually and I had to learn them. It's probably something sensual."

Did Luke listen to much pop music? "Not really," he answered. "I like Dave Davies' 'Days'. I could easily learn that and sing it with pleasure.

"I listen to pop music if it's on the radio. I don't buy records. I stole a couple once—well, didn't steal them. I borrowed them and didn't give them back."

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CLUB SCENE

Free records for patrons at Birmingham's Factory Club

RECORDS will be given away free to the first 400 patrons to "clock-in" tonight (Thursday) at the Factory — pop extension of Birmingham's Opposite Lock Club—for a "shift" with the Move and another local group, Bachdenkal.

Alexis Korner is the attraction at the Factory tomorrow (Friday) followed on Saturday (21st) by Elmer Gantry's Velvet Opera with dee-jays Society Max, and Peter Brummel.

Early January bookings for the Factory, include Pete Brown's Battered Ornaments (3), and Aynsley Dunbar Retaliation (10).

●

SINGER David Whitfield will top the bill for the two-week Christmas and New Year show at Wakefield Theatre Club. Also on the bill will be American dancer Will Gains, Irish comedian Harry Bailey, and the Whales pop group plus the resident Pamela Devis dancers.

The first star booking for 1969 is that of Herman's Hermits who open on January 5 for a week, followed by Bob Monkhouse (12), Sandie Shaw (19) and Roy Castle (26).

●

ROY CASTLE is resident this current week at the Golden Garter, Manchester, and on Sunday (22), Johnnie Ray opens for Christmas week. On the following Sunday, Frank Ifield opens for the week taking in the New Year celebrations, followed by Joan Regan and Bob Monkhouse for the week of January 5.



ALEXIS KORNER: Friday night's attraction at the Factory.

LEAPY LEE, who last week at the Dolce Vita and Cavendish clubs in Birmingham completed his first series of club bookings since his chart success, is now set for a world tour.

"'Little Arrows' is in the charts in no less than 18 countries," said an excited Leapy. "I'm hoping to visit them all on the tour."

Sales of the hit-disc will by now have exceeded two million, and have earned Leapy something like £20,000 in royalties. He is to host his own British television series in the late spring, on his return from his trip around the globe.

●

THERE will be no rest for Midlands club dee-jay Barmy Barry on Christmas Day. He plans to stage a party session at one of his regular venues, Club Lafayette, Wolverhampton.

Leading groups due to appear at Lafayette over the holiday period include Montanas (Christmas Eve), Californians (Boxing Night), and Finders Keepers (new Year's Eve).

The club is continuing its weekly Blues sessions with the appearance of Jon Hiseman's Colosseum, tonight (Thursday).

●

The Spinners will be holding the annual Christmas Party for members of their own Spinners Club, Liverpool, on Monday (23rd). Tickets for this annual "footing" should be obtained in advance.

●

GROUPS for Christmas: The Tremeloes will be the Christmas attraction at Batley Variety Club, whilst the Searchers will be having their turkey and plum pudding in the north-east whilst appearing for the week starting on Sunday (22) at the Fiesta Club, Stockton-on-Tees . . . Blossom Toes will be the attraction at the Magic Village, Manchester, on Saturday (21), followed by Bruce Mitchell, Lennox Avenue Blues Group and guitarist-poet Mark Stone on Christmas Eve, and the Bakerloo Blues Line on December 28.

●

IT will be a sing-along Christmas at the new Club Poco-a-Poco, at Heaton Moor, near Manchester, when the star attraction will be Winifred Atwell. The Kaye Sisters open at the club on the 29th, for New Year's week. Backing for both acts will be provided by the Dave Browning Quintet.

●

IT really will be the return of the "local boys who made good" when the Second City Sound star at the Cresta Club, Solihull, Birmingham, for the week commencing Sunday (22).

For it was as resident group at the Viking — a pub just across the road from the Cresta—that they started out on their showbiz career.

Note the name — for the Second City Sound is my tip for stardom in 1969!!

FOLK NEWS

CYRIL TAWNEY appears with Hedy West in concert at the Purcell Room, Queen Elizabeth Hall, London, tonight (Thurs.). Says Cyril, "I notice it is billed as traditional night but I hope to do some of my own songs the same as I do in clubs — on a ratio of four traditional to one of my own." Cyril recently completed an extensive tour that brought him to London. "It was a solid month of touring and on November 9 we passed through London so we utilised the three days rest to record for "Night Ride."

Cyril is completing his Night Ride recordings in Bristol and expects them to go out in the last week in December and the first few weeks in January. Each set of six songs will include one unaccompanied song. Folkspin, the record programme put out by BBC Western Region on which Cyril plays records is due to start on January 5 and Cyril is hoping to get requests for this 15-minute programme series. Recordwise, he has recorded an album with Hedy West for Topic and at long last Polydor are going to release his album of Devon and Cornwall ballads — but not until April.

The Strawbs recorded their My Kind Of Folk programme this week. It's the last in the series and among their guests is Alan Price. Earlier this month they recorded material for John Peel's Top Gear radio show. They are seen on Julie Felix's television programme on January 28 and their first album, as yet untitled, is due for release in February.

Gerry Lockran is the guest of the Folk Cottage, Mitchell, Cornwall, on December 20. On Christmas Eve Ralph McTell and Mike Chapman are there for the club's Christmas party and Ralph guests again on December 27. Terry Gould is there on January 3, then the Jug Trust (10), Johnny Silvo (17). Gary Peterson (24) and Cliff Aungier (31). John the Fish, Pete Berryman and the Famous Jug Band, with Pete, banjo whizz Clive Palmer and the Immortal Henry on jug, are the residents.

The Peelers' club, at the Kings Stores, Whitegate Street, London E.1. presents Jim McCann on January 4, Marc Ellington (11), the Ozark Boys (18) and the Tinkers (25). In February guests include the Johnstons, the Exiles and Emmet Spiceland, who have their first album out on Page One Records.

The Garter Club, Bromley, is closing down until after Christmas and reopens on December 29 with Al Stewart.

Songwriter David Campbell returns to his native Guyana for Christmas and after a three-week stay returns to tour Scotland in January.



CYRIL TAWNEY: complete his tour

Cyril Tawney joins Hedy West at Purcell Room

Saffron appears in concert with Steve Benbow at Maidenhead on December 31. Steve will no longer be looking after Saffron's bookings as he is now working for a London agency.

The Rye Catchers, a group of students from Trinity College, Dublin, appear at Windsor folk club tomorrow night (Friday) and at High Wycombe Folk club on Sunday. The group won the Sligo and Wexford folk festival competitions this year following in the footsteps of another well-known Irish group, the Johnstons.

Huddersfield's Plough folk club has closed because of financial difficulty. A new Friday night club has opened at the Black Swan, Todmorden, and residents are Richard Collins, Garry Stringfellow, Jack Walker, Philip Byrne and the Simplefolk with guests booked every three weeks.

Jake Thackery, resident on BBC-1's Braden Week, is heard on My Kind Of Folk on Radio One on January 1. On Country Meets Folk, Ralph McTell, Country Fever and Orange Blossom Sound guest on Saturday, John Martyn, Pete Sayers, Nick Strutt and Roger Knowles are on the following week and on January 4 Johnny and the Tumbleweeds and the Crown Folk are the guests. Producer Ian Grant also produced the Johnny Cash Show, which can be heard on Radio's One and Two on Boxing Day. With Johnny are Maybelle Carter, Carl Perkins and the Statler Brothers. A number of the songs in the show come from Johnny's forthcoming CBS album about the Holy Land.

And now the time has come to wish everyone the season's greetings and thanks to all those who have written to me. I look forward to hearing from you all in the New Year — and from new friends as well. May the Christmas Fairy whack-fol your diddle-o's!

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Saturday, December 21st
BILL NILE'S
DELTA JAZZBAND
Sunday, December 22nd
ERIC SILK
and his SOUTHERN JAZZBAND
Tuesday, December 24th
BOB WALLIS'S
STOREYVILLE JAZZBAND and
ALEXANDERS' JAZZMEN

WOOD GREEN (Fishmonger's Arms)
SUNDAY
ALEX WELSH
with GEORGE CHISHOLM
TUESDAY
CHRISTMAS EVE 8-12
KILLING FLOOR
and THE AXE

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(opp. Belsize Park Gardens)
Thursday, December 19th
JOHN PEEL
presents
Principal Edwards Magic
Theatre and Dogs
(ex-Sam Gopal)
Sunday, December 22nd
PRETTY THINGS
and NOVA

FLAMINGO
AT 33-37 WARDOUR STREET, W.1
★★★★★★★★★★★★★★★
FRI., DEC. 20th (8.00-5.00 a.m.)
SPECIAL ALL-NITER SET
BACK BY DEMAND THE
★ **SKATELLITES**
PLUS! PLUS! PLUS!
LITTLE PHIL
AND THE ORIGINAL
★ **PHILLY DOGS**
DON'T MISS THIS
FANTASTIC SHOW
★★★★★★★★★★★★★★★
SAT., DEC. 21st (7.30-6.00 a.m.)
THE ALL-NITER SESSION
TONITE EXCITEMENT PLUS
★ **JOYCE BOND REVUE**
STATE EXPRESS
SOUNDS FANTASTIC
with JOHNNY FARLOWE
★★★★★★★★★★★★★★★
SUN., DEC. 22nd (7.30-11.30 p.m.)
DON'T MISS THE GREATEST DISCOTHEQUE SOUNDS WITH THE VERY LATEST PRE-RELEASES OF SOUL AND R & B ON THE ATLANTIC LABEL WHEN
★ **JOHNNIE WALKER**
PRESENTS
UPTIGHTAN' OUTASIGHT
★★★★★★★★★★★★
WEDNESDAY, DECEMBER 25th
CLOSED TONIGHT
FOR CHRISTMAS
OPEN TOMORROW
★★★★★★★★★★★★★★★
THURS., DEC. 26th (8.00-3.00 a.m.)
SPECIAL BOXING DAY
ALL-NITER SESSION
★ STATE EXPRESS
PLUS! PLUS! PLUS!
★ **DAVE DAVANI FIVE**
★★★★★★★★★★★★

THURSDAY

ANNOUNCEMENT. There will be no jazz at the Torrington this Thursday or on the 26th.
NEXT DATES: JANUARY 2
DICK MORRISEY
JANUARY 9:
THE TUBBY HAYES QUARTET

BIRD CURTIS Quintet, Club Cubana, Ilford.

FULHAM JAZZ CLUB
KING'S HEAD, FULHAM BDWAY.
BARRY MARTYN BAND
Licensed Bar Dancing

GRAPES, HAYES
Closed Boxing Day

MUSICA ETERNA
"Roebuck," Tott. Crt. Rd.

NEW ORLEANS JAZZ
JOHN KEEN BAND
Railway Hotel, Putney. Free

THE FANTASTIC
TEDDY J. JOHNSON
Plus the Jeff Reed Trio
Licensed 8-11.30. THE GRAPES, HAYES.

THREE TUNS, Beckenham.
MICHAEL GARRICK SEXTET.

"WHITTINGTON" PINNER: Xmas Party with **TERRY LIGHTFOOT:** Bar to 12 pm

THE KENSINGTON
RUSSELL GARDENS, W.14
Buses, 49, 9, 73
Saturday, December 21st
SANDY BROWN
DECEMBER 24
XMAS EVE PARTY
JOHN CHILTON'S SWING KINGS

THURSDAY cont.

WATFORD JAZZ CLUB
CLOCKHOUSE BAR
52a HIGH STREET, WATFORD
ORIGINAL EAST SIDE STOMPERS
BRITAIN'S TOP TRAD BANDS EVERY THURSDAY, 8 P.M. ONWARDS.

FRIDAY

AT THE Lord Napier, Thornton Heath, Bill Stagg Band with Bill Brunskill's, every Friday night and Sunday lunchtime.

BLUES LOFT, HIGH WYCOMBE
DUSTER BENNETT
Ian Anderson, Killing Floor and some surprise guests

BREWERY TAP, ST JAMES' ST, E17.—TONY LEE TRIO. LICENSED BAR.

CRUMBLEY'S CRACKING CHRISTMAS CHOMPERS, with special guest **BERYL BRYDEN,** Red Lion, Brentford.

HUB CLUB
MARLOW, BUCKS
SOFT SENSATION

MANDRAKE PADDLE STEAMER
ASGARD
Railway Tavern, Angel Lane, Stratford, E.15.

NEW ERA JAZZBAND
Elm Park Hotel, Horn church.

OSTERLEY JAZZ CLUB, Osterley RFC Pavilion, Tentelow Lane, Norwood, Green, Southall. **CHRISTMAS PARTY,** 8-12. **CHAMPION JACK DUPREE, ALEX WELSH BAND.** Brian Jones' All-Stars.

PALM COURT, Richmond. Jamie Evans, Dave Keen Band. Free.

ROYAL OAK, Tooley Street, S.E.1. M.J.S. Club. We regret there will be no session tonight.

SAM APPLE PIE
East Herts Tech, Cheshunt

THE CLEAR BLUE CLOUD
WITH KEITH WILLIAMS
THE IVY LODGE, WOODFORD

THE ORIGINAL EAST SIDE STOMPERS, Romford.

SATURDAY

BLUES SCENE, Crown, Twickenham
GROUNDHOGS
featuring T. S. McPHEE and STEVE RYE

GLASTONBURY TOWN HALL (Somerset). Adm. 8/6
SATURDAY, 21st DECEMBER
ECLECTION!
DUSTER BENNETT

PALM COURT, Richmond. Geoff Brown Dixielanders, featuring Ted Wood. Free.

ROYAL OAK, Tooley Street, S.E.1. M.J.S. Club. **PHIL SEAMAN, TOMMY WHITTLE, COLIN PURBROOK QUARTET.**

UPLANDS TAVERN
CRYSTAL PALACE ROAD
SOFT SENSATION

SUNDAY

AT THE CLERKENWELL TAVERN, 8 p.m.
JOHN SURMAN QRT.
WITH MIKE OSBORNE, ALAN JACKSON, HARRY MILLER.

BILL BRUNSKILL'S Jazzmen, Fighting Cocks, Kingston.

BLACK PRINCE Hotel, Bexley, Kent. Back again. Four tremendous American entertainers
THE FANTASTICS

BLUES SCENE, CROWN TWICKENHAM
SHAKEY VICK

BOTTLENECK BLUES CLUB
FISHOOK
Pale Green Limosine Lights
RAILWAY TAVERN, ANGEL LANE, E.15
See Tuesday for Xmas Party

COOKS, CHINGFORD
Royal Forest Hotel
JAZZ ON A PLATEAU
FROG ISLAND J.B.

CY LAURIE JAZZCLUB
Bedford Corner Hotel
(Off Tottenham Court Rd.) W.C.1
Bar to 11.30 p.m.

DAVID JONES Jazzmen, O.M.T. Croxley.

SUNDAY cont.

DENNIS FIELD, lunchtime, Green Man, Plumstead.

ELM PARK HOTEL
New Era Jazzband. Lunchtime jam session.

ERIC SILK, Thames Hotel, Hampton Court.

GUN, CROYDON. Phil Brown.

HOT SHOT DELIVERY SERVICE Ten-piece avant garde jazz. Greyhound, Brighton Road, Redhill, 8 p.m.

JAZZ AT WOODFORD
SID HALLIDAY COMBO
with **JOE SEARLE**
at Old Ignation Sports Club, Lechmere Avenue, Southend Road (opp Lamb's Garage), Woodford.

JAZZ ROOM, HAMBROUGH TAVERN, SOUTHALL. RENDELL-CARR QUINTET.

PALM COURT, Richmond. Lunchtime. Evans-Keen Quintet, evening, Terry Thompson. Free.

RAVENSCOURT PK.
John Chilton Swing Kings
12-2 Prince of Wales, Dalling Rd., near Ravenscourt Park Tube

THE COPPER
JAZZ ON TOWER BRIDGE
HAROLD McNAIR
JOHN TAYLOR THRIO

TOBY JUG, Tolworth, Surrey, from U.S.A.
THE DRIFTERS

MONDAY

AT THE PLOUGH, S.W.9
KATHY STOBART

BIRD CURTIS Quintet. Green Man, Blackheath Hill, Adm. free.

BLACK PRINCE Hotel, Bexley, Kent. Brian Green.

COOKS FERRY INN
Angel Road, Edmonton
(nr. Circular)
KEEF HARTLEY

GOTHIC JAZZBAND, Earl of Sandwich, WC2.

NEW ERA JAZZBAND
Elm Park Hotel. Party Night!

READING "Ship" Max Collie, bar extension

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

THE RESURRECTION
BLACK BULL, WHETSTONE, N.20
FEATHERS
+ TALES OF JUSTIN
AND PALE GREEN LIMOUSINE.

TYTHE FARM
SOUTH HARROW
SOFT SENSATION

TUESDAY

BARING HALL
BARING ROAD
SOFT SENSATION

ronnie scott's
presents
jazz, wining, dining, dancing, films, discotheque, etc., etc.
until Dec. 21st
DAKOTA STATON
and
PETER KING QUARTET
plus
BEN WEBSTER
and
STAN TRACEY TRIO
From December 23, for 2 weeks
JON HENDRICKS
with
RONNIE SCOTT and 'THE BAND'
HAROLD McNAIR
UPSTAIRS
Fri., Dec. 20 SPECTRUM
Sat., Dec. 21st AFFINITY
Christmas Eve AFFINITY
From Jan. 6th for 4 weeks
STAN GETZ QUARTET
and!
THE SCAFFOLD
Upstairs nightly: The Affinity
47 Frith Street, W.1
Gerrard 4752/4239

TUESDAY cont.

BLACK PRINCE Hotel, Bexley, Kent. Christmas Eve Party, Lucas and Mike Cotton Sound and Mac Collies Aces.

"GEORGE" MORDEN: Xmas Eve Party: **CY LAURIE:** Bar to 12 pm.

HOT MUSIC. Eggy Lay and The Layabouts, Green Man, Plumstead, S.E.18. Commence 8.45 pm.

PHIL BROWN'S Jazz Band, George, Morden.

SAM APPLE PIES XMAS PARTY
SAM AND GUEST BANDS
RAILWAY TAVERN, ANGEL LANE, E.15

SLOUGH "Good Companions" Xmas Eve Party: **MONTY SUNSHINE:** Bar to 12 pm.

WEDNESDAY

GOTHIC JAZZBAND. No session Christmas Day.

SIT-IN AT THE "MONT" EVERY WED. NIGHT WITH THE FAB. TED TAYLOR, ORGAN; PETE MORGAN, BASS (MORGAN JAMES DUO). ANY MUSICIAN WELCOME TO THIS SWINGING SCENE. — MONTAGUE ARMS, QUEENS ROAD, NEW CROSS, S.E.14. PHONE NEW 4923.

TOBY JUG, Tolworth, Surrey. A happy Christmas to all our Toby Jug members.

FAN CLUBS
1/4 per word

CASUALS Official Fan Club, S.a.e. Josephine Payne, 9 Tailes Hill, Ewell, Surrey.
FLEETWOOD MAC appreciation. Sae to Jane and Penny. 167 Seymour Place, London, W1.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.
SPOOKY TOOTH FAN CLUB.—Write to Louise Brassington, 36 Farbrook Way, Willenhall, Staffs.

HOPBINE nr. N. Wembley Station
THE TOMMY WHITTLE CLUB
presents
This Thursday, Dec. 19th
GEORGE CHISHOLM
Next week, Dec. 26th CLOSED

ROBERT WALTON
at the piano
PRINCE REGENT, LIVERPOOL ROAD
(near Angel Tube Station)
FRIDAY, SATURDAY, SUNDAY

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Saturday, December 21st
JOHN MAYALL'S BLUESBREAKERS
Tuesday, December 24th
XMAS EVE DANCE
THE CYMBALS

ED. FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Len Hooker Dick Brennan
Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, December 25th
NO JAZZ TODAY
We hope you are enjoying your holiday and hope to see you next Wednesday, January 1st with the:
MICHAEL GARRICK SEXTET
Admission 6/-, Students 4/-
To book a table ring 629 1700

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE TERRY JENKINS
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Dec. 20th **BOB EFFORD**
Sat., Dec. 21st, Lunch **TERRY SMITH**
DICK MORRISSEY with TONY LEE TRIO
Evening **RONNIE ROSS**
BRIAN SMITH
Sun., Dec. 22nd, Lunch and Evening
HAROLD McNAIR
Mon., Dec. 23rd **TERRY SMITH**
DICK MORRISSEY and TONY LEE TRIO
Tues., Dec. 24th **TERRY SMITH**
DICK MORRISSEY with TONY LEE TRIO
Wed., Dec. 25th, Lunch
BOBBY BREEN
TERRY SMITH
DICK MORRISSEY with TONY LEE TRIO
Thurs., Dec. 26th, Lunch and Evening
TERRY SMITH
DICK MORRISSEY with TONY LEE TRIO

marquee
90 Wardour Street London W.1

Thursday, December 19th (7.30-11.00)
★ **JOE COCKER**
★ **CLOUDS**
Friday, December 20th (7.30-11.00)
★ **THE TASTE**
★ **THE VILLAGE**
Saturday, December 21st (8.00-11.30)
★ **DREAM POLICE**
★ **STEVE MILLER'S DELIVERY**
Sunday, December 22nd (7.30-10.30)
★ **HOUSE OF LORDS**
★ TV PERSONALITY
STUART HENRY

Monday, December 23rd (7.30-11.00)
★ **THE FREE**
★ **PEGASUS**
Tuesday, December 24th (7.30-11.00)
★ **AYNSLEY DUNBAR RETALIATION**
★ **JOHN DUMMER BLUES BAND**
Wednesday, December 25th—**CLOSED**
Thursday, December 26th (7.30-11.00)
★ **TEN YEARS AFTER'S**
XMAS PARTY

marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

BLUESVILLE '68 CLUBS
"THE HORNSEY WOOD TAVERN"
376 Seven Sisters Rd., Finsbury Park, N.4
FRIDAY DECEMBER 20th
THE FAMILY
NEXT FRIDAY DECEMBER 27th
JEFF BECK
FIRST CLUB DATE AFTER U.S.

SAVOY (FORMERLY WITCHDOCTOR) CATFORD
SAT., DEC. 21st
SHARON TANDY
CHRISTMAS EVE
CHRIS SHAKESPEARE GLOBE SHOW
EVERY SUNDAY
THE
STEVE MAXTED SHOW

BURTON'S · UXBRIDGE
SAT. DEC. 21
JOYCE BOND REVUE
XMAS EVE
AMBOY DUKES
EVERY FRIDAY
STEVE MAXTED
SAT., DEC. 28
SIMON K

EALING TOWN HALL
BIG CHRISTMAS RAVE NITE
THE FANTASTIC
SHEVELLS
PLUS FULL SUPPORTING SHOW
FRIDAY, 20th DECEMBER, 7.45

QUEEN ELIZABETH HALL
MONDAY, JANUARY 13th, at 6.15 p.m. and 9.00 p.m.
Nems presents an evening with
TYRANNOSAURUS REX
and
JOHN PEEL and FRIENDS
AND INCREDIBLE SURPRISES!
Tickets: 6.15 show 12/6, 10/-, 7/6
9.00 show 20/-, 15/-, 12/6
Both shows have the same value but the first show is primarily for students and kids with less money . . . Buy tickets in advance from all agencies or direct from the Queen Elizabeth Hall (next to Royal Festival Hall), London, S.E.1. Tel. WAT 3191.

BROKEN WHEEL SCENE RETFORD, NOTTS.
SATURDAY, DECEMBER 21st **PESKY GEE**
Join the Wheel that doesn't roll but stays on the Scene for
CHRISTMAS EVE and BOXING DAY
The Broken Wheel Scene wish all their friends and patrons a Merry Christmas and a Happy New Year

We dare you to book the group that shocked Ireland on television
LIGHT FANTASTIC
'An act that makes Dracula look like Andy Pandy.' Contact:
Astra-Associates, Criterion Suite
Princes Square, W'ton 26628/9



KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6

THURSDAY., DEC. 19th	TUESDAY, DEC. 24th
KRISTMAS PARTY WITH **JOYCE BOND**	New toilet chains being fitted **CLOSED** CHRISTMAS EVE AND NEW YEAR'S EVE
Boxing Day — RIOT SQUAD	Tues., Jan. 7th: JUNIORS EYES

Plus D.J. PAT B.

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Lewington
LIMITED

164 Shaftesbury Avenue, W.C.2
Tel: 01-240 0584
Mon.-Fri. 9-5.30. All day SAT.

ALTO SAXOPHONES
SELMER Mk. VI, new £179
YAMAHA, new, complete £141
SELMER Mk. VI, as new £100
CONN Underslung, immaculate £75

TENOR SAXOPHONES
LEBLANC, new £261
SELMER Mk. VI, new, complete £214
BUFFET, new £195
RAMPONI, new £98

FLUTES
GEMEINHARDT, new £104
NOBLET, new £73
MONNIG, superb £60
MODEL 581, new, complete £31

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
"Signature," "Geometric" and "Kelltone" mouthpieces
for all clarinets and saxophones
Send for Free Brochure

CLARINETS
LEBLANC, new, latest model £120
CONSOLE SPECIAL, excellent £30
MODEL 41, new, complete £25
CORTON, immaculate £18

BASSOONS
ADLER, new, complete £241
ARTIA, new, complete £135
HANDCRAFT, new, complete £117

TRUMPETS
OLDS SUPER, new, complete £200
OLDS STUDIO, new £187
OLDS RECORDING, excellent £150
MAYNARD FERGUSON LIBERATOR, new £113
SELMER Bb PICCOLO, new £134

TROMBONES
YAMAHA, extra large bore, new £84
YAMAHA, large bore, new £79
BUNDY, excellent £65
KMI, Bb/F, new, complete £67

CLASSIFIED ADVERTISEMENT DEPARTMENT

"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: FLEet Street 5011, Ext. 171, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after **10 a.m. on the Friday** previous to week of publication.

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

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SITUATIONS VACANT

1 - per word

FREDDY MACK, manager of the Freddy Mack Show, requires a very experienced road manager, able to handle all affairs connected with the Freddy Mack Show, also an assistant road manager and two go-go girl dancers, able to sing in harmony, and one male singer. Good salary, recording contract, work waiting. — Tel 237 1737 or write Freddy Mack, c/o Dave Hatfield, Maximam Sound Studio, Old Kent Road, S.E.1.

MAKE THE SCENE, book our artists in your area and earn commission. — Details Box 7914.

SMART TEENAGER required for West End musical instrument showroom. Some knowledge of musical instruments desirable. — Apply in writing to the Manager, Rose-Morris, 81-83 Shaftesbury Avenue, London, W1.

TOP GROUP seek young good looking organist, able to harmonise. — Ring REG 5202.

YOUNG LADY required for resident disc jockey position, must have pleasant personality, and preferably held similar position. — Apply Manager, La Locarno, Derby 41441.

BOOKER

A Directorship is offered by a Management Company with Recording and Publicity interests to a fully experienced Booker, capable of taking complete control over the Company's agency division.

★★★★★★★★★★

The successful applicant will be a dedicated, ambitious person who will earn a minimum salary of £4,500 in his first year.

★★★★★★★★★★

All applications will be treated in the strictest confidence. Box 8019, "Melody Maker", 161-166 Fleet Street, London, E.C.4.

SITUATIONS WANTED

1/- per word

INTELLIGENT YOUNG MAN (21), five years in pro groups, seeks work in recording agency, publishers or similar — **EASTBOURNE 51911.**

TRANS - HIRE
SELF-DRIVE VAN RENTAL
UNLIMITED MILEAGE
25 SOUTH MOLTON ST., W.1
629 6391/2

ACCOMMODATION

1/4 per word

WANTED urgently, Blues guitarist to share flat — 672-2539. Call Slim.

PRINTING

1/- per word

PROMOTION MEANS SUCCESS. 500 10in by 8in lithos from your photo £4 15s. Artist Publicity Division, W.R.S., 44 Maple St., W.1. 01-636 8350.

MUSICIANS WANTED *1/- per word*

A HAMMOND organist required for progressive blues group, recording LP in January. — GRO 8169.

ACCORDIONISTS with wide repertoire and happy dispositions. Reading not essential but must be able to play or learn **GERMAN BEER** drinking songs. Clarinetists and Tuba players also required — Ted Taylor, 5 Porcupine Close, Eltham, London, S.E.9.

A GREAT OPPORTUNITY
FOR
LEAD AND BASS
TO JOIN MANAGEMENT-AGENCY FOR FULLY WORKING PRO HARMONY POP GROUP
01-735 9894

BASS/GUITAR required immediately, good pad. — Irven Wells, Queen's Ballroom, Wolverhampton. Tel 27634.

BASS GUITARIST for recording group. — Ring Walton 23218 between 6 and 9 pm.

BASS GUITARIST/lead singer wanted for Hendrix, Cream type band. — BOB, PHONE 790 7232.

BASS GUITARIST
Young Pro with good visual image required immediately for "Peddlers" type act.
Vocals an asset.
Telephone 01-723 3322

BASS GUITARIST. Must have good gear and vocals for group turning pro after Xmas. — Phone John 373 4796.

BASS GUITARIST vocalist required for semi-pro group (Tamla). — ELS 6438.

BASS GUITARIST, willing to rehearse. — 459 4318.

BLUES GROUP, just formed, require drummer. Shoreditch area. — 739 1482.

CAPABLE, intelligent, bass drums and singer/instrumentalist wanted. Own equipment and time to rehearse, essentials. Under 21, please. — 01-WEL 1031 (day).

COLDSTREAM GUARDS BAND. Vacancies exist for principal cornet-trumpet, oboe and bassoon, excellent prospects. — Apply Director of Music Coldstream Guards, Duke of Yorks Headquarters, Kings Road, SW3.

COLOURED VOCALIST and bass guitarist wanted by top 7 piece, semi-pro Soul Band, turning pro soon. — REN 6801 Ken, VAN 9463 Horace, evenings.

DEDICATED LEAD guitarist wanted for semi-pro group, based Bromley.—Phone 01-660 5441.

DO YOU like the Big Band sound? Amateur or semi-pro Sax, Trumpet, Trombone players for Band.—Write to Mr P. Bignell, 42 Rotherwood Rd., Putney, S.W.15.

DRUMMER REQUIRED. HOME WORK. WALTHAM CROSS 22501.

DRUMMER, semi-pro. Dance Quartet. No wierdies. — Potters Bar 55247.

DRUMMER, 18-22, to join young group in West End residency. — 01 907 8454.

GIRLS! This is your chance to join and form a new all girls showband. You will be required to produce new discs, broadcasting, cabaret and touring. The following instrumentalists are required: lead guitar, bass guitar, drums, 2 tenor saxes, xylophone, organ. Other artists required are male and female lead singers, folksingers with Spanish guitars, comedian and any other original act. Also go go girls. Auditions will be held in Birmingham, Manchester, London, Cardiff, Dublin and Belfast. — Write in first instance to Box No. 8025.

GUITARIST/VOCAL harmony, experienced. To play with equal ability lead and rhythm in pop, L.A., standards. From mid-January for top West End residency. Good hours, top salary — Box 8026.

HAIRY MUSICIAN for progressive blues group. Recording soon. —Box 8024.

HAMMOND ORGANIST, PROGRESSIVE PRO., EXCELLENT PROSPECTS, REGULAR WORK AND MONEY. 01-804 6199.

KEEN DRUMMER wanted for working trad band.—Box 8013.

LEAD GUITARIST, own transport, semi-pro, willing to rehearse. North London. — 607 6073.

LEAD TROMBONE or trumpet/bass trumpet required, Ken Stevens, Samson and Hercules Ballroom, Norwich.

ORGANIST join Yank gtr, bass, drms, to play R&B, blues, jazz. — Farnham Common 4483, after 6 pm.

ORGANIST WANTED for working semi-pro group, Croydon based. — 657 1775 evenings.

PHIL MENDEZ please contact James O'Neil. — Tel Whitley Bay 29619.

PIANIST, DOUBLING ELECTRONIC ORGAN AND GUITAR WISHES TO FORM OR JOIN TRIO. — 254 5263.

PIANISTS, DRUMMERS, organists, groups and other musicians, weekend lounge work. — Bandwagon, GRA-9460/5906.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (day).

PIANISTS, organists, trios, groups. All types. Required immediately for lounge and other work. Good rates of pay — 01-723 3322.

PIANISTS. START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New, increased rates. — Clayman's, Bishopsgate 5531 (day).

PRO DRUMMER required prepared to work abroad. — REN 3527.

RECORD CO. Requires female vocalists, plus flute. — Luton 54641.

REHEARSING JAZZ QUINTET require bassist. Mostly original material. — 670 6188.

RHYTHM GUITARIST, standards for guitar group (forming). — Box 8023.

THE BAND of the QRI Husars have vacancies for the following players. Flute, Oboe, Tenor Sax. Inquiries welcomed from any instrumentalist. — Apply Mr P. B. Smith, QRI Hussars Band, PO Box 1, Bovington Camp, Wareham, Dorset, BH20 6JA.

THE BAND of the Worcestershire Regiment have vacancies for the following: Dance band percussionist, Clarinet/pianist for modern dance orchestra. Other applications considered. Contact Bandmaster G. E. Boynton, The Worcestershire Regiment, Kiwi Barracks, Bulford, Wiltshire.

THE FOLLOWING top line musicians are required by named groups. Discs ready for recording 1969. TV and other work lined up. Applicants must be prepared to travel on tour and live away from home during rehearsal periods. Instrumentalists required: drums, lead guitar, tenor sax, organ. London auditions to be arranged. — Apply W. F. Fish, Manor Avon Cafe, Conwyl Elfed, nr Carmarthen, South Wales, or phone Conwyl Elfed 318.

TRUMPET. Must be experienced, small band. Lead and jazz. — Dennis Mann, Bristol. 0BR2 35994.

URGENT. COLOURED OR WHITE BASS GUITARIST WANTED BY RUPERT'S RICK'N BECKERS TO START WORK IMMEDIATELY.—PHONE 01-723 4914.

WANTED
ORGANIST
for Recording Group to tour U.S.A. in Spring, '69
Phone PAD 4344, after 1 p.m.

YOUNG ROCK 'N' TENOR SAX
for pro pop show group
Top money guraranteed
Ring 01-272 0352 NOW!

YOUNG, ENTHUSIASTIC PIANIST REQUIRED
for pro. bass and drums. Petterson/Garner style preferred, a willingness to travel essential. A great position for a go ahead, first-class, musician.
PHONE: LEON, 01-368 7796

YOUNG vocals, rhythm guitarist needed to join group with original material. Must be willing to turn professional next year. S.E. London Area — 778 7296 after 6 pm.

ARTISTS

1/- per word

BANDS and cabaret artistes Agency. — Tel 969 7444.

DRUM ST JOHN organ trio now available. — 01-373 4728.

ARTISTS WANTED

1/- per word

GO-GO DANCERS. Agency — Tel 969 7444.

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EMPLOYMENT AGENCY LICENCES CARRINGTON-SHARP ASSOCIATES LTD.

intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency for persons in the entertainment industry at No. 12 Archer Street, London, W.1, such agency to be known as **CARRINGTON-SHARP ASSOCIATES LTD.** The directors of the company are: **RICHARD JOHN CARRINGTON** known as **RICHARD JOHN CARRINGTON, MICHAEL ALAN SHARP** known as **MICHAEL ALAN SHARP.**

ALL OBJECTIONS, and the grounds therefor, must be sub-grounds therefore, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, S.W.1, within 14 days from the date of the publication of this advertisement.

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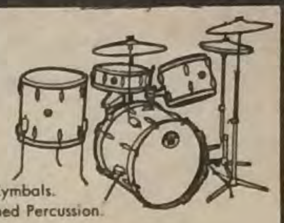
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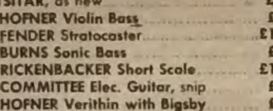
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