

Melody Maker

Steve Marriott on the new singles—inside

WHAT A PARTY

September 30, 1967

9d weekly

Tom Jones and Heath band tour of Britain

TOM JONES' first ever concert tour of Britain opens at the Finsbury Park Astoria on November 2—and he will be backed by the full Ted Heath Orchestra.

Jones will sing for the whole of the second half with the Heath band directed by his own MD Johnny Harris. Kathy Kirby will do the first half of the concert. The tour, which takes in 20 major cities, is promoted by Colin Berlin and Gordon Mills.

Tom makes his American cabaret debut next February at New York's Copacabana night-club for a season. In January he makes a major tour of seven European countries.

He will also be the guest star in Harry Secombe's Christmas Spectacular TV show for ATV and does his own spectacular for the company on October 17.

Tom had a special operation on his nose to cure his recurring nasal trouble just before his holiday in Portugal.

He told the MM: "The operation has cleared up the trouble completely and I like the new shape of my nose."



TOM: new nose

SCOTT FOR LONDON



SCOTT MCKENZIE may appear with the Who at London's Saville theatre next month. McKenzie is due in Britain for a promotional visit and negotiations are going on for him to join the Who show at the theatre on October 22. Tim Rose has been added to the bill for the Pink Floyd show at the theatre on Sunday (October 1). Other Saville bills are: Jimi Hendrix Experience (8); Junior Walker and the All Stars and the Amen Corner (15).



See
Centre
Pages

KEITH WEST / MOTHERS / SPENCE / RADIO 1

MELODY MAKER POP 30



ABBEY LINCOLN

Things back to normal at Ronnie's

AFTER an opening week of bad luck at Ronnie Scott's Autumn Festival, the club said on Monday that "things were back to normal" and it was hoped that the festival would go along all right from now on.

Hard luck struck right away last week with the news that singer Abbey Lincoln would not be making the engagement. Then Max Roach was detained in Copenhagen and missed the group's opening and on Sunday evening the Roach group didn't play.

On Monday afternoon, musicians and Scott Club management had a get-together which resulted in the "back to normal" announcement.

BEATLES PLAN TO MEDITATE IN INDIA

THE BEATLES leave for two months in Swargshram, India at the end of October.

They will spend two months at the Academy of Transcendental Meditation on the Ganges, studying under the instruction of Maharishi Mahesh Yogi.

A spokesman for Nems said on Monday: "This is all the news that will be announced about the trip because they are going as private individuals. There will be no press facilities either during their trip to and from India or while they are in India."

The Beatles will return to Britain in time for Christmas. Last weekend, they completed filming for their self-directed Magical Mystery Tour and will spend the next three weeks editing the film and writing and recording the incidental music.

"Reports that the film will be shown on BBC-2 are speculative," said Nems. "The Beatles will finish the film before it is decided who will show it."

TOP BRASS DUE

AMERICAN members of the Top Brass package unit are due to arrive in London

TWO WEEKS ON GANGES

today (Thursday). They are Maynard Ferguson, Clark Terry and Doc Cheatham (trps), Bob Brookmeyer and Benny Morton (trmps), Nat Pierce (pno), Jake Hanna (drs) and Eddie Jones (bass). Their tour begins tomorrow at Welwyn Garden City.

Working with the US musicians in the Maynard Ferguson-Anglo-American Orchestra are Ronnie Scott and Danny Moss (trns), Art Ellefson (alto) and Ronnie Ross (bari).

FLOYD TOUR

THE Pink Floyd are planning a spectacular European TV tour starting in early November and taking in Holland, Germany, Denmark, Sweden, Belgium and France.

Agent Brian Morrison told the MM: "This tour is an entirely new concept to us. It is planned as a sort of TV blitz intended to get through

to as many people as possible in the shortest possible time." The group is also working on a new single. Their previous single "See Emily Play" is beginning to move in the American charts.

Said Morrison: "There has been tremendous demand for their LP on the West Coast."

RADIO JAZZ

AN extra ration of jazz on the air starts with Radio One this weekend.

On Sundays, the Jazz Scene is extended from 7.35 pm to 9.30 pm and this week's show includes Humphrey Lyttelton, Peter Clayton, Al Cohn in the "Hear Me Talkin'" spot and Charles Fox, reviewing the new releases.

A live segment of the show now moves to Wednesdays from 8.15 pm to 10 pm under the title Jazz Club.

- 1 (1) THE LAST WALTZ Engelbert Humperdinck, Decca
- 2 (2) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 3 (8) FLOWERS IN THE RAIN Move, Regal Zonophone
- 4 (6) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 5 (5) LET'S GO TO SAN FRANCISCO Flowerpot Men, Deram
- 6 (3) ITCHYCOO PARK Small Faces, Immediate
- 7 (15) HOLE IN MY SHOE Traffic, Island
- 8 (4) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Decca
- 9 (13) THERE MUST BE A WAY Frankie Vaughan, Columbia
- 10 (7) SAN FRANCISCO Scott McKenzie, CBS
- 11 (11) THE DAY I MET MARIE Cliff Richard, Columbia
- 12 (10) EVEN THE BAD TIMES ARE GOOD Tremeloes, CBS
- 13 (12) JUST LOVING YOU Anita Harris, CBS
- 14 (9) HEROES AND VILLAINS Beach Boys, Capitol
- 15 (20) BLACK VELVET BAND Dubliners, Major Minor
- 16 (14) WE LOVE YOU/DANDELION Rolling Stones, Decca
- 17 (26) THE LETTER Box Tops, Stateside
- 18 (27) MASSACHUSETTES Bee Gees, Polydor
- 19 (16) I WAS MADE TO LOVE HER ... Stevie Wonder, Tamla Motown
- 20 (19) BURNING OF THE MIDNIGHT LAMP ... Jimi Hendrix, Track
- 21 (24) FIVE LITTLE FINGERS Frankie McBride, Emerald
- 22 (17) THE HOUSE THAT JACK BUILT Alan Price, Decca
- 23 (25) GOOD TIMES Eric Burdon and the Animals, MGM
- 24 (—) ODE TO BILLIE JOE Bobbie Gentry, Capitol
- 25 (21) YOU KEEP ME HANGING ON Vanilla Fudge, Atlantic
- 26 (—) WHEN WILL THE GOOD APPLES FALL ... Seekers, Columbia
- 27 (18) PLEASANT VALLEY SUNDAY Monkees, RCA
- 28 (30) THE WORLD WE KNEW Frank Sinatra, Reprise
- 29 (—) YOU'RE MY EVERYTHING Temptations, Tamla Motown
- 30 (—) FROM THE UNDERWORLD Herd, Fontana

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POP 30 PUBLISHERS

- 1 Danna; 2 Robbins; 3 Essex; 4 Jobete; 5 Carter/Lewis; 6 Avokak/Immediate; 7 Island; 8 Tyler; 9 Chappell; 10 Dick James; 11 Shadown; 12 Skidmore; 13 Chappell; 14 Immediate; 15 Scott-Soloman; 16 Mirage; 17 Borton; 18 Abigail; 19 Jobete; 20 Schroeder; 21 Moss-Rose; 22 Alan Price; 23 Schroeder/Slamina; 24 Ascap; 25 Carlin; 26 United Artists; 27 Screen Gems; 28 Copyright Control; 29 Jobete/Carlin; 30 Lynn.

TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (5) SCOTT Scott Walker, Philips
- 4 (3) THE MONKEES HEADQUARTERS Monkees, RCA
- 5 (4) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 6 (7) DR ZHIVAGO Soundtrack, MGM
- 7 (6) PIPER AT THE GATES OF DAWN Pink Floyd, Columbia
- 8 (—) RELEASE ME Engelbert Humperdinck, Decca
- 9 (8) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca
- 10 (10) ARE YOU EXPERIENCED? Jimi Hendrix, Track

TOP TEN JAZZ

- 1 (2) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 2 (4) CHAPPAQUA SUITE (LP) Ornette Coleman, CBS
- 3 (5) PLAY BACH Vol 1 (LP) Jacques Loussier, Globe
- 4 (1) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 5 (3) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- 6 (—) FUSIONS (LP) Joe Harriott and John Mayer, Columbia
- 7 (7) VIC DICKENSON SHOWCASE (LP) Vic Dickenson, Fontana
- 8 (9) JAZZ FROM A SWINGING ERA (LP) Various Artists, Fontana
- 9 (6) SWINGING BIG BAND (LP) Buddy Rich, Fontana
- 10 (8) A LOVE SUPREME (LP) John Coltrane, HMV

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; PETE RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELLS, Coventry; VALANCES, Leeds; J G WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSH-WORTH AND DREAPER, Liverpool; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; ASMAN'S, London; IMHOF'S, London.

US TOP TEN

- As listed by "Billboard"
- 1 (1) THE LETTER Box Tops, Mala
 - 2 (2) ODE TO BILLIE JOE Bobbie Gentry, Capitol
 - 3 (5) NEVER MY LOVE Association, Warner Bros
 - 4 (3) COME BACK WHEN YOU GROW UP Bobby Vee, Liberty
 - 5 (4) REFLECTIONS Diana Ross and the Supremes, Motown
 - 6 (6) APPLES, PEACHES, PUMPKIN PIE Jay and the Techniques, Smash
 - 7 (7) HIGHER AND HIGHER Jackie Wilson, Brunswick
 - 8 (10) FUNKY BROADWAY Wilson Pickett, Atlantic
 - 9 (9) I DIG ROCK AND ROLL MUSIC Peter, Paul and Mary, Warner Bros
 - 10 (—) BROWN-EYED GIRL Van Morrison, Bang

TOP TEN FOLK

- 1 (1) FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION (LP) Incredible String Band, Elektra
 - 2 (2) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
 - 3 (7) PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
 - 4 (5) RAMBLIN' BOY (LP) Tom Paxton, Elektra
 - 5 (3) NICOLA (LP) Bert Jansch, Transatlantic
 - 6 (—) ALBUM 1700 (LP) Peter, Paul and Mary, Warner Bros
 - 7 (6) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
 - 8 (4) DAVID McWILLIAMS SINGS DAVID McWILLIAMS (LP) Major Minor
 - 9 (8) THE BEST OF THE DUBLINERS (LP) Dubliners, Transatlantic
 - 10 (—) ANOTHER MONDAY (LP) John Renbourn, Transatlantic
- Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELLS, Coventry; VALANCES, Leeds; J G WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSH-WORTH AND DREAPER, Liverpool; BARRY'S, Manchester; COLLETT'S, London; DOBELL'S, London; HIME AND ADDISON, Manchester.

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MAMA'S AND PAPA'S HEAD FOR ENGLAND WITH SCOTT

THE Mama's and Papa's have thrown up work on a new LP and are heading for Europe with Scott McKenzie.

They plan to arrive in Liverpool at the end of the week, by boat, and, during a brief stay in England, hope to do a concert with Scott at the Royal Albert Hall.

Lou Adler, who produces the records of Scott and the group, flies into London tomorrow (Friday) to make

CONCERT WITH MCKENZIE POSSIBLE

arrangements.

According to Adler, the Mama's and Papa's feel they are not "moving ahead" musically.

He said: "They feel that by leaving America for a time and travelling through Europe—and who knows how far beyond—the four of them together will be able to find each other again. By remaining a unit, yet separating themselves from familiar environments, they feel they may recapture the old magic."

The Mama's and Papa's were due to complete their fourth album in their own, brand new recording studio, in the home of John and Mich-

elle, but only three tracks have been recorded.

RON STILL OUT

RON WEATHERBURN, pianist with Kenny Ball's Jazzmen, was this week due to have the plaster removed from his hand, injured in a fall from a bicycle some weeks ago.

It will be at least another four weeks before Ron can play again and, meanwhile, Johnny Parker is in New Zealand with the Jazzmen following their American tour. The band is due home on October 15.

TILES CLOSED

TILES Club closed down on Monday after 18 months as a leading London beat centre.

Police were called in to move crowds outside the club in Oxford Street, protesting against the closure. The club's Richi Howell told the MM that the chief problem was that her landlords would not reduce the rent of £15,000 a year.

YARDBIRDS BACK

THE Yardbirds arrived back from the States last week but fly out to America again on October 5 for a three-and-a-half weeks' tour of colleges.

They will spend November doing personal appearances, TV and radio in Britain to promote a new single which they recorded this week.

Around January 5 the group starts a tour of Australia and the Far East.

RUBY OPENS

AMERICAN cornettist Ruby Braff, touring Britain with the Alex Welsh Band, appears tonight (Thursday) at the Fox and Hounds, Haywards Heath. Braff and the band then go on to Birmingham, Digbeth Institute (30), Boston, Club Montmartre (October 1), London's Purcell Room (3), Botley, Dolphin Hotel (4), Wandsworth Town Hall (5), Manchester Sports Guild (6 and 7) and Carlisle, Pheasant Inn (8). All tickets have been sold for the Purcell Room recital.

McGREGOR/SCOTT'S

THE Chris McGregor Big Band makes its debut at the Ronnie Scott Club on Sunday (October 1).

Chris's Sextet is currently resident at Ronnie's Old Place on Tuesday but switches to a regular Friday residency from October 20.

A 20-minute experimental film was shot of the group at the Old Place last week for use in a forthcoming Belgian competition.

Another of the Old Place regulars, the Mike Westbrook band, plays at the Scott Club on Monday (2).

MARTYN FOR ITALY

DRUMMER Barry Martyn leaves on Tuesday (October 3) for a nine day solo tour

HERD CONCERT TOUR

THE Herd, whose "From The Underworld" entered the Pop 30 this week, have signed for their first concert tour, with the Traffic-Who-Tremeloes package which opens in Sheffield on October 28.

The group is currently working on their first LP and will go to America to tie in with its release in late November.

Peter Frampton is this week undergoing tests for a role in the new film, Sergeant Major, starring Ty Hardin and Steve Rowland, which will be shot in Spain in January and February.

NEW CAMP BOSS

DOUBLE-R Productions, the new record and film production company formed by Steve Rowland and actor Ty Hardin, has acquired the Camp label.

Camp will still be distributed through Polydor but will have three divisions—Top Camp for classical, Pop Camp for pop and Bass Camp for "standard" singers and jazz. The first albums will be released in November.

Double-R have also taken over management of the Magic Lanterns and Dead Sea Fruit.

EXETER FESTIVAL

EXETER University are to run their own jazz festival next March.

Under the banner of Peter Burman's Jazz Tete A Tete, the University will present, between March 4 and 6, Stan Tracey's Under Milk Wood, the Tubby Hayes Quartet, Johnny Scott Quintet and Annie Ross.

LULU OUT OF ENGELBERT TOUR—GIGI GALON IN



LULU

LULU, who has withdrawn from the Engelbert Humperdinck tour, has been replaced by an unknown American singer. She is Gigi Galon, and is on the tour from November 12. Anita Harris does all the concerts from the opening at Slough Adelphi on October 26 to November 11.

The rest of the dates are: Northampton ABC (October 27), Cheltenham Odeon (28), Worcester Gaumont (29), Hull ABC (31), Lincoln ABC (November 1); Cambridge ABC (2), Portsmouth Guildhall (3), Bournemouth Winter Gardens (4), Leicester De Montfort Hall (5), Doncaster Gaumont (7), Leeds Odeon (8), Hanley Gaumont (9), Cardiff Capitol (10), Taunton Gaumont (11), Exeter Odeon (12), Bristol Colston Hall (13), Manchester Odeon (15), Wigan ABC (16), Chester ABC (17), Birmingham Odeon (18), Ipswich Gaumont (19), Peterborough ABC (21), Belfast ABC (22), Dublin Adelphi (23), Aldershot ABC (24), Wolverhampton Gaumont (25), Derby Odeon (26), Sheffield Gaumont (28), Stockton ABC (29), Carlisle ABC (30), Glasgow Odeon (December 1), Newcastle Odeon (2), Liverpool Empire (3)

STONES TO PRODUCE OWN RECORDINGS



OLDHAM

THE Rolling Stones are in the future going to produce all their own recordings. This means that Andrew Oldham of Immediate Records, who has been the Stones' record producer since their "Not Fade Away" hit record will no longer be supervising the Stones' session. He is no longer connected with the group.

The group have just returned from America where they have been discussing the move and planning their forthcoming album which is fixed for late November release.

Under this new arrangement Mick will not now be producing any more for Immediate Records, and Andrew Oldham will now be concentrating on productions for his own company.

Allen Klein continues to act as international business manager for the Stones, and Leslie Perrin, the Stones' publicists told the MM on Monday: "Andrew Oldham no longer has any connection whatsoever with the Rolling Stones."

DOUBLE CONCERT

THE Joe Harriott-John Mayer Double Quintet

and Kenny Graham's Afro-Cubists share the bill for a Double Concert at London's Royal Festival Hall on Monday, October 9.

Other forthcoming dates for the Double Quintet's Indo-Jazz Fusions are Loughborough University (October 29), Colston Hall, Bristol (November 15), Royal Festival Hall (20), Dumelin Hall, Durham (24), Rosehill Theatre, Whitehaven (25) and Sir William Whitla Hall, Belfast (26). Larry Adler is also appearing at the Bristol and Belfast Festival concerts.

AMEN TOUR

AMEN CORNER'S first major tour will be with the Move-Jimi Hendrix package which kicks off a three-week trek with a concert at the Royal Albert Hall on November 14.

The Corner's new single is "Living In A World Of Broken Hearts" which is released on October 6. They will be performing it on Saturday Club (7), Swing-along (9) and Top Gear (16). The group will also be seen in Granada-TV's "Return Of The Winners" on October 6.

Procol Harum return to Top of the Pops



PROCOL

PROCOL HARUM, whose "Homburg" is released tomorrow (Friday), make their first TV appearance for months on Top Of The Pops tonight (Thursday).

They are also on David Symonds new Radio One Show on Tuesday (3); Crackerjack (5); Top Gear (8) and Dee Time (14).

Flowerpots replace Young Rascals

THE Young Rascals have cancelled their British tour because of American commitments.

The rest of the bill, headed by the Traffic, will still make the tour, which opens at Finsbury Park Astoria, London, on October 4, with the Flowerpot Men replacing the Rascals.

There have also been changes on Traffic's second tour, with the Who and the Tremeloes, opening at Sheffield City Hall on October 28. Amen Corner have withdrawn from the package and are replaced by the Herd.

Traffic's next single will be an original by the group, "Around The Mulberry Bush" which will also be used in the United Artists' film of the same name. The single will be released in November.



RASCALS: commitments

Paul McCartney has asked Traffic to do a filmed insert for the Beatles' "Magical Mystery Tour" and they will be filming the new single.

BEE GEES TV

THE Bee Gees are to do a 40-minute spectacular for Southern TV built round their first album. They will tape the show

within the next two months and it will feature guests who have recorded Bee Gees compositions. The group will write sketches and link material for the programme.

They are on Saturday Club tomorrow (Saturday) and appear on the David Symonds Show from October 2-6.

Their "Massachusetts" will be released in America within three weeks.

MATT RETURNS

MATT MONRO returns to Britain at the end of November to promote his new single "Pretty Polly" the title song from the new Hayley Mills film.

The single is released here on October 13. Monro is currently in cabaret in Australia.

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ROSCOE BROWN · THE SPECTRUM · THE ACTION

BBC should take a tip from MM



DAVID PAUL, pop writer for the Morning Star, has come up with a nice idea on how Radio One can compensate for lack of needle time — it could take a look at the MM and adapt its format.



'The jazz in Berlin had better be good'

"First there is Pop," wrote David Paul. "But there are also generous helpings of jazz, blues and folk. Then there is general news. There are reviews of singles, LPs and live performances. There are articles and comments by performers and personalities."

Over to you BBC! Another nice MM plug — from Louis Armstrong. He told millions of viewers to the American Kraft Music Hall TV show how he was christened Satchmo by the late Percy Brooks, then MM editor, in 1932.

More suggestions for the Family Dog LP: "Fangs For The Memory," "The Hound Of Music," "Bark In Your Own Backyard," "Let Me Collie You Sweetheart," "Red Setter In The Sunset," "Spaniel Harlem" and "Poodini!"

NEMS publicist Marion Rainford went for a quiet holiday — in Newquay. First people she saw were the Beatles and just about the entire NEMS staff . . . MM football team back to normal. Lost 7-1 to Folk Entertainers XI at Ilford.

Why do people who write "I bet you daren't print this letter" never give their name and address? . . . Eric Clapton sat in with Butterfield Blues Band and B. B. King in New York last week.

Brian Jones seen buying a ticket for Traffic's Saville show. Also seen in the audience: Eric Burdon, Keith West, Cat Stevens, assorted Manfreds, Bee Gees, Hollies, the Experience and Jonathan King.

Good omen? Clive Epstein's wife Barbara gave birth to a boy at Liverpool's Oxford Street

Maternity Home on Monday. MM's Alan Walsh was born there.

It won't surprise us to see Engelbert in the next Royal Variety Show . . . Amen Corner's Mike Smith broke a finger when he did the impossible and overturned a Go Kart last week.

Sussex Jazz Society shifting their Autumn Jazz Festival from Haywards Heath to Sackville Hotel, Hove — because of the new breathalyser tests. The new venue is on a bus route.

Must be new trend. Neither Eric Burdon nor Steve Marriott were wearing trousers when interviewed by MM this week . . . MM to publicists and managers: we agree, all your artists should have come higher in the Poll.

When Prague Dixielanders turned up with two trombonists, booker Frank Parr figured one must be the political commissar. After hearing them he says every band should have one.

Agent Jim Godbolt dragged because today's dollies don't seem to dig his Shirley Temple discs . . . Boston the only U.S. town not to go wild for the Cream.

According to Mark Wirtz, his Teenage Opera is "about an unreal per-

son in a real environment who with his rare and uninhibited yet logical and idealistic mentality completely contradicts the complexity in the intellect of those around him etc." Sorry you asked?

Cat Stevens has bought a 300 SE Mercedes coupe. Hope he can afford the petrol . . . the Syn now take a lady named Gladys on gigs to clean up the stage after their act.

Quote from the MM's Bob Houston: "I didn't have any trouble with the car on holiday — apart from getting new brakes of course" . . . Scots group Studio Six presented petition to Cunard offices in London bearing 500 Clyde-side signatures protesting at name of Queen Elizabeth II.

After Max Roach we'll never complain about non-talking jazz musicians again . . . Mrs Mia Dameron, wife of the late Tadd, holidaying in London.

Viv Prince says Chelsea Police Station gets more like the Speakeasy every day . . . Andrew Oldham took his young son to Mothers Of Invention concert . . . Frank Zappa a keen fan of Keith West and Tomorrow.

Thought For The Week: You mean there's something else to think about?

CAUGHT IN THE ACT MOTHERS—ALMOST A FREAK OUT, NOT A LOVE IN, DEFINITELY A SEND-UP!



ZAPPA: creative mastermind

FOR one delicious moment the Royal Albert Hall seemed to glow with an all enveloping smile uniting everybody within its walls. Almost a freak-out Not a love-in. Most definitely a send-up.

The hall rocked with laughter and applause as awkward penguins (allegedly members of the London Philharmonic Orchestra) in full evening dress insanely staggered about the stage like controlled puppets, dancing together, and at a word from Frank Zappa, leader of the Mothers Of Invention, even rolled up their sheet music and blew loud raspberries.

As Zappa coolly said "Music can be fun too." Without doubt, this the debut of the Mothers in England, was one of the greatest live performances to have shaken this earth on this side of the Atlantic for a long long time. The eight or so Mothers on stage had a ball.

You can feel that they're digging, and their sheer maturity, experience, and confidence adds shattering depth to their stage presence. Secondly the Mothers are fine musicians. This, perhaps, was one of the most outstanding facets of these musical curios from the American jungle.

Zappa on electric guitar is a sympathetic and creative mastermind behind everything the Mothers do. He obviously is out to take the Mothers to the top. For the group to rehearse for a whole week just to do this one show is proof he means business.

"There is the mighty and majestic Royal Albert Hall Pipe Organ," said Zappa coolly as the audience fell about. Mother Don leapt from the stage and like a mischievous ape clambered up the balconies high above and settled into the organ nook. He fumbled about in the darkness — got a rousing ovation when he found the light switch and set it in.

Zappa hitched his breeches and drawled into the mikes: "Play something for the kids. Don, play something that'll really sock it to 'em — like 'Louie Louie!'" And lo — true to his word — the giant Royal Albert Hall pipe organ burst forth with life and "Louie Louie." Ad lib laughter for the rest of the concert.

During the evening very few people can have avoided Zappa's verbal or musical axe. The Supremes and "Baby Love" was the subject of much hilarity, so too the Doors, so too most of American society, flower power, and finally the Mothers quite happily send up both themselves and their audience.

As a colleague said: "They're about two years too early." — NICK JONES.

RUBY BRAFF is an extraordinarily fluent cornet player with a fine, full tone of great beauty. At Osterley, where Braff and the Alex Welsh band opened last Friday, Braff laid a storming solo on the audience to begin his final set. The number was an original, "Where's Freddy," and besides cornet

flights which were astonishingly agile, yet perfectly timed and regulated, it contained excellent passages by two brass, three brass and the whole band. "Nobody Knows You" also had Braff working like a terrier within the group. Roy Williams' flexible trombone playing and Welsh's trumpet were notable, too. The prettiest music of the set was a calm but intensely affectionate cornet treatment of Clare Fischer's "You've Changed" which moved into another Billie Holiday favourite, "Fooling Myself." — MAX JONES.

MAX ROACH

FAIRCE equal to anything presented by Brian Rix came to the Ronnie Scott Club last week in the varied shapes of the Max Roach Quintet.

After missing his own opening night, Roach arrived on Tuesday and throughout the week treated startled, and often embarrassed, customers to what amounted to a series of group rehearsals.

Sometimes he played piano and sang his own blues and spirituals — very badly. Sometimes he gave the audience his somewhat low opinion of his sidemen. Sometimes he stopped the group in mid-flow to complain about their playing. Sometimes he shut up and played some of the best drums we've heard on an English stage.

It would be unfair to review the rest of the group under such circumstances, beyond saying that Charles Tolliver is a well above average trumpeter. — BOB DAWBARN.

JAMES BROWN

THE James Brown Show, a well-rehearsed explosion compounded of over-amplified sounds, flashing coloured lights, grunts, screeches, dancing girls and perspiration, opened for a ten-day season at the Paris Olympia Theatre last week and left an audience stupefied with show business celebrities limp, partially deafened and somewhat bewildered.

The James Brown show had everything — except spontaneity. The performance is so well drilled, from the dramatic stops when everyone on stage becomes instantly silent and motionless, to the "it says here" announcements of the trombone player who periodically insists that James Brown is the greatest entertainer in the world, that after two hours you find yourself praying for a bum note or an extra song from the star himself. — MIKE HENNESSEY.

DIXIELANDERS

THE first Czechoslovakian jazz group to visit Britain, the Prague Dixieland Band, made their impressive debut at London's 100 Club on Monday, despite a rather unenthusiastic and trouble with mikes.

Based roughly in the Eddie Condon school, they achieve unexpected colours by using two trombones and electric guitar. The line-up results in neat, tightly arranged passages, mostly thought up by pianist-leader Dr Zdenek Camrda. — BOB DAWBARN.

SPINNERS

BRITAIN'S leading folk group, the Spinners, once again demonstrated their supremacy at two concerts in the London area last week.

Repeated curtain calls, cheering and shrieks of "encore" lasted for several minutes after the end of both the Queen Elizabeth Hall Concert (Sunday), and at Borough Technical College, Isleworth (Thursday).

For sheer versatility, the Spinners — Tony, Cliff, Mick and Hughie — are hard to beat. Outstanding in their varied repertoire are songs from their native Liverpool like "Liverpool Packet"; calypsos are given the genuine West Indian sound by Jamaican-born Cliff; and Mick makes traditional ballads sound both authentic AND interesting. — JEAN AITCHISON.

GUITAR FESTIVAL

THE guitar has often been misused and abused but on Monday night five guitarists showed four proper uses of the instrument at a Guitar-In at the Royal Festival Hall.

Famenco guitarist Paco Pena opened the show with the staccato tunes and shifting rhythms of this traditional Spanish art. Next came Bert Jansch, ambling on stage with two guitars. He swung into "Come Back Baby,"

and followed it with his version of Ewan MacColl's "First Time Ever." Bert included three new additions to his repertoire — the blues "Betty And Dupree," the classical styled "Birthdays Blues" and "I Don't Believe I've Seen A Woman Like You," a strange Eastern flavoured song accompanied by 12-string guitar.

Apart from a couple of false starts Jansch was well on form. Classical guitar duets from Tim Walker and Sebastian Jorgenson opened the second half of the show. Their elegant music was matched only by their Regency gear. To finish their spot they switched to electric guitars for a contemporary classical piece and an Elizabethan composition.

Then an eruption took place on stage in the form of the Jimi Hendrix Experience. Hendrix is an amazing guitarist who does everything with the instrument but make it walk off the stage by itself. I can honestly say I have never seen anyone do so much on a guitar without using his hands. In the final number "Purple Haze," after using his famous teeth to extract hysteria-tinged sounds from his instrument, Hendrix finished up kneeling on his guitar belting it with a drumstick. — TONY WILSON.

TRAFFIC

AFTER centuries in hibernation Traffic left their country womb last Sunday to make their debut at London's Saville Theatre and certainly in potentiality they must have surpassed many of the cynics' wildest dreams.

For a four man group Traffic's live sound is electrifyingly energetic and dynamic. Stevie Winwood, a distant star of faith, bobbing and weaving at the organ; hissing and screaming, moaning, building castles of sound, caressing every wound in Traffic's holy sound. When not rifting on tenor, Chris Wood breathes eternal seasons into his flute, peaceful summer evenings drifting past in the wind, while Dave Mason looking dead, alas, winches out consuming fire and slipping earth from his guitar like volcanic explosions — the lava though never quite flowing freely enough to mingle and encompass all of music.

Drummer Jim Capaldi hidden almost from view by a wall of amplifiers, but urging with the spirit and happy concentration of somebody out of sight but nevertheless there, sensing and feeling closely every idea of the music.

The programme too was charged with the same worldly inspiration with which it was played. "Goovy," "Smiling Phases," "Colourful Rain," "A long blossoming sitar intro from Dave leading into the excellent clear waterfall of harmonies on "Hole In My Shoe;" drama on "New Day, New Dawn, New Life," bursting with tension, feeling, enlightenment and unity; a big fat full sound building into "Paper Sun" and finally Stevie playing wailing blues with "Mr Fantasy."

Traffic have the flow, themselves green lights pulsating music. If the Saville audience had only encouraged instead of questioned this debut might have knocked many more people out. — NICK JONES.

INCREDIBLE INCREDIBLES

AS the beautiful, unrelenting success of their second album so justly affirms the Incredible String Band are something incredible. "We are reaching for something that doesn't just sound modern but timeless and nationless — trying to be true to our true selves. All creativity depends on what you think and what you know — that's why art forms appear to change. But the real art forms don't change over millions of years — timeless and nationless. An experience that means the same thing throughout the universe. Like Bach — the songs flowed out of his head, like water from a tap and flooded the universe. It's just beyond time and nation," said bearded Robin Williamson one half of the incredible Incrédibles.

They are reaching for the 5,000 Spirits of the Onion — not the layers and a lot of British record buyers despite what they think their musical tastes may be, are sensing the spirits through the Incredible String Band and their magic music. And the magic is sparkling within every layer of the popular music scene. The In-



Incrédibles

credible's music has already become barrier-less—it is already appealing far beyond the traditionalist circles from which it was born.

Next week on October 4 Mike Heron and Robin Williamson are summoning the spirits to London's Queen Elizabeth Hall where they are performing probably one of their most exciting and adventurous acts to date — and coupled with Shirley Collins who shares the bill—this performance promises to be a revolution in the music world.

Says Robin: "Everything is a miracle. It's all magic and we are really here on earth to wonder at all these beautiful things. Our records are no more wonderful or no more magical than a lump of earth."

Both Mike and Robin speak as part of an open-minded, permissive generation. "People imagine freedom means decadence. People imagine nineteen people to a bed having a scene. Why do people always imagine such negative things. Freedom simply means do what you want." Mike began to quote Dylan, somebody, understandably to dig very much. "Leaving man wholly, totally free to do anything they wish to do but die. There are no trials outside the gates of Eden." Bob Dylan has managed to say an awful lot in awfully short time," smiled Mike. "he's got all the thoughts ther." — N.J.

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October issue is a gas! Includes Lulu interview/Mothers of Invention/Tony

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AMERICAN PRODUCER SUES JIMI HENDRIX

JIMI HENDRIX is being sued by an American record producer for alleged breach of contract.

Ed Chalpin, a well-known American producer, of PFX Productions, said in New York this week that he has a valid contract with Hendrix and is suing the singer and the companies associated with him both in America and in Britain.

Chris Stamp, of Track Records, the label which releases Hendrix records here, said on Monday: "This man is, in fact, suing us. He has a contract but we do not believe it is valid. If it goes to court we believe we have a very good case."

Jim's managers Chas Chandler and Mike Jeffries flew to America to join Track's Kit Lambert to try to sort out the position.

Chalpin also said that he recently recorded Hendrix in a series of tracks featuring the artist playing guitar. He is believed to be negotiating a deal with a major British company for release of these tapes this autumn. No deal has yet been set for US release of the tapes.

Loussier trio makes third British tour



LOUSSIER

JACQUES LOUSSIER'S TRIO makes its third British tour in October, opening at Bournemouth's Winter Gardens on Sunday (1).

The trio then appears at

Fairfield Hall, Croydon (2), Town Hall, Birmingham (3), Rosehill Theatre, Whitehaven (4), Colston Hall, Bristol (5), De Montfort Hall, Leicester (6), Northcott Theatre, Exeter (8) and Free Trade Hall, Manchester (10).

MAXINE TOUR

MAXINE BROWN, American soul singer who opened a new British tour last weekend, plays London's Regent Polytechnic on Saturday (30). October bookings are: Kirkclevington (1); Grimsby (2); Douglas House, London (3); Marquee, London (5); Maidstone (6); Boston (7); and Nantwich (8).

LOUIS ILL AGAIN

LOUIS ARMSTRONG was reported to be back in hospital on Monday with a recurrence of pneumonia.

The 67-year-old trumpeter is in hospital at Reno, Nevada. His manager Ira Mangel said on Monday that he would be in for three or four days.

This is Louis' second bout of pneumonia this year. The first was early in May and his dates were cancelled for eight weeks while Satchmo rested at his home at Corona, Long Island, New York.

He played at the Antibes Jazz Festival in Juan-les-Pins, France, in July but rested during the day in his hotel suite. A press conference for European journalists was cancelled because he spent every day resting.

Traffic's life of isolation ends in London



JIM CAPALDI

THE Traffic's splendid isolation in the wilds of Berkshire has temporarily ended. Pressure of success has forced the group into town and now they share two flats in the midst of London's traffic.

But the country life has been of immense value during the group's embryonic stages, said drummer Jim Capaldi last week. "It gave us a chance to really get together as musicians and as people," he said on a visit to the MM office.

"We had the quietness, the peace and the space to rehearse, write and really sort out the group without interference or hang-ups," he said. "In fact, when things quieten down a bit, we'll be going back again to do some more work."

Things don't look like quieting for some time yet as the group's hit single "Hole In My Shoe" climbs ever higher in the MM's Pop 30. They made their British debut last Sunday at London's Saville Theatre, and have already made a number of appearances in Sweden.

"It was like another rehearsal — only this time with an audience. They were very receptive and we managed to work a few things out."

The Traffic made their bow in the pop world after acquiring an image of seclusion, secrecy and mystery, but this, claims Jim, grew up naturally.

"We never planned to create this sort of image, but we had always intended to get away by ourselves when the group got together and it just sort of built-up into a mystery thing quite naturally. We didn't create it but it was quite good publicity-wise."

The group want their scene and their music to happen naturally. They have deliberately made sure that the idea of Steve Winwood and a backing group was dispelled immediately. "Stevie is a sort of focal point, but the Traffic is a group thing. Stevie doesn't do all the vocals and this rather surprised some of the fans in Sweden who were expecting Stevie and a backing group. But we want the group to happen as a group, naturally, and without any forcing."

Musically, they are full of ideas. The little girl voice on their hit was the idea of lead guitarist Dave Mason. "The record was really very easy. We did it in six takes and we felt it falling into place from the world go. Dave felt — and we agreed — that the middle part of the lyric didn't lend itself to being sung, so Dave had the idea of the little girl voice. She was the daughter of our manager and we felt it really fitted in with the sort of dream effect we were trying to achieve."

The Traffic's next single is called "Here We Go

Round The Mulberry Bush," the same title as their first film and will be released at about the same time as the film, says Jim.

They are also half-way through their first album. "We haven't decided on a title yet, but every track will be complete and completely different from the other. We've done about half of the tracks and we hope to finish the rest by next month. I expect the LP will be out about November."

The group has been very much a product of the recording studio so far, but they are looking forward to their British appearances. "We all like gigs as much as recording and we're really looking forward to doing some concerts. We have been working on an idea for a sort of console which we will take with us to gigs."

"We are hoping to have speakers set up all round the hall or theatre we are playing so that the music comes from all round the audience."

It looks as though it may be some time before the Berkshire Downs echo again to the roar of Traffic.—A.W.

NAMES IN THE NEWS

FRANKIE VAUGHAN stars on BBC's Top Of The Pops today (Thursday) and tomorrow (Friday) records the first four tracks of his first EMI album.

Next album from Jimmy James And The Vagabonds will be recorded in Britain and New York.

Tuesday's Children—now a sextet—have a new single "Baby's Gone" released on October 20.

Lulu may return to America this autumn for TV appearances if time can be found.

The Who-Traffic tour play Slough Adelphi, not Granada on November 10.

Joe Tex tours England for two weeks from November 30.

Hollies due to tour America in late November instead of October. Newest member of Martha And The Vandellas

is Lois Reeves, Martha's sister.

Kit Lambert of Track Records is fixing a deal to distribute the American Revillout label in Britain. Organist Mike Carr plays the Flamingo Club, Darlington on Monday (2). Swinging Blue Jeans got their stolen van back, minus instruments and clothes.

The Artwoods start a three-week tour of Denmark on November 17. Kiki Dee guests on Monday Monday (8).

Family Dog's single "Waiting In A Storm" is released on October 6.

Ten Years After have an LP released by Deram on October 20 and their first single out a month later.

Continentalist Ben Webster guests with the Pat Smythe Trio at

Dopey Dick's West Hampstead next Wednesday (4).

Manfred Mann appear on the Julie Felix colour TV show on October 24.

Max Collie's Rhythm Aces play Liverpool's Cavern Club on October 20 and alternate Wednesday's at Blaizes, South Kensington.

The Graham Collier Septet plays at London's Old Place tonight (Thursday) and the Collier Dozen play at the club on Monday (2). The following day the Septet plays the Ronnie Scott club.

Two members of the Richard Kent Style are to leave to form a Manchester agency. They are drummer Ian Starr and saxist Aus Vernon.

Singer Ray Merrell appears at the Continental Casino, Burnley all next week.



HARRIS: new single

ANITA FOR U.S. LAUNCH

AMERICAN Columbia Records are to spend 100,000 dollars launching Anita Harris in the U.S.

On October 15, Anita will guest on the Ed Sullivan TV show and she will also appear on the Joey Bishop Show two weeks later.

A full promotional tour of major American cities is being planned, to fit in between her work on the new Carry On film and her tour with Engelbert Humperdinck.

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Tin Harlin
VLP 8002 SVLP 8002

Howard Tate
VLP 9179 SVLP 9179

Encyclopedia of Jazz in the '60's—Vol. 1
VLP 9177 SVLP 9177

Janis Ian
VLP 6001 SVLP 6001

Connie Francis
MGMC 8050
MGMS 8050

Arthur Frycock
VLP 9176 SVLP 9176

Count Basie and his Orchestra
VLP 9173 SVLP 9173

The Walter Wanderley Trio
VLP 9180 SVLP 9180

Lainie Kazan
MGMC 8046
MGMS 8046

Bill Evans Trio
VLP 9172 SVLP 9172

The Dirty Dozen
Original Soundtrack
MGMC 8048
MGMS 8048

Ella Fitzgerald and Duke Ellington
VLP 9169 SVLP 9169

Every Mothers' Son
MGMC 8044
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Erroll Garner
MGMC 8047
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MGMC 8049
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No place for gimmicks in Hampton Hawes comeback plans



HAMPTON: European tour?

HAMPTON HAWES, PIANO player from the States — and where else would he come from with that name? — has been well-known to jazz fanciers here for a number of years. He earned wide recognition, including Down Beat and Metronome magazine awards, in the middle Fifties as a modern player who followed his own path. But he was never brought to this country, and the supply of Hawes records was none too regular. In the past few years he came close to being forgotten by Britain's jazz public. And I confess to a rather severe shock of surprise myself when Vi Redd told me: "You know Hampton Hawes is in town."

The next night I went to Ronnie Scott's and met a young-looking 38-year-old Hawes who was agreeably ready to answer questions.

I have already heard he was here on holiday with his wife, and this he confirmed.

"It is a sight — seeing trip, part of a trip round the world which will take us over the Continent, then to Israel and India and eventually back through China and Japan to Hawaii, and from there straight to Los Angeles.

"This is our first time in Europe. My wife, Jacqueline, is here on a sabbatical, visiting English schools. She's a teacher. We left LA on September 7 and we'll return in July or August, because she has to be back for that next semester.

"My special reason, apart from wanting to see the world, is that I would like to play in Europe and I wanted to listen to the European musicians and find out what the scene is here. I

want to hear the music of each country and maybe get a little exposure for myself.

"And here's another reason. After I've visited all the countries I may want to form an international trio adding a bassist and drummer from different countries, or even continents.

"I don't think this has been done before, and with an international group, well, any place you play there is more chance that people can identify with it. Plus the world is getting smaller, as we all know."

Does the group have to be a trio, I asked.

Hawes replied that it didn't. "Now that's a question I hope to resolve on this trip. I might make it a quartet by adding a guitar. I still like guitar in a group if it is used in the proper way. I have my own ideas on how to use it, and it may be preferably a non-amplified instrument."

Because he's not able to work here yet, I haven't had a chance to hear Hampton Hawes at the piano in person (musicians who have say he is as good as his records suggest). But he is eager to play, and very keen to come back and make a British debut soon.

"When I get to the Continent I do expect to play. Where? Let's say Copenhagen. Well, the first opportunity I get to work I'm going to work.

"I hope I'm going to record, too. In fact I've already had pictures taken for my next album, which will be made in Europe, by Polydor, I think.

"It's high time I had another record out. My last album released was 'Here And Now' in 1965. That was made with Chuck Israels,

bass, and Donald Bailey, drums. Yes, he's beautiful on drums.

"I made one more for Contemporary, live at the Studio Club in Los Angeles, but it hasn't been released so far. Donald was on that, and Red Mitchell. Red's an old friend; he was on my first trio album.

"So anyway, I'm going to be on the European scene for quite a while. I'll be close by, and if I get the offer I'd like very much to come and do a week or two at Ronnie's place.

"You know I've been in there most nights listening to your musicians. I know who I can get to work with me, and I know just who I want."

From everything Hawes said I got the impression he was considering joining the American jazz colony in Europe in the fairly close future.

"I do have it in mind," he admitted, "though I don't know where I might live. That's one of the reasons I'm making this trip. Then I can evaluate what I've seen when I go home.

"The point is, as I've said, that I want to get exposure. I was off the scene for five years, and it takes time to get back. Actually, I call it myself 'making a comeback'."

"And I want to make my comeback entirely on the strength of my music, you know, without gimmicks. I'm not over here with everything ready-made. I'm just here, but I'm meeting people and that's important."

MAX JONES

JAZZ SCENE

Light shows and electronics—Monterey continues experimenting

THE 10TH ANNUAL Monterey Jazz Festival followed in the tradition of its predecessors by offering a startling mixture of old and new, American and European, and by including several specially commissioned works.

Outstanding as food for conversation were the "Electronic Jazz Quartet" led by Gil Melle; the unique "Violin Conclave" innovation featuring Ray Nance, Svend Asmussen and Jean-Luc Ponty; and the shattering impact of a rock group, Big Brother and the Holding Company.

Melle's quartet features the leader playing a long cylindrical object which he calls a Tone VI. His inventions, operated by him and his sidemen, include an elector, a percussatron and an envelope, also an "effects generator." This group played what Melle described as "a three part improvisation programmed by an automated computer."

The sounds were weird and often intriguing, though some of the best moments were provided by the relatively orthodox modern piano of Forrest Westbrook.

The violinists all played excellently, but it was Ponty who stole the show. Accompanied by an international rhythm section (Swiss pianist, George Gruntz, French drummer Daniel Humair and the amazing 21-year-old bassist Nils-Henning Orsted Pederson), Ponty combined the technique of a classical master with the ad-lib imagination of 1967. He made a tremendous impression not only on the audience but on musicians back stage, including the other violinists.

Big Brother turned the Festival into a virtual freak-out. Hippies, far more numerous in the audience this year, danced on the chairs, marched through the aisles and went into near hysteria. For a climax, one member of the group staged a mock battle with a huge loud-



MOODY: one of the greatest soloists

speaker, finally wrestling it to the floor. This is jazz!

Orchestrally, the most impressive new work was a 20-minute "Concerto for Herd" written and conducted by Bill Holman for the Woody Herman orchestra. Woven into the brilliant scoring were fine solos by Woody himself who now plays soprano as well as alto and clarinet; Sal Nistico, tenor saxophone; Louis Gaska, trumpet; Cecil Payne, baritone; Carl Fontana, trombone; Carl Pruitt, bass and Herman's splendid new pianist Al Dailey.

Another instrumental high spot was the poignant "Memorial To Billy Strayhorn," composed and arranged by his former colleague Louis Bellson and performed by the Don Ellis band with Bellson sitting in. The Strayhorn tribute was one of three Bellson originals composed for the occasion and performed by him with the Ellis band; the others were "Sketches" and "3x5+16."

The total impression was that Bellson is a greatly underrated composer and arranger.

Miljenko Prohaska, the Yugoslavian composer, was brought over by the Festival's Musical Director, John Lewis. Prohaska conducted the Ellis orchestra in a series of comparatively conservative works, some of recalling early Stan Kenton, but others charmingly melodic. Guest soloists with the band during this set included Lewis, Ray Brown, George Gruntz, James Moody and Dizzy Gillespie.

Dizzy, in typically puckish mood, was all over the Festival. In addition to appearing twice with his own quintet, he sat in during a totally delightful and strongly blues-oriented session by the

Modern Jazz Quartet. Dizzy even crept on stage to surprise Carmen McRae during her exquisite performance.

The Ambrosetti from Lugano, Switzerland (Franco, 25, and his father Flavio, 48, playing trumpet and alto respectively) offered satisfying neo-bop with avant-garde overtones, supported by the same potent international rhythm section that had accompanied Ponty.

This was a year for odd instruments. In addition to the strange devices manipulated by Melle's men, Asmussen played a tenor violin, which resembled a bloated viola, Dizzy Gillespie played one number ("Accent On Youth") on a curious looking cornet, its bell tilted not at a 30° angle like his trumpet but directly skyward. Ornette Coleman, after playing one long number on alto saxophone (his most moving performance of the set) and another on trumpet (his technique has improved, but still falls short of requirements) ended his set with a long improvisation on the musette, an 18th century instrument that looks like a trumpet but sounds like a small bagpipe.

Illinois Jacquet played tastefully swinging tenor, but got bogged down when he tried the bassoon in an over-long treatment of "Summer-time." He was backed by a superlative rhythm section: John Lewis, Ray Brown and Louis Bellson. Jacquet was heard again when he played the blues accompanying T-Bone Walker. Both Walker and B. B. King had the ring of truth in their music and spiced their lyrics with humour. In stark contrast, a third guitar-playing blues man, Richie Havens, offered mature folk poetry, singing

not of cadillacs or of Saturday sprees, but of the Ku Klux Klan and other grim realities. All three singers were part of a blues afternoon that also included the Clara Ward Singers (too much showmanship, but plenty of musical honesty) and Gary Burton's avant-garde quartet (what was he doing here?).

Among the other familiar Festival figures were the Gabor Szabo quintet, featuring a brilliant interplay between Szabo and his fellow guitarist Jimmy Stewart; and, of course, Don Ellis leading his own band in a frenetic set. The erratic sound system brought Ellis' amplification up to such a deafening level during a number called "Night In A Turkish Bath" that many listeners had to cup their hands over their ears to block off the sonic boom.

Earl "Fatha" Hines was there, of course, with Budd Johnson on soprano and tenor, Oliver Jackson on drums and Bill Pemberton on bass. Hines also borrowed Herman's men for a big band treatment of his early composition "Blues In Third."

In addition to playing the Holman work, Woody's band played two regular sets of its own, to stunning effect. Despite the innumerable personnel changes that constantly plague him, he has as happy and well-integrated a band as ever.

The Herman Herd was also used to accompany Mel Torme. Most of the arrangements for this set were written by Mel himself. He is an excellent writer. Though he was in impeccable voice, Mel seemed to be self-conscious about appearing in a Jazz Festival; he showed a tendency toward special effects, such as early Hi-Los endings and pseudo-Jon Hendricks bopping.

Carmen McRae, whose accompaniment included Dizzy's drummer Candy Finch and Ray Brown on bass as well as her regular pianist Norman Simmons, squeezed every ounce of emotional juice out of "Midnight Sun" and evinced a Pearl Bailey quality in her conversational phrases on "Lovely Love."

LEONARD FEATHER

Lewis out for cut price jazz tuition

JOHN LEWIS AND drummer Ron Jefferson, President and Treasurer of the Jazz Musicians' Association, hold their first meeting in New York this weekend. Lewis says they will seek to send musicians to the city's impoverished areas to give them professional jazz at low costs. He says that for the past 20 years jazz has become "so middle and upper class that ghetto residents cannot afford it."

Erroll Garner is reportedly moving from New York to Los Angeles so he can be easily available for film scoring assignments. After his October trip to Europe he has concert dates with the Milwaukee and Baltimore symphony orchestras in November.

The Riverboat, under the Empire State Building, kicks off its new season this week with the Buddy Rich band and the Frank Foster combo... Eddie Condon's group jet from New York to appear with Louis Armstrong's All-Stars at the Dixieland At Disneyland gala in California on September 30.

Benny Goodman, who recently returned to New York from talks with record and concert executives in Paris and a key cities in Israel, has started a series of concert appearances throughout the U.S. He was reunited with



JOHN LEWIS

Teddy Wilson and Gene Krupa for a TV special last week.

A small, but appreciative audience, enjoyed Maxine Sullivan in her New York Town Hall concert last week. The John Kirby vocalist of 30 years ago retains a voice untouched by the years.

Making his first local concert appearance in some time, Charles Mingus headlined a show at New York's Village Theatre last weekend... Chris Connor is currently at the Village Vanguard opposite guitarist George Benson's Quartet.

Former Count Basie singer O. C. Smith is currently appearing with the Gerald Wilson orchestra at Shelly's Manne-Hole in Los Angeles. Smith has a new LP out on Columbia.

Hayes "Doc" Pugh, Louis Armstrong's valet until blindness forced his retirement, died last week in New York's Bellevue Hospital at the age of 54... veteran

song-and-dance man John Bubbles plans to convalesce in Los Angeles when he leaves New York's Roosevelt Hospital after a stroke.

Johnny Lytle is swinging so much on vibes he and his trio have been held over at the Top Of The Gate... the Tony Bennett-Count Basie show just ended a run at the Sahara, Lake Tahoe.

Duke Ellington's classic "Black And Tan Fantasy" will be used in 20th Century-Fox's film Star. The Ellington work will be used as a key story point in a scene where Julie Andrews, as Gertrude Lawrence, visits New York's famed Cotton Club.

JEFF ATTERTON

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THOUGHTS BEHIND A TEENAGE OPERA

OVER two years ago Bob Dylan realised "the times" were "a 'changin'." They were for him because he could feel them changing. He was changing with them and he wanted to change. He laughed and he cried. He communicated his very own feelings. A time and emotion study.

Fortunately more and more people are beginning to discover that they too can benefit from similar studies.

To exist in a mood of enjoyment and happiness is something you should be able to do without the permission of your forefathers and if music is part of the being happy ritual — who on earth can possibly deny you every opportunity to listen to it?

Last week the MM interrupted Keith West and Mark Wirtz relaxing at Mark's West End flat in the middle of songwriting for further instalments of "The Teenage Opera." Keith's tremendous success with "Excerpt From a Teenage Opera" on the single market has now given him and Mark fantastic inspiration and much more scope than they would have had originally. Now they are re-writing many parts of the opera with re-newed vigour. "The success hasn't really changed things," said Keith, "obviously the environment is a bit different because I'm doing things I wasn't doing a few weeks ago and you find people are more willing to talk to you and give more respect to you — just because of a hit record."

"I suppose though it has opened a lot of doors. EMI have just told us they're willing to spend £15,000 to £20,000 on the opera — even £30,000 if it's needed."

Mark Wirtz's production of the "Teenage Opera" album is going to be something unique. He has his own ideas and his own technique of how an album should be made — and that doesn't mean a quick eight hours in the studio with an orchestra.

"Obviously the basic things are completely worked out beforehand by Keith and I. But I leave a hell of a lot of elbow room on the actual session for any spontaneous ideas that we think of at the recording studio."

"For example," said Mark, "on 'Grocer Jack' there are a lot of things on the single that you can't even hear. Because I wanted to keep it simple. On the stereo album though you'll be able to hear a lot more little things — a lot of classical things too. We're really going to plug the album in stereo because that's the only way to really dig all the sounds going on."

What do Keith and Mark want to communicate to their listeners?

"I went to exploit this idea of bringing drama to records and develop it further and further. But it has to be done very slowly, or else it's in danger of sounding really sick or



● WIRTZ

contrived. And very sincerely," said Mark, "you can do so much with musical instruments. They can sound happy or sad, or very happy or very sad."

"One of the people who first put this idea into my head was Jeff Barry who made those Shangri-Las records for the Red Bird label. 'Remember (Walkin' In The Sand)' was a gas."

"Phil Spector was more a sound venture really though. He was inclined to make complete finished products. His records didn't really go anywhere — they were there. That was it."

HAPPY OR SAD

"With someone like Brian Wilson and 'Pet Sounds' you feel it is all leading somewhere. Leading to something else. 'Pet Sounds' was just a stopping off point for Brian Wilson' on his way to something else. 'Heroes and Villains' and 'Good Vibrations' and this new one, 'Gettin' Hungry' he seems to have got hung up on voices more than the music, which is nice, but he'll need more prominent musical ideas to make the whole records more interesting."

"I think the new Beach Boys album, 'Smiley Smile' will be different again and I think that's why Wilson has put out these two singles 'Heroes and Villains' and 'Gettin' Hungry' as kind of test records. He can afford to, I think because he's so confident that their next LP will blow everybody's mind."

"The Opera is very 'natural.' It's all natural sounds. There's not an electronic gimmick on the whole thing. And instrumentally we try to keep the sounds absolutely natural."

"To me electronic sounds are very mechanical. They are very negative. They don't have soul. It's not my scene at all," said Mark, "they sound cold and impersonal. Brian Wilson uses them well as illustrations I agree."

"It's really conveying another dimension," said Keith from the sofa, keeping an ear on the conversation.

'You find people are more willing to talk to you— just because of a hit record'

"Brian Wilson really tries to communicate these different dimensions, these different emotions and feelings — and he does it with voices and sounds."

"But then again it's just another stop on his way and I think eventually he'll get all the things he's worked on into perspective. He's had incredible experience at doing fantastic music on 'Pet Sounds,' fantastic experience all the time with the Beach Boys' voices, particularly on 'Good Vibrations' and 'Heroes and Villains,' and also on those he's exploring the electronics field. And of course when he exploits all these things together — he's going to say even more!"

"I often feel Brian Wilson is far more serious about what he does. I feel the Beatles are too, but Wilson seems to have a deeper approach to it all as far as the production of his records is concerned."

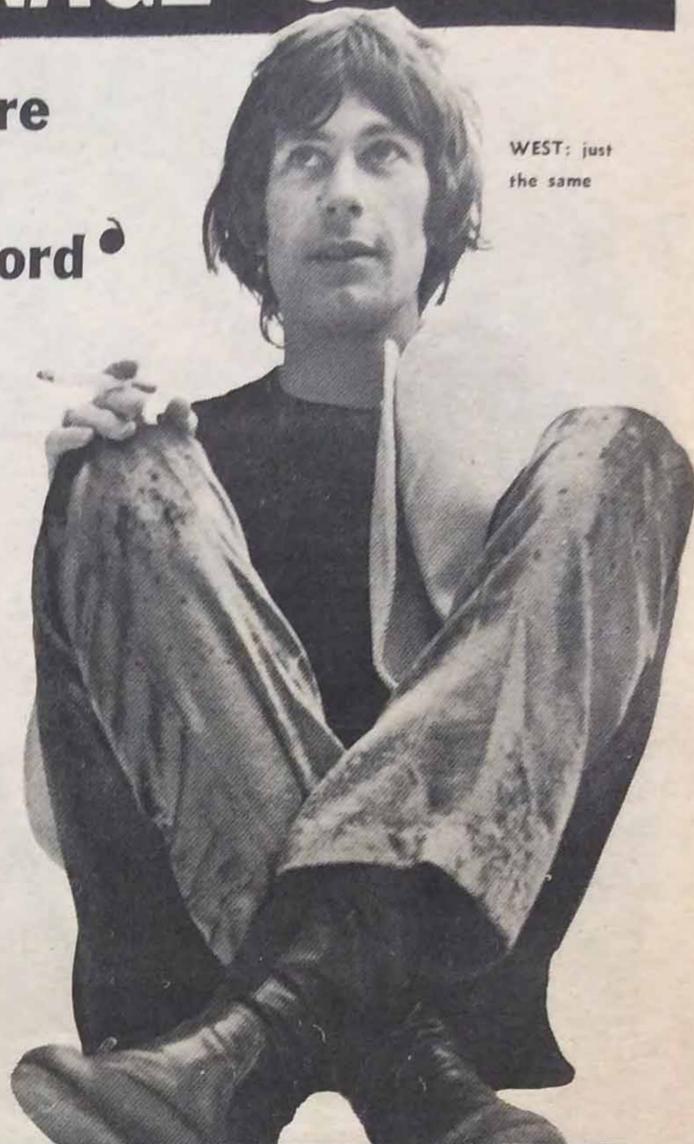
"The Beatles of course, have always been spot on when it comes to writing, but they'd never have brought out something as simple as 'Gettin' Hungry' because they would feel that they'd have to do more."

"They'd put millions of sounds onto a straight forward and simple song. Wilson puts a single like that out as a kind of funny."

"When you think of the Beatles you're inclined to think of the Beatles and then all the things happening behind them. Whereas something like 'Pet Sounds,' the backing music became part of the whole thing — the Beach Boys."

"The times they are a'changin'." Mark Wirtz and Keith West wholeheartedly agree: "For a start kids are getting to realise that songs are saying things and telling stories," said Keith, "they're having more time to listen to things and think about them. Records used to be superficial things — in one ear and right out the other."

"Records used to be thrown at people" reflected Mark. "They were one sided things just chucked at an audience who either liked it or not and bought it or not. But now the kids are meeting music half way."



WEST: just the same

BY NICK JONES

ZAB ZABAKI!



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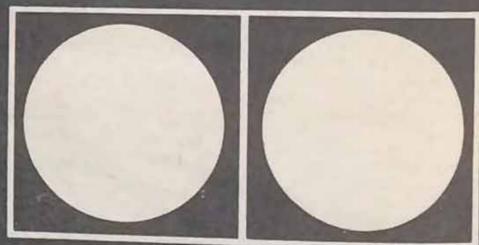
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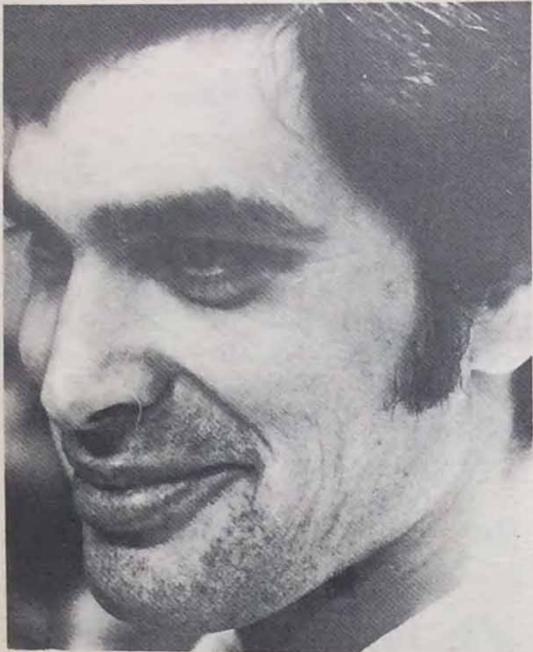
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ENGELBERT: wants a Rolls

ENGEL AND TOM—BALLAD BOOSTERS

HAS the day of the Big Beat gone? Are ballads — and Ballad singers — really taking over?

The Procal Harum can hardly be classed as a beat group. Their stint at the top of the charts was followed by Engelbert Humperdinck with Tom Jones baying at his heels—each with a decidedly ballad-type song.

And their joint chart success was undoubtedly reflected when they topped opposition bills (Opera House and ABC Theatres) at Blackpool on Sunday of last week.

Both played to capacity business at each of their two houses. In fact the Opera House was completely sold out for the Tom Jones concerts at least a week in advance—and on the night, even the limited standing-room was quickly snapped up.

It was a great welcome home for the Jones boy after a short holiday break spent in Portugal with a couple of days in Majorca thrown-in for good measure.

"Now it is back to work with priority to the recording of an LP and the planning of the forthcoming tour. I shall have a big band backing, and another big name artist (preferably a girl singer) with me."

"We would have liked Vikki Carr for this spot, but unfortunately her season in Las Vegas finished only two days before we are due to start the tour and she wanted a little more time. I don't blame her — she obviously must have a good and well-rehearsed act for her British appearance since her record hit."

We talked about Tom's rise to the enormous popularity which has been his over the past twelve months. For it all really started with a big charity concert success in Manchester in the same week as he topped last year's MM poll in the Male Singer category.

"My recent London Palladium season really put the seal on it" he said.

"What made me realise that I had 'made-it' was the simple fact that every evening without fail, during my season there, Leslie Grade rang me — just to see how I was getting along."

Across the road at the ABC Theatre, Engelbert Humperdinck was in a similar affluent mood with agent Colin Berlin, and manager Gordon Mills (they look after both stars) flitting from one to the other.

Engel too was playing to jam-packed houses and dispensing



TOM: phone call every night

Happy? When we have a record in the chart

"HAPPY with the group?" Spencer Davis repeated the question. "I shan't be happy until we have a good record in the chart."

"Being in America didn't help the last single too much. It got off to a flying start into the chart and then just dropped out. In a way I suppose it was such a violent change from what people expected."

"But you can't spend your life bogged down by being a leader of the R&B Cult. You can become the victim of your own categorisation."

"Not that we were ever really tagged as an out-and-out R&B group, there was always folk in there, and jazz as well as R&B."

"Look at any groups over the past three years and you will see a definite progression — a moving away from what they started out doing."

Spencer was talking to the MM while on holiday after the group's highly successful American tour. Part of the holiday had been spent with the Beatles in Cornwall on their Magical Mystery Tour.

"As soon as I get back to work we are going into the recording studios to finish off our album which is long overdue," said Spencer. "And we must get a new single out as quickly as possible."

"I want to release singles a little more carefully than in the past. And with all these package tours being lined up there will be a lot of people having records out. We have about eight tracks in the can at the moment, maybe more, and I want to see if there is anything there we can rush-release."

Spencer returned to the way he felt the group should go.

"We aren't going in any specific direction," he explained. "But I'm trying to put in more of my own experience into the songs. I do most of our material now."

"I did do stuff for the old group but I was always a bit overshadowed by Steve and didn't get any recognition as a composer—not that either of us did a vast amount."

"Our thing was always to take somebody else's work, dissect it, analyse it and stick it together our way."

"You asked if I was happy with the group. I am certainly happy in so far as I know what I want to do musically now. People are ready to accept way out lyrics and that means a lot more interesting things are happening. "The development is very much like some of the new poets of the 20th century."

Spencer says that a tour is being fixed to open about March 18, but the group won't be playing many dates before then.

"I looked at all the tours being fixed for this time of the year and thought 'Forget it'," he explained. "There are a million and one going out."

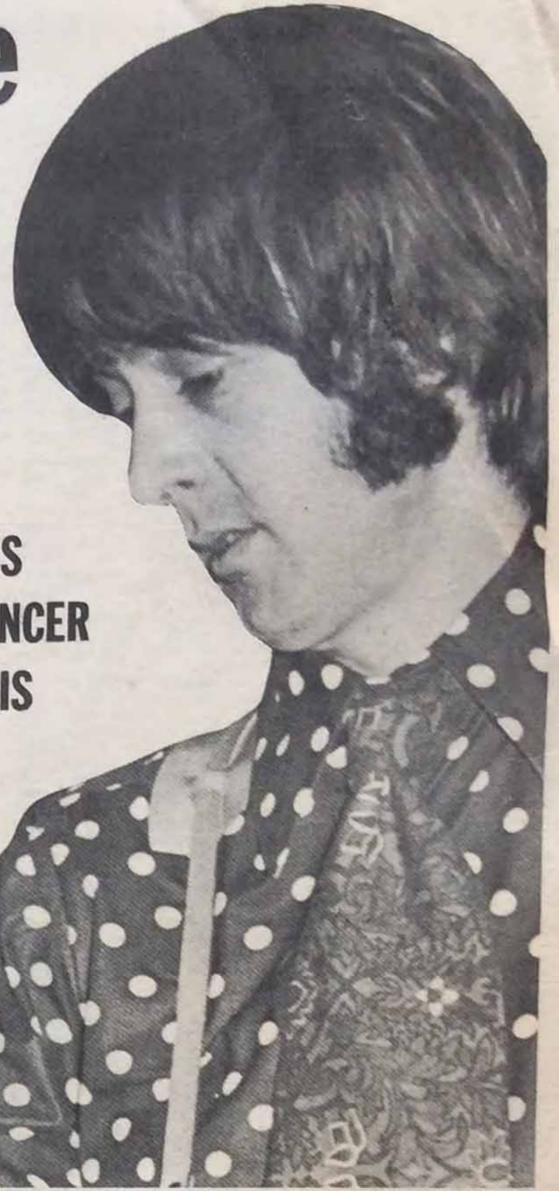
STORM

"Actually there seems to be an injection of new life into the group scene — coming back from America one notices it."

"The British thing is not as strong as it was in America, but if a group is good it will still do well there. The Cream is going down a storm at the moment over there and I saw the Yardbirds playing to a sold-out audience at the Village Theatre in New York."

"What is true is that the crowds in Britain are more blasé about what they see and hear because they've seen everything."

"If you go abroad you find they haven't."—BOB DAWBARN



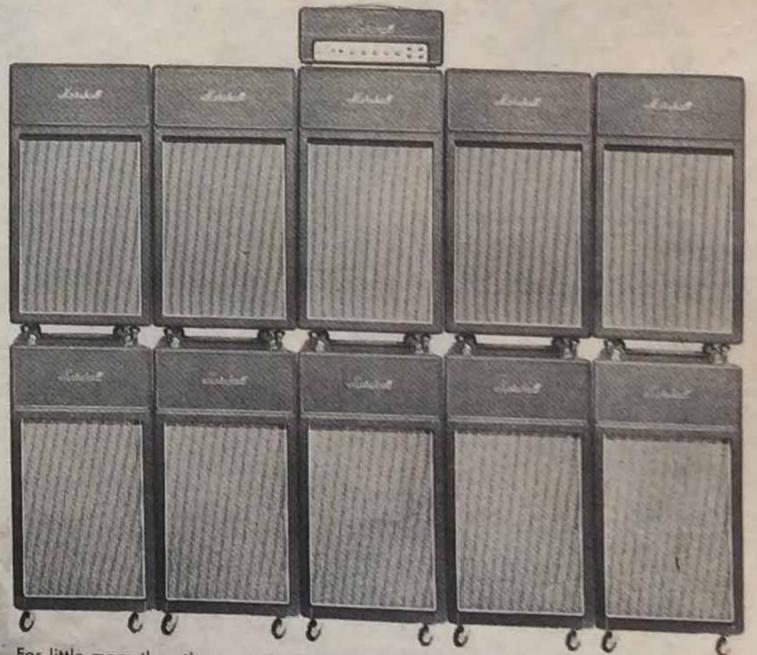
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PATRIOTIC

"He's right you know," echoed Engel. "But I'm still determined next year to have a Rolls Royce. I'm patriotic — I don't want an American or European car — I want a Rolls. Not the new low-line model, but one of the REAL Rolls — the two-year-old Silver Cloud."

Engel is starting work this week on his television series, then has a tour of one-nighters before his pantomime season at the Palladium.

ANITA

"Isn't it great — being booked for the Palladium," he said. "And I'm really looking forward to the tour. We have Anita Harris and the Rocking Berries already fixed. It looks like being a great show — tiring, but great!"

Yes, the balladeers are certainly riding high at the moment. As Humperdinck says: "The day of artists who can't sing, has gone. From now on, talent will really be necessary for success!" — JERRY DAWSON.

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Not rated—that was Sidney's tragedy

I WOULD FEEL VERY little surprise if every obituary of Sidney de Paris referred to him as "under-rated." It is a very convenient word which somehow implies that the writer who is an expert knew how good he was all the time, and that the readers should be castigated for not knowing. The tragedy is that as far as the great majority is concerned, Sidney was not actually "rated" at all; they hadn't even heard of him.

I first listened to Sidney after reading Mezz Row's critical remarks in Really The Blues concerning his "Comin' On' With The Come On."

At that time the record was not available but I discovered Sidney's presence on some Bechet and Morton records and proceeded to dislike his playing on the strength of Mezz's criticism. I was rather a mouldy fig at the time and Mezz's purple prose had fallen on fertile soil leading me well up the garden path.

When I acquired the offending disc I found that I couldn't accept Mezz's views on Sidney and the rot set in—I began looking for more recordings of this swinging trumpeter with the unusual tonal range and rhythmic variety.

So far from Sidney being underrated, I believe that among those who rated him at all there are very few who did not rate him

highly. Already one of my five favourite trumpeters, after a few live hearings he was my favourite (after Louis, of course).

He had that wonderful knack of being instantly recognisable and yet always completely fresh and unpredictable. His placing and replacing of notes on and around the beat provided an object lesson in the meaning of swing, and his conception of tonal variety both through the use of mutes and his various different instruments was an education in itself.

My personal knowledge of Sidney began with a recording in New York in 1960.

I found myself wishing frequently that I could hear Sidney playing in a less formal setting than that preferred by Wilbur. I became convinced that a loose New Orleans ensemble would derive much originality and interest from his unusual phrasing.

It seemed to me to warrant the making of an LP, so having found that Wilbur had no objections I approached Sidney asking him to be leader of the date.

We discussed musicians for the record and agreed on Ed Hall, Hayes Alvis, Hank Duncan and Tommy Benford, the old Morton drummer, who Hayes Alvis offered to find. Utterly trusting that Good Fairy Denis Preston would see fit to invest in such an



de Paris

LP, I booked a studio.

On the day, all the musicians arrived except Benford who could not be located; but by a stroke of genius Hayes Alvis brought Joe Marshall instead. Stanley Dance arrived and everything was ready.

Listening to the record now I remember little things like the unexpected brevity of Sidney's background riffs on fast numbers; his pleasure at being asked to sing, and his comical dismay at forgetting the words of "Lisa Jane"; his creative and inspiring playing, and his own personal and confusing explanations of his arrangements; the selfish thrill of hearing Sidney and Ed Hall backing one's own solos.

Notwithstanding the presence of the great Edmond Hall, the focal point of the record is always Sidney. The strength and artistry of his muted work and his beautifully chosen syncopations undoubtedly underline his position as one of the greatest.

Whenever I listen to his records I am very grateful to have these memories to bring his recorded music to life.—CHRIS BARBER.

JAZZ SCENE

Randy Weston's bringing it all back home



WESTON: living in Morocco

THE BACK-TO-AFRICA MOVEMENT is nothing new for the American Negro; Marcus Garvey was advocating a return to the fatherland fifty years ago. Today, regrettably, the search for a mislaid identity has become inextricably linked in the minds of the uninitiated with the black racist furor raging in the United States.

Such confusion is understandable, but a pity nonetheless, especially as there are many good-humoured people like Randy Weston, people who have sought their roots unselfishly and who view the rest of the world with an open mind. Weston's father — sometime barber, sometime restaurateur and natural philosopher — was responsible for arousing the youngster's interest in Africa, and ever since he started writing, the pianist has effectively incorporated African rhythms into his music.

GENIAL GIANT

Weston, who is currently domiciled in Morocco, first set foot on the soil of his fatherland in 1961 when he visited Nigeria along with Booker Ervin, Lionel Hampton, Nina Simone and the late writer, Langston Hughes. "The tour, organised by the American Society of African Culture, wanted artists of African descent to find out if there was any connection between the dance, the music and the singing of the two continents," explained the genial giant. "African poets read

their works at seminars during the day and Afro-American writers would do the same. I played some piano and some of the local musicians sat in. Immediately there was communication."

From that moment on, the pianist was hooked, but making the intercontinental scene, he said, the American Negro carries two-sided prejudices. "On the one hand there's somebody telling you 'there's no connection between you and them', and on the other you WANT to believe that there's a connection. And so, you have to go and make it for yourself and see what happens."

NATURAL

An extremely likeable man, Weston has that in his favour. "I'm lucky that I get accepted almost everywhere I go," he smiled. "People in Africa really are too much. If you enjoy the experience of going there, then that's all you need to know."

Weston claimed that he found the people as he'd imagined them. "It seemed like I'd known them all my life. It was all quite beautiful. Their language was different and their clothing, but I felt very much at home there. I always watch the natural things — how people speak, how they move their hands — and there I saw the same faces that you see

every day in New York, in Harlem, and heard the same rhythms in the African languages that you hear in American slang. You find out that in spite of the fact that there's a 400 year gap, spiritually and rhythmically there's no gap at all."

EAR

Weston's last trip was State Department sponsored, and for the first time he was able to take his own sextet which included tenorist Clifford Jordan and Ornette Coleman's original drummer, Edward Blackwell. In all they visited 14 countries earlier this year. "It seemed that the people understood our music and I was very delighted to have my own band with me. The people have a tremendous ear for music and it was a good feeling."

The majority of pianists of Weston's generation — he is 41 — tend to have their roots in Bud Powell, but to these ears, this child of Africa is a direct descendant of Thelonious Monk. He would rather call his academy "the Duke-Monk school," and considers there is a closeness between the two not found in other pianists. "They certainly got to me," he smiled. "Monk, I guess, had the greater impact because I not only heard him but spent a lot of time with him, too. He used to play for me for hours at a time and he was just fantastic."

He agreed that few apart from himself and Cecil Taylor have taken Monk as their mentor. Explained he: "I'm very conscious of rhythms and when I listen to music I always listen to the rhythmic structure even when someone is playing a melody or a solo. Duke and Monk are both very percussive and have such tremendous control over a variety of

rhythms. I hear this in Bud, too, but in most of the pianists I enjoy there is that basic earthy structure that comes straight from Duke.

"Thelonious reminds me very much of African music because his rhythms are very direct. They're pure and they're natural and all over Africa you'll hear the same thing."

The pianist, who was also responsible for such lovely numbers as "Little Niles," "Berkshire Blues," and "Hilly," declared that he has reaped scant financial gain from music. "I think I have a lot of company in that area," he smiled wily. "You don't choose jazz as a business, you choose it because you like it. I play it because I figure it's why I'm here on this earth. If I can make money out of it and be successful, that's great, but if not — it's still my reason for being."

YOUNG

Ideally, the pianist would like to be an international commuter, conveying the jazz message to the four corners of the earth, especially to the ears of the young. He feels deeply the universal nature of jazz and attributes this ability to communicate to his African forebears. "Wherever these people went or were taken, they took their rhythm with them. This is why it's so easy for a jazz musician to sit in and play in the West Indies, in Africa or Brazil."

Weston is refreshingly undollar conscious, as unusual a stance for an American to take as his healthy interest in Africa. "We've got to bring beauty into the world," he maintained, "and frankly, I couldn't think of a better gig than that."—VALERIE WILMER.



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MY FAVOURITE THINGS



KEITH SMITH chooses KID HOWARD'S 'Blues For Old San Jacinto'



KID HOWARD at his peak was the greatest of the New Orleans trumpet players who never migrated North. He retained the early New Orleans style as played by musicians such as Buddy Petit and Chris Kelly. His talent and timing are comparable with that of the finest Negro jazzmen and his range and technique exceptional.

course, is a great artist in his own right. The overall sound is similar to that of the American Music recording sessions made by Bill Russell in the 1940's and the rhythm section in many ways (similar) to that of the late Bunk Johnson band.

Cie Frazier is a masterful, rhythmic drummer who seems to inspire everyone with whom he plays; and this session is no exception.

I was fortunate enough to hear Kid Howard in the flesh two or three years ago, when he seemed to have reached another of his peaks, and I think it was rather sad that when he visited Europe in the 1950's he was suffering from illness.

This recording session was sponsored and produced by British-born jazz enthusiast Tom Reith, now resident

in New Orleans, and the album is only one of many first-class documents to be found in the San Jacinto Records catalogue.

Fame

Although Kid Howard's fame outside New Orleans was limited to jazz circles in the Crescent City itself this was not so. On his death last year, no fewer than 15,000 people lined the streets to make his funeral procession the biggest witnessed in the great traditional manner of the last journey of the last men. His "Blues For Old San Jacinto" helps to explain why.

* Available on GMS 25, which can be obtained in some specialist jazz record shops.

Moving

On his "San Jacinto Blues," which was named after the hall where this recording session took place, he plays beautiful patterns, and the tone colours are exceptionally moving. The side men on this session are among the best to be found in New Orleans today. George Lewis, of

TRADE TALK

THE first retail showroom of Rose Morris Ltd., has opened at 81-83 Shaftesbury Avenue, London, W.1. Managed by Rod Hannaford, the showroom is the company's first and while concentrating on its own range of instruments will also sell other ranges. Built on two floors, the showroom is ultra modern and designed to cater for the needs of any musician, from the dance band player to the pop group.

Solmer's of Charing Cross Road have also extended their floor space. They recently opened a new basement area.

A new instrument by the Hohner electronics team is the Electra-Melodica which can produce a range of impressive sound effects, such as brass, saxophone, woodwind and strings. A three octave range can be extended to nine octaves and perfect volume control is achieved by the player's own breath. It has a 36 keyboard, electronic tone production and nine slide tabs produce the tone colours.

The popular range of Arbiter echo and reverb-ation units are utilising magnetic drums coated by Masterlape (Magnetic) Ltd. . . . Michael Cowan has joined Dick Wait on the board of Rosetti and Co., Ltd. . . . Ember Records have concluded a world wide production agreement with independent record producers Al Johnson and Roy Lee Walker.

K. Spacey has been appointed sales manager of Boosey and Hawkes' home market and J. Khan takes over as advertisement manager from Bill Martin. Boosey's hold an Ajax drum clinic in conjunction with Wilson Peck of Sheffield at the Grand Hotel, Sheffield on October 27, with Bobby Orr and Andy White. The company have also started a countrywide drive to popularise the clarinet with a special record of Jack Brymer demonstrating the flexibility of the instrument, which is available to main dealers.

Due to the success of the Rosetti Auto Drum, a de Luxe version the Rhythm De Luxe has been introduced. . . . Mike Hill has joined President Records from Ember to handle press and promotion. Roger Bolton concentrates on exploitation for President and Kassner Music.

Western Music are presenting a major promotion for the Farfisa electronic organ in conjunction with Rank Audio Visual at the Royal Festival Hall on November 13. Jackie Brown will demonstrate a large selection of models.

Baldwin Burns Sales Division is being transferred and business should be referred to Chesham Close, Romford, Essex (Romford 46465). The full range of the company's organs will be on display at the Club Trade Fair at Blackpool Winter Gardens from October 31 to November 4.

On a whirlwind sales tour of Europe, Alan Marcuson, sales director of James How Music Strings spent 30 minutes at Munich airport — and signed up Rotosound in West Germany with Teisco General Vertretung of Munich, a subsidiary of Ekolette. The company is now represented throughout Europe. And their new sales team includes two ladies — Rosemary Balsom (West and South West) and Hilda Brierly (Lancashire and Wales).

Saturday—Radio One Day

THE strains of a special "Beatle-flavoured" march-style signature tune—specially composed by A&R man George Martin—will herald the start of Britain's first legal pop radio station on Saturday. The BBC's new Radio One programme—designed to replace the sunken pirate radio ships as the listening post for Britain's pop fans—kicks off at 7 am on Saturday with "Theme One" the programme's own signature tune.

Legal pop radio on 247 metres medium wave will be here—and millions of Britain's music fans will be listening to hear the BBC's answer to the pirates.

For the Radio One 7 am kick off, programme boss Robin Scott will be in the studios in Broadcasting House. First off is the Tony Blackburn Show, although Breakfast Special compered by Paul Hollingdale will be broadcasting on 247 from 5.30 am.

FORMULA

The special signature tune will announce the start of the service. And the first ever record on Radio One will be the Move's "Flowers In The Rain"—number three in the MM's Pop 30—which will be spun by ex-pirate Tony Blackburn.

The new service will be based heavily on the pirate radio formula of fast, snappy programmes with lots of jingles, slogans, etc. and has employed the best of the pirate DJs for the programmes.

George Martin's signature tune was written, arranged and recorded by George Martin after Robin Scott asked him if he would like to have a crack at writing a special number that could become identified with the programme and used as a symbol during broadcasting.

Britain's pop fans can't lose. They'll get music all day every day

Martin told the MM: "I wrote the tune to be identifiably British, not mid-Atlantic, and also to have a really contemporary sound. I decided on a march theme with a strong Beatle-type beat."

The number—by the George Martin Orchestra—will be released tomorrow (Friday) on the United Artists label and was due to get its first play on the air on Juke Box Jury yesterday (Wednesday).

After the first show, programmes will continue as scheduled throughout the day, with DJs broadcasting from the service's new studios at Broadcasting House and new transmitters are to start operating on Saturday bringing the service to millions of listeners who now have difficulty receiving the Light programme on 247 metres.

MUSIC

A colour outside broadcast from Radio One's studios will take place as part of Late Night Line-up on BBC-2 tomorrow (Friday). Robin Scott and two of the DJs will be interviewed and viewers will see the final preparations for the new service.

Pop Radio from the Corporation Station has arrived — only time will tell whether the legal version

will stand the test of comparison with the illegal pioneers.

But either way, Britain's pop fans can't lose. They'll get music all day, every day, loud and clear.

Here is the line-up:

SATURDAY, SEPTEMBER 30—START OF THE NEW SERVICE

5.30-7 am. Breakfast Special. 7 am. Start of Radio One. Tony Blackburn Show (all records). 8.30-9.55 am. Junior Choice with Leslie Crowther (all records). 9.55-10 am. Competition Time Results. 10 am-12 noon. Saturday Club, with Keith Skues. 12-1 pm. Emperor Rosko (all records). 1-1.55 pm. Jack Jackson (all records). 1.55-2 pm. Competition Results. 2-3 pm. Where It's At, with Chris Denning. 3-4 pm. Pick of What's New and Album Time (all records). 4-5.30 pm. Pete Brady Show. 5.30-6.30 pm. Country Meets Folk. 6.30-7.30 pm. Pop Mag, with Johnny Moran. 7.30-7.35 pm. News. 7.35-10 pm. Variety, quiz shows, etc from Radio Two. 10 pm-midnight, Pete Murray. Midnight-2 am. Night Ride (records, news, etc).

SUNDAY
7-9 am. The Early Show. 9-10 am. Junior Choice (all records). 10 am-noon. Easy Beat with Ed Stewart. Noon-2 pm. Family Favourites (all records). 2-5 pm.



MARTIN: new March

RADIO ONE D-J

Pete Brady



TO be turned down by the BBC, Radio Luxembourg and Radio Caroline and still rebound back to one of the top slots on Radio One is quite a feat. Pete Brady, ex-Radio London DJ, has done just that — and his new daily show will have more airtime than any other on the new programme.

Pete, 26-years-old and born in Montreal, Canada, will host the afternoon spot on Radio One, from 2 pm to 4.30 every day and from 4 pm to 5.30 pm on Saturdays. "It won't be a really way out show, because at that time the real hard-core pop fans are at school or at work. It'll be aimed at the housewives. But it'll still be a pop show. There are a lot of young housewives and we'll be blasting to them."

Pete's show will feature discs, and pre-recorded studio guests, with occasional guests and interviews and being on every afternoon including Saturday gives him more time on the air than any other DJ.

Brady got into broadcasting in the West Indies. His father is a director of a Canadian bank and took young Pete to live in the West Indies when he was 10. "That's where I learned to water-ski," he said. "He became a champion water-ski expert — which brought him to Europe eventually."

When he left school, he intended to study medicine but took a summer job in radio with Radio Jamaica before starting his studies. "I stayed four years and that was it, it was radio for me. Medicine was forgotten."

He came to Europe in 1963 to compete in the World Water-Ski Championships at Vichy, in France, visited Britain, fell in love with the place and stayed.

"I tried to get into the BBC but they turned me down," he said. "So did Radio Luxembourg, so I decided that I had to get a job. For about five weeks I was absolutely on the rocks financially — I even spent one night in Hyde Park."

"I started work in charge of the Piccadilly Record Centre and had various jobs before applying to join Radio Caroline. They said no, too, but a friend sent me along to Radio London which was just starting and a week later I was on the boat."

That was in December 1964 and Pete stayed with Big L until November 1965 before leaving. "I was fed up being on the ship and I thought the pirates were finished. I didn't think they'd last as long as they did in fact." He did a series on Luxembourg for EMI and was taken on by the BBC last November.—A.W.

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Anita Harris

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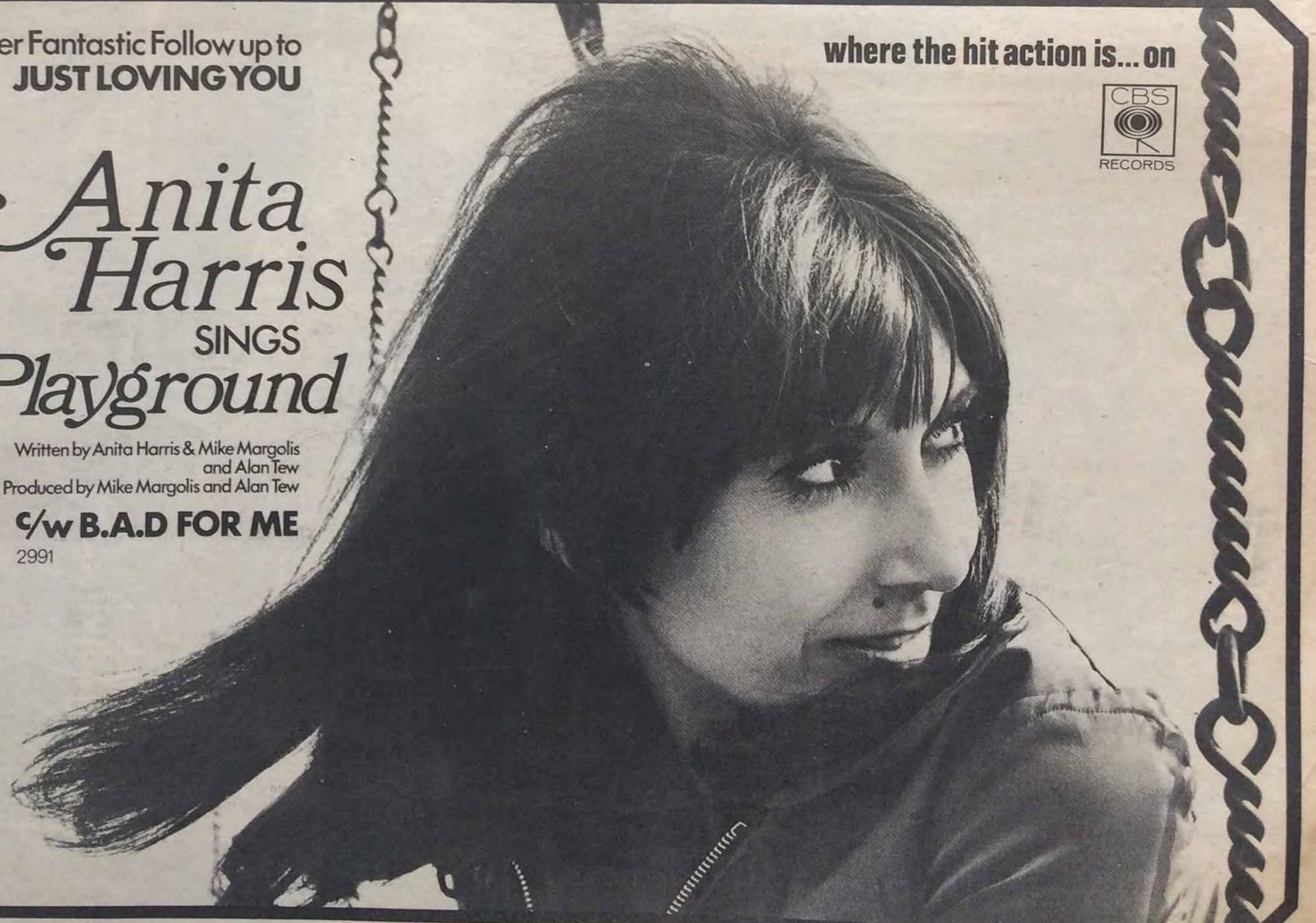
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Produced by Mike Margolis and Alan Tew

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BLIND DATE

STEVE MARRIOTT

STEVE MARRIOTT CHALKED UP ANOTHER FIRST DURING HIS BLIND DATE SESSION — THE FIRST TIME THE REVIEWER HAS BEEN WITHOUT TROUSERS. STEVE'S WERE ON THE FLOOR BEING PAINTED BY PLONK LAINE THROUGHOUT THE DATE.



sorts out the new singles

EVERY MOTHER'S SON: "Put Your Mind At Ease" (MGM).

I've no idea who it is, but it's too much! Beautiful! Really nice! I'll go out and buy that. The song's great and so is the performance.

NANCY SINATRA: "Lightning's Girl" (Reprise).

(Roars with laughter during the intro.) Nancy Sinatra. I don't like her—and she probably doesn't like me either. What have I done to the MM — every time I do Blind Date—I get a Nancy Sinatra record. (Listens for a moment, screams and runs from the room with his hands over his ears.)

AMEN CORNER: "The World Of Broken Hearts" (Deram).

The voice is a little bit like Gary Brooker of Procol Harum. Who is it? (After being told) It's a different sort of cliché from the last one which was the 12-bar blues cliché. Really, I hope it goes, it's got a nice big sound.

ANITA HARRIS: "Playground" (CBS).

I don't know who it is, unless it's Anita Harris. Not my scene at all, but it's great for Anita Harris.

BRIAN WILSON & MIKE LOVE: "Gettin' Hungry" (Capitol).

Yeah! I really liked "Heroes And Villains" and

thought it should have been number one. Oh, isn't it nice! What a beautiful bass sound. It sounds like the Beach Boys even though there are only two of them. It's a good song. It's the sort of record that you need to listen to a lot, but you like it first time — which isn't a bad way round. It's simpler than "Heroes And Villains" which was like a lesson in how to produce records.

GRASS ROOTS: "Things I Should Have Said" (Pye).

Whoever it is, good luck to them. It's good, really nice. It's probably American but it has a very English sound. It reminds me of Unit Four Plus Two, the sort of thing they would do. It's a beautiful record and I'd love to see them doing it—it's got everything for a visual number.

DOORS: "People Are Strange" (Elektra).

Sounds like the Lovin' Spoonful. Who is it? Doors? Everybody has been raving about their albums. I must have missed something because I didn't like the album I heard. This is really nice but, again, it's a record you'd have to hear a lot and let it grow on you. It's a beautiful production.

PROCOL HARUM: "Homburg" (Regal Zonophone).

It's Procol. It's nice, because they have set a groove for the stuff they are going to play. It's on the same sort of scene as their first one. It's nice that they are setting a pattern for themselves. Actually, on first hearing, I like it better than "Whiter Shade Of Pale." I hope they are as lucky with this one.

ASSOCIATION: "Never My Love" (London).

The Association. I didn't like "Windy" but this is nice. I'd like to see them. It's one of those things you like without it brainwashing you. You can just have it going in the background and soak it all in.

NEO MAYA: "I Won't Hurt You" (Pye).

Void. Nothing.

OTIS REDDING AND CARLA THOMAS: "Knock On Wood" (Stax).

I've got this on the album, it's the end. Anyone with a bit of soul could sing with this band and sound great—the band is so good, like a big, powerful machine that never stops. This is one of the best tracks on the album. Great! These people can't do any wrong as far as I'm concerned. They started me off—people like Booker T and the MGs. And they have improved over the years I've been digging them. Let me play you the new Booker T single.

What



Lulu, TV personality, gets her award from Jimmy Savile.

Hundreds of London's Euro their MELODY Winwood was Jimi Hendrix bright-eyed and there of the Pops. publicists and ment dealers a

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THE SHAKING

a Janis Ian original

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a party!



MM reader Penny Yates, Procol Harum and Savile.

hundreds of artists and members of the entertainment business were at the Europa Hotel last week when Britain's top stars of pop received the MELODY MAKER Pop Poll awards. Procol Harum were there, Stevie Nicks was there with members of the Traffic, Cat Stevens came along, Jimi Hendrix wowed everyone with his clothes and quiet charm, Lulu was there, and there was also the production team from BBC's top pop show Top of the Pops. The stars mingled with show business agents, managers and executives from Britain's record companies and musical instrument dealers and manufacturers. And the proceedings were adroitly handled

by top DJ Jimmy Savile, dressed snappily as a Regency Buck, helped by lovely MM reader Penny Yates, selected by the paper to present the stars with their prizes. Savile, who travelled overnight from a wrestling engagement in Scotland to compete the presentations, also brought with him a friend — Father Jarkey, the pop priest who works among young people, who helped Penny and MM Editor Jack Hutton to present the awards. The awards opened fittingly to the strains of "All You Need Is Love" by the Beatles played on a portable discotheque rushed to the Europa in the nick of time by Ian Hay of Triumph Electronics. It was a colourful, exciting event.



Simon Dee—top male TV personality.

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special: sound advice



Don't play your records with a 6-inch nail

BACK in the Good Old Days of 78s, Gene Vincent and Stan Kenton, it didn't seem to matter much what we played our records on as long as we had something which would reproduce a noise which approximated the sounds which highly trained engineers had captured on fabulously expensive equipment.

Assuming a passion for music, whether it be pop, jazz, folk or what have you, there's no doubt that most of us were kidding ourselves back then. And a lot of us are still kidding ourselves; for no matter how much money we are prepared to spend on records — be it one single a week or one LP — few of us are prepared to lash out sufficient loot on good equipment with which to play our records.

If music, either listening or playing, takes up most of your leisure time it's worth while investing in good hi-fi equipment.

Hi-fi, however, costs more

than most of us think. While the standard of ordinary compact record players has increased immensely, even the best of them cannot be called hi-fi. But although it will set you back a few bob, hi-fi sufficient for most of our needs needn't cost a fortune.

Until recently, a basic problem when selecting equipment was whether to choose mono or stereo components. Now it is stereo all the way for many of the major record companies, particularly EMI, are banking on the fact that the majority of regular record buyers will invest in stereo equipment.

Already EMI issue all their classical LPs in stereo only; the days when pop, jazz and folk will be in the same boat can't be too far away.

Getting the gear together can be fascinating — and frightening — experience. First of all, you need a turntable. Generally speaking, a good transcription motor (this is trade talk for a high quality turntable) can set you back £15 to £20. A very good one, like the Garrard 401, the Goldring Lenco GL70, or the Thorens TD.124 Mk II, can sink you for nearly £40.

But if you settle for the less expensive motors, the Goldring Lenco GL68 for example, or the Deccadec, you'll have change back out of £20.

Then comes the pick-up and cartridge. Unless you're very flush, it's wise to stick to a turntable which has its pick-up arm included in the price. Once you start matching special pick-ups with all the other gear, it can cost a fair bit of money. However, it's worth spending as much as possible on that most vital piece of equipment, the cartridge.

There are several "compatible" cartridges on the market, compatible meaning that the same cartridge can be used for both stereo and mono records.

A diamond stylus is actually cheaper in the long run, and of the two types — magnetic and crystal — a magnetic one is preferable because generally speaking they have a wider frequency response. Crystal styli cost less though, and are capable of good performance. Be careful here, because a magnetic stylus requires a better amplifier for top results.

Amplifiers are the heart of any hi-fi system, and here

again it's well worth getting the best you can afford. The control unit should have independent bass and treble controls, a selector for mono or stereo records and inputs for radio and tape recorders. In a normal room a five-watt amplifier should be sufficient though a ten-watt may be preferable.

It is probably easier to economise on speakers than on any other hi-fi component, but again there are pitfalls to avoid. Like the bloke who forked out a fair bit of cash on a turntable, pick-up and amplifier to use with the speakers from his old gear only to find that if he played records anywhere above half volume it would blow his speakers up!

The days when speakers good enough for true hi-fi were so huge that they crowded everything else out of the room are also over. The design of smaller speakers has greatly improved over the past few years. Among the very best of the smaller speakers now available are the Fisher XP5, Goodmans Maxim, Imhofs BS/4 and the KEF Celeste Mk II.

The reward for forking up for hi-fi comes every time you play a record; every time you're at somebody else's party and you wince at the noises coming from their beat-up gear; and whether it's Ornette Coleman, the Beatles, or the Incredible String Band there can be no doubt that it does sound better — and different — when it's not being played by a six-inch nail. — B.H.



TOP SET-UP: Rogers wafer speaker, £19 0s 1d. Nikko TRM 40 amplifier, £39 10s. Garrard AT 60 II unit £15 18s 2d on WBL base £3 16s. BOTTOM SET-UP: Goodman's Mangum speakers, £36 15s each, Leak stereo 30 amplifier £49 10s. Thorens TD 150 AB unit £35 7s 2d.

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Tape recorders up to £250

IT IS not too difficult to find a tape recorder that's got everything you want. There are stereo or mono machines, two or four track recorders, portables machines that come up to professional standards. They vary in price depending on facilities and quality, precision and the purpose for which it is required. Here are mentioned a minority of the massive range of recorders available today. They are all highly recommended examples of popular machines.

Excluding progress' latest innovation, the cassette tape recorder (portable miniature machines, starting at approximately £20 and taking small pre-packed tapes which give you about an hour's running time) tape recorders in the cheaper ranges (about £40) offer you the basic essentials.

POPULAR

Two, sometimes four tracks to play with, standard recording and playback facilities, volume and tone control, three speeds and the additional necessities.

One of the most popular tape recorders in this price range is the Philips forty-two guinea model, which is a high quality standard tape recorder ideal for the amateur enthusiast making home recordings. Truvox have also designed two tape recorders in this range, the D-106, and the D-108, both stereo decks, two track or four track respectively which sell at around the £40 mark.

The machines have three individual motors, pause control, numerical trip counter, and push button controls. Coupled with a tape pre-amplifier the stereo deck is quickly converted into a complete stereo assembly.

TWIN TRACK

One of the most popular "domestic" makes of tape recorder is the Grundig Easy G range which starts at about £30 for the TK120 which is a twin track recorder running at 3 1/2 i.p.s. and sold with 900 feet of tape and all leads plus microphone.

Then comes the TK125 at £40 which is again a twin track machine which can be used automatically or manually, and includes Grundig's "Magic Ear" control. The 125 also has facilities for

or, if you're skint, £4/19/6!

superimposition and is considered a particularly good, reliable and handy tape recorder to have around the house.

The TK140 is a four track machine selling around £38, and is the same as the next line in the range the TK145, except for the "Magic Ear." The 145 has three positions for superimposition, and with a monitoring amplifier plus headphones can be used successfully for synchronised recording. Cost £47.

The Ferguson Company also make a good tape recorder which has become very popular over the last few months. Selling at £50 it's a four track machine with three speeds, and mixing facilities. There is also a stereo adaptor available for this model for playing back pre-recorded stereo tapes.

For £66 Grundig have a portable mains or battery tape recorder, the 6L, which is a twin track, two speed, machine with monitoring facilities and extra sockets for radio, microphone, gramophone and external speaker inputs and outputs. This model comes with four hours of tape (at 1 7/8 i.p.s.)

METERS

The Japanese firm, Sony, have for some time impressed with their excellent, compact and professional tape recorders. One of the most popular machines in the Sony range is the Sony Stereo, 79 guinea model which is a fully stereo machine with twin speakers, two speeds, and four track. The Sony range uses meters instead of magic eyes and most of their recorders have facilities for trick recording and sound on sound techniques.

Brennell manufacture a robust recorder, the Mark 5M Series 3, which is a mono recorder employing three heads, four speeds, and giving an output of two watts. This model retails at around 77 guineas.

As we move nearer the £100 tag, the range of good quality tape recorders begins to widen and the enthusiast has a choice of far more stereo models with far more scope for double tracking recording, monitoring, synchronisation and signal testing.

On all the Truvox models

in this price range you can instantly monitor the original signal and on the PD models (2 or 4 track) you have a complete stereo tape unit ideal for use with hi-fi installations and sound upon sound recording. The Trovox "R" models are also three speed models but mono versions, and they sell at about £93 as opposed to the PD's £100 price.

DUBBING

At £96 comes the first in the range of high quality Vortexion equipment. In fact the W.V.A. model which is the junior recorder of the Vortexion family — a monaural machine with most of the features of its superiors except for what they call "before and after" monitoring, dubbing, and echoes.

The Ferrograph Series 6 includes a £100 model, the 631, a three speed machine, mono recorder and reproducer but provided with an additional head position for stereo playback if desired, plus lower track and monitoring.

If you want an excellent portable machine the Akai X4 at just over £103 gives you four track stereo, and a rechargeable battery.

Beyond this we have the more elite versions of most of the forementioned makes. Grundig make a big model to handle just about what you're going to need with their TK340, a three speed, four track recorder with full stereo mono channels, separate recording and playback amplifiers, monitoring, echo, and sixteen watts of power in the internal loudspeaker. Naturally if you want complete stereo playback reproduction facilities are provided for external speakers. Cost £125.

MASTER

Tandberg have a new model out for September called the 6x, a modified version of their Series 6 run. Two or four track, three speeds, sound on sound facilities, and a centre channel amplifier for playing back two tracks into mono headphones. Cost £115. The Series 12 at about £112 is another good quality machine with 10 watts of output on both channels, separate bass and treble controls and ideal for use with amplifier, gramophone or guitar.

At 127 guineas the Revox is one of the most popular machines on the market presently. Up to professional standards a Revox is capable of producing a master tape for disc manufacturers. At your disposal is synchronisation, and being a stereo machine it has the unique quality of being able to make a recording on one track and then transfer it all on to another track while measuring and listening and adding one or two more signals, also metered.

ECHO

This enables a composer to build up his instrumentation going from track to track and losing very little sound in the transferring process.

This highly useful feature is also found in the Vortexion equipment but for the stereo C.B.L. model with "Before and After" monitoring, dubbing and echo facilities one has to pay £172 or more. Akai manufacture the MS which is a four track stereo, sound on sound recorder (£142) and if you want something even bigger there is the Akai X355, a four track, sound on sound and echo machine costing £250.

But then there's always a £4 19s. 6d. battery tape recorder if you can't afford £250!—N.J.



The Revox model 736 tape recorder.



Philips new four track EL3576.

How to take care of your records

A LONG-PLAYING record — and a single for that matter — is an expensive commodity. Apart from the cheap label issues, it usually costs between 30s. and £2 for the latest pop or jazz LP.

Therefore, it's only common sense to look after them. A record which has been carelessly handled, left out its sleeve or generally mistreated reflects in the quality of the sound. A badly treated record will sound terrible when played, even if it is played on the best equipment.

First of all, always make sure the stylus in your pick-up is not worn. The greatest damage to microgroove records is done by worn styli gouging chunks out of the sensitive grooves. Check the stylus regularly and replace as soon as any sign of wear develops.

Do this and you can be sure that the record will be gently treated when it's actually on the turntable.

But that's only the start of the story. You have to look after the LPs when they are off the turntable, too, if you want them to last and provide your listening pleasure for years to come.

First of all, if you are planning to build up a collection — whether of jazz, pop, folk or classics — over a number of years, it is wise to consider buying a proper system of storage. A pile of LPs stacked in a corner of the lounge may seem OK but the damage caused by pressure of the stacking can be enormous. And of course, they are liable to be knocked over, sat on, kicked or treated as the latest plaything of baby brother Bertie.

An excellent method of storage which completely avoids any damage by stacking or pressure is the system marketed by Recordaway in which all the records are suspended in transparent protective pockets.

This pocket closes at the top to exclude dust—a major enemy of the microgroove — and slides along a track unit. There is a tab at the front for indexing which is used to pull out the record.

Each track unit holds 10 pockets and they can be mounted side by side. They can be screwed to a shelf although special wall-mounted shelf units and wooden cabinets are available. All items are available separately but a presentation box of a track unit, 10 pockets, index tabs, fitting instructions, screws, etc. costs only £1 19s. 9d.

Another system stores from one to a hundred LPs upright by self-adjusting spring load panels. This is the Paddock system, by Power Judd and Co., 94 East Hill, London, S.W.18. This anti-warp system costs only 58s. for a holder for up to 100 LPs and this includes a polythene dust cover.

A record cabinet is always a good buy and there are a number on the market to suit all pockets. Phoenix Bookcases of 36a St. Martin's Lane, London, W.C.2, make cabinets in sections enabling the collector to build up his storage space as his library of records expands.

They are available with open fronts, or with wood or glass doors. These Unix record sections and the company's cabinets are also attractive pieces of furniture that will blend with most furniture.

An excellent value cabinet is the Discotheque cabinet sold by Fiftylow Ltd., 251 Dartmouth Road, Sydenham, London, S.E.26. It is made of wood and holds up to 300 LPs and EPs in two separated cabinets and costs only 79s. 6d.

There are a number of record carrying cases on the market and these are excellent for keeping records safe, especially if you have to move them about a lot.

Nadler and Tyler of 14 St. Michael's Road, Broxbourne, Herts, market the Top Twenty disc holder which is made of simulated alligator skin in vinyl. It has a carrying handle and holds 40 singles or EPs and costs only 12s. 6d.

Another carrying case, sells at 22s. 6d. This holds 50 12 in. albums and is of strong fibre construction with handle and lock. It is available in tan, charcoal and blue.

Dust

An Emitex cleaning cloth, available at almost all record shops, is one vital piece of equipment for any collector who values his library. A wipe over with the cloth before every play will keep the playing surface free from dust, which settles in the grooves.

Cecil E. Watts Ltd., of Darby House, Sunbury-on-Thames, Middlesex, market a range of cleaning and maintenance devices for records. One of the most popular is the Dust Bug record cleaner. It costs £1 0s. 9d. and is fixed to any transcription turntable by a suction pad. An arm extends over onto the record with a small cleaning pad resting on the record.

As the record spins, it is cleaned and dust and static removed from the grooves. The company also sell a disc preener which cleans new records without the use of anti-static agents and several other cleaning aids.

If you're a music lover—and you wouldn't be if you weren't—don't put up with bad reproduction, distortion or background noise caused by dirt.

Take care of your records and you take care of your music.—A.W.

MICROPHONES: TWO MAIN PROBLEMS

WITH more and more groups, bands, and singers starting out on amateur and professional careers nowadays it has become necessary for the electronics industry to keep abreast of the modern use of their products.

There are two main problems confronting today's groups and singers regarding microphones. They are feedback and distortion.

Some years ago group vocalists paid little attention to the quality of their microphones — or for that matter their singing or their vocal sound. This came about because most groups concentrated mainly on their instrumental sound which drowned out the belittled P.A. system.

Now, however, P.A. systems have been boosted to cope with the enormous power outputs of today's group amplification — and we are left with the feedback problem and distortion caused by having to sing too closely into the mike to be heard at all.

However, Sennheiser, a top German maker, who hasn't distributed in England before has, maybe, a workable alternative.

They suggest — to completely eliminate the loud hum caused by having extra long mike leads — using one of

their moving coil mikes, but, a low impedance model.

However, as all amplification is high impedance you'll have to install a small matching transformer. So the emphasis now is on long leads, a low impedance mike used with a transformer before plugging into the amp.

Sennheiser are bringing out these models, especially for groups in three to four weeks time, prices ranging from £20 to £36.

It is advisable to always get a moving coil microphone as opposed to a ribbon because ribbon's cannot be used outdoors (inadequate for a love-in!) and although their reproduction tends to be more faithful than moving coil mikes they are not so sensitive and often a little too bass-y in tone.

Nevertheless Bayer make a particularly robust ribbon microphone if required plus a large range of moving coil mikes as well. Shure make only moving coil mikes and so do A.K.G. Reslo manufacture both moving coil and ribbon microphones at prices within most people's pocket, while both Sennheiser and S.T.C. produce moving coil and ribbon mikes for most purposes.—N.J.

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I REMEMBER SOMEONE CAME UP TO ME AND SAID 'SEVEN DRUNKEN NIGHTS IS NO. 20!' I HAD TO ASK 'IS THAT GOOD OR BAD?'



RONNIE

DUBLINERS ARE NO ONE-HIT WONDERS

THOSE enigmatic Dubliners are back. And as "Black Velvet Band" entwines itself around the British charts nobody is more surprised than the balladeering group themselves. "We didn't feel it was ideally suited for the British market," admitted Luke Kelly when I met him with Ronnie Drew in a Dublin bar. "After 'All For Me Grog' failing to follow-up 'Seven Drunken Nights' some people wrote us off as one-hit wonders. We thought we were," echoed Ronnie.

CELLAR

As the group's two main singers, Ronnie and Luke are the "faces" of the Dubliners. Ronnie, his features framed in dark hair and a wandering beard, his unblinking eyes once happily described as resembling "a cat's peering out of a coal cellar, or a devil glaring out of hell," Luke, reminding one of an unlikely cross between Ginger Baker and Jimi Hendrix, his curly ginger hair mushrooming into a Hendrix-like halo. Both raucously and intelligently outspoken men.

"A lot of the Press seem to try and make us out as eccijts," observed Ronnie. "One musical paper misquoted me, saying I'd never heard of Engelbert Humperdinck when in fact I said I had, but not his song 'The Last Waltz'. Sure you'd have to be blind not to hear of a fellow with a name like that."

"Even still, the pop game is something new," Ronnie continued. "I remember when someone came up to me and said 'Seven Drunken Nights' is No. 20! I had to ask him 'Is that good or bad?'"

FRIENDLY

"We don't want to give the impression we're looking down on pop," emphasised Luke. "We met the Troggs and they were friendly and the Small Faces impressed us. While I enjoy nothing better than listening to Joe Williams with Count Basie—hearing him were shattering moments—while I also particularly appreciate Sonny Payne's drumming, I like much of pop. My favourites are the Beatles, the Kinks and the Bonzo Dog Doo Dah Band—when we were playing in Birmingham we used to go and see them every night—and I like them because of their humour. The Stones always seem to be too serious in what they do."

On the Irish commercial music scene pop embraces ballads and folk. Johnny McEvoy, the biggest pop singer, is folk-orientated; on a recent Tom Paxton concert two of the supporting groups, the Johnstons and the Ludlows, had chalked up No. 1 hits; and the Capitol Showband's "Black Velvet Band"—released before the Dubliners' single—was a chart-topper for seven weeks. Thus the Dubliners have long been accepted at home. And for their newly-found British audiences they have made no musical concessions.

STRANGE

Said Luke as he bought another round: "We do a forty-minute show and all they know is one song—well, maybe two now. Everything else is strange yet they take it and love it. We did encores every night and broke the record in Middlesbrough's Toto's Club. It's great to be able to work on your own terms."

Despite their British success, the Dubliners will continue to base themselves in Ireland. "It's as easy to get from Dublin to, say, Edinburgh, as it is from London



DUBLINERS: will continue to base themselves in Ireland.

We've flown 44 times from Dublin already this year," said Luke.

"Anyway," interjected a smiling Ronnie, "you can get a drink at the airport at seven o'clock in the morning!"

During his court case, Mick Jagger was told he had "a responsibility to his fans" regarding drugs. How do the Dubliners feel about themselves and drink in this context?

GARGLED

Ronnie: "The Press latched on to this drink image. It's their responsibility. Only difference between drugs and drink is that you don't get arrested for drinking."

Luke: "I nearly did the other night. I was a bit gargled and we were having a loud conversation, and I suppose our language was a bit choice. A policeman came up and told us to move on. We were standing where Nelson's Pillar used to be (the Pillar, even higher than the Trafalgar Square monument, was blown up 'by persons unknown') and I felt a little able to move as Nelson used to be under his own steam. So after a few words we came to a happy compromise—the policeman moved off."

Ronnie: "We're not bring-ers of a cause. We're not ex-acting anything."

Luke: "If the drink image was false and we weren't able to drink, it would be terrible having to live up to it. We just have a good capacity. We've ordinary tastes, for Dublin, anyway. Dublin is a drinking town—a civilised town."

Ronnie: "I could give up drink tomorrow, if I wanted—which I don't. Will you have another?"

Since the original conception of the Dubliners, Luke hasn't always been with the group. "I left, because I got browned off. But then I got browned off getting browned off, so I rejoined."

BLUES

"When I was solo I remember singing in the Birmingham Folk Song Club. The Ian Campbell Group were there, and Spencer Davis singing blues. He was doing stuff like 'Careless Love,' the Pete Seeger and Bessie Smith songs. "I could listen to Bessie Smith all night," volunteered Ronnie. Ronnie, incidentally, is a keen horseman. He had been out riding early that morning and after the smoky atmo-

sphere of folk clubs and pubs he said the fresh air "was like being hit on the head by a hammer."

I asked Ronnie and Luke if the Dubliners are now financially secure after their British success and their continued lengthy popularity in Ireland.

MONEY

"No," they chorused. Explained rusty-voiced Ronnie: "As the money comes in, it goes. We've nothing to show."

Suede-jacketed Luke: "I've an idea about money. The Stones and the Beatles can spend it, yet they'll always have more. But why shouldn't we blast it, rather than spend it over five years? We can always say 'I knew the good life—but I gave it up!'"

This brought us to the subject of Maharashi Mahesh Yogi and his four most celebrated disciples.

"The Beatles have done so much, seen so much. They're sated with material things," said Luke. "They're now looking for something new, but I think they're up an alley. Maharashi is merely the Billy Graham of pop!"

And the three of us sat there, contented. — B.P.F.

Could newcomer Frankie become a Doonican?

HE looks a lot like Dave Allen, but 25-year-old Frankie McBride, from Omagh, Northern Ireland, is no comedian. He's the latest ballad singer to dent the MM Pop 30—this time with the country ballad "Five Little Fingers."

Frankie's not too much of a talker either, judging by the conversation I had with him from Douglas, Isle of Man, where he was having a holiday.

Peace

They say the Irish have the blarney, but Frankie spoke quietly and briefly when interviewed about the record.

"I'm having a bit of peace and quiet here in Douglas, doing a bit of fishing," he said from his room at the Castle Mona Hotel.

His hit was recorded in London last June and released at the end of that month on the Emerald label operated from Dublin by Mervyn Solomon, Frankie's manager but distributed here by Decca. It's a classic example of the sleeper—the record that sells quietly for



McBRIDE: follow-up

months, gradually gaining momentum until one day it creeps quietly into the chart.

"I don't think it had the exposure to make it a hit right away," said Frankie. "It had been selling well and was just under the thirty when I did the Dave Allen Show earlier this month. That boosted the sales and put it into the chart."

Frankie has been a singer with the Polka Dots showband for the past five years. "I'm still with them, even though his is a solo record," he said. Will he leave and go solo now?

"I don't know. I haven't decided. It's a bit too early to say what's happening at the moment."

Frankie has been singing

since he was at school. When he left school, he went to work with his father as a painting contractor, doing singing engagements in his spare time.

At one concert, he was approached by a representative of the Polka Dots with an offer to join the band. He did—and has been there ever since.

He recorded "Five Little Fingers" in London with Tommy Scott, who produced "Seven Drunken Nights" with the Dubliners which was released on Major Minor, the label operated by Philip Solomon, Mervyn's brother.

Frankie has taken the record's success remarkably coolly. How did he feel about it making the chart, I asked?

"I don't feel anything really," he said laconically. But he did admit that he'd already made a follow-up record. "But I'm not saying what it is—it's too early," he said.

Vai Doonican is the classic example of an Irish singer cracking the British scene. Did Frankie fancy the idea of becoming Doonican number two. "Wouldn't mind," he replied.

But he's not venturing from the safety of the showband until he's certain of success, I feel. — A.W.

NEW JAZZ RECORDS

REVIEWS: BOB DAWBARN, BOB HOUSTON, MAX JONES

"SPIRITUALS TO SWING, Vol 1." Beeny Goodman Sextet: I Got Rhythm; Flying Home; Memories Of You. Helen Humes: Blues With Helen. Buck Clayton Quintet: Mortgage Stomp. Count Basie Band: One O'Clock Jump. Hot Lips Page-Basie Band: Blues With Lips; Rhythm Man. Kansas City Six: Good Morning Blues; Way Down Yonder. Count Basie Trio: I Ain't Got Nobody. Basie Quintet: Don't Be That Way. James P. Johnson: Mule Walk; Carolina Shout. New Orleans Feetwarmers: Weary Blues; Sister Kate. (Fontana FJL401).

"SPIRITUALS TO SWING, VOL 2." Sonny Terry: Mountain Blues; The New John Henry. Joe Turner-Pete Johnson: It's All Right Baby. Meade Lux Lewis, Albert Ammons, Pete Johnson: Cavalcade Of Boogie. Big Bill Broonzy: Done Got Wise, Louise, Louise. Mitchell's Christian Singers: What More Can My Jesus Do; My Mother Died A'Shoutin'. Kansas City Six: Paging The Devil. Goodman Sextet: Stomping At The Savoy; Honeysuckle Rose. Golden Gate Quartet: Gospel Train; I'm On My Way. Ida Cox: Four Day Creep. Jam Session: Lady Be Good. (Fontana FJL402).

Recorded at Carnegie Hall, New York, 23/12/38 and 24/12/39.

THESE LPs have been about some time, and the music on them has been about much longer, of course, because John Hammond had his two concerts recorded on acetate discs in the days when, as he says, "the idea of recording actual concerts was all but unheard of."

A good few years ago, Hammond had the acetates transferred to tape and cleaned up, and excerpts from his concerts (he says there is enough material left for three more LP sides) were released on two LPs. They are re-issued now again, though without the background notes which were inserted in the earlier Fontana album.

The amount and variety of music is such as to make detailed comment impossible here. As its title explained, each concert attempted a pretty broad presentation of talent.

On the first, I believe, it was just Negro artists; on the second, Benny Goodman led his sextet and thus — in Hammond's words again — "a great jazz concert could be produced without colour lines."

In the event these must have been real eye- and ear-openers. Big Bill, for instance, was making his first appearance in New York — actually in place of Robert Johnson who'd been signed but had managed to get himself murdered before the concert took place.

The first Spirituals To Swing was dedicated to Bessie Smith, and its emphasis was on blues. Today, such an emphasis would not be needed — quite the reverse — but then, to a predominantly white Northern audience, it was.

There are other points like those worth bearing in mind in assessing the importance and entertainment value of these performances at that time, nearly 30 years ago. Hammond saw to it that Charlie Christian sat in with the Kansas City Six to name one. The Christians-Clayton-Lester collaborations are "Good Morning," "Way Down Yonder" and "Paging The Devil," and all have fine Prez solos (he bubbles with energy on the almost-to-tearaway "Yonder") and excellent chunks of Buck's trumpet and Christian's guitar.

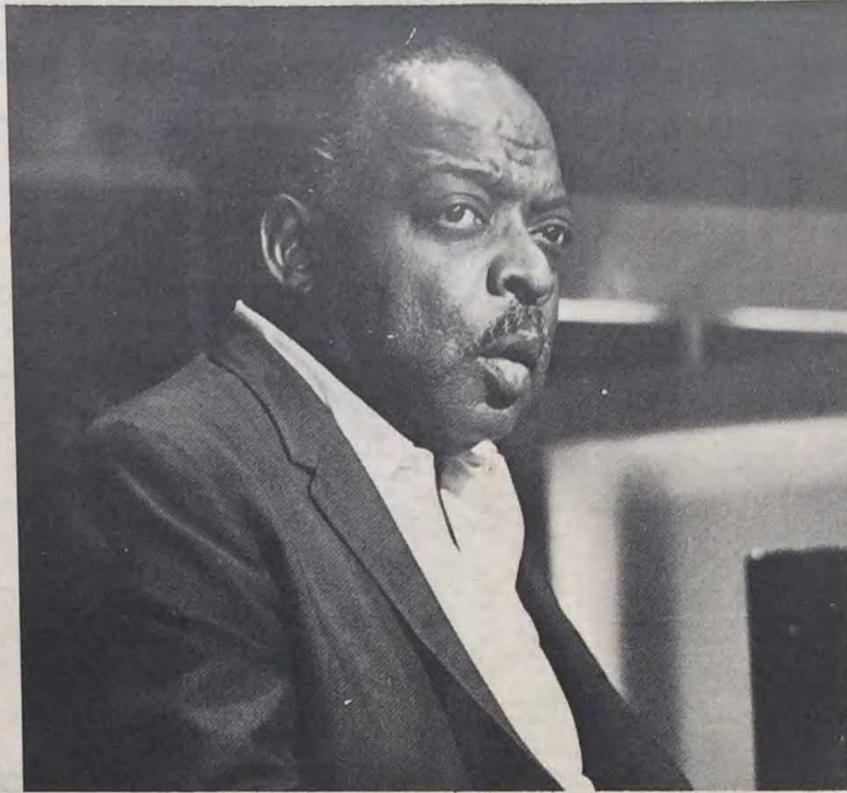
More of Lester's originality can be savoured on the Basie band's fast "Rhythm Man," the quintet's "Mortgage Stomp" and "Don't Be That Way" — on which Clayton also solos with great clarity — and on the giant jam-up on "Lady Be Good."

This last has nine or ten different soloists, including five pianists (Basie, Henderson, Ammons, Lewis and Johnson), and Prez takes two air-filled choruses in spite of some distracting drum-bashing Harry Edison and Christian also score here in far from ideal circumstances.

Goodman's tracks move well, with Benny in loose, relaxed form and Hamp and Christian ad libbing brilliantly. BG sounds particularly enthusiastic on "Got Rhythm," and Hamp hammers away with miraculous drive.

Other favourite things for me are the Bechet-Ladnier "Weary," rugged but filled with a tireless sort of jazz spirit; Joe Turner's splendidly propulsive "All Right Baby" (really the classic "Roll 'Em Pete") superbly accompanied by Pete Johnson, and Basie's Fats-flavoured piano job on "Nobody."

The Broonzy, Ida Cox, Lips Page and Helen Humes items may not equal their best recorded work but they are all



BASIE: one of five pianists

Swinging spirituals from the greatest names in jazz

right, and the last-named has the benefit of Lester's limpid clarinet and Buck's super-expressive muted trumpet.

Mitchell's Christians are especially impressive in the old-style spiritual quartet field, and the Gates go, too. What else to say? The first LP is almost all instrumental jazz and should be bought first by voice-haters. Both are dirt cheap, though, at 21s 9d—M.J.

KEN COLYER



KEN COLYER: "In Hamburg 1966." Over In Gloryland (a); You've Got To See Mama Every Night (a); Lady Be Good (a); I Said I Wasn't Goin' To Tell Nobody (a); Down Home Rag (a); Hindustan (a); Alabama Bound (b); House Rent Stomp (b); Struttin' With Some Barbecue (a) (Polydor 623231). (a)—Colyer (tp), vcl; Geoff Cole (trb), Tony Pyke (cl), John Bastable (bj), Bill Cole (bass), Bryan Hetherington (drs). (b)—Colyer (tr), vcl; Bastable (trb), Cole (bass).

THE surprising thing about Ken Colyer is not that he has stuck rigidly to his belief that there is only one real way to play jazz, but that 20 years later his music can still sound as fresh as it does on this LP.

Although my own taste in New Orleans music lies in the looser, more flexible jazz of Armstrong, Oliver or Morton, I can see the attractions of a music as formalised as this with each instrumentalist thoroughly understanding his role and staying firmly within it. Even the inevitable monotony of the ensembles is part of the charm and can be

used to build a hypnotic excitement.

This session, a concert at Hamburg University a year ago, found the band in a relaxed mood and I would rate the results with the best Colyer on record. At their best, as on the medium tempo of "You've Got To See Mama," the band attains a massive swing. Ken, himself, is always unhurried, even on a comparative tear-up like "Hindustan" one gets the impression that if the hall caught fire he would be the last to leave.

I've always been partial to Ken's singing, partly because he steadfastly refused to adopt the pseudo-Negroid growl of most of the vocalists of the trad boom. Here, he sings lazily on "Gloryland" and "I Said," as well as one of the two skiffle numbers, "Alabama."

Skiffle, as those with long memories may remember, was never my favourite form of listening. "Alabama" I find bearable for Colyer's singing, but the instrumental "House Rent" fails to contribute much to the jollity of my life.

Of Colyer's sidemen, I find trombonist Cole the most impressive. Pyke's tone is a little thinner than some of his predecessors. Bastable is, as always, a dependable pivot for the rhythm section while Bill Cole's bass suffers a little from boomy recording.

Hetherington is rather heavy, though Colyer seems to like his drummers that way,

and I find his fill-ins on "Hindustan" both obtrusive and too obvious.

But it is Colyer's lead which makes this a thoroughly enjoyable LP.—B.D.

CLARE FISCHER



CLARE FISCHER: "Easy Livin'." (1) I'll Take Romance (b); Easy Livin' (b); In Your Own Sweet Way (a); Glad To Be Unhappy (a); Aquarius (a); My Pretty Girl (a); Kerry Dancer (a); Good-bye (b) (Jazz Workshop JLP7007). (a)—Fischer (pno), 1963. (b)—Fischer (pno), Bobby West (bass), 1965.

THIS is the first release by Charles Collett's new Jazz Workshop label and it's a brave choice. Fischer is hardly top jazz box office among British album buyers, but the gamble deserves to come off as there is a lot of excellent music here.

Fischer's appeal is not an obvious one. Far from wearing his heart on his sleeve, it is covered by thick layers of pullover. But once the attentive listener pulls the wool aside he will find that Fischer's subtlety hides a wide range of musical emotions.

Nor is he an easy pianist to pigeon hole. There are times when he reminds me of Lennie Tristano, and there are also flashes of Monk, Hines and Tatum. His left-hand occasionally gives a 1940s feel despite the advance harmonies being used by the right. In the first part of Dave Brubeck's "Own Sweet Way" he even reminds me of Bix Beiderbecke's "In A Mist."

However, Fischer is not copyist and, whatever his influences, the total style is a very personal one.

All these tracks were taped informally, and usually with only one take. Fischer sounds utterly relaxed on them all and develops his ideas in an attractively leisurely way. Playing unaccompanied is not as easy as it sounds, and he manages to sustain interest completely throughout these five tracks and sensibly, keeps them down to a reasonable length.

West's bass is added for the two long tracks which make up the 22 minutes or so of side one and for the shorter closing track, "Good-bye." On "Easy Livin'" you can hear Fischer ask him if he knows the number. After a couple of notes, West says "No." But he plays well enough on it and even takes a fair solo.

I hope Jazz Workshop's gamble comes off and that you enjoy this set as much as I do.—B.D.

Ripe, rounded playing from Muggsy the master cornettist



"MUGGSY SPANIER." Little David, Play Your Horn; Can't We Be Friends; Chicago; Hesitating Blues; The Wreck Of The Old '97; American Patrol; More Than You Know; Two O'Clock Jump; When My Dreamboat Comes Home; My Wild Irish Rose; Judy, Oh Dr. Ochsner; Careless Love; Washington And Lee Swing. (Ace Of Hearts AH154). Spanier (cornet) with various lineups, 1942-54.

MUGGSY is a name to remember and, at its plentiful best, his music is something to remember, too. I won't say this record represents the Chicago cornettist at his peak — we can hear that on the "Great Sixteen" collection by his Ragtime Band — but it contains prime examples of his ripe, rounded jazz playing.

At heart, I always believe, Spanier was a small-group player, though he spent considerable periods with and in front of big bands. The Francis Spanier Star Spangled Rhythm Orchestra was formed in 1941 — 15 men including Muggsy, and also a singer — and this is basically what we hear on the first side of the LP.

And, though Muggsy may have smacked out his stoutest music in the company of five or six fellow souls, he is probably heard to greater advantage here (as a soloist) on the better big band tracks than on the reverse.

One exception, of course, is the renowned "Hesitating Blues" on Side One. According to the notes, this is another by the '42 big band. But according to traditional sources it was made at the same date as "Chicago," "Little David" and "Friends" by Spanier, Vernon Brown (trb), Irving Fazola (cl), Nick Caiazza (tr) and the rhythm section from the band.

The ear confirms this, also

that Muggsy is fully at home with a medium blues and relaxed octet. Brown solos teelingly, Fazola most poignantly, and Spanier rides out powerfully, open and with mule.

For the rest of Side One: much of it is fairly typical Forties swing music, complete with vocals on "Wreck Of The Old '97" and "More Than," and rather commercial arrangements of "More," "Friends" and "American Patrol."

A heavy Bob Crosby air hangs over the Deane Kincaide-scored "Little David," with its clarinet-filled scoring and a tenorman sounding like Eddie Miller. Muggsy blows out punching, emotional solo cornet here, also on "Wreck," "Chicago" and "Two O'clock." "Can't We Be," which spots Faz's lovely clarinet quite briefly, seems to have been aimed at the Glenn Miller market. It's not bad dance music, though.

On the second side Muggsy leads a swinging octet recorded in '54. George Wettling, who was once in the Forties big band, is in charge of drums, Red Richards on piano, Ralph Hutchinson on trombone and Truck Parham on bass. The last two toured for some time with Spanier's Fifties sextet.

Muggsy's driving lead and mature solo work, especially his individual sound with the plunger, stamps the band with a certain style and assurance. He is very good on such ballads as "Judy." Other soloists, including Newcastle-born Hutchinson, pianist Richardson, and the admirable Boomie Richmond (tr), contribute many worthwhile moments.

Ace Of Hearts do collectors another service by making available these happy Spanier performances at a nice low figure.—M.J.

RADIO JAZZ

Times: BST/CET

FRIDAY (29)

10.5 a.m. J: All That Jazz (Mon-Fri), 6.30 p.m. H1: Jazz (Rondo), 9.30 p.m. H1: Jazz. 11.15 T: (1) Will Holt (2) Buddy de Franco and Glenn Miller. 11.45 T: Gil Evans, arranger-conductor for Astrud Gilberto (1966) and Claud Thornhill Ork (1941-8).

SAT (30)

12.0 noon B3: Jazz Record Requests (Steve Race), 2.55 p.m. H1: Radio Jazz Magazine, 3.30 E: Hawk in Europe, 1934-7, 9.15 Big Band Rhythm (a) Pop and Jazz, 10.35 Q: (3) Four Freshmen (4) George Sheering Quintet (6) Al Sohn-Zoot Sims Quintet, 10.40 H1: Swing and Sweet, 11.15 T: Judy Garland, 11.45 A2: Get To Know Jazz, 11.45 T: Charlie Barnett (Big Band, 1967), 12.10 a.m. E: Duke Ellington.

SUN (1)

7.30 p.m. N2: Clarke-Boland

Big Band, with Jimmy Deucher, 7.35 B1: The Jazz Scene, with Al Cohn, 9.5 M1: Victor Young Jazz, 10.30 A1: Free Jazz, 11.3 A1: Antibes JF (Original Storyville JB, Alex Welsh Band), 11.30 N1: Dixieland, 11.45 A1: Benny Carter (Huguès Panassie), 12.15 a.m. E: Getz, James, Evans, Hodges, Wild Bill, etc.

MON (2)

7.20 p.m. N2: Jazz, 8.30 J: Bobby Troup's Jazztime, 9.30 J: Big Bands, 11.10 M: Jazz, 11.10 N1: Billy Strayhorn, 11.15 T: Pop and Jazz, 11.45 T: Jazz.

TUES

9.30 p.m. N1: Radio Big Band, with Yusuf Lateef, 11.10 U: Don Menza Tenet, 11.5 Q: Jam Session, 11.15 T: Pop and Jazz, 11.45 T: Jazz.

WED (4)

8.15 p.m. B1: Jazz Club (Johnny Scott Quintet, Lennie Best Quartet, Alan Skidmore Best Quartet), 8.55 E: Woody Herman.

1938-42, 9.20: O: Jazz For Everyone, 9.30 J: Jazz, 10.15 M1: Jazz Corner, 10.30 U: Ray Charles, 10.35 Q: Jazz Club, 11.10 N1: Lisa Linn, Bo Sylvens Quartet, 11.15 T: Pop and Jazz, 11.45 TL: Jazz.

THURS (5)

4.35 p.m. U: Jazz Magazine, 8.1 J: Jazz, Five To The Bar (Jim Riley Quartet, Ann Bushnell), 8.30 J: Jazz, 11.15 T: Pop and Jazz, 11.45 T: Jazz.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1—1829, 2—348. B: BBC 1-287; 3—464, 194. E: NDR Hamburg 309, 189. H: Hilversum 1—402, 2—298. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1—1224, 202, 188; 2—283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 506. T: VOA: 251. U: Radio Bremen 221. V: Radio Eireann 530.

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NEW POP RECORDS

BRIAN AND MIKE MAKING THAT BIG, BEACH BOYS' SOUND

BRIAN WILSON & MIKE LOVE: "Gettin' Hungry" (Capitol). Two Beach Boys get nearly as big a sound as the whole group on their own weird song. It's a mixture of roaring sounds with quiet passages that sound a bit like work song left-overs from Sanders Of The River. The backing has magnificent droning organ, great bass guitar

and what sounds like the drummer picking his teeth—a tabla? "Heroes And Villains" didn't get as high as it should, maybe "Gettin' Hungry" will improve on that.

ANITA HARRIS: "Playground" (CBS). Just about as far from "Just Loving You" as you could get. A big beat ballad with socking off-beat, fashionably muddy sound, mock thunder claps and Anita going all sinister. Don't know how her older fans will react but this should take her straight back into the chart. The arrangement sounds more cunning with each play.

NANCY SINATRA: "Lightning's Girl" (Reprise). I liked "Jackson" and that didn't make too big a dent in the Pop 30. So maybe this will be a big hit because I hate it. It's one of those really corny C&W songs dressed up with occasional discordant strings—to show it's 1967 folks—and a drummer who sounds as though his mother was frightened by a steam hammer. "Stay away from Lightning's Girl" she sings. Good advice!



NANCY: corny song



BEACH BOYS: magnificent droning organ

AMEN CORNER: "The World Of Broken Hearts" (Deram). Another follow-up with nothing in common with the first hit. From the bluesy "Gin House," the Corner have taken a song by the U.S. team of Pomus and Shuman and given it the 1967 bit with cellos, organ, the lot. And very nice too. Good lead singing and wild production deserve a big hit.

THE DOORS: "People Are Strange" (Elektra). The last Doors single was a gas and it didn't get anywhere. I don't like this as much, though it's pleasant enough. Song and performance sound like a cross between the Kinks and the Lovin' Spoonful. All a bit anonymous really.

IDLE RACE: "Impostors Of Life's Magazine" (Liberty). How many more times are we going to hear

speeded up trumpets squealing out of massed session men — about a dozen times a week for the next three months I suppose. There's a touch of the Move about this group, and a touch of the Stones as well. It certainly has the Pop 30 sound but it doesn't add anything to what so many other groups are doing. A pity because they obviously went to a lot of trouble. One good original idea in the arrangement would have made a

lot of difference.

SAM & DAVE: "Soul Man" (Stax). Good soul should sound relaxed. This is so forced you can practically see Otis Redding standing behind them with a shotgun. Or maybe they didn't want to miss the Monkees on TV. It's as predictable as the Government's sops to the voters about six months before election day.

OTIS REDDING & CARLA THOMAS: "Knock On

Wood" (Stax). Otis and Carla show how it should be done. They swing like the clappers and the band sounds like they had to be nailed to the floor. An album track, this should have them wearing grooves in the discotheque floors. I hope it's a hit.

THE SETTLERS: "Major To Minor" (Pye). I hated the string-laden intro so much it took me about 24 bars to concentrate. It's a pleasant song, well sung and nicely produced — and it won't mean a thing. There's just nothing that leaps out of the record and grabs you, except the bit that makes you wonder whether it's the Beach Boys or the Flowerpot Men they are trying to reproduce.

SUCCESS

VANILLA FUDGE: "Eleanor Rigby" (Atlantic). It takes a brave group to cover an old Beatles' hit, but nobody can accuse the Fudge of "doing a Beatles." Why the intro should be "Three Blind Mice" apparently on a fairground organ, I wouldn't know and it certainly has nothing to do with the rest of the record. But once under way, they stand Miss Rigby on her head shake her up and generally re-sculpt her image. I like it enormously, but it's much too complex to sell outside London hip circles.

FOUR TOPS: "You Keep Running Away" (Tamla Motown). I've never joined in the general adulation of the Four Tops — a pretty average Tamla soul group. This time that well-known firm of solicitors, Holland-Dozier-Holland, have come up with a song of quite startling ordinariness. The arrangement doesn't exactly push forward the boundaries of pop either.

LPs REVIEWED BY THE MM POP PANEL

PETULA CLARK: "These Are My Songs" (Pye International). If you are still waiting for Pet to make a bad record—sorry but you'll have to keep right on waiting. Pet is at her soaring best on this album recorded with massed orchestra in Hollywood — all except for "Don't Sleep In The Subway." She hits her very

best on "Lover Man" but lend an ear also to "This Is My Song," "Groovin'," "San Francisco," "Love Is Here" and "I will Wait For You."

JOHNNY KEATING & 27 MEN: "The Keating Sound" (Decca). The massive sound, including eight trumpets, of Keating's men build walls of

sound round a mixture of originals and unhackneyed ballads. Nicely played, cunningly arranged mood music of a high order. Titles include: "Speak Low," "Serenata," "Samba De Orfeu" and "For All We Know."

BANJOLIERS: "The Banjo's Back In Town" (Fontana). All

those banjos — enough to give a mainstreamer nightmares! Dozens of the brutes plunk their way through in-offensive songs like "Mack The Knife," "Limehouse Blues" and "Canadian Capers," and offensive ones like "Tennessee Wig Walk," "When The Saints" and "Aba Dad Honeymoon."

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Tues., Oct. 31st, CITY HALL, SHEFFIELD. 6.20-8.50
 Wed., Nov. 1st, MANCHESTER, ODEON. 6.15-8.45
 Thurs., Nov. 2nd, GLOUCESTER, A.B.C. 6.15-8.30
 Fri., Nov. 3rd, BIRMINGHAM, ODEON. 6.30-9.00

Sat., Nov. 4th, CARDIFF, CAPITOL. 6.00-8.30
 Sun., Nov. 5th, COVENTRY, COVENTRY THEATRE. 6-8.30
 Mon. Nov. 6th, CROYDON, FAIRFIELD HALLS. 6.45-9.00
 Tues., Nov. 7th UNTIL Sun., Nov. 12th — IN EUROPE

Al Stewart's climbed the hard road to the top



"I DON'T drink and I don't smoke — but I'm permanently high on ideas," said Al Stewart, folksinger/songwriter and guitar player extraordinary.

Ideas bubble out of Al like an advert for soapsuds; and his LP "Bedsitter Images" (CBS) due out on October 6 is all set to be a winner: it's been hailed as a major musical breakthrough, and singled out for massive promotion by record promoter Tony Hall.

It's not surprising, when it's got Al singing and playing eleven of his own numbers, backed by musicians drawn from London's leading symphony orchestras.

Dishwasher, newspaper seller, starvation in Paris then classical tin-tack strewn path to stardom. The tin-tacks changed to roses when he accidentally stumbled into folk music: a friend took him to a folk evening at Bunjie's Coffee House, off Charing Cross Road.

"Somehow I got conned into playing something. I only knew two songs: one of my own and a Dylan number. The manager heard me play and booked me as a resident. So I went home and learnt two Dylan LPs off by heart. Next week at Bunjie's I played them straight through in the same order as the record. Gradually I made up more songs of my own to go alongside the Dylan numbers."

Al has no formal musical training: "There was an abortive attempt to teach me the piano and violin — but I never got to know where middle C was."

By Jean Aitchison

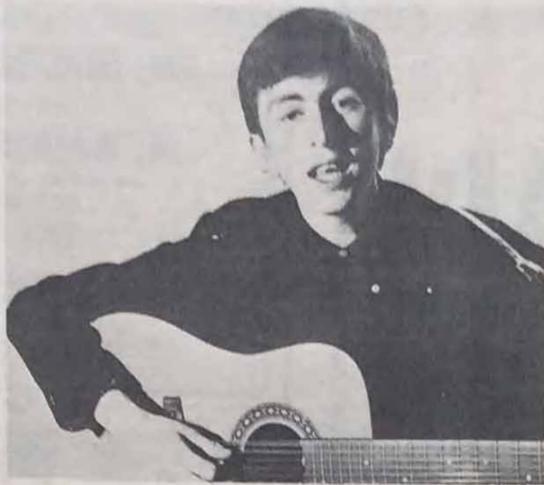
Paul Simon and Art Garfunkel and moved into their flat. He thinks he absorbed a lot of guitar technique from Paul. "Though he's an introvert and I'm not, which makes a great difference in our approach."

To Al, his guitar is merely incidental: though his highly original and effective technique might well start a new fashion in guitar playing. "It's words I'm interested in," he claims, "they have texture, they're sensual."

CONFIDENT

Al's style cannot be pigeon-holed. Basically he writes in the folk/pop idiom — but there is a restraint and formality about his work which combines happily with the semi-classical backing on the disc.

With Al, orchestral backing is not just a way-out experiment: it's a new musical form.



STEWART: restraint and formality

Articulate and confident, he perfects what in the hands of others seems merely a gimmick: "Sandy" Faris, the arranger, has caught the spirit of the thing perfectly and created a really exciting sound.

Three tracks stand out: the title song "Bedsitter Images" for sheer excitement; it would make a superb film theme-song. "Swiss Cottage Manoeuvres" is a witty, gently cynical song which (I predict) everyone will soon be singing. And the instrumental "Ivich" — named after a half-Russian girl in Sartre's Age Of Reason.

It's hard to believe there's only one guitar on this track. It begins with classical restraint, then plunges into a marvellous, bewildering Russian revolutionary sound, with string snapping, bridge slapping and lightning finger work. It ends on an incredible drooping "bent harmonic" note. I wish I knew how he did it.

Also among the backing are Jim on the electric base, and George on the drums. They're both going to be with him, as well as members of the Sinfonia of London, at a Festival Hall Concert on November 3.

DYLAN

He regards Lonnie Donegan as a major musical influence on his life. "Then I graduated from Donegan to Dylan." Later he met up with

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General Manager John Denison C.B.E.

FOLK NEWS

TWO surprise session men at the Shirley and Dolly Collins recording session for Polydor this week: Mike Heron and Robin Williamson of the Incredible String Band.

Shirley met the Incredibles at a Royal Festival Hall concert earlier this year and established such an immediate rapport that Robin asked if he could sit in on Shirley's next session.

At the same time the Incredibles' manager, Joe Boyd, expressed interest in having Shirley's brilliant composer sister, Dolly, do some arrangements for the Incredibles.

Shirley's new record will be called "The Power Of The True Love Knot" and will be entirely traditional in content. Shirley says she would like to record one of Robin Williamson's songs for a future record.

Meanwhile, of course, Shirley, Dolly and the Incredibles appear together in concert at the Queen Elizabeth Hall, London, next Wednesday. In addition to the bewildering complexity of instruments played by the Incredibles, Dolly's pipe organ, and her own five-string banjo, Shirley will be playing a new instrument created for her by guitar-maker John Bailey, a cross between a five-string and a mountain dulcimer.

Next Thursday the Incredibles are in a concert at the Parr Hall, Warrington, with the Minor Birds and the Hogs Eye Man.

EVERYONE'S recording this month. Stefan Grossman finished his session for Fontana last week, and the Young Tradition started work on their new album for Transatlantic this week. They, too, have a number of unidentified friends in the studio with them.

SONGWRITER Alasdair Clayre goes to Brussels next week for the British Week, along with John Rounbourn, Davy Graham, and poets Michael Horowitz, Pete Brown and Brian Patten. He has a night with Leon

Rosselson at the Roundhouse Annexe on Thursday, November 9 and on Sunday, November 12 gives an evening of genuine troubadour songs at — where else? — the Troubadour. With him on that occasion will be Tom Browne.

Early next year he'll be going abroad to work on development programmes for underdeveloped countries with the United Nations.

MALKA and Joso from Canada were on Tonight In Person on BBC-2 last night (Wednesday). Malka is the daughter of an Israeli cantor and Joso comes from Yugoslavia.

Esther and Abi Ofarim from Israel are in International Cabaret on BBC-2 next Tuesday. I see the Daily Telegraph's Maurice Rosenbaum gave their act at the Savoy a very good notice.

TONIGHT (Thursday) the Clancys and Tommy Makem take the Capitol Theatre, Cardiff, by storm. They are at the Manchester Odeon on Friday, the Birmingham Odeon on Saturday and come to London's Royal Albert Hall on Monday.

Other dates next week are Leicester (Wednesday), Liverpool (Thursday), Newcastle (Friday) and Belfast (Saturday and Sunday).

BRUCE DUNNET has reopened his Friday night club at the Roebuck, Tottenham Court Road. I knew Bruce couldn't keep off the club scene for long — **KARL DALLAS**

DON'T MISS

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DAVE CALDERHEAD
Punchbowl Three and guests, 8 pm

THE FOX, Islington Green.
FRED JORDAN.

FRIDAY
AL STEWART
GUITAR NIGHT at EAST HAM THE CENTRAL, BARKING ROAD. THANKS FOR A GREAT NITE LAST WEEK—SHIRLEY COLLINS

AT IV Folk Club, Ewell, Redd Sullivan, Roger Hill.

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SATURDAY
ALEX CAMPBELL, Johnny Silvio, The Cree, are at Nicholas Chamberlayne School, Bedworth, Nr Nuneaton, on Saturday, November 18.

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DARTFORD, Railway Hotel. — Cliff Augier.

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SUNDAY cont.
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WORKSHOP

AT THE CELLAR, Cecil Sharp House, Camden Town, 485-2206, 8 p.m. **TREVOR CROZIER**. Residents Tim Hart and Maddy Prior.

DERBY ARMS, East Sheen. The Hammer Folk.

HOLY GROUND, 4a Inverness Place, Bayswater.

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* **THE SCOTTS of ST JAMES**

* **GO GO DANCER, JAY**

* **TONI ROCKET'S RECORD SHOW**

KNOCKOUT ATMOSPHERE FROM DUSK 'TIL DAWN!
ALL NIGHT FOOD AND SNACKS

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* **BREAKTHRU**

* **MAX BAER AND THE CHICAGO SETBACK**

* **GO GO DANCER, JAY**

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SUNDAY, OCT. 1st (7.30-11 p.m.)
A WONDERFUL NEW SOUND

* **THE SHADES OF REFLECTION**

* **TONI ROCKET'S RECORD SHOW**

WED., OCT. 4th (7.30 - 11 p.m.)
BREAK UP THE WEEK AND JOIN THE CROWD PLUS

* **THE WARREN DAVIS MONDAY BAND**

plus

* **THE LIMOUSINE**

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ERIC SILK. Thames Hotel, Hampton Court.

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WHYTEBRIDGE JAZZ BAND, Essex Arms, Brentwood.

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MINOR PORTION ROLL BAND Royal Lido, Liverpool

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mailbag

LET'S LIVE AND LET LIVE FRANKIE

FRANKIE VAUGHAN has a small hit so he's shouting his mouth off about flower power. I thought he was more professional than that. I'm no flower man, but let's live and let live.

After all, as Dylan says, "Don't criticise what you don't understand." Anyway I don't like Frankie Vaughan's hat and the stick definitely signifies violence. — RUSSELL MARTIN, Todmorden, Yorks.

IT is tragic that someone with the amount of influence that Frankie Vaughan has on youth should use it to stifle something about which he obviously knows nothing.

Doesn't he know that a Love-In is not an orgy? The word love in this context is abstract, not physical. All this propaganda only serves to start off would-be hippies on the wrong track.

A genuine hippie is someone who "loves his neighbour" and appreciates the beautiful side of life not a cocky thickie smothered in plastic carnations and bakelite beads. — NEIL CORBETT, Evesham, Wores.

HOW I admire Frankie Vaughan for pointing out the foolishness and danger of



VAUGHAN: 'the stick signifies violence'

drug-taking. Too much glory and romance is put into it by so many well-known stars.

I read Frankie's comments with interest. Let's clean up this revolting business. The sooner the better.—CYNTHIA WALKER, Weymouth.

CONGRATULATIONS to Frankie Vaughan for having the courage to speak out against the Flower Power scene.

Beneath the exterior of love and peace lies the squalid world of the junkie and countless others who prefer to live off what they can beg, steal or borrow off those of us who are "foolish" enough to work for a living. — OSCAR WOODCOCK, Locarno Ballroom, Sheffield.

THE Deep River Boys don't sing R&B, Rock-'n'-roll or Flower Music. But I know a lot about Soul Music. I used to be in a R&B group and I still do background work with soul artists when I have time.

Now this hippy Flower singer Roy Wood doesn't know good soul music when he hears it, as is obvious from his Blind Date (MM September 16). How can he rate artists like Otis Redding and Martha and the Vandellas when he doesn't know about real Soul Music.

These people work hard to stay at the top and they take time to pick or write good, strong lyrics, not just a lot of psychedelic mumbo jumbo Flower Music. I think he's got flowers on the brain.

His group, the Move, sound no better than any other Flower or beat group. He's not in the same class with soul artists like Otis Redding, Arthur Conley or Martha and the Vandellas. — RONALD BRIGHT, Deep River Boys.

YOGA, autosuggestion and meditation are not new things—many men have spent their lifetimes studying them. Yet the Maharishi Mahesh Yogi, after a relatively short 13 years of study, descends from the mountains and suddenly meditation is in. It puts me in mind of the flock following the shepherd.

The only real Yoga is practical Yoga which is physically beneficial and it helped me considerably at a time of ill-health.

Let me say that pleased as I am that others should find enlightenment, let us hope that the Beatles, on their return from India, remain sincere and don't try to establish a meditation factory. There just isn't room for everyone to become a master of Yoga for fun, or because it's trendy. — ALAN BOWN, Slough, Bucks.

THE hippie cult has been trying to get off the ground here in Sydney for

months now, but the majority of the kids laugh and listen to the Monkees and are disinterested in anything new which they can discover for themselves. Londoners are much more sincere and interested in music in all its forms.

Count yourselves lucky, as most cities haven't enough heart to tolerate anything resembling what London has at the moment.—PETER BULL, Kirribilli, Sydney, Australia.

I HOPE the next Beatles single won't be a contrived song like "All You Need Is Love." It's message is OK but it's shallow as a song.

I'm hoping their next disc is about things like writers, streets and submarines instead of Beautiful People and Love. They should get away from this Flower Power scene and get back to their originality of thought that made them the greatest group of all time.—RAY DEXTER, Hoddesdon, Herts.

I AM getting a petition together for people wanting Eric Burdon and the Animals to release "San Francisco Nights" here. It's such a great record.—JEAN STREET, Morley Avenue, London, N.22.

A CABARET tour for Jim Proby is all very well, but again the under-18s are subject to bitter disappointment by being unable to see him perform "live." After all the great P.J. deserves us and we deserve him. — JACKY ADAMS, Oldbury, Warley, Wores.

I WAS amazed at the audacity of Allan Clark of the Hollies (MM, September 16) in criticising English teenage audiences.

So we make them feel like amateurs do we! Well, they don't get amateurs' money and if it wasn't for people that buy their records and pay to see them at one-night stands, they would be in a sorry state.

If they are so fond of Sweden they should stay there.—MISS S. BRADSHAW, Londonderry.

ALL I seem to see in your paper today is Psychedelic, Flower Power and Hippies—what a load of tripe! Having seen Eric Burdon, Arthur Brown, Soft Machine and Pink Floyd, I'm shocked that anyone should like such pathetic acts.

As far as audience participation goes, it is dead compared with the real ravers and real hippies—the fans of Geno Washington, Alan Bown, Jimmy James, Herbie Goins and, of course, that fantastic Stax Show.

Yet they get no publicity. Instead we get pictures of painted morons who are just using the poor brainwashed English teenagers. — J. S. PARISH, Chelmsford, Essex.

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