NOVEMBER 2, 1968 1s weekly





AT LAST, after months of on-off speculation, the Bob Dylan film, Don't Look Back, is to be seen in this country. The 96 - minute documentary, which includes Joan Baez, Donovan and Alan Price, is one of the films chosen for this year's London Film Festival. Another of the festival's films will be One Plus One, a 90-minute feature starring the Rolling Stones. This, a British film made in London this year by Jean-Luc Godard, is in colour. It is Godard's first film outside France.

The Dylan picture, which covers his British visit of '65, was shot by Don Pennebaker. It has been widely shown in the USA, but its screening

EXPO A SUCCESS, NOW FOR EXPO'69

WHEN Jazz Expo '68 closed at the Hammersmith Odeon on Saturday, 32,000 people had attended the eight nights of concerts

GEORGE WEIN featuring top

American and British jazz and blues talent.

Promoters George Wein and Jack L. Higgins of the Harold Davison office reported that the festival,

at the National Film Theatre on Friday, November 22 (11.15 pm), will be its British premiere. It will be repeated next day at a 9 pm showing. One Plus One will have its world premiere at the festival on Friday (29) at 8.45 pm, and this Stones film will be repeated on the Saturday (30) at 11.15.

ICKETS

The Publicity Officer for this 12th Annual Festival told the MM on Monday that the general public are allowed to buy tickets for the film performances. But he points out that Film Theatre members get booking priority, and as the theatre seats only

which has a subsidy from Pan American Airways and the United States Travel Service, had made a profit.

Wein told the Melody Maker: "We certainly have a profit and the festival has proven a success. The gross surpassed last year's but the expenses were higher this time, so I don't yet about net profit."

Wein estimated that the 12 concerts worked to nearly 75 per cent capacity, and confirmed that there will definitely be a Jazz Expo '69 in London next year.

A SARAH COMPANY AND A

520, Dylan and Stones fans will need to be quick off the mark.



No.

and the second

PAGE 7

JAZZMAN

GARY BURTON

IN BLIND DATE

Page 2-MELODY MAKER, November 2, 1968

L (4) LITTLE ARROWS Leapy Lee, MCA 3 (10) WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker, Regal Zonophone 4 (10) GOOD, BAD AND THE UGLY Hugo Montenegro, RCA (6) LES BICYCLETTES DE BELSIZE Engelbert Humperdinck, Decca (3) JESAMINE Casuals, Decca (7) THE RED BALLOON Dave Clark Five, Columbia (8) A DAY WITHOUT LOVE Love Affair, CBS 13 15 THE WRECK OF THE ANTOINETTE Dave Dee, Dozy, Beaky, Mick and Tich, Fontana

Hendrix guests on new Lulu series FIFTH COLUMN

on British TV screens as a guest star on one of the new Lulu programmes starting on BBC-1 on December 28.

Lulu also wants to have Tom Jones as a view of Tom's heavy commitments"

Lulu will represent Britain in the 1969 Eurovision Song Contest, to be held in Spain

JIMI HENDRIX is almost certain to reappear on March 29 And she will sing one song on each of six of her BBC-1 shows, which run for 13 weeks. Each lasts 45 minutes. Producer is Stanley Dorfman, who handled the Esther and Abi Ofarim and Bobbie Gentry series.

The six songs for the Eurovision Contest will the MM on Monday: "This seems unlikely in be selected by the same method used for this year's contest, when viewers picked " Congratulations," with which Cliff Richard came second.

Members of the Music Publishers' Association

will be invited to submit songs suitable for Lulu to an association committee. They will sift entries and reduce them

commission three more songs, making 18 in all. A second group, of BBC representatives, an association representative, and Lulu, will then select the final six songs.

BBC JAZZ CLUB will visit Birmingham's Opposite Lock November 12 for a programme by the Johnny Patrick Big Band with guest star Humphrey Lyttelton. The Muddy Waters Blues Band plays the club on November 21.

high operates from the same

PLUS TWO

Advertisement

I think we'll have a touch of the British this week - after all we did manage to win the odd medal or two in Mexico didn't we? So let's see what FONTANA has to offer in the way of medal winners - mucht

First off - as I was on about Mexico - what about TUBBY HAYES' latest QUARTET album "MEXICAN GREEN" (SFJL 911 stereo playable monu). The "MM" gave it a rave review. like-wise many other critics, including Benny Green on BBC. and they are right to rave because this really is a beautiful LP, TUBBY is backed by MIKE PYNE plano, TONY LEVIN drums (the first time either of them had recorded), and RON MATHEWSON bass - who spent many years with the ALEX WELSH BAND - but his playing on "MEXICAN GREEN" is anything but dixieland, TUBBY'S own playing is

superb, he really pulled out all stone on this IP - and

to 15. Jools-Augemay Lulu will have the right to

Bookings at the Factory,

JAZZ FROM BRUM

	15 1—) ELOISE Barry Ryan, MGM 16 (9) LADY WILLPOWER Gary Puckett and the Union Gap, CBS 17 — ALL ALONG THE WATCHTOWER Jimi Hendrix, Track 18 — THIS OLD HEART OF MINE Isley Brothers, Tamla Motown 19 16 CLASSICAL GAS Mason Williams, Warner Bros. 20 23 BREAKIN' DOWN THE WALLS OF HEARTACHE Bandwagon, Direction 21 — MEXICO Long John Baldry, Pye 22 17 HOLD ME TIGHT Johnny Nash, Regal Zonophone 23 20 MARIANNE Cliff Richard, Columbia 24 18 ICE IN THE SUN Status Quo, Pye 25 24 YOU'RE ALL I NEED TO GET BY Marvin Gaye and Tammy Terrell, Tamla Motown 26 — MAGIC BUS Who, Track 27 26 RUDI'S IN LOVE Locomotive, Parlophone 28 28 SUNSHINE OF YOUR LOVE Cream, Polydor 29 19 HARPER VALLEY P.T.A. Jeannie C. Riley, Polydor 30 (—) IF I KNEW THEN WHAT I KNOW NOW Val Doonican, Pye	JULIE DRISCOLL, Brian Auger and the Trinity may team up with the Pentangle for a special TV show, to be produced inde- pendently by Joe Lustig and Giorgio Gomelsky. Lustig, who manages the Pen- tangle, told MM. "The idea is for a show in which Julie Driscoll will sing with the Pentangle and Jacquie McShee will be featured with the Trinity. I have discussed the idea with Giorgio who manages Julie and Brian, and it's more than just conjec- ture because what the two groups are doing are very close together" The show will be produced The State	LP — and like to hear g band get (STL 5410 ono), that's at received EEDLE " by L 915 steren RONNIE'S and features IDON trum- eight tracks), id I spell it tenor, BILL and vibes bass, RON- and TONY tour tracks w a very ty at the larnes, the the group ou managed II know al-
	top twenty albums	early in 1969 and offered to television companies. Lustig is also negotiating a 45-minute colour show for the Pentangle to be screened on	group - I'd like to
	1 11 Hollies GREATEST HITS 12 (18) GOOD BAD AND THE UGLY Hollies, Parlophone Soundtrack, United Artists 2 12 LIVE AT THE TALK OF THE 13 (12) ARETHA NOW	BBC-2. The Pentangle's first LP re- lease in the States, "Pent-	note have a
	TOWN Seekers, Columbia Aretha Franklin, Atlantic	angle" has sold 30,000 BRIAN GREEN is	
	3 14) IDEA Bee Gees, Polydor 14 () THIS WAS 4 131 BOOKENDS	in two weeks and the group be conjured with an have received a number of FONTANA LP "BRI.	
	Simon and Garfunkel, CBS	offers to tour, They will prob-	912 stereo
	5 151 DELILAH Tom Jones, Decca 15 (14) WATTING FOR THE SOLUTION OF STREES DOORS, Elektra	ably do a college tour in 1969. Their second British album	
	Canned Heat, Liberty 16 (11) IN SEARCH OF THE LOST	"Sweet Child" will be re- don trad-type group	that could
-	7 17 WHEELS OF FIRE (Double CHORD Moody Blues, Deram (Album) Cream, Polydor 17 (13) JOHNNY CASH AT FOLSOM	open their British concert I into BRIAN in	
	(Album) Cream, Polydor 17 (13) JOHNNY CASH AT FOLSOM 8 (6) THE SOUND OF MUSIC PRISON Johnny Cash, CBS	tour on Tuesday (November 5) singing now and	then. With
	Soundtrack RCA 18 (20) THE GRADUATE	SNOOK trumpet	
1		JOE TO FORM GROUP DIDALLE Clarinet,	GORDON
1	10 (10) A MAN WITHOUT LOVE 19 (15) JUNCLE BOOK	BLUNDY trombon	ne, PEIER



161 Fleet St, London EC4 Telephone: 01-353-5011 EDITOR

Jack Hutton ASSISTANT EDITOR **Bob Houston** FEATURES EDITOR Bob Dawbarn NEWS EDITOR Alan Walsh STAFFMEN Max Jones Laurie Henshaw Chris Hayes Chris Welch Bill Walker **Tony Wilson** ADVERTISEMENT MANAGER Peter Wilkinson PROVINCIAL NEWS EDITOR Jerry Dawson 2-4 Oxford Road Manchester 1 Telephone: Central 3232

Melody TICKET REQUESTS POUR Maker BEACH BOYS SHOW FOR

LONDON PALLADIUM has already been inundated for tickets for the opening date of the Beach Boys tour on Sunday, December 1.

Beach Boys play two concerts at the worldfamous London venue and will make a "live" recording with a 30-piece orchestra during the show for issue on the Capitol label. Also on the bill: Barry Bruce Ryan, Channel, Vanity Fare, Eclection, Sharon Tandy, Fleur de Lys Same Beach Boys bill follows on the Palladium date with two concerts at each of the following venues:

Colston Hall, Bristol (De-



BEACH BOYS: will make 'live' recording

this week recorded "Sabre Dance" and the disc is being issued on Parlophone on November 15.

Wickham (tpt), Pete Strange (tmb), Tony Cash (clt), Ron Russell (bass), Wally Shaw (pno) and Joe on drums.

On Sunday (3), the Daniels Jazz Band plays the first date of a Sunday lunchtime residency at the Kensington, London. Further bookings are at Wood Green Jazz Club (10), Hermitage Ballroom, Hitchin (13) and the Good Companion, Slough (19).

STATUS TOUR FIXED

STATUS QUO have finalised their Japanese trip for February, 1969. They will spend two weeks doing radio and TV dates as well as seven concerts.

The group goes into the studios next week to record a new single. They will choose



MARY

MARY HOPKIN has finished recording the tracks which will make up her first album.

She and Paul McCartney, who produced the tracks, are at present choosing the songs for the album which will be released before Christmas.

In Britain, her number one single "Those Were The Days" has sold 700,000 and in America, sales are approaching the million mark and the record is in the top five in the US charts.

THE Locomotive, the Birmingham group in the Pop 30 with "Rudi's In Love," are to do TV and club appearances in Holland.

Barry Dickson of the Harold Davison office flew to Holland last week to set up the appearance which will coincide with the release of the record.

The group's appearance on Time for Blackburn is this Saturday (2).

THE Door's Granada Television spectacular will be nationally networked on November 16 at 10 pm. It will include film shot on the group's arrival in London and highlights from the Doors' shows at the

Roundhouse, Chalk Farm, London, in September,

when they shared the bill with Jefferson Airplane.

Engelbert for Royal **Variety Show**

ENGELBERT HUM-PERDINCK, Diana Ross and the Supremes, Val Doonican, Petula Clark are among the stars selected for this year's Royal Variety Show at the London Palladium next month.

Also in the line-up are Sacha Distel, Arthur Askey, Ron Moody, Morecambe and Wise, Flamenco guitarist Manitas de Plata, the Black and White Minstrel Show, the London Irish girl pipers and the Czech State Song and Dance Ensemble.

BBC-TV has paid £25,000 for the rights to film the show for screening at a later date.

cember 2); City Hall, Sheffield (4); Odeon, Manchester (5); Odeon, Birmingham (6); Capitol, Cardiff (7); Finsbury Park Astoria, London (8): and Odeon, Glasgow (9).

This time, a 12-piece band will accompany the Beach Boys to enable them to "recreate their recorded sound," according to impresario Arthur Howes, who is promoting the tour,

SPECIAL RECORDING

A SPECIAL RECORDING made by Love Sculpture for John Peel's Top Gear Radio 1 show is being rush-released in response to a big public demand.

The recording, of Khachaturian's famous "Sabre Dance," was first played on Top Gear on October 6, when it was featured twice in the same programme.

John Peel has since played it several times, and the BBC has been inundated with requests about the availability of a recording.

Now, Love Sculpture have 26.

LOUIS 'IMPROVED'

LOUIS ARMSTRONG, still in hospital in New York, is reported this week to be "much improved." Satchmo, recovering now from a kidney ailment, is said to have cancelled all engagements until March. His wife, Lucille, has taken

an adjoining room at the Beth Israel Hospital. They are celebrating their 28th wedding anniversary.

VANITY'S NEW SINGLE A NUMBER of radio and TV dates have been set to tie in with the release of Vanity Fare's new single, "I Remember Summer Morning" on November 8. They include: Crackerjack

(8), the Stuart Henry Show (10), Saturday Club (16) and Pete's People (23). The group makes a personal

appearance on Radio One Club on November 8 and plays live on the show on November

DRUMMER-LEADER Joe from several new composi-Daniels, making a comeback tions by Marty Wilde and in the jazz field, goes into Ronnie Scott who wrote their rehearsal this week with his current hit, "Ice In The new band. The line-up is Alan Sun."

DANIELS COME-BACK

CLUB NEWS

AN LP is to be recorded A "live" at a Birmingham club for the first time ever! The spot chosen for the occasion is Mothers, which is the city's leading venue for blues and progressive sounds. On Saturday, November 2, John Schroeder is to record a session by Shakey Vick, for an album to be issued by Pye in the New Yeai.

Other November visitors to Mothers include Nice (10th), Pretty Things (15), Family, and John Peel (17), Black Cat Bones, and Bakerloo Line (22) and Doctor K's Blues Band (30).

Scott Walker is to make his first club appearance in Wolverhampton tomorrow (Friday 1) when he is due at the recently-opened Lafayette Club.

Anita Harris is this current week's attraction at the Ace of

Clubs, Leeds, where extensions, alterations and redecorations are now belatedly complete . . . more than a month after the original deadline.

" Inevitably we made numerous additions to our plans as the work progressed and this is the cause of the delay " says proprietor Teddy Joyce. "In addition to the increase in capacity from 350 to around 700, a rising stage, new bars, seating and up-dated ventilation system, we have additionally installed new artists' dressingrooms with showers, etc, and will shortly have a lounge where they can relax with television, between appearances."

Club Fiesta, Stockion, have signed Sandie Shaw to fill the week of November 18, when Tommy Cooper had to withdraw due to an operation - a booking which completes a run of star names at the club.

Dusty Springfield is the attraction this current week, followed by Solomon King (fresh from holiday) on November 3 Eartha Kitt (10), then Sandie, Freddie Davies (24), Anita Harris (Dec 1), Georgie Fame (8), Paper Dolls (15), the Searchers (22) and the Scaffold

(29).

Birmingham group the Rockin' Berries are already a big cabaret attraction in clubs around the country - now Sight and Sound who also hail from the Midlands and whose first release "Ebenezer" sold well locally, are set to follow in their footsteps.

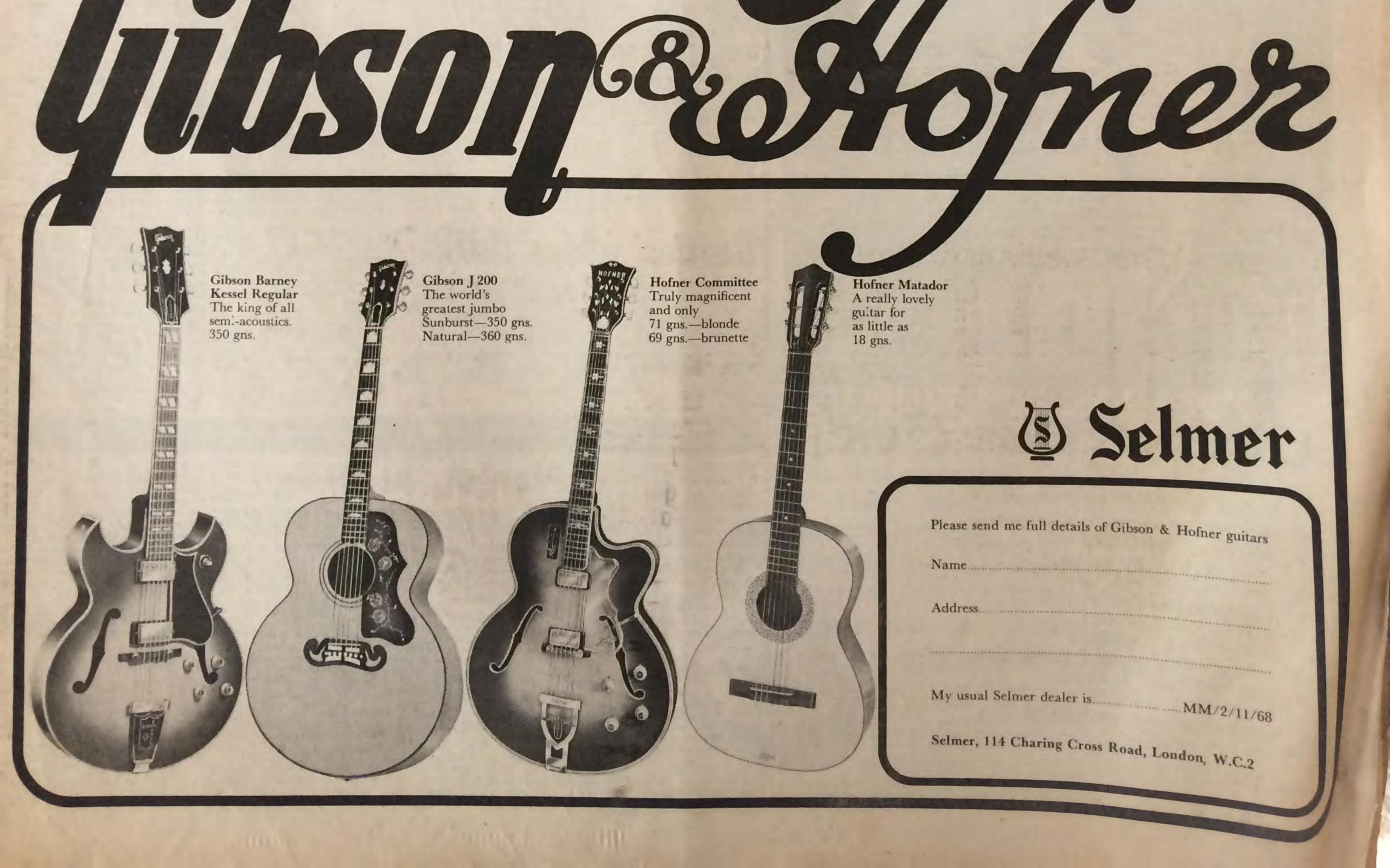
One Sunday (Nov 3), Sight and Sound are booked into the Forty Thieves Club, Coventry, and further dates finalised, include the Lafayette Wolverhampton (8), Pittshill Victory Club, Stoke (12), and Bowater's Club at Ellesmere Port on November 22.

They have also recorded inserts for Radio I programmes including the Jimmy Young, Dave Cash, and David Symonds shows.

On Sunday (Nov 3) Leapy Lee starts a week in club cabaret, doubling La Ronde at Billingham, with Tito's at Stockton. And if anyone is expecting to see only a one-hit pop singer trying to be an entertainer, they are going to be pleasantly surprised.

For although Lee Graham has only become a national figure since his " Little Arrows " was released in August, he is no stranger to the cabaret scene.

He has played all the night clubs and working men's venues, under more than one name in the past, has appeared in small parts in a number of films and in stage musicals such as Johnny the Priest, Sparrers Can't Sing, and Oh Dad, Poor Dad . . . in the West End.



Page 4 MELODY MAKER, November 2, 1968



Two Royals in one photograph: Marshall Royal is among the Basie sidemen who met Princess Margaret at their concert at Aldeburgh, Suffolk on Sunday night. Tenorist Royal is just behind the Princess as she chats to Count Basie, with other musicians looking on.



SCOTT: may write score

Scott may make film musical

NEGOTIATIONS A R E underway for Scott Walker to make a film musical and possibly write part of the score.

His manager Maurice King told the MM on Mon-

day: "Talks are on but there is nothing definite yet. Scott has reached the ripe old age of 24 and time is on his side. He could do something right away or wait a year or so for the

right project." Scott is to commence cabaret appearances again in December and opens for a week at the Cavendish Club, Sheffield, from December 15.



BARNEY KESSEL, top American guitarist currently appearing at London's Ronnie Scott Club, would like to settle in Britain. "What's the situation with TV work here?" he asked the MM during a recent interview. "I like the attitude here. You can make a lot of money in the States, but when people ask you ' How are you doing?' they are thinking only in terms of your latest record, or, if you a writer, if you have a new book out. It's a very materialistic attitude over there."

Champagne jazz from Yorkshire

WELL over half of the packed house standing to cheer and applaude the Basie Band after a tremendous Friday night performance - the Stars of Faith whipping excitement up to fever pitch as they came off. stage to move among the tables - Dizzy Gillesple inviting the whole of the staff of the club to join him at a party in his (single) bedroom at his hotel - these were a few of the highlights of Jazz Expo '68 appearances at Wakefield Theatre Club. "It was a wonderful week,"

Tue have met the knew

bear the new 5002 paxton on bis new alburg

TOM PAXTON morning again

Royal Albert Hall on November 26 - the original concert sold out in two hours last week.

concert at London's

The extra concert is on the same day. Tickets will be on sale next week and the extra show starts at 5.45. The show will be the last the Cream do together because moves by manager Robert Stigwood to keep the group together have broken down.

The group return from their last American tour next Tuesday (5). The trip is reported to have prossed in excess of 700,000 dollars.

Eric Clapton and Jack Bruce are to become solo artists, using hired backing musicians, while Ginger Baker is to form a new group Clapton and Bruce start recording next week after their return.

CBS RECORD SCOTT

RONNIE SCOTT and the Band were recorded at Ronnie Scott's on Friday and Saturday by CBS Records. The album will be released some time in '69,

The band plays at the London School of Economics, Old Theatre, on November 7 at 7.30. Bluesman T-Bone Walker opens at Ronnie Scott's on Monday (4). On Sunday (3), the club presents Cleo's Night, featuring Cleo Laine with Johnny Dankworth's big band. **ELECTRIC FLAG SPLIT**



BRUCE: to go solo

Gonsalves (bar. sax), Terence Clements (tnr) and Marcus Doubleday. He is also adding three more musicians.

LOVE AFFAIR DELAY

THE LOVE AFFAIR'S album release has been postponed and will include two extra tracks-their current hit, "A Day Without Love" and an original by the group entitled "A Tale Of Two Bitters." They will have a new single released in January and are currently considering three new compositions by Philip Goodhand-Tait who wrote "Day Without Love."

MM BLUES SELL-OUT

THE MM'S blues concert at London's Royal Festival Hall on November 16 is a virtual sell-out.

There are only a few seats left and application should be made at once to the RFH box office (01-928 3191).

The stars of the concert are John Mayall's Bluesbreakers,

(See page 19)

VERNON FOR STATES

BLUE HORIZON label chief Richard Vernon, flies to New York next week for a twoweek visit,

He will visit Chicago and other major cities during which he will finalise tour dates and venues for Peter Green's Fleetwood Mac lour in December and January and Chicken Shack's first US tour next February. This will coincide with the launching of the Blue Horizon label in the States.

The next Fleetwood Mac single, an instrumental called "Albatross," is scheduled for November 22 release. The Bside is another instrumental titled "Jigsaw Puzzle Blues."

BLUES IN BIRMINGHAM

BOOKED FOR Birmingham's Le Metro club's Thursday blues nights are Dr K's Blues

said club boss Colin Bartle on Monday. "I was away on business on three nights, but what I saw and heard was good enough for me."

"We lost money on the deal - but we gained a lot of publicity, made a lot of new friends - and I'm sure that we will show a profit in the long term.

"We should have perhaps have done better business had we been longer established. The club only opened two weeks in advance of Jazz Expo, We really needed a little more time.

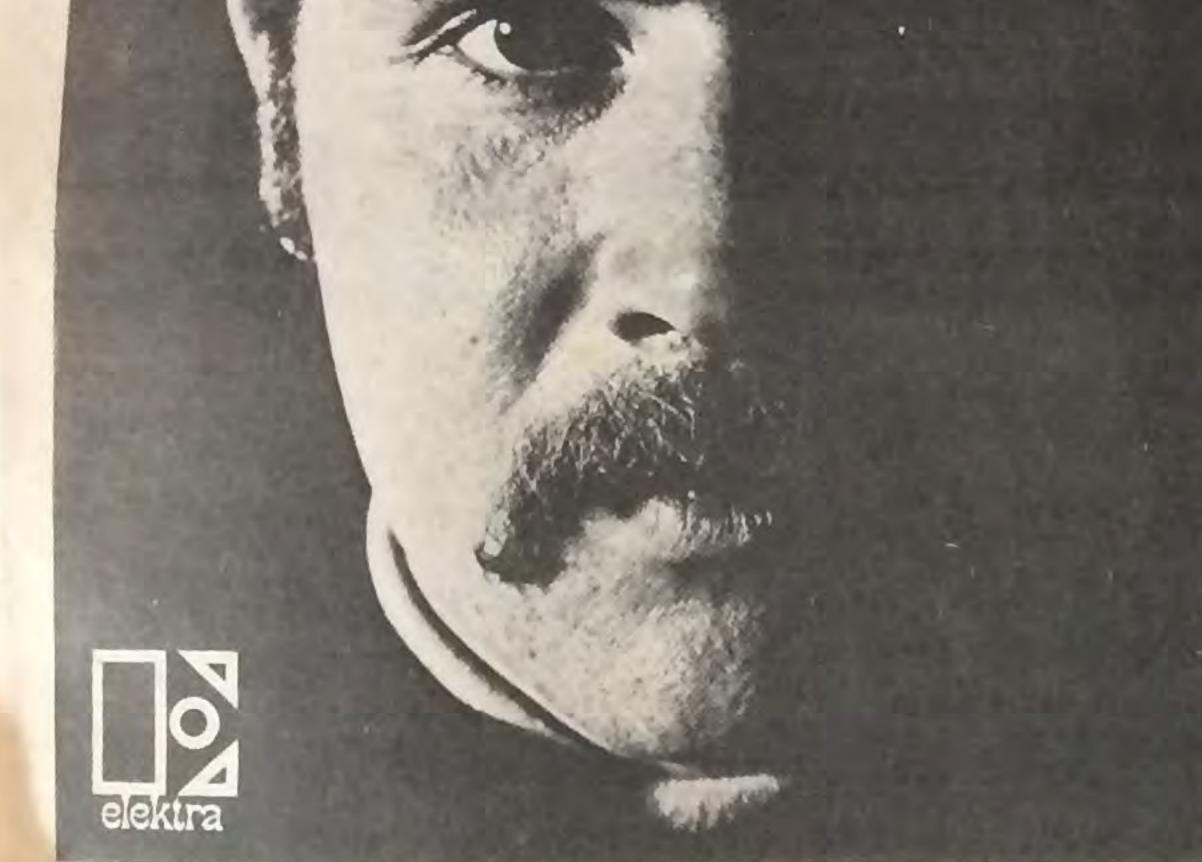
Dizzy Gillespie's appearance on Monday was an event, A good house (almost full) and

a great performance. He really did ask all the staff to join him afterwards - but the hotel management persuaded the ebullient Dizzy that other hotel guests might not have appreciated a lively party in the small hours.

Fog on Tuesday clamped down on the attendance for the Red Norvo, Gary Burton sets - but though small in number, the audience went in a big way for the young Burton's unaccompanied vibes solos. Carter-Kessel-Wein-Braff also fell victims to the previous night's weather - but all was forgotten the next night (Thursday) when there were few empty seats for the Brubeck-Mulligan show.

And the appearance of the Basie Band on the Friday night was as electric a jazz event as has been seen in the provinces for many a day.

The band was in tremendous form despite a lack of solos. It was a personal triumph for slim-line Bill Basie, the band really let fly (urged on by drummer Harold Jones in top form), and singer Marlene Shaw who has appeared with the band on and off for some time, made her British debut a memorable occasion. She really fits the band.



welcome Toon!

NOVEMBER TOUR

8th UNIVERSITY OF SUSSEX, BRIGHTON EMPIRE, SUNDERLAND

AMERICAN WEST Coast group Electric Flag has broken up. Mike Bloomfield has gone into record production, while Buddy Miles has formed a new group with four exmembers of the Flag.

Buddy has formed the Buddy Miles Express which is signed to Mercury Records in the States. Buddy (drs) also has four ex-Flag members -Herbie Rich (organ), Virgil

Beatles' album titled

THE BEATLES' new double album has finally been titled-simply "The Beatles." It is released on November 15.

Apple executive Jeremy Banks said on Monday: "The cover is a mindbender. I wouldn't call it a pictorial cover. It's very tasteful." Inside the covers there are a number of new photographs of the Beatles.

There is no progress on plans for the group to make a live appearance later this year.

111

the Muddy Waters Blues Band, Champion Jack Dupree and the Aynsley Dunbar Retaliation.

FOUNDATIONS SINGLE

THE FOUNDATIONS single, released on November 8, will be "Build Me Up Buttercup," written by Mike D'Abo and Tony Macaulay.

The B side, "New Direction" has been written by three of the group, Tony Gomez, Peter MacBeth and Alan Warner.

Band (tonight), John Lee Hooker (November 7), T-Bone Walker (14), Keef Hartley (21) and Suter Bennetty (28). Other bookings at the club

include Lemon Tree (2), Immediate Pleasure (3), the N'-Betweens (9), Locomotive (10), Jason Cord and First Chapter (16), Jigsaw (17), Finders Keepers (23) and Fearns Brass Foundry (24).

SOUL SHOW TO TOUR

SAM AND DAVE, Joe Tex, Arthur Conley and Clarence Carter are featured in Atlantic Records' Soul Together show which tours Britain in December.

Atlantic are rush releasing Conley's "Soul Directions" album during the next two weeks and a single, "Aunt Dora's Love Soul Shack," will be released on November 29. In November Clarence Carter's single, "Too Weak To Fight" will be released. Further singles and albums by artists taking part in the tour will probably be released to coincide with the tour.

Let Colin Bartle have the last word on the Earl Hines All-Stars who closed the week with their Saturday appearance.

"This was champagne jazz - and vintage champagne at that," he said. "It was a wonderful show, Hines played magnificently, and the whole act was so polished. What a pity that the club wasn't filled to capacity. Those who stayed away, really missed a musical treat."

Highspot of the Hines set was undoubtedly "Satin Doll" which the leader with Budd Johnson, Bill Pemberton and Oliver Jackson, first started-off vocally in the Mills Brothers style, later to be joined by the rest of the group to transform it into a swinging instrumental

Jazz fans in the North West undoubtedly owe a debt of gratitude to Colin Bartle and his colleagues for their courage in presenting Jazz Expo in Yorkshire. They deserved better support for their efforts - I hope it proves to have been worthwhile. - JERRY DAWSON

DIANIST Al Haig, an important figure on the early bop scene of the 1940s, is being held in custody in Clifton, New Jersey, on a charge of murdering

JAZZ NEWS

Pianist Al Haig on murder charge

BEATLES

Melly (13), Terry Lightfoot (20) and Alan Elsdon (27).

bookings at the High Street,

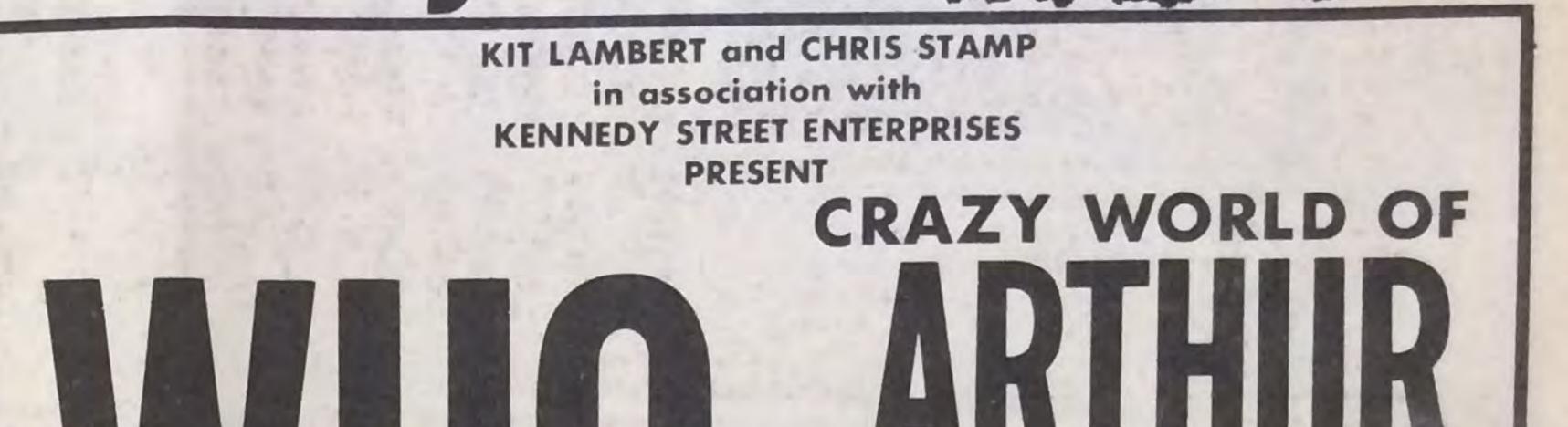
lith	BIRMINGHAM TOWN HALL
12th	BRISTOL, COLSTON HALL
14th	FAIRFIELD HALL, CROYDON
16th	ROYAL FESTIVAL HALL
21st	MUSIC HALL, ABERDEEN
22nd	CALEDONIAN CINICALA FOINIBUDCH
23rd	CALEDONIAN CINEMA, EDINBURGH
24th	CONCERT HALL, GLASGOW
25th	CAIRD HALL, DUNDEE
25111	TOWN HALL, HAMMERSMITH

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The London Jazz Youth orchestra has three Friday concerts in November — at Manchester's top jazz enue, Club 43, may be osing down. Eric Scriven, ho operates the club with mie Garside, blames "the bathy and lack of interest r." Papa Bue's Viking Jazz- nd, from Denmark, return The London Jazz Youth Orchestra has three Friday concerts in November — at Meridian School, Royston, Herts (8), Birkbeck College, Steve Race Will present the Orchestra is negotiating to Jazz Tete a Tete boss Peter r." Trombonist Dickie Sheffield's Mick Shore its 10th anniversary by start- town by many so-called jazz nd, from Denmark, return Trombonist Dickie Sheffield's Mick Shore its 10th anniversary by start- torchestra acapacity crowd to the sessions at Ashley Road future bookings include 6). Johnny Parker and George The Alex Welsh Band drew a capacity crowd to the sessions at Ashley Road future bookings include 6). Johnny Parker and George

Jazz Band is e New Coda Jazz holds Thursday sessions at the Lifeboat Hotel Cleethorpes

When Tiny Tim started to CHRIS WELCH COMES FACE TO sing in a high voice, even FACE WITH dear father said 'cissy' TINY TIM





TINY Tim isn't a freak. Tiny Tim isn't a fool. Tiny Tim believes in himself. If anybody wants to believe in his image well, that's just dandy.

If anybody wants to shout "Rubbish!" or utter the wellknown Anglo-Saxon cry "Boo" or maybe even tug his hair on a subway train, then Tiny Tim has won and the rest of us are freaks for believing and getting upset.

Two wild generalisations current are that the English

ly "soft" people.

He reminded me of a cross between Ken Dodd and W. C. Fields. Somebody among the company said: "He's so sincere." He was amusing, and prepared to be honest, if anybody asked a direct question.

"Who do I attract? I don't know exactly. People definitely come for the curiosity value, to see what it's all about. I consider myself a song plugger, somebody trying to sell the song.

important to me."

A man wearing a "God Bless Tiny Tim" badge nodded his head wisely.

"Actually, I can tell you the exact turning point in my career. It was December 5, 1965. I was at a club in New York where girls liked each other when it was closed down by the police because they caught someone soliciting.

"I could not get a job anywhere. I was so down in the dumps. Even my dear

OE COCKER AND THE GREASE BAND INDRENDERS 8th NOV.: WALTHAMSTOW, GRANADA (2 shows 7.00 : 9.10) **9th NOV.: SLOUGH, ADELPHI** (2 shows 6.00 : 8.30)* 10th NOV.: BRISTOL, COLSTON HALL

love eccentrics, and the Americans are afraid of nonconformists.



Nearer the truth is that America breeds eccentrics in vast quantities and England accepts - too scarey to reject.

Tiny Tim, a man with a large nose, long, dark hair, and a stage act that mixes modern pop with old time vaudeville, is a cunning New York theatrical.

In the face of vast competition, he has made himself stand out until he receives something like the attention and acclaim of his idols, Rudi Vallee, Frank Sinatra, Johnny Ray or Elvis Presley.

There is so much competition in the States for "SUCCESS" it seems everybody has to overact or overcompensate to gain the attention they need.

Such conditions as exist in America seem ideal for producing a richly varied show business scene, and Tiny is really part of that scene, as he waves expressive arms about and sings in camp falsetto,

He has been singing for over ten years, but was "discovered" by America's hippies after he went to work on the West Coast.

Among his British fans are the Beatles, Pete Townshend

"It gives me pleasure to sing, and if I'm not getting pleasure from singing, then something is wrong.

"Yes, I might have made it if I didn t have long hair and sing falsetto. I might have been just a rock and roll singer. But I was aiming for a place in the sun.

"I was aiming for the Rudi Vallee brand of success, the Frank Sinatra and Elvis Presley brand of success. If you look at pop history from Johnny Ray to the Beatles you will see that each of these artists had a magnetism.

"So, in 1953 I started singing in a high voice. knew what people would say. My own dear father was very surprised. He said: 'Oh, you cissy'.

"People called me names when I would sing: 'Do Not Forsake Me, Oh My Darling'." And here Mr Tim treated us to a brief extract from his stage performance.

"I take my singing very seriously. People can laugh, but 'Good Ship Lollipop' is as serious to me as 'I Want To Hold Your Hand.'

STRAIN

"Yes, you may laugh, but I was so thrilled when I discovered my voice. I found I could sing high without any strain. Only now and then these things - glands tighten up in my neck. I never strain my voice. A lot of cabaret singers fail because they don't know how to use their voice."

mother said: 'What are you going to do, darling?'

"I just prayed about it all. But I would never quit, I'm not trying to boast, but I knew success would come.

WILD

"I changed my name to Roly Dell, got a job and won first prize - a bottle of champagne. So I went to a club where teenage girls, who have wealthy parents, go to have a good time.

"It was a big challenge. How would I appeal to the teenagers? I said to myself: 'Success, here you come.' I went in the door and the guy running the place said: 'Out. Quick.' But a guy who remembered me from the Village said, 'That's Tiny Tim' and I was allowed to do a few things including my duet, which at that time was 'Hey Paula.'

"The teenagers went wild and I had made it!"

Is it true Americans hate eccentrics?

"I think they are scared. I can tell you what they say to me on the subway. When the kids are coming home from school they shout: 'Hey, look at this! Hold up the trains!'

"When that happens I just pray they don't hit me or throw anything. I just keep on reading, but sometimes they come over and pull my hair." Tiny Tim had a lot of



of the Who, and Donovan.

Tiny arrived in London last week for his concert at the Royal Albert Hall with Joe Cocker and the Bonzo Dog Doo Dah Band.

He commenced operations by holding court in an apartment at the Playboy Club in Park Lane. Photographers jammed the room and reporters pumped him with questions.

He wore tweeds, a huge floral tie, and baggy trousers. He looked about 45, sallow, with a perpetual smile playing around his uneven features .. Behind the innocent gaze l could see shrewdness and the strength peculiar to supposed-

When did the man who digs pre-war singers like Bing Crosby and Al Jolson find himself taken to heart by the hippies?

"I went out to the West Coast in 1966, doing just whatever I wanted in a show called the Phantom Cabaret, I met Mr Donovan and that was real pleasure. And meeting Mr

Pete Townshend of the Who was a great thrill." How seriously does Tiny

take himself?

"Very seriously. (Sly expression). Prayer is very

boring things to say about how much make-up he uses and how many times a day he showers, which seemed to be about 15 times, but this sounded like routine patter. The most genuine spark of

sincerity was fanned to white heat on the subject of Marianne Faithfull.

"I'm crazy about Marianne Faithfull. She makes me swoon."

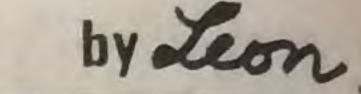
It was time for Tiny's nap, and he picked up his huge handbag full of cosmetics all set to go.

"It's all right, Tiny, you don't have to go,' explained the publicist gently. "You're staying here, remember?"

18th NOV.: NEWCASTLE CITY HALL (2 shows 6.15 : 8.30) 19th NOV.: GLASGOW, PAISLEY ICE RINK (1 show 8.00) (2 shows 6.15 : 8.35) **20th NOV.: LIVERPOOL EMPIRE * JOE COCKER WILL NOT BE APPEARING ON THESE DATES.** SEE LOCAL PRESS FOR DETAILS TICKETS ON SALE AT APPROPRIATE THEATRES AND FOR THE ROUNDHOUSE AT USUAL AGENCIES AND FROM MIDDLE EARTH

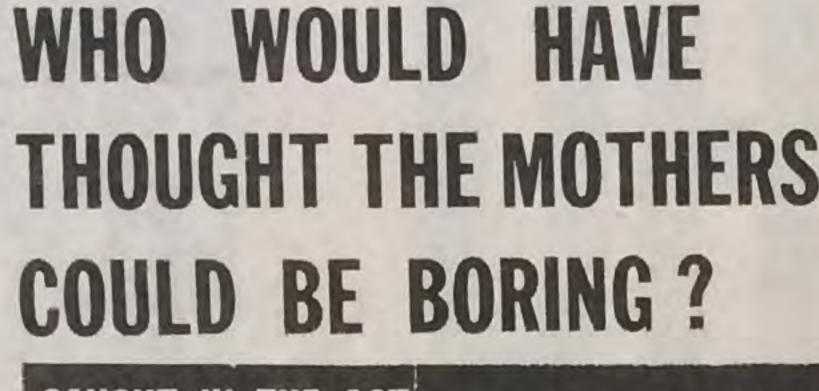
Page 6-MELODY MAKER, November 2, 1968

MR. NINE PERCENT the loser agent





THE Fathers Of Boredom, Mothers Of Invention reigned supreme at London's Royal Festival Hall on Friday (Second performance.). They had a most receptive audience, anxious to be rocked and shocked, who knew the records



ion."

wife, June Carter, for "Jack-

son." and with Carl Perkins on

guitar, "Long Legged Guitar

Man" and "Darling Compan-

singer, and the empathy be-

tween him and the audience

created a great atmosphere.

Cash is the embodiment of

much that is good and worth-

Mother Maybelle Carter

brought country music history

to life when she sang such

songs as "Weldwood Flower,"

complete with the famous

guitar lick, and together with

her daughters, completed a

medley that included "I'll Be

All Smiles Tonight," "This

Land Is Your Land," "Wabash

Cannonball " and "Worried

Car Perkins gave a rocking

set that included "I Gotta

Woman," "Matchbox Blues"

and the classic "Blue Suede

Shoes," punctuated with some

fine Perkins guitar work. -

out the winner on points when

MICHAEL GARRICK

unlikely setting last Friday.

while in country music.

Man Blues.'

TONY WILSON.

Johnny Cash is a compelling

- difficult to assess the music flute bass and drums were, at times, almost completely in-audible and with the combined thick. You choirs going at full tilt it was impossible to achieve much of a balance. However, there was a pleas-

"DLUES fans are just can them any play and rubbish cheer." they'll Thusly speaks exman orist Chris Merchip Wynder K. Frogg group, "1 playing rubbish with the Bluesbreakers. But it doesn't matter how badly you play for blues fans. You can go ing anything if you've got name, because blues fans who are supposed to be so intelligent, will accept anystately, pricey Usher Hall had thing, however abysmal." Strong words, but Chris is with a strong group, featuring Wynder on organ Rebop Anthony Kwabaku (bongos), Neil Hubbard (guitar), Alan Spanner (bass and vocals), and Bruce Rowlands (drums). Ronnie Scott's band better than most Expo items . Ray Warleigh and John Surman's playing phenomenal . . The Big L hit by a frying pan. The frying pan is recovering.



and thought " Mothers."

A stage full of equipment and musical instruments promised an orgy of music, satire, Da Da, and penetrating social comment. But leader Frank Zappa announced at the commencement of the eagerly anlicipated programme that the Mothers had been misinterpreted by the musical press, were not a satire group and had some music that would surprise us.

The only surprise was the Mothers could be so boring. The opening "sketch " took up the whole of the first half and for some reason the group thought it was worth filming. Although press cameramen were barred from performing their job, men carrying movie cameras were allowed to wander around the stage

Frank's Groucho Marx-inspired "asides to the audience" raised some laughs, and everybody settled down to an evening of high humour. Unfortunately, the sketch idea began to pall and fall flat. Zappa's music for a small string and brass section didn't help, either.

The second half consisted of Tuning Up, a performance apparently calculated to assure us all that serious musicianship was about to be unleashed. A mild send-up of early rock and roll singing was greeted with mild apathy, then at half past ten, after an hour and a half of fiddling about, the Mothers picked up their guitars and saxophones and began to play. They achieved an excellent balance and the most distortion-free sound heard from an electric band. Twin drummers drove along with a relentless off-beat, while Frank's guitar solo was the most rewarding event of the evening.

CAUGHT IN THE ACT

fairly good rock number doesn't make a concert.

It seems the Mothers are so afraid of being labelled, categorised, or committed to anything, they have backed away from everything, and become nothing, Bonzo Dog Doo Dah Band - where art thou? -CHRIS WELCH.

JOHNNY CASH

THE REVOLUTION may not have been achieved last Sunday, but there was an uprising at the end of the Johnny Cash Show at the Palladium when the audience gave Cash, the Carter Family, Carl Perkins and the Statler Brothers a standing ovation.

With the surprise addition of Mother Maybelle Carter (last surviving member of the original Carter Family) and her daughters Helen and Anita, forty years of country music were represented in the show.

Cash, in a long, black Mississippi gambler-style jacket, performed for over an hour and for most of that time the audience bombarded him with requests. Cash seems to identify strongly with all his songs, particularly things like, "I Walk The Line," "Folsom Prison Blues," "Ira Hayes"

ingly large audience considering the rival attractions of John Mayall ten-Jazz Expo. The music, with Garrick dominating on organ, which made me hope the er, who has now programme can be repeated in joined the highly a more orthodox concert setting.

At its worst, it can go down as a brave try which again realise now I was underlined the originality of Garrick's conceptions. - BOB DAWBARN.

DUBLINERS

I WAS LUCKY. Besides catching the 30 to 40 numbers from the Dubliners in their stage act in down well play-Edinburgh I had the unique pleasure of hearing them exercise their colourful vocabulary backstage while the start was delayed 15 minutes and the search continued in vain for two missing microphones. The never heard the likes of it.

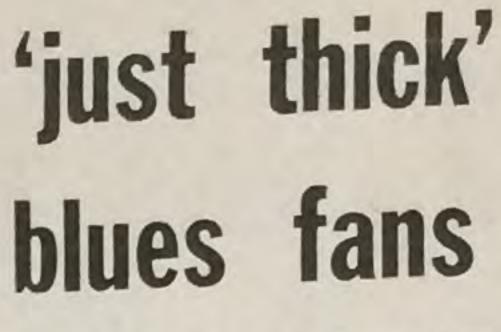
Settling for two mikes instead of four and making the most of the depressing lighting, they shrugged it all off and sent the people home happy where other groups would have either chucked it all in, or lodged a quantity of dynamite in the guts of the hall.

The gluttons for "Seven Drunken Nights" were out of luck. "We've got fed up doing it night after night," said Luke Kelly, who thought it would be a good idea to get an audience of patriot Scots in the mood with an English song, and it worked with "The Gentleman Soldier."

Even with an all-acoustic implementation the Dubliners ST PAUL'S CATHEDRAL came were doing a grand job with the two mikes. John Sheahan Michael Garrick presented his coaxed the first bout of clapp-Jazz Praises concert in that ing and stamping with a set of reels designed to show no days in November Apart from the awesome mercy to a fiddler's elbow, and when Barney McKenna came in on banjo for the breakneck bit bluegrass, "Flop - Eared Mule," it made it tough for Luke who said: "I've got a cold and, what's more, I've got to follow that. . . .'' I clearly got the impression that by now the Dubliners didn't give a damn, which is why the hall was so well filled in spite of its technical shortcomings and an ill-timed folk concert going on in a theatre next door. With them on our side we could make a roaring success of an independent Scotland. - JOHN GIBSON ENGELBERT



Spinners slipping? asks MM's Alan Walsh. Nay lads, they've only three unbooked



Ted Rogers do for material without pop stars? Jack Good still only man who can produce a good pop No truth in show . rumours Tiny Tim is really Brian Morrison.

In last week's MM review of the Who at London's Lyceum it was stated that the Who are "not the best playing group in the world." Of course, this should have read they are "NOW the best playing group." Apologies to Pete, Roger, John and Keith.

Guess who folks! A picture of three jolly gents arrived at the MM office from Australia this week enscribed with the following message: "Would you believe the Bee Gees? A very old photo came across while looking through my drawers."



The **RAVER'S** weekly tonic

camera men. Whoopeemen later charged with causing a breach of the peace and transported for life.

Says Jiving K. Boots: " A pity these long haired yobs, can't get a haircut, go to a football match and wreck tube trains, instead of protesting about Vietnam."

Count Basie listening to Stan Tracey's band: "That band's shouting out there."

Surprise comment from MM blues expert Max Jones: "Some of the American bluesmen at Expo's Blues Night swung less than our blues groups."

touring

Dubliners fed up with touring. Rasped Ronnie Drew: "The ordinary concert format doesn't interest us anymore. We've had more than enough of this kind of thing and next time you see us on tour, the Dubliners will be a sort of theatrical company rather than a folk group, covering the last 100 years in Ireland's history in song and verse," Does a pussy scare mice away? . . . New singer Gladys Lurch performs with live eels wriggling all over her naked body. Said a Gladys Lurch spokesmouse "Glad does this fantastic act with a conger eel. She sings a short selection from the King And I while the eel plays a piano accordian, juggles with three boxes. and features a staggering memory act."

visual setting, the Cathedral's Yet the saxes sounded oddly and "Five Feet High And like the NDO at times. One Rising." He was joined by his curious acoustics made



ENGELBERT HUMPERDINCK drew a capacity audience to London's Talk of the Town last Monday and everyone seemed a fan. With applause breaking out before he sang, he couldn't go wrong as hit followed hit At the finish Tom Jones was among the first to his feet to applaud. Humperdinck is obviously going to pack them in.-JACK HUTTON.

CARTER / KESSEL

Nest.

RONNIE SCOTT'S are mounting a three-act bill this week which gives too much value. Barney Kessel, Norma Winstone, and Benny Carter each appears with groups, and on Monday learned that Barney and Benny were later to join forces. But by 1.45 am I had to leave, to be told later that I missed an electrifying finale in which Philly Joe Jones took part,

Kessel, one of the complete guitarists, did everything that could be done to the amplified instrument within the confines of tasteful jazz. He sings and

Jiving K. Boots slipping. But of course. He hasn't had a gig since 1963, when he bombed out at Pudsey Meat Exchange.

Britain's young drummers are the best in the worldno American group drummers to compare with Aynsley Dunbar, Carl Palmer, Jon Hiseman, etc.

Bob Johnston, producer of Dylan's "John Wesley Hardin" and Johnny Cash's "Folsom Prison" albums in town . . . MM football team in training (at various hostelries) for forthcoming match against Dick James Music.

cleaners

Jeannie C. Riley's "Harper Valley PTA" voted top country single of the year in States . . . Elektra in the States have released David Peel's album "Have A Marijuana" including that grand old Fugs song 'Up Against The Wall."

Lionel Bart credits tea ladies and doormen on his new LP "Isn't This Where We Came In." So what about the cleaners! . . . Richard Shirman rides again, his new group is called Food. Well, he shouldn't starve. What would comedian

stalwart

Yes, it's Barry, Maurice and Robin Gibb, which poses the question, what were the Bee Gees doing in our reader's drawers?

Apologies to drum tutor Frank King, he is not a member of the British Drummers Association.

Weren't the Mothers Of Invention boring? "No" says stalwart fan Barrie Wentzell . . . Juniors Eyes cheesed at lack of publicity, thinking of changing their name to Jiving K. Boots . Lots of the toe-tapping rockaballads from the Fugs on "Tenderness Junction."

Own up Tiny Tim Orange, of Oxford Street, have supplied Fleetwood Mac with amplification equipment which they claim is the most powerful in Britain Gawd help us all

whoopee

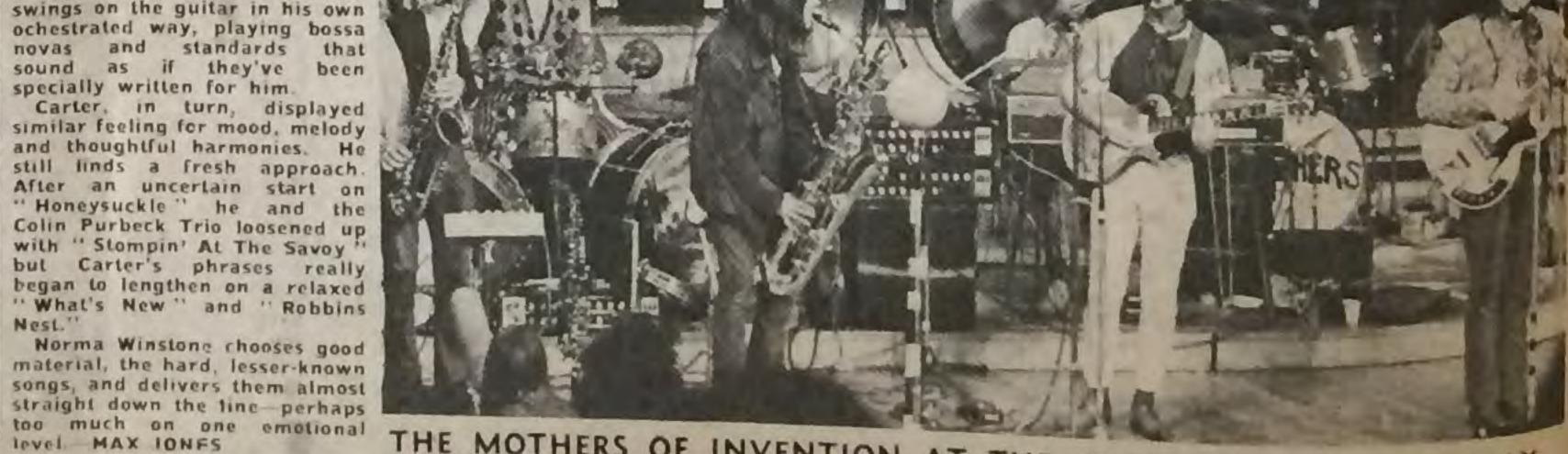
Davey O'List, late of the Nice, planning to form his own group, "or join a progressive existing group." At giant Whoopee Party riot, sponsored by the London Daily Globe, members beaten by football fans, newspaper reporters and TV

amazed

Large Edward a four foot nine, strangely beautiful pop singer, with a bass voice who accompanies himself on a Wurlitzer organ, and sings in Esperanto, modern opera, is not having much success You'll have to play the West Coast first baby.

Ruby Braft amazed by a poster in the MM office My Rifle a genuine litany of praise for a rifle reprinted from a manual for the US pretty Marines. We're amazed as well





THE MOTHERS OF INVENTION AT THE FESTIVAL HALL ON FRIDAY



' The most enthusiastic audience I ever played to '

TOHNNY CASH had an ambition. It took six years to come to fruition



There has to be a king. A gentle ruler. Tough on the losers But that's life. And when the subject's sound there's a name to the game. Called Vox. It's made beautiful sounds sound beautiful for many moons. And loud sounds sound loud. And the best sounds sound better. Vox solid state amps were the shape of things to come. Things different. Things new. Things incredible. Solid state

brings you a world of invention built in. Top boost. Bass boost. Distortion. Middle-range boost. Reverb. Vibrato. Tone-X. You ask for it. Vox have discovered it. Or will-to order. It can mess your mind. Propel you to Elysium. And it has to satisfy you. If you've got some sounds you want amplifying - there's only one way to turn. And while you're there - take in the rest of the Vox world. The Jaguar, Continental and Super Continental organs – the

portables that showed the way. The Gyrotone 'wrap around' sound for organ amplification. The Wah-Wah pedal. The Vox world is a wondrous world.

Don't think it's undiscovered. Most pretty people are Vox people. But, for once, why be different? The best just can't be bad.

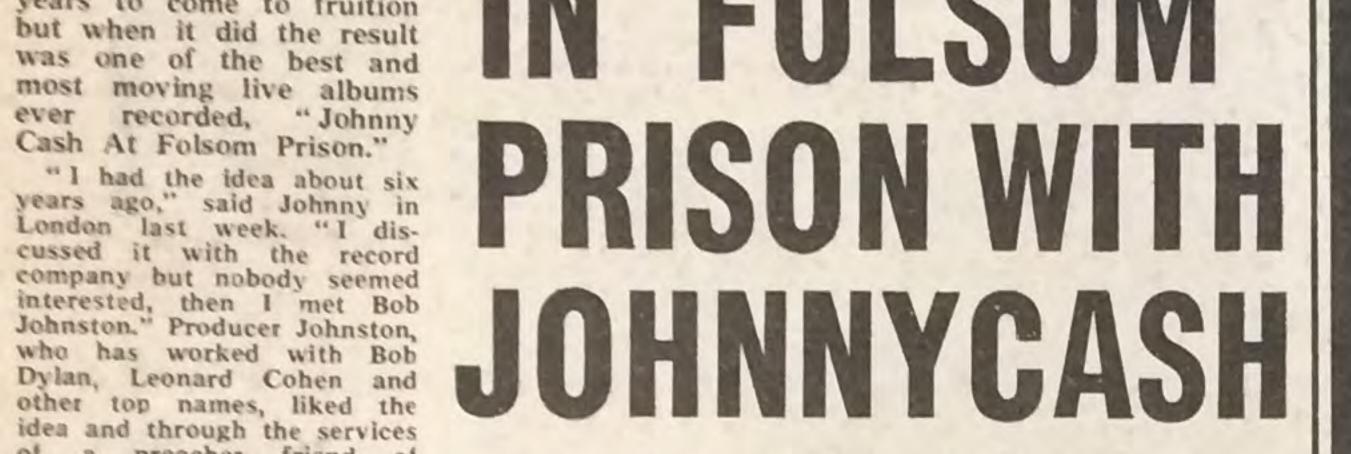
but when it did the result was one of the best and most moving live albums ever recorded, "Johnny Cash At Folsom Prison."

"I had the idea about six years ago," said Johnny in London last week. "I discussed it with the record company but nobody seemed idea and through the services of a preacher friend of Johnny's, the date was arranged.

Folsom Prison is California's maximum security penitentiary with 2,000 inmates. Cash has a certain affinity with this particular prison. Back in 1954 he wrote "Folsom Prison Blues" and it was Johnny's second single for the Sun Record Company, He has sung in Folsom before, and also in San Quentin and Hutchinson State Prison, Texas,

The album, recorded during the one-hour shows, successfully conveys the atmosphere of that evening. The songs were fitting, and included "Folsom Prison Blues," "25 Minutes To Go," "Green, Green Grass Of Home" and "Send A Picture Of Mother." The prisoners responded with cheers and whoops.

One of the songs, "Greystone Chapel" was written by one of the inmates, Glen folk enthusiasts and pop fans Shirley. Johnny received a tape of it the night before the shows, and decided to use it. Shirley was sitting in the front row.



it being with him. They seem dian background? "I'm not to associate with John, accept him more easily where they might not accept another singer."

Said Johnny: "They were the most enthusiastic audience I have ever played to. The songs I played they identified with. Drug songs like 'Cocain Blues" and work songs they could really identify with, It's not often they have people coming to sing to them about things they understand. They were just terrific."

But if the prisoners of Folsom Prison identify with Johnny Cash, so do many others outside the penitentiary.

FARMER

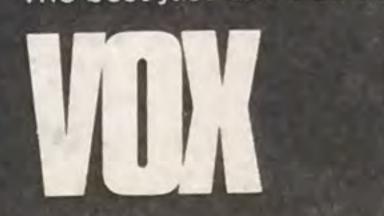
Cash has cut across types of audience and is acknowledged by country music fans, alike. In his mid-thirties, Cash, though hailed as a country music great, probably has as much in common with folk music as he has with country and western.

very close to my Indian heritage," he replied. "I'm far removed from my Indian relatives. The only thing I did for them was to record an album of protest songs, mainly by Pete Le Farge, because I thought the songs had a lot to say that had to be said." On the present state of country music, Johnny said: "I think that a lot of things have come out as country music that are far removed from it. They make a mistake of putting a label on it, and it makes the music stagnate. It stops it reaching people

"It has become the thing for everybody to try their hand at country music. With people like the Byrds and the Lovin' Spoonful, it comes off.

who want to hear it.

"It's a hard job to sing sincerely when it is not in the blood. But these groups are great artists, but I don't



Vox Sound Equipment Ltd Vox Works, West Street, Erith, Kent.



TEARS

"When I announced I was going to sing it, he grabbed at his throat like he was choking and was like that all through the song," said Johnny. "I asked if he could come backstage after the show. He did, and he still couldn't speak. But it was a great experience to see his face."

June Carter, Johnny's wife, was on the show along with Carl Perkins and the Statler Brothers and she recalled standing with tears in her eyes as Johnny sang "Greystone Chapel." There were tears in Glen Shirley's eyes. 100.

How did June feel being the only woman among all those men? "I felt alone," she replied: "And I felt looked at. It was a rewarding experience, They loved John and I liked

He turned professional about fourteen years after a four-year stint in the American Air Force. "I learned to play the guitar while I was in the Air Force," said Johnny. "I sang with the boys around the barracks. I always wanted to be in the music business."

Johnny doesn't come from a musical background although he has a younger brother, fommy, who is following in his footsteps and doing quite well with his single, "Sounds Of Goodbye," in the US country charts.

Johnny's father was a farmer in the Blacklands of Arkansas. "My father and my older brother cleared twenty acres of cotton land back in 1935 and got their first crop in 1936. That land was right across the Missi-

ssippi from where Carl

Perkins was born." Johnny has Cherokee Indian blood in his veins. Did he identify at all with his Inknow if they could do it more than once. Southern Negro blues play a big part in country music and unless you have it born into you, it's pretty hard to do."

PURE

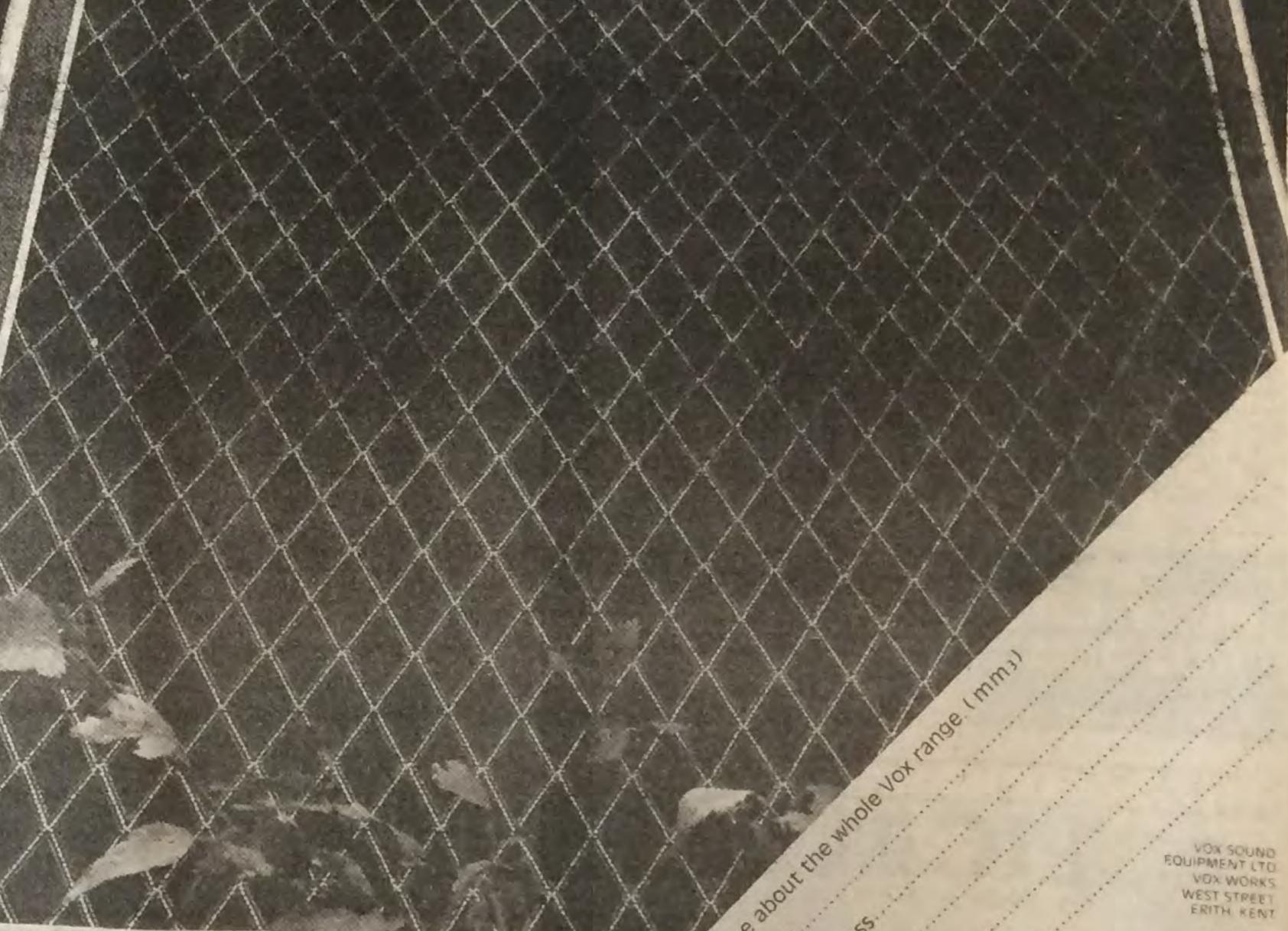
Continued Johnny: "Pop music has been searching for something frantically since rock and roll, which is of country music origin. Carl Perkins' brand of rock and roll is as pure as it can be. He has the same soul in his vioce in singing his rock and roll songs as he does in his country songs - it's the soul sound."

Prior to coming to Britain, Johnny, June, with Mother Maybelle Carter, sisters Helen and Anita, Carl Perkins and the Statler Brothers, played Carnegie Hall, New York. In the audience was Bob Dylan. "He's in good shape," said Johnny. "I've never seen him looking so well. He had his wife with him and six friends, and we went to dinner to-

gether." - TONY WILSON



MARBLES don't really think much of their first hit "Only One Woman." In fact, deep down, Graham Bonnet thinks it's a bit boring. They are pleased that it's a hit. Naturally, but they are convinced that they have a lot more to offer the music world than this simple slice of



Graham and Trevor Gordon are a little worried about being dubbed a duo, being aware of the high casualty rate in that particular weight division of pop, and told me: "On our next single, we'll probably do a side each because we don't want to be labelled a duo."

The next single will feature one of the two singing the song, with the other doing the harmony and playing guitar. They expect at least one side of their follow-up to be a self-penned number, although they are contracted to allow Bee Gee Barry Gibb to write the other.

"The next single will also be in 4/4 time, 'Woman' is in 3/4 time and no one can dance to it, unlike Joe Cocker's hit. Also we'd like the next single to be a lot more developed,



don't much

with more happening. This one was done literally in five minutes and it's not really what we wanted," said Graham, "In fact, it's a bit boring really." They do not want to go onto the ballroom circuit if they can help it, although they appreci-

ate it'll probably be necessary. What they'd like to do is concerts where they can sing everything. But they haven't even had time to form a backing group yet.

"We are doing a tour of Ireland and we're using Bluesology

for that but we won't have time to rehearse with them until we actually get over there. I suppose we'll be doing old-fashioned numbers - they tell us they dig Orbison there, so we'll do things of his as well as Elvis things, and some of Neil

Sedaka's things."

Marbles don't like to be classified. "We just sing songs and make music. I hate being pigeon-holed and classified," said Graham, "What we want to do is get to the stage of influencing people with our music."

MARBLES

Page 8-MELODY MAKER, November 2, 1968

FOUR YEARS ago, people discovered that

Earl Hines was alive and playing well and that he had no intention of drawing on his old age pension of cliches. An Earl Hines revival promptly took place; he started to tour Britain again, listeners voted him back into the polls. recording companies wheeled out their pianos for him and we critics produced our review-worn superlatives.

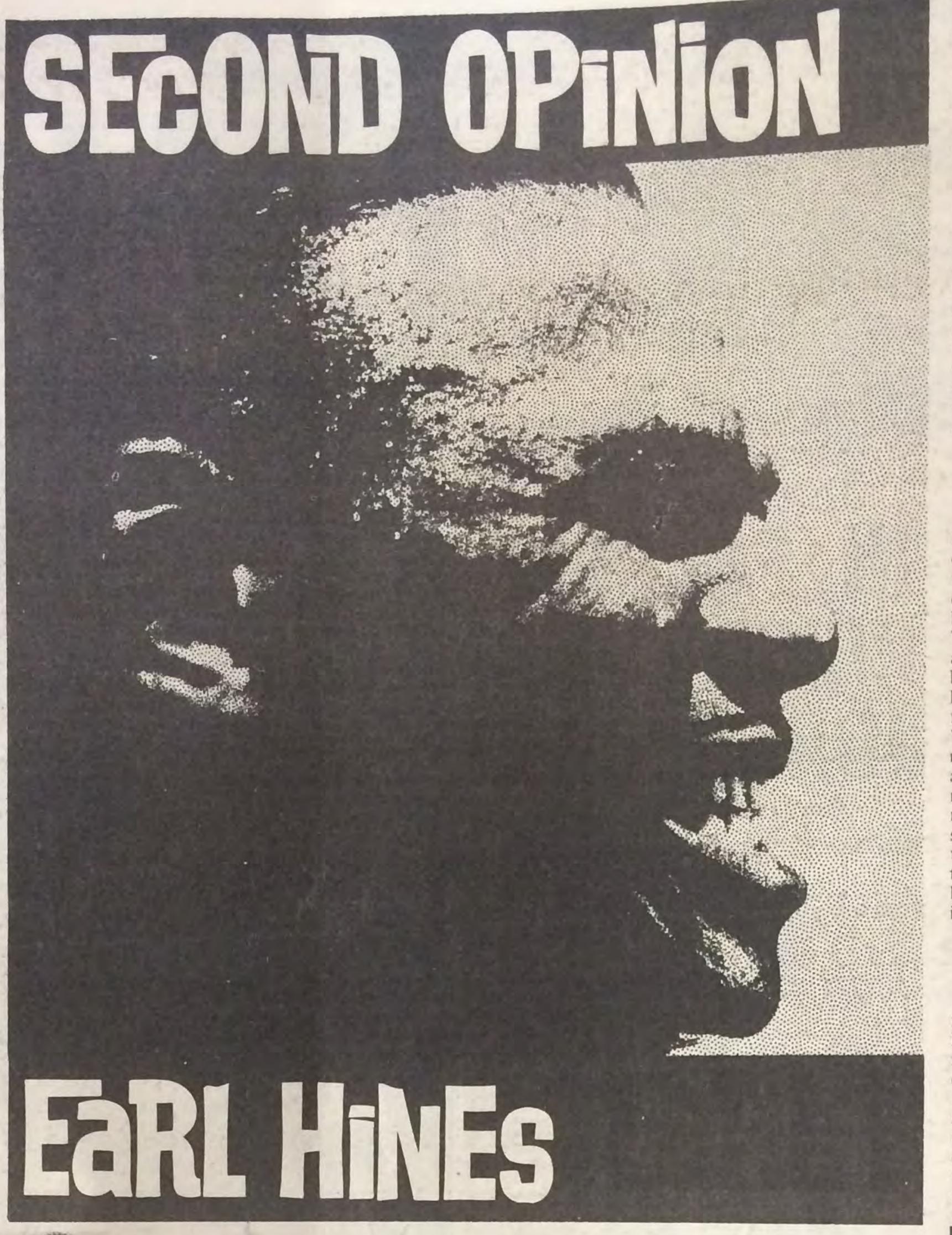
Now, after four years of exposure, the excitement has inevitably begun to ebb and the cycle looks like coming round again, with him first being taken for granted, and finally overlooked.

Even after the last Jazz From A Swinging Era tour there were murmurs that Earl Hines seemed to think he was a cut above the others and who did he think he was, etc.

ECLIPSE

So rather than use Second Opinion to resurrect a forgotten figure or tear down an over-rated one, I would like to try a small rust-proofing operation on the Hines image.

Earl Hines was a member of the first American group I ever saw in my life, the Jack Teagarden/ Earl Hines All Stars (Both Stars would have been more accurate and modest) and at the time he had the same impact on me that Charlie Parker had on Bob Houston last week, yet in retrospect this must have been during Hines's eclipse from public favour. I remember a few years later hearing Danny Halperin say of a Hines LP on the radio: "What a shame to hear Earl Hines playing so poorly. He doesn't seem to be the pianist we used to know any more." The LP he was talking about was a rather good one called "Earl 'Fatha' Hines Solos" on Vocalion. Why Halperin dismissed it so utterly I cannot guess-one can only assume that he was unconsciously toeing the then party line which said that Hines had gone soft.



patterns, bewildering though they are, where. as Hines reacts intuitively to each moment and does things in no rulebook but his own. He gambles for higher stakes than any other pianist, and rarely loses

All this makes it sound as if he can do no wrong, which is far from true. Some of his recent habits seem misguided-he now tends to hammer repeated chords a la Brubeck and can indulge in cloying tremolo harmonies and I wish he would resist offering us medleys. vocals and his interminable "St Louis Blues."

NEW

But when I think how, single-handed, he created a piano style which has never been

ELEMENTS

He certainly sounded soft on LPs of the Fifties like "Fatha Plays Fats," but that was hardly his fault; he was a victim of the same kind of pressure that made Red Allen seem raucous and vulgar in the same decade.

The "Solos" LP was, in fact, a peculiarly significant one because, as far as I-know, it was the first LP of solos he ever made, and the crucial point about Hines is that he is a solo pianist and sounds only half the man with bass and drums.

He has come to dislike his nickname "Fatha," but he has equally good reason to hate the label "trumpet-style" which has been stuck on his playing.

As a clue to one or two elements of his style it is helpful, but as a suggestion that his main inspiration comes from another instrument, it is ludicrous. The truth is that Earl Hines is, and always has been, the most complete pianist in jazz, thinking more in terms of his instrument than any other pianist. Fats Waller and James P. Johnson thought more in terms of the compositions they were playing, Art ished phrases, while since then pianists have Tatum was primarily concerned with lavish been too busy keeping out of the way of the decoration of a theme, rhythm section to exand Teddy Wilson with plore their own keypolishing already polboard.

equalled, how his big band records of the the Thirties have survived almost better than all but Ellington, Basie and Lunceford (certainly far better than Chick Webb and Don Redman), and how above all he creates something new and exciting every night when Louis Armstrong long ago gave up the struggle, I feel thankful I have so often been able to hear him in person.

FINER

Legends of jazz are fine on record (and he has given us some tremendous solo LPs in recent years) but they are 100 times finer in person, and I can think of no one since that first concert with Teagarden who has so consistently overwhelmed me with his genius.

1969 "MELODY MAKER" YEAR BOOK Full details next week

DUEL

But Hines has always seemed to be playing the piano as a dramatic challenge, an intense

duel between him and his instrument and even between his two hands.

of jazz piano.

Even on early records such as the 1929 " Beau-Jack" and koo "Smokehouse Blues" (which are virtually duets with Omer Simeon) there seem to be three soloists playing, two of whom are Earl Hines.

The left hand throws in a sudden out-of-place

chord or ascending chromatic run; the right hand comes back with a series of rippling octaves; the left hand is stunned for a moment, then rips into a thrusting stride pattern which unexpectedly dissolves and so on, inexhaustibly.

There is only one pianist I would nominate as self-contained

rival to Hines, one I have not yet mentioned. In 1944 Erroll Garner recorded a ten-minute solo called " In The Beginning" which was once issued on the "77" label (and mysteriously withdrawn almost immediately).

It forms a monumental anthology of everything that could be done with stride piano, as if

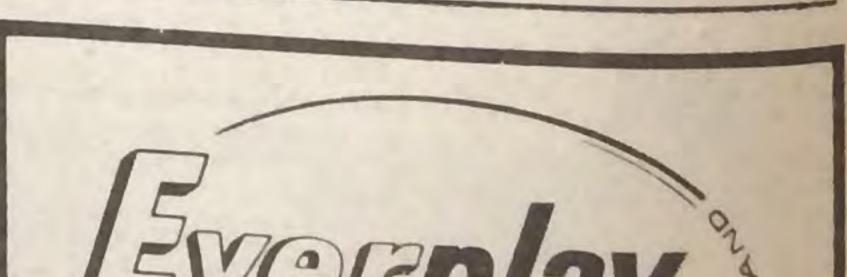
Garner was trying to sum up his solo prowess for all time before moving on to the world of piano trios, and measures up to the best of Hines.

GAMBLE

Even so, there is something inflexible about it; Garner seems trapped by the left-hand



have





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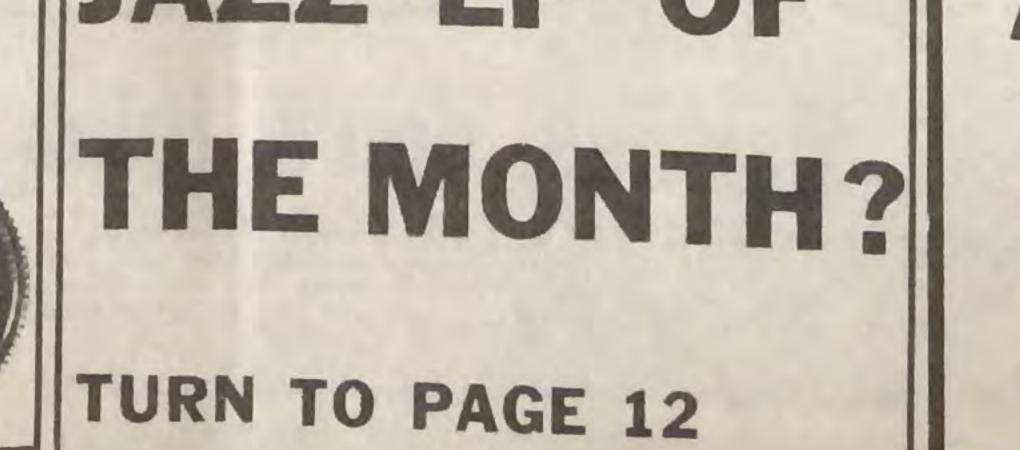
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He'll be impressed. So maybe you ought to start thinking about that nice little cottage in the country for Mum. Page 10-MELODY MAKER, November 2, 1968



MORE DENMARK STREET DEMO

THE NEW BLIND DATE

5TH DIMENSION: "Sweet Blindness" (from the LP "Stoned Soul Picnic" Liberty LBS 83155E).

A very strong commercial product - extremely well produced, well performed, but very low on creativity. There was no sign of any spontaneity.

It was pleasant, but sometimes pleasant music is nice and other times it's annoying. I wouldn't call this serious music. This is showbiz which is an art in itself. Who is it? 5th Dimension? I wish they were more serious about music

OHNNY CASH: "Orange Blossom Special " (from the LP "At Folsom Prison" CBS 63308).

I reckon it's Johnny Cash, and it's the "Folsom Prison" album. That was a great idea to record in front of a prison audience, but I'm not particularly a Cash fan. The band was very good and the spirit was nice - you could sense it in the audience and in the musicians, 1 enjoyed that.

Gary Burton

DUTTERFIELD BLUES D BAND: "Last Hope's Gone" (from the LP "In My Own Dream," Elektra EKS74025).

That was very good - one of the most enjoyable things I've heard in this kind of music. The altoist and the singer were very much in the same mood and very strong together. I know that Ronnie's band accompanies Scott Walk. er and I think it would sound something like this

Who is it? Oh, I've always liked Paul's singing and if he'd played harmonica on that track I'd probably have got it. One of my criticisms of his early bands had been this youthful nervousness which affected the rhythm section and the solos, they never seemed to settle and that's most important in this kind of music.

IONEL HAMPTON: L "Thai Silk" (from the

OHN MAYALL: " The Bear " (Decca). A track from forthcoming album Blues From Laurel Canyon" commencing with heavy, echoing out of tempo chords, that indicate something exciting and novel to follow, but unfortunately the rhythm section when they come in, lay down an unadventurous non-swinging, non-funky beat that brings the atmosphere down.

John, sings over boogie piano at odds with the James Brown-type drumming, which makes it sound Denmark Street demo session instead of Big City blues. Mick Taylor's guitar is excellent, while John's vocals are much improved.

DEAN MARTIN: "Not Enough Indians " (Reprise). Lazy voiced Dean relaxes with a pleasant enough tune, which uses an Indian analogy to describe conditions at home, where there are "too many chiefs and not enough Indians around this house." It reminds of hits of 1956 when one used to listen to Ben Lyon and Bebe Daniels, Billy Cotton's Band Show and Down Your Way on a Sunday arternoon.

JAMES BROWN: "Say It Loud, I'm Black & I'm Proud (Parts 1 & 2)" (Polydor). Now here are some REALLY funky drums and guitars, John Mayall sidemen please note.

The bass, guitar and drums hammer with invincible morotony behind James' proud shouls for freedom and racial pride. The brass are pretty rebellious as well and I can see the banners will be out in the discotheques pretty soon. The basic concept is not unlike a Negro version of our own Hokey Cokey, but they have slightly more soul than Lil and Bert down the Old Kent Road.



JAMES BROWN: racial pride

BALMER: "Treacle LORI Brown " (Polydor). A song written by the Gibb Brothers o' the Bee Gees, and it reflects their penchant for romantic melody. Lori has rather a schoolboyish voice, and sounds like she

has been kept in after school for pouring glue in the ink pots. was never made up to be ink monitor, but I used to envy those boys who could splash about with powder and water in the cloakroom making the vilest mess outside of art class. had a period as glue monitor

in woodwork, but that was only because I was wasting so many tons of Canadian redwood on trying to make a mortise and tenon joint. This is a bit of an inky flop, I fear.

DEVIANTS: "You Got To Hold On " (Stable). Claimed as Britain's only true Underground group, this is their first single, and it makes a splendid noise, full of wild rock and roll rhythms taken from their next album "Disposable," which seems to be the current practice among groups. The reverse side is described as a "truly revolutionary item " called " Let's Loot

Supermarket." Mick The Farren, lead singer, wrote both songs, and mighty inventive they are too. Order your copies now, or alternatively, don't order your copies now.

CUBY AND THE BLIZZARDS: "Windows Of My Eyes" (Philips). My Dutch hippy friends in London were rejoicing that Cuby was coming over here for a tour. But things went wrong.

They are a good blues band and are good mates of John Mayall. This is a heavy piece of piano-laden blues rather like " House Of The Rising Sun." BOX TOPS: "I Met Her In Church " (Bell). Gimme dat

old time religion. They seem to be singing in rather coarse tones about "a million tits on a Sunday morning." didn't know the Box Tops were interested in tits, those

lovable little birds with three speckles just above the eye and a highly distinctive plumage. Dis am quite a jolly record, full of hallelujahs and hand clapping. Over to our atheist correspondent for his views

on the matter: "Why have churches got lightning conductors? Eh?, answer me that. You can't answer me. can you. Of course not! " Thanks, Aaron Mise.

DANA GILLESPIE: "You Just Gotta Know My Mind" (Decca), Written by Donovan, this is a track from Dana's LP and do you know what? It's frightfully good. A heavy Kinks-type beat and Dana sings very nicely too. Well done, the girl who tried to make it as a folk singer,

MIKE BLOOMFIELD/AL KOOPER: "Albert's Shuffle " (from the LP " Super Session," CBS 63396).

This is a tough one. The big question about electric blues is whether it's by the authentic guys or a young group imitating them.

I would say that this is not a group of young players. The time conception is very subtle and relaxed and I would guess it's B. B. King, but if it is I've heard a lot better examples of his work.

(Burton is told the personnel.) These are all friends of mine, and that's very embarrassing. I suppose the organ player was a clue because his lines were quite modern, but Mike does a really remarkable imitation of B.B.'s style, and that's not necessarily a criticism, just a fact. I prefer to hear B.B. himself do it better because he has this sense of space.

That's an excellent album. I had heard about it, but until now I hadn't heard it. It would have been better if they'd left off the brass.

TIM HARDIN: "Don't Make Promises" (from the LP "Tim Hardin I," Verve Folkways VLP 5018). but is now making a proper I'm not sure whether that's me on vibes as Phil Krauss GOLDEN EARRINGS: " Dongand I shared the date, but that's my sound. That's a very unusual choice to play. I had met Tim before, that's how I came to be on that date, and I especially liked that album Tim's a real talent. and an individual at that. It's a shame that his exposure has not been too successful, but his is a very specialised type of music, I enjoyed that very much.



American vibist Gary Burton becomes the first jazzman to do the Melody Maker's Blind Date this week. Burton's Quartet recently appeared at Ronnie Scott's Club and Jazz Expo '68, and to many ears there are distinct pop influences in Burton's music. Gary admitted to listening to some rock and roll as the Americans call it, but warned that he applies very high standards when considering the music of modern groups.

have seen happen was for the mood to get stronger or change. Then it would have sustained my interest longer and better.

MOTHERS OF INVEN-TION: "Flower Punk" (from the LP "We're Only In It For The Money" Verve SVLP 9199).

Is this at the right speed? Anyway, that was very original and what they were doing was very exciting, especially that rhythmic pulse,

something when they started making well-produced albums, because now good production is becoming a substitute for musical content. The Beatles still maintain the musical con-

tent.

This is just a good production that lacks any musical identity. I wouldn't remember what that sounded like.

LP "Newport Uproar," RCA Victor RD7933).

The band's ragged. Must be one of those All-Star get-togethers. It sounds like Hamp, so this must be his Newport album. The rhythm section should be much stronger.

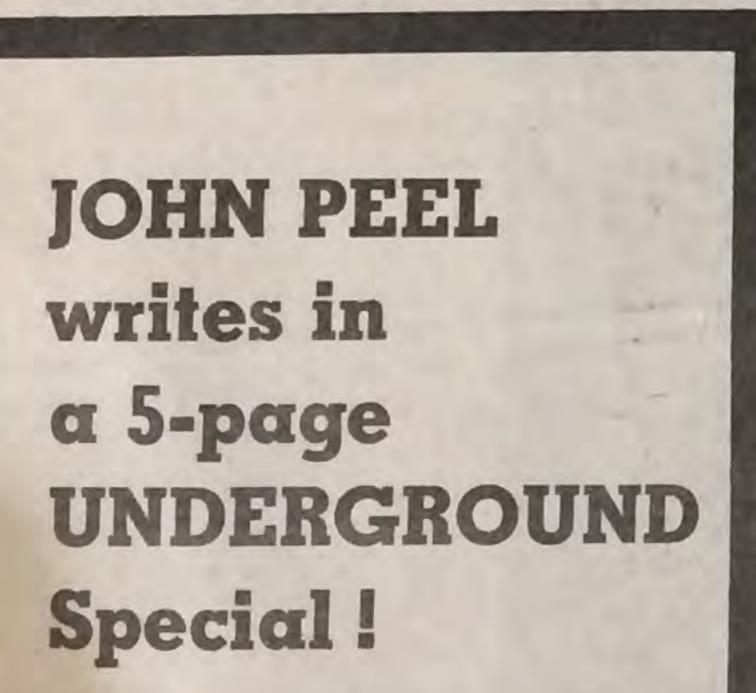
Hamp and Red Norvo are very enjoyable vibes players for me to listen to. They both have this remarkable enthusiasm which comes through in their playing. They're still out there making the gigs and playing for people.

TETHRO TULL: "My Sunday Feeling" (from the LP "This Was," Island ILPS 9085).

That was weird. There were those occasional touches of the jazz tradition, like the ending which was more or less an old big band lick. The performance got stronger as it want along, and it may not be the group's best material.

I would think they've had some jazz experience. I know most of the US groups have this strong jazz streak. Al Kooper, the organist, is a major purveyor of this, and almost every American group attempts jazz phrasing.

I just don't know what to make of it because the jazz they're interested in and talking about is old-style jazz. I can see their interest in Indian, electronic, avant garde jazz, and even country music. but I don't see their interest in middle of the road jazz that the most mundane jazz groups would be playing. t used to kill me to hear rock groups trying to play extended improvisations. Then it annoyed me as they just droned on and on, although people like Eric Clapton seems to have a natural aptitude for those long lines.





Dong Di-Ki-Di-Gi-Dong" (Capitol). A more diabolical piece of stark buffoonery it would be difficult to imag-

comeback.

lunatic is unleashed on timbales, while the bubblegum-type singers chant the regularity. Basic cess.

Grand And Healthy Life" imitations, done with startling competence, sonally I would enjoy break-

Cropper!

That reminded me a lot of

I've no idea who it was. The Mothers? I'm a big fan of theirs. I think that Frank (Zappa) and the others in that group are some of the most creative people around.

OHIO EXPRESS: "Chewy Chewy" (Buddah).

That's enough. It sounds like music for very young teenagers. I hear a lot of this on my car radio at home. It reminds you just how big a portion of the market is still under 15.



THE JIMI HENDRIX EXPERIENCE ELECTRIC LADYLAND







melody maker lp supplement

RICHARD A B R A M S : "Levels And Degrees Of Light " (Delmark DS413). More of the Chicago school of avant garde which seems to draw heavily on Sun Ra's later thoughts. Clever use of a pure-voiced female soprano, boring use of the obligatory poet and a marvellous kaleidoscope of tone colours on the lengthy "Bird Song "

ANGLO AMERICAN ALL STARS: "Sudhalter and Son, Volume 2" (" 77 " LEU 12/28). A second LP pairing the alto and cornet of Sudhalter father and son, this offers versions of "Crazy 'Bout My Baby," "Easter Parade," " Roses Of Picardy," and other good oldies done in the AAA's New York Golden Age style. Dull in parts but easy-to-take in the main.

CHET BAKER: "Swings Pretty" (Sun set SLS 50009E). Marvellous early Baker with musicians like Russ Freeman, Bill Perkins, and Jimmy Guiffre. Large dollups of nostalgia on "Time After Time," "My Funny Valentine," "The Thrill Is Gone."

cian when he made this fascinating set with Garland (pno), Joe Benjamin (bass) and Joe Morello (drs).

MICHAEL GARRICK: "Black Marigolds" (Argo DA88). An incredible mixture of good, conventional blowing jazz Garrick excursions on assorted keyboard instruments and poetry. Joe Harriott, Don Rendell, Ian Carr and Tony Carr contribute some fine solos.

GYPSY SWING: "For Django" (Columbia SX6275). A sort of up-to-date Hot Club Of France with varying combinations lo violin, guitars, bass and drums. Solo guitarist John O'Brien-Docker has an exciting sound.

WOODY HERMAN: "Blowin' Up A Storm" (Sunset SLS50029S). Ten Herman classics remastered into the phoniest stereo we've heard in a long time. Sounds as if it was recorded in St Paul's, but despite this superb value on Liberty's new cheap label.



JAZZ LP OF THE MONTH

A combo on the verge of greatness

.1827

THE NEW ELVIN JONES TRIO: "Puttin' It Together." Reza, Sweet Little Maia, Kei Ko's Birthday March, Village Greene; Jay-Ree; For Heaven's Sake, Ginger Bread Boy (Blue Note BST84282). Jones (drs), Joe Farrell (tnr, sop, fit), Jimmy Garrison (bass)

"BARRELHOUSE BLUES AND BOOGIE WOOGIE, VOLUME 1" (Storyville 671155). Here are 14 tracks of blues and boogie recorded between 1944 and '62 by such barrelhouse practitioners as Meade Lux Lewis, Dink Johnson, Jimmy Yancey, Memphis Slim and Jack Dupree. A driving selection.

ACKER BILK: " Blue Acker" (Columbia Studio 2 Stereo 230). A highly successful blending of Acker with the marvellous Stan Tracey Eig Brass. The treatment of old jazz warhorses is sympathetic and invigorating.

DAVE BRUBECK-GERRY MULLIGAN: "Compadres" (CBS 3395). Some typical, relaxed swinging Mulligan and typical, cumbersome, non-swinging Brubeck. Brubeck fans will no doubt enjoy it, the rest will continue to marvel at his effect on audiences.

GARLAND-GARY HANK **BURTON: "Three-Four The** Blues" (CBS Realm 52573). Burton (then aged 17 was a most precocious musi-

EARL HINES: "The Fabulous Earl 'Fatha' Hines" (MFP1270). Earl demonstrates his fantastic mastery of the keyboard on this LP, on which he is showcased with the swinging, Basiestyled band of Ralph Carmichael.

FRED HUNT TRIO: "Pearls On Velvet" ("77" LEU 12/27). The Alex Welsh band's pianist makes his first solo LP, supported by bass and drums, and provides smooth listening on such varied fare as "Man I Love," "On A Clear Day," "Sweet Substitute" and two spirited jazz originals.

JOSEPH JARMAN: "Song For " (Delmark DS9410). Chicago octet led by altoist Jarman produce a ferocious ensemble sound a la Mingus, but generally solos are rather disappointing. Nevertheless an interesting release which progressive listeners will dig.

"JAZZ FOR A SUNDAY AFTERNOON" (Solid State USS7002). Some of the best Dizzy Gillespie in a long time working in a jam session format with such as Ray format.

ELVIN JONES: music which has identity and purpose

GORDON JENKINS: "Blue Prelude" (Sunset SLS50011). Marshall Royal's bouncing alto featured against the somewhat schmaltzy Jenkins Orchestra. Royal will surprise those who only know his rather creamy ballad work with Basie.

CLARLES LLOYD: "Bizarre" (CBS Realm 42541). re-issue of Lloyd's A first album and in many ways it is more satisfying than his later work.

GENTLEMEN LONDON'S OF JAZZ: "Fiddler On The Roof/Sweet Charity" (Ace Of Clubs ACL1254). The musicians are anonymous and so is the music. The mystery piano, bass and drums rarely rise above good background

music. JOHNNY LYTLE: "The Sound Of Velvet Soul" (Solid State USS7005). This doesn't break any new ground, but Lytle plays pleasant, relaxed vibes over a firstclass, jumping big band.

JIMMY McGRIFF: "A Bag Full Of Blues" (Solid State). Joe Newman and Jerome Richardson make this way above the usual run of organ group releases. Nice.

LES McCANN: "Django" (Sunset SLS50028E). dull album of solo piano with very few bright spots. McCann can play all right but there's a fearsome dearth of Oscar's best albums

MIKE MAINIERI QUAR-" Insight " TET: (Solid State S/USS7006). Very accomplished and swinging vibes from Mainieri in an unspectacular set.

CHARLES MINGUS: " Pithecanthropus Erectus" (Atlantic 587131). This was the first of the modern era Minguses to each Britain back in 1957. It still sounds more "advanced" than much contemporary jazz.

MODERN JAZZ QUARTET: "Sun Dance" (Atlantic 588126). Twelve-years-old reissue set with Jimmy Giuffre's clarinet on some tracks. Many pleasing moments with John Lewis' contribution out-

HERBIE MANN: "St Thomas" (Solid State USS 7007). Some nice things on this set - but none of them come from Herbie's shrill flute.

OSCAR PETERSON TRIO: " My Fair Lady and West Side

Story" (Verve VSP5/6). Bargain two-album set which combines one of pianist Oscar's best albums

BADEN POWELL: "Tries-(Polyteza on Guitar" dor 683708). Brazilian guitarist Baden Powell demonstrates bossa playing of an exceptionally high order. A delightful album.

BUD POWELL; "In Concert" (Polydor Internation-623 260). The late, al great pianist recorded at the Essex Festival in 1960 and in good shape for the period.

RONNIE ROSS: "Cleopatra's Needle" (Fontana SFJL915). Happy, swinging jazz with nice solos from Ross, Art Elefson, Bill Le Sage and Les Condon.

ARCHIE SHEPP + NEW Y O R K CONTEMPORARY FIVE: VOL. 2 (Polydor International 623 267). Another example of the 1963 Copenhagen historic season by the NYCF. If anything, this is superior to the first LP

ZUTTY SINGLETON: "Zutty And The Clarinet Kings" (77 LEU12/29). Britain's Sammy Rimmington plays alto and clarinet on these tracks recorded under

from the great organist's Blue Note period,

125 8

STUFF SMITH QUARTET: "Swingin' Stuff" (Polydor 239 509). One of the greatest of all jazz violinists recorded in Copenhagen with rhythm section,

" SWING CLASSICS, (Polydor 2 " VOLUME 423237). The line-ups include musicians like Buck Clayton, Dizzy Gillespie, Coleman Hawkins, Red Norvo, Ben Webster and other giants.

THREE SOUNDS-OLIVER NELSON ORCHESTRA: "Coldwater Flat" (Blue Note BST84285). Trouble is the backing is more exciting than the featured players. The Nelson band is superb.

STAN TRACEY: "Little Klunk" (Ace Of Clubs, ACL1259). Remarkable how durable these 1959 tracks with Tracey, Kenny Napper and Phil Seamen are. Decca has done jazz fans a real service in reissuing it.

STANLEY TURRENTINE: "The Look Of Love" (Blue Note BST84286). The first Blue Note album with strings turns out to be a very pleasant, very commercial set.

PAUL WHITEMAN:

CINCE the break-up of the late John Coltrane's legendary Quartet, its members, pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones have spent some time in a jazz limbo.

Recent recorded evidence now shows that all three are back with powerful contributions. none more than the drummer and bassist who make up twothirds of the New Elvin Jones Trio.

But despite the undoubted stature of Jones and Garrison, the man whose work makes this trio one of the most satisfying to emerge recently is Joe Farrell. As he illustrated on Jazz Expo last week during the trio's all too brief

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the leadership of the 69-yearold drummer.

KEITH SMITH'S AMERI-ALL STARS (77 CAN 12/30). The best LEU moments, and there are many, come from Britain's Keith Smith and America's Capt John Handy in this tasteful set recorded in Toronto in 1966.

JIMMY SMITH: " Plays The (Sunset SIS-Standard " 500 OSE). Cheap complaof seven standards tion

BLUES AND VOCAL JAZZ

DAY CHARLES: "The Great Ray Charles" (Atlantic 588 124). Highly recommended album of wonderful Charles band and piano on numbers arranged by Ray, Quincy Jones and Ernie Wilkins. Groovy Charles piano on "There's No You," "Sweet Sixteen Bars," "Undecided."

SLEEPY JOHN ESTES: "Broke And Hungry " (Delmark DL 608). The Blues hero with Hammie Nixon, Yank Rachell, Mike Bloomfield. Estes sings his own "story-songs" with varied, mostly out-of-tune but often exciting accompaniments.

LEADBELLY: "Sings Folk Songs With Woody Guthrie, Cisco Houston & Sonny Terry" (Xtra 1064). Woody, Lead, Cisco and Sonny make a joyful noise on "We Shall Be Free," Lead and two more sing on a few more tracks. Leadbelly is alone on many songs, including a very fine "Corn Bread Rough " played on accordion, and accompanied just by Terry's harp on "On A Monday." A valuable anthology of American folk

"Volume 1" (RCA Victor RD7954). Side one presents very early syncopated dance music made by Pops Whiteman in 1920 to '22. The back includes the '27 recording of "Rhapsody In Blue," with Gershwin at the piano, and "Love Nest" with its brief shot of Bix.

LESTER YOUNG: "Giant Of Jazz" (Sunset SIS-50008E). Apparently reissues of tracks from the two "Great Lester Young" albums recorded 1945-7.

spot, he is a tenorist of remarkable power and lucidity, strong enough to live with one of the greatest rhythm teams in jazz — and then some. This album outlines

the cohesion and strength of character of its three members. While they may not reach the heights that the Coltrane Quartet did, theirs is music which has identity and purpose — the more inarticulate of the new school of tenorists could learn a lot from Farrell.

The New Elvin Jones Trio, given the breaks, could well become one of the great jazz combos. From the evidence here, they don't have very far to go anyway.-BOB HOUSTON.

HIBBLER: "Shades Of Blue" (Sunset SLS50013E). Any fresh Billie tracks on LP are worth having, and the four on this album - "Be Fair To Me Baby," "Blue Turning Grey," "Rocky Mountain" and "Detour Ahead " - are a good reason for buying the set. It is completed by six numbers from Al Hibbler with a '45 group including Harold Baker. Taft Jordan and Harry Carney. 1969 "MELODY YEAR BOOK Full details next week

Not quite Sam's best. KING PLEASURE: "Mr Jazz " S/USS7003). Satisfying comeback by one of the legendary jazz vocalists who preceded the Lambert-Hendricks-Ross-Fame school of singing. Good re-vamped "Moody's Mood For Love,"

> YANK RACHELLS TEN-NESSEE JUG - BUSTERS: "Mandolin Blues" (Delmark DL606). Yank on peak form with interesting backings. A value set.

ANNIE ROSS & PONY POINDEXTER WITH THE BERLIN ALL-STARS (Polydor 583 711). Annie and reedman Pony, who gives a hand out with the vocals, in a happy set boosted by some excellent solos from trumpeter Carmell Jones and altoist Leo Wright. Includes "All Blues," "Goin' To Chicago," "Woodside" and "Twisted." BIG JOE WILLIAMS: "Piney Woods Blues" (Delmark DL602). This is a reissue of Joe's first album on his own — a good set on which his intense singing and nine-string guitar work are accompanied occasionally by the late J. D. Short (harmonica and second guitar). Originally out here on "77" label. BILLIE HOLIDAY AL

"Don't Getz Scared" and " This Is Always."

blues by a five-piece group.

(Solid State versions of

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A Day Without Love

Choice

Choice

RECORDS

MAGIC SAM: "West Side Soul" (Delmark DS615). Samuel (Magic Sam) Maghett, from Central Mississippi, is a popular Chicago South Side blues singer-guitarist. This, his debut LP, contains solid contemporary blues and near-

songs.

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FOLK LP OF THE MONTH

SPINNERS STILL TOPS WITH THE 'SAMEOLD STUFF'

THE SPINNERS: " Ten Of The Best "-Maggie May. Turpin Hero, Woman, Sweeter Than Wine, Shortness Of Sight, Ellen Vanin Tragedy, Adam In The Garden, A-Roving, Amen, Pleasant And Delightful, Mechanical Blackbird. (Fontana SFXL51).



psychological and social injustice rather than physical and anti-social action. Paxton allows humour to soften the sting occasionally and is not beyond what appears to be self reproach in his songs. Still one of the best contemporary songwriters Paxton relies on a fairly straightforward approach, resulting in excellent listening

folk

THE PETERMEN (RCA Victor RD7949). Thirteen traditional songs and one contemporary make up the selection on this debut album from the Petermen, a Scottish duo. Good singing.

PETE SEEGER: "Sings Woody Guthrie" (Xtra 1068). One of the world's best known singers of folk songs sings material by one of the world's greatest writers of them. Pete, recorded in concert, here presents a cross section of Guthrie songs including "Pretty Boy Floyd," "This Land Is Your Land," "Clean-O" and "So Long, It's Been Good To Know You." An efficient performance from Seeger showing respect and understanding for the material.

Cliff Hall (vcl, gtr, hmca); Tony Davis (vcl, bjo, whistle); Hugh Jones (vcl, gtr), Mick Groves (vcl, six and 12 gtrs)

THE most obvious criticism

that can be levelled at the Spinners is that they don't change, it's the same old stuff. True - but they do it so well that although the songs may have been sung many times the Spinners always manage to instill something fresh into what they sing and play.

On the other hand, the "same old stuff" argument works in favour of the Spinners. They have hit on a formula that has taken folk music a lot further and into more new areas than any other folk group has managed to do, With increasing regularity they are netting spots on radio and television because they have evolved a style that has an appeal to all ages, a saleable image, in fact. In the same way the Weavers took folk music in America out of the hands of the cultists jealously guarding it and into the hit parade for everyone to enjoy, so the Spinners are doing the same thing in Britain - although that chart entry has so far eluded them.

The Spinners are entertainers not educationalists, which is why even the uninitiated usually come away from a Spinners concert having enjoyed themselves. But the Spinners have respect and integrity towards their music. One of the qualities that they convey and which has, in

the audience feels part of what is going on by encouraging plenty of joining in. This again is a reason why the Spinners have built up success and reputation over the last ten years. Their attitude is one of "it's not just ours, it's everybodys".

This album is typical Spinners - meaning the group at their best in their favourite environment outside of their club in Liverpool. At 13s 11d it is excellent value both for the established Spinner fan and for those making the group's aquaintance for the first time. - TONY WILSON

TOAN BAEZ: "Baptism (A Journey Through Our Time (Vanguard) SVRL 19000). Apart from "All The Pretty Little Horses," there are no folk songs on this album. Everything else is poetry spoken or set to music. Joan Baez performs it effectively and the range is wide - John Donne, James Joyce, Stephen Spender, Walt Whitman, Yevgeny Yevtushenko. However this may turn off some of Miss Baez's fans who prefer her in the

CARTER FAMILY: " Country Favourites" (Sunset SLS50030E). Mother Maybelle Carter and daughters Helen,



SPINNERS: an appeal to all ages

est is shown, will change that.

Fahey is a guitarist of skill and imagination - yet superficially what he plays seem to be quite simple. Unusual, intriguing but dated, though, by techniques of today. SEAN FOGARTY AND PATRICK O'NEILL: " Ireland Boys Hurrah" (Decca Ace Of Clubs ACL1256). Instant Emerald green patriotism served up by Messrs. Fogarty and O'Neill with typical Shepherd's Bush showband backrole of folksinger. ings to remind us the best heroes were Irish and that

1916 was the year the letters were full of bullet-holes. The rapidly developing contemporary scene.

WOODY GUTHRIE: " Songs To Grow On" (Transatlantic Xtra 1067). As well as writing for adults, Woody Guthrie wrote an equal facility for children. His songs contained all the nonsense and fun and action beloved of children. Like writing children's books, writing children's songs is not easy but the 12 tracks on this album show Woody to be a skilled practitioner.

WOODY GUTHRIE: "Poor Boy" (Transatlantic Xtra 1065). Historic recordings of Woody made during the ten

years before he became too ill to record anymore. Tracks include "Ride An Old Paint," "Poor Boy," "Who's Going To Shoe Your Pretty Little Foot," "Skip Knot" and an instrumental "Train Blues." On a number of tracks Woody is joined by Cisco Houston and Sonny Terry. A good album and a chance for all folk music fans to catch up, inexpensively, on Guthrie recordings.

FRED NEIL: "Bleeker & MacDougal" (Elektra EKS7293). One of the best of the singer/songwriters in States but unfortunately little

THERE HAS NEVER BEEN ANYTHING LIKE

known here. Neil has a strong, deep voice and is backed with his own meaty twelve-string guitar, John Sebastian's harmonica, Pete Childs on dobro and second guitar and Felix Pappalardi or Douglas Hatelid on bass. The songs speak for themselves, have a strong element of pop about them and are fairly simple in construction.

TOM PAXTON: "Morning Again" (Elektra EKS74019). Paxton is one of those songwriters whose writing is an excellent example of the more subtle form of protest song being produced, against

RAVI SHANKAR: "At The Monterey International Pop Festival " (Columbia). The Indian virtuoso in great faultless form in front of last year's flower children. Masterly music, and let's hope ther's still enough fans interested in it.

VARIOUS SINGERS: "Negro Folklore From Texas State Prisons" (Polydor Special 236 511). Field recordings made in prisons, these tracks nclude worksongs, blues, spirituals and monologues performed by inmates of various Texas penitențiaries.

VARIOUS PERFORMERS: "Songs Of Seduction" (Topic 12T158). Second in the ten volume Folk Songs Of Britain series originally issued by Caedmon. British singers and musicians such as Jeanie Robertson, Seamus Ennis, Jimmy McBeath, Davy Stewart and Harry Cox.

WALLY WHYTON: "It's Me Mum *' (Fontana STL5476). A mixed bag from Country Meets Folk compere Wally Whyton. Backed by Jon Mark (gtr), Phil Bates (bss) and Terry Cox (drms),

a which a

TRANSATLANTIC TRA 176

return, gained them acknowledgement as a group.

This album, recorded live, gives a fair idea of what to expect at a Spinners concert. Variety is the keynote and the songs range from "Maggie May", "Pleasant and Delightful" and "A-Roving" to modern songs such as "Shortness Of Sight" and "Mechanical Blackbird" via Cliff Hall's West Indian calypsos, "Woman Sweeter Than Man and "Adam In The Garden". The Spinners change moods

constantly and always ensure

June and Anita take another look at songs recorded by the original Carter Family between 1927 and 1941, the years of their first and last sessions. Good, simple and authentic sounding treatments make this a worthwhile record.

JOHN FAHEY: "The Transfiguration Of Blind Joe Death '' (Transatlantic TRA173). The name John Fahey may not be known in Britain except to a few but this album, if sufficient inter-

singing is not particularly outstanding and at times the non-Irish among us might be tempted to giggle.

GORDON GILTRAP (Transatlantic TRA 175). First album from a young guitarist and songwriter. The guitar work is particularly good and what sounds like a sophisticated finger style is, in fact, a forceful attacking plectrum. The songs still lack a bit in maturity but make up for this with a certain intensity. Well worth a listen for those interested in the currently

COUNTRY & WESTERN

DILL ANDERSON & JAN " For HOWARD: Loving You" (MCA). Smooth C & W, complete with coooing choir.

EDDY ARNOLD: "Somebody Like Me" (RCA Victor). Warm, charming songs from one of the Kings of country/ pop

EDWARD BROWN: "Just Jim" (RCA Victor). country in the Bluesy best Nashville style from Jim Ed Brown. Great groovy country sounds.

"COUNTRY AND WEST-ERN WINNERS-SAMPLER" (Mercury International Stereo) A selection of well-known country stars like Roy Drusky, Faron Young, Flatt and Scruggs and Roger Miller

(Mercury). A dozen duets from two experienced practitioners

DAVE DUDLEY: "Greatest Hits" (Mercury). Making a

determined bid to promote country music here, Mercury have released some fine material.

DAVE DUDLEY: "Six Days On The Road" (Mercury). Dave sings country music with a social core - about life, pain, love, sorrow and death.

JACK GREENE: "You Are My Treasure" (MCA). An excellent album from an excellent singer. Jack Green is a shining star in country music.

SMWL21009). Famous bluegrass twosome, Flatt and Scruggs, lead the Foggy Mountain Boys

JEANNIE SEELY: "1'll Love You More" (Monument LMO 5016). The attractive Miss Seeley has an equally attractive voice.

ERNEST TUBB: "Ernest Tubb Sings Hank Williams" (MCA). Tubb has been a top country star for over 25 years (he's a member of the Country Music Hall Of Fame).

CONWAY TWITTY: "Here's Conway Twitty" (MCA). Like so many leading country stars, Conway Twitty started off in the pop field with some success. But it's as a country artist he's



THE SALLYANGIE "CHILDREN OF THE SUN"

RUSTY DRAPER: "Country and Western Golden Greats" (Mercury International Stereo). Another of Mercury's massive output of excellent country material, this time featuring Rusty Draper.

ROY DRUSKY: "Songs Of (Mercury). Cities " The A tour of cities named in songs by top country artist

ROY DRUSKY: "The Pick Of the Country" (Mercury). One of the top names in modern country music,

ROY DRUSKY AND PRIS-MITCHELL: CILLA "Between The Two Of Us"

LORETTA LYNN (MCA). Pretty nice vocalising in true country style from a newish name on the country scene

ROGER MILLER: "Golden Hits" (Mercury International). A chance to get hold of most of Roger's hits in the Country and Western Winners series.

BUCK OWENS: "Best Of Buck Owens, Vol 2" (Capitol). Buck Owens has been consistently one of the top sellers in the American country charts for years.

LESTER

FARON YOUNG: "Aims At EARL SCRUGGS AND FLATT: West " The (Mercury International). Faron sings "Foggy Mountain Breakdown " (Mercury International hard-hitting cowboy songs

really at home.

KITTY WELLS: "My Big Truck Drivin' Man" (MCA). One of the Queens of the country scene, Kitty Wells turns her distinctive style on a new batch of songs.

SLIM WHITMAN: "A Lonesome Heart" (Sunset stereo). Lonely songs from Slim.

FARON YOUNG: "Country Favourites" (Mercury International Stereo). Bluesy country from a top country star.

Page 14-MELODY MAKER, November 2, 1968

melody maker lp supplement

A MERICAN BREED:

"Pumpkin, Scarlet & Green (Dot). Routine singing, routine songs and some ham-fisted atlempts at humour. Nothing to stir the soul.

ERIC ANDERSON "More Hits From Tin Can Alley" (Vanguard SVRL19003). There appears to be a significant Dylanesque influence in the approach of Eric Anderson to his music. He has written all the songs on this album and they are pleasantly arranged but this does not prevent them from being slightly boring and leaving the impression of having been down Tin Can Alley before.

ANTOINE (Vogue). Not likely to repeat Antoine's success with his native French buyers. Sung in French and neither voice nor melodies are particularly strong.

LOUIS ARMSTRONG: "What A Wonderful World " (Stateside). A wonderful col-

THE BYRDS: "Sweetheart Of The Rodeo" (CBS). Not particularly outstanding country-flavoured set. Not typical Byrds music,

IAN CARMICHAEL: "Sings Slightly Under The Influence Of Al Bowlly" (Polydor). A reasonably successful attempt to reproduce the nostalgic pop sound of the 1930s, done absolutely straight.

CHAMBERS BROTHERS: "The Time Has Come" (Direction). This time the brothers are in a soul-slanted bag. Plenty of excitement and well worth a listen.

ORIEL CLAIR: "An International Affair" (Rim). A very musicianly debut by a ballad singer who avoids excesses and has a jazzy feel on the faster songs. Stylish.

THE COFFEE SET: "If We Could Choose" (Living Presence Stereo). If you like modern vocal groups which link superb musicianship with



DONOVAN

TENNESSEE ERNIE FORD: "World Of Pop And Country Hits" (Capitol). One of the poorest Ernie Ford albums for a long time. He sounds uncomfortable most of the time. An instantly forgettable album and unworthy of his talent.

RAY KING SOUL BAND: "Live At The Playboy Club" (Direction). Nothing new here, but it's soul with a healthy sound and big beat. Nicely played too.

ROBERT KNIGHT: "Everlasting Love" (Monument). Nice, soulful voice somewhat spoiled by the lumpy and thumpy arrangements. Heavily on the beat.

/ MIKE AL KOOPER STEVE BLOOMFIELD / STILLS: "Super Session" (CBS). Is it pop, is it blues, is it jazz? Another of those inbetween records but this is a real beauty. This trio are certainly among the finest musicians in this no-man's land, although the vocals as usual sound a trifle unconvincing. Superlative guitar from Bloomfield; very good on the other side by Stills; Kooper impresses on every-

thing he plays. FRANKIE LAINE: "To Each His Own" (Stateside). Frank goes for the hard high ones and hits them right on the button. Nine out of ten for courage.



pop

FRANK SINATRA

CECIL MCCARTNEY. "OM" (Columbia) Occasionally naive and pretentious, but McCartney has talent and can spin words effectively.

GENE McDANIELS: "The Facts Of Life" (Sunset). The facts of Gene McDaniels are that he is a fine singer with his own style. Strong ballads impeccably sung.

lection of songs by Louis, mostly recorded this year. His singing is a gas and he blows some nice choruses as well.

P. P. ARNOLD: "Kafunta" (Immediate). An imaginative album that moves well beyond average soul material and includes some fine ballads.

LIONEL BART: "Isn't This Where We Came In?" (Deram). Mammoth production involving dozens of musicians, with lyrics and conversations by Bart retracing his and other people's childhoods. Jonathan King explains it all in the sleeve notes.

TONY BENNETT: "Yesterday I Heard The Rain" (CBS). Unfortunately, though Bennett nearly always hits the notes right, he's inclined to slide off , JERRY LEE LEWIS them a bit when he tried to hold them. That sometimes happens on this album. Those who don't mind will delight in

THE BIG THREE (Roulette). Mama Cass in her pre-Mama's And Papa's days was in this trio with Tim Rose and Jim Hendricks. Folk-orientated pop which retains a certain charm.

BLUE CHEER: "Outside (Philips). Intensely Inside " exciting modern rock by a much "put down" American group who are only scorned by jealous rivals. Their up-



SOLOMON BURKE: "I

budget price set of reissue

singles that sound faintly old

BURNETTE:

(Sunset). A

JOHNNY

" Dreamin' "

fashioned.

produced an album which few dated treatments of favourites like "Satisfaction" are a riot, groups can match. Inand the drumming is noisy, strumentally, vocally and any and fun. Branded as "the other way this is excellent. loudest group in the world" Steve Stills fine guitar work is only one of the joys of a great they are also capable of cooling off with thoughtful LP. music.

JOE BROWN (MCA). That Wish I Knew" (Atlantic). One most versatile entertainer of the best soul albums of the sings a wide variety of songs month. with never diminishing charm.

BUFFALO SPRINGFIELD: "Again" (Atlantic). One of the world's great groups, Buffalo Springfield have again

irritating vocal mannerisms a la Hi Los, this is for you.

SACHA DISTEL: "The Good Life" (MCA). Sacha sings like a young Maurice Chevalier, not outstanding, but quite entertaining.

FATS DOMINO: "Stompin' " Typical (Sunset). Domino performances. The formula may be unchanged but Fats remains one of the grooviest singers in his idiom.

DONNELLY: DONAL "Take The Name Of Donnelly" (MCA MUPS345). Likely to hit the album charts in Ballygomuckin but nowhere place else.

DONOVAN: "Donovan In Concert" (Pye). An atmosphere of humour and gentility prevails at this live concert with Donovan full of his usual charm.

NELSON EDDY: "Till The End Of Time" (Sunset). One for Grandma.

CLINTON FORD: "Give A Little Take A Little" (Pye). Clint's home-spun style comes across well on this, his best effort for ages.

FOUNDATIONS: "Rocking The Foundations" (Pye). Poorly recorded on two live gigs, but the band manages to generate a fair amount of soul excitement.

FOUR FRESHMEN: "Today Is Tomorrow" (Liberty). This very influential vocal group sound a trifle dated now, but they still make a nice, controlled sound.

"GOLDEN GOODIES, Nos 1 and 2" (Roulette). A total of 32 tracks from the late 1950s and early '60s. They include artists like Frankie Lymon and the Teenagers, Chantels, Jimmy Rodgers, Joey Dee and the Regents.

HINES, HINES AND DAD: (CBS). " Pandemonium!" Hines, Hines and Dad are an American trio featuring two brothers and their dad. They whip up a lot of excitement and a few laughs, but it's firmly in the American cabaret tradition, though the album was recorded live in Paris.

"History Of Rhythm And Blues, Volumes Five and Six" (Atlantic). Two more sensational albums charting the course of R and B since 1947. These two sets cover 1961 to 1964 with stars like Ray Charles, Otis Redding, Rufus Thomas and the Drifters. Great value and a nostalgic reminder of a great music.

FRANK IFIELD: "Happy Tracks" (Columbia). Dedicated to the railways, Frank's latest album is a little pretty, pretty. On the wrong tracks, we're afraid.

JIMMY JAMES & THE VAGABONDS: "Open Your

LOIS LANE (Mercury). Nice. Sensitive singing just made for the kind of songs she sings.

BRENDA LEE: "Call Me Brenda Lee" (RCA). Every time a Brenda Lee album comes along we say she is reminiscent of Dinah Washington - and that can't be bad.

THE LETTERMEN: "Going Out Of My Head" (Capitol). Very clever and well thought out vocal arrangements of top class songs beautifully sung.

JERRY LEE LEWIS: "Got You On My Mind" (Fontana International). A dozen excellent tracks from his vintage years including "Maybelline," Over Beethoven,' " Roll Corina " " Corina, and "Johnny B Goode." Don't miss it.

JULIE LONDON: "Sings Soft And Sweet" (Sunset). Julie cloaks a song in sensuality without even trying. She keeps the emotion charged throughout this set.

LOVE SCULPTURE: "Blues Helping '' (Parlophone). Influences ranging from the Cream to Ray Charles are discernible, but this is a pretty good example of current British electric blues.

GLORIA LYNNE: "I Wish

JOHNNY MANN: Flowing Voices Of The Johnny Mann Singers (Sunset). Packaged vocalising which can only be pleasant as background music. Includes "Green Leaves Of Summer," "Do You Want To Know A Secret."

THE JOHNNY MANN SINGERS: (Sunset). The singing is the same as ever, but the songs are a bit better including "Mrs Robinson," "This Guy's In Love With You," "Like To Get To Know You.'

TONY MERCER: "The Wonderful World Of Tony Mercer" (MFP). Tony Mercer steps out of his Black and White Minstrel make-up to sing some corny old songs.

THE MIRETTES: "In The Midnight Hour" (RCA). Average girl trio stuff with lead singer and two cooing away behind. Not bad, but nothing special.

GEORGE MITCHELL SINGERS: "Sing The Irving Berlin Song Book" (Columbia). They probably blacked up to make the record. It sounds like it.

THE MOON: "Without Sky" (Liberty). Pleasant harmony singing is the main feature of this otherwise rather ordinary album from the Moon. A nice try that doesn't make it.



Soul" (Pye). James' distinctive, soul-filled voice is given an assortment of orchestral and vocal backings.

JAN & DEAN (Sunset). If you care about pop's heritage, you must have a soft spot for Jan & Dean, who were being corny (deliberately some argue) before the Beach Boys captured the surfin' market. A treasure of an LP with classics like "Who Put The Bomp," "Summer Girl," "Surfer's Dream," "Little

JETHRO TULL: "This Was" (Island). The eagerly awaited debut album by the group which was the sensation of the Sunbury Festival is no disappointment. Drawing on a variety of inspirations, the four-man group contrive to be just about the most exciting new thing to happen to the British scene, pop and

GEORGE JONES: "The Great George Jones" (Mercury International). Lots of country albums flooding into Britain now - here's a good 'un: featuring George Jones, star of the Grand Ole Opry.

JACK JONES: "If You Ever Leave Me" (RCA Victor). A fine singer with a beautiful voice and control but he lacks style and guts. Marty Paich's arrangements are excellent.

You Love" (Sunset). Gloria has a beautiful voice and relaxed, jazz style, a tremendous sense of phrasing and a sound all her own.

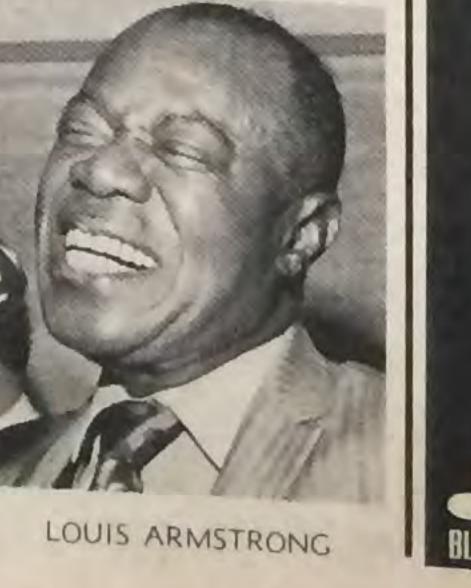
FATHER BRENDAN McCARTHY: " Rio Rio " (Fontana Stereo). He's Irish - but you'd never guess to hear him sing these South American songs. Father Brendan is a Roman Catholic priest who takes time off from his religious work to sing the songs of Latin America. Nice, too.

THE MORGAN-JAMES: "Two For The Road" (Phillips). Jazz-conscious vocal duos may not be the height of current fashion, but the Morgan-James have produced another fine set of adult, intelligent music. Strictly not for teenyboppers.

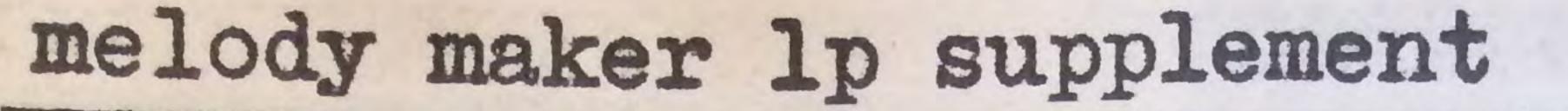
JOHNNY RAY: "Mr Cry" (Sunset). You can cry along with Ray on a lot of old favourites. For the benefit of younger listeners - no, he isn't joking.

continued on next page





THE NEW ELVIN JONES TRIO Puttin' It Together BST 84282 Jazz Highlight HORACE SILVER QUINTET Serenade To A Soul Sister BST 84277 Appearing at Ronnie Scott's (November) BLUE NOTE Records, 10A Wigmore Place, London W1. Tel: 580 8761





RICKY NELSON (Sunset). One of the original teenage idols trots out some teenage songs. It all has a faintly dated air about it.

Reeves.

ESTHER & ABI OFARIM: "Sing Israeli Ballads" (Columbia). Sung in Hebrew this album contains some attractive songs and, frankly, the duo sounds better with this material than on their commercial pop songs.

DON PARTRIDGE (Columbia). A varied and entertaining album with some nice arrangements that make this well worth a listen.

THE PEDDLERS: "Three In A Cell" (CBS). The studied hipness of the Peddlers make them more attractive in a club setting than on record but they have their moments here on "On A Clear Day," "Basin Street Blues," " People," and " Ebb Tide."

GENE PITNEY: "Pitney Today" (Stateside). Pitney's mighty voice roars out some up-tempo R and B stompers. He's superb on the ballads, but his voice is a little lightweight for earthy blues.

THE PLATTERS: "Sweet, Sweet Lovin'" (Stateside). The sound is so dated. OK for reminiscing but little else.

QUICKSILVER MESSEN-GER SERVICE (Capitol). Another fine blues-based American group who just fail to make the big league mainly because of vocal deficiencies. But if you dig the West Coast groups, this is another excellent buy which features some very good instrumental work.

5th DIMENSION: A group with no equal in the world of pop

immaculate vocal stylings of sages" (Pye). Well above the Sammes Singers add up to average beat group music (Capitol). This is just bursting an album that is easy on the with a thoroughly musicianly

ear. Pop standards recorded in approach and a lot of trouble she sings eleven fine, littletaken over material and recording.

NANCY WILSON: "Easy" with talent and on this one Imaginative and out-of-the-rut known ballads. A beautiful album.

FRANK CHACKSFIELD: "Film Festival" (Decca).

film

"Hello Dolly", "The Dancing Years" and "Charlie Girl",

THE 5th Dimension were the unfortuversion routine American hit, "Up, Up, And Away" lost to the

But the following for this two-girl-three-man vocal team built gradually and with the appearance of their second album, the delightful "Magic Garden" there the world of pop for talent

"Stoned Soul Picnic" may just be a shade less impressive than "Magic Garden," but once again the selection of songs (Jim Webb has only one song here compared with the cluster of his songs which made up "Garden") is impeccable, the arrangements are intricately detailed, and Dimension's unique the vocal blend carries all before it.

RASCALS: "The THE Rascals' Greatest Hits" (Atlantic). The Rascals never quite got it together here but they produce some nice unpretentious pop, though there is no really outstanding track on this set.

JOHNNY RIVERS: "Whisky A Go Go Revisited" (Sunset). Rivers' mixture of pop, blues and country captured in a grooving session at Sunset Strip's Whisky A Go GO.

"Rock Rock Rock" (MFP). As the sleeve notes say, this year's Rock Revival never happened in the chart. But there's still a market for rock music — and here's a cheap, reproduction of the hits. Fine for a party.

MIKE SAMMES SINGERS: "Love Is A Happy Thing" (Columbia). Some nice Johnny

HENRY MANCINI



Studio 2 Stereo.

worthwhile.

FRANK SINATRA: "The **Essential Frank Sinatra Vols** 1, 2, 3 (CBS). Essential if you feel you must have absolutely everything he's made, but between them these three albums cover his very first recording - "From The Bottom Of My Heart" in July, 1939 - through to 1952 when he left Columbia. Lots and lots of goodies among the 48 tracks, and lots of trivia as well, but Sinatraphiles will find all three albums well

TOM SPRINGFIELD: "Sun Songs" (Decca). Smashing album. Tom's attractive voice a knockout on well-arranged songs like "A Banda," "Here, There And Everywhere," "Guantanamera," and "Brazilian Love Song."

KAY STARR: "Portrait Of A Starr" (Sunset). Kay was one of the best of the old school of band singers and those who liked those times will be knocked out.

STATUS QUO: "Picturesque Matchstickable Mes-

TEN YEARS AFTER: "Undead" (Deram). One of the very best buys of the month. Hard-driving music with tremendous guts and Alvin Lee's guitar outstanding.

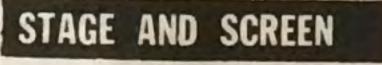
TRAFFIC (Island). This has tremendous pace and originality and more accurately reflects the group's stage act than their previous album. One of the best releases of the month.

VARIOUS ARTISTS: "Shake, Rattle and Rock" (Atlantic). Twelve tracks from the Atlantic archives featuring their pioneers such as Joe Turner, Coasters, Drifters, La Vern Baker, Clyde McPhatter and Ray Charles. Very good value.

VARIOUS ARTISTS: "Jamaice Ska" (Atlantic). Authentic ska recorded in Jamaica, and if this rather monotonous and limited stuff is your kind of music, great value.

FRANK ZAPPA: "Lumpy Gravy" (Verve). The Mother Superior minus the other Mothers of Invention in a curious album which is mainly instrumental (by the Abnuceals Emuukha Electric Symphony Orchestra and Chorus) with spatterings of those conversations. unique Mothers' fans may be puzzled and disappointed.

WASHINGTON GENO "Running Wild" (Pye). A fine, gutsy, grooving session recorded live at the Casino Club, Bolton.



LICE IN WONDERLAND (Music For Pleasure). Beautifully produced double album of the Lewis Carroll classic with the voices of such stars as Dirk Bogarde, Kenneth Connor, Tommy Cooper and Harry H. Corbett.

treatments of a dozen good themes including "Alfie", "Lara's Theme" "James Bond Theme" and "Zorba's Dance".

" GIRL ON A MO-TORCYCLE" (Polydor). If you've already collected an eyeful of Marianne Faithfull in Girl On A Motorcycle you may just recollect the superb musical score composed by Les Reed. Here is the score and you aren't distracted by shots of Miss F dishabille.

IAN STEWART: "A Medley of Musical Shows" (Decca). Tunes, schmaltzy and frightfully jolly, from hit shows like "The Sound of Music",

"THE STUDENT PRINCE" (Music For Pleasure), Gordon Macrae leads the way through an evergreen musical.

HUMOUR

LAN BENNETT: "On The A Margin " (Polydor). Glorious humour from Bennett. Required listening for inhabitants of London NW1.

SHELLEY BERMAN: "Let Me Tell You A Funny Story" (Music For Pleasure). Bargain buy for lovers of Berman's neurotic middle-class American humour which contains the hilarious " Morning After "

Although, as Gary Burton points out in this week's Blind Date, good production is becoming a substitute for musical content, Florence Larue, Marilyn McCoo, Billy Davis Jr, Ron Townson, and Lamont McLemore have, in the main, avoided this trap.

This album is a superb production; it also contains some fine songs, beautifully sung and arranged in a way that no other vocal group in current pop - and this is straight, old - fashioned "pop" - can equal, -BOB HOUSTON.



SANDY NELSON

SMOKEY SMOTHERS: "The Driving Blues Of Smokey Smothers" (Polydor 623239). Hardline blues with a certain monotony creeping in. Smokey's accompanists, Fred Jordan and Freddy King, Sonny Thompson and Philip Paul show little variation.

BOBBY VEE (Sunset). Cooing strings and voices provide the backing for Bobby's vibrato-laden voice. It all sounds a bit old hat.

THE WHO: "Direct Hits" (Track). A collection of previous hits including "I'm A Boy," "Pictures Of Lily," "Happy Jack" and "I Can See For Miles." As fresh as ever.

JAZZ EXPO'68

THE AFTERMATH

A profit and a success but not without mishaps

SATURDAY saw the end of Jazz Expo '68, the Newport Festival in London, and it came to a close on a high, happy note struck by the big bands of Stan Tracey and Bill Basie,

Artistically, the festival must be counted a success. It brought before the London public (and some of Yorkshire's) a wide array of jazz and blues talent presented in everything from one-man to big-band format.

But it was not without

not represented.

Wein didn't disagree with the latter argument, saying that he thought the festival would have been more complete with Sun Ra.

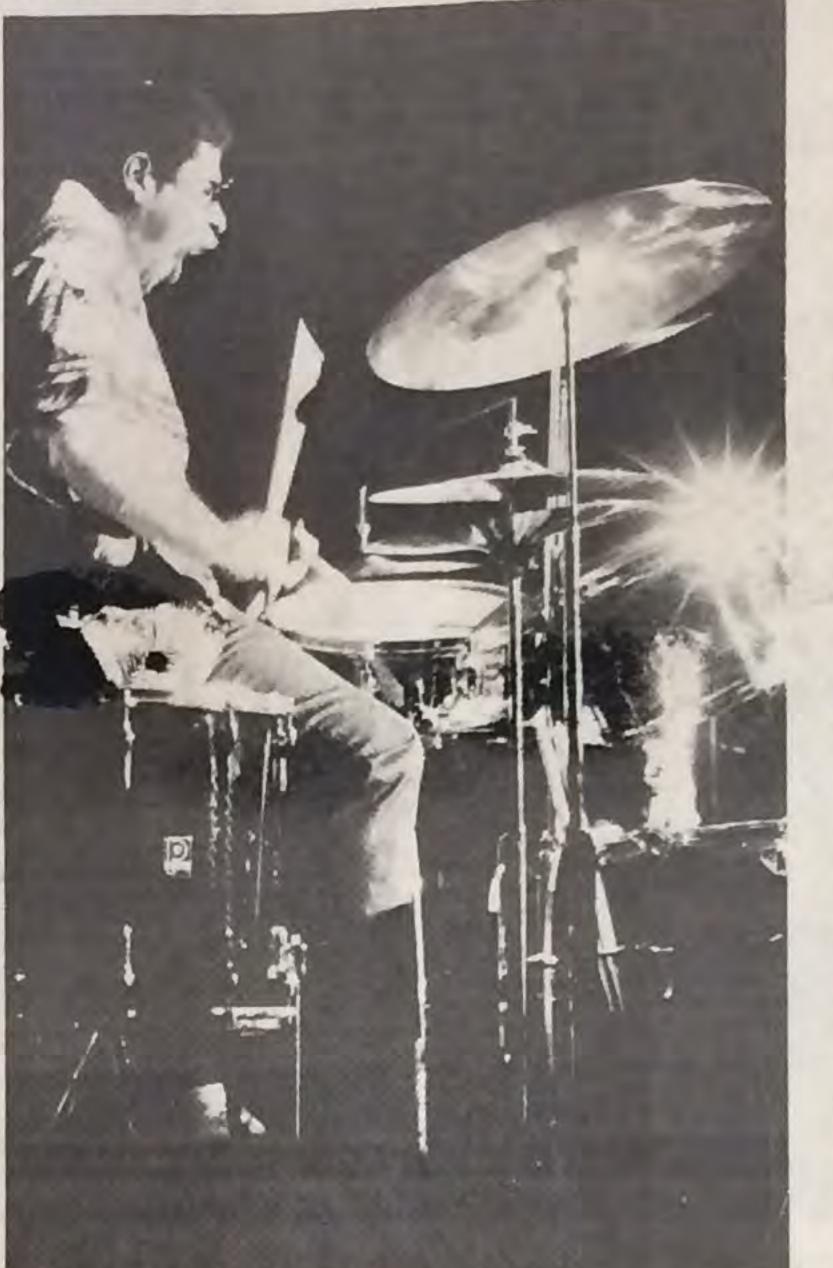
"Wed like to have brought him but it wasn't economically feasible. With a smaller group it might have been possible. Still, I hope we can include him next year,

semble, convincingly laid the "As for the drum night, I old canard that British jazzthough the dichotomy bemen can't swing when they tween Sunny Murray and the other three was truly interesting musically." On several occasions during the past week or so, Wein has spoken of the contribution made to Jazz Expo by Pan American Airways and the United States Travel Service. I asked how important Pan-Am was to the festival.

ern rather than jazz orientated. But this seems to be the pattern Gary requires from his guitarists .- LAURIE HENSHAW.

> Swinging down the aisles

FOR THE second time in a Hammonths, few mersmith Odeon has seen its patrons actually dancing in the



aisles. The first time was when Aretha Franklin blew the place apart and the latest terpsichorean trip was during the Story

of Soul last Tuesday. It was, for the most part, a feast for blues fans. Muddy Waters sang the blues with commanding authority in front of his own band, the Horace Silver Quintet performed its own excellent brand of soul jazz and the Stars of Faith tore the place apart with their Gospel

fervour. The Silver Quintet opened the show with a display of controlled, fiery soul that displayed the excellent trumpet of Randy Brecker and warm-toned passages from tenorist Benny Mauphin; but Silver himself was inaudible at times in the ensembles, though his tasty

solos redeemed the situation. Their programme included an excellent "Down And Out," some fine Brecker trumpet on "Psychedelic Sally" and a lovely Eastern-tinged piece, "The Belly Dancer," that demonstrated his quintet's easy

Singer Joe Simon got the bird flexibility. and a lot of people walked out during his pre-interval spot. But the fault was not so much with the singer, but with his appear-ance on a bill of this kind. Simon sang quite well in a purely pop sense, but would have been more at home in a discotheque. The purists among the audience made their dis-

pleasure known. Muddy Waters, appearing for the first time here with his own band, was in great control. He sang with authority and feeling and his relaxed delivery of his Chicago urban blues style, with Mississippi overtones, struck exactly the right chord. The band, though not as together as they should be at times, feature a fine white harmonica player in Paul Ocher and pianist Otis Spann sang a couple of lightly lifting blues. But it was Muddy who dominated on "Hoochie Coochie Man," "Five Long Years," "Soul Out," Long Distance Call " and Mojo Working." He left me looking forward to another taste at the MM blues concert in November. The Stars of Faith, with their lead singers Henrietta Waddy, Kitty Parham and Frances Steadman, closed the evening with a vibrant selection of Gospel. This was when the audience took to the aisles, emulating the beautiful Miss Parham's exuberance. - ALAN WALSH

Bluesway Records, compere ler the evtning, introducing the house band, the second concern got under way in rather a rum fashion. J. C. Lewis (drs), Jerome Arnold (bass), Shakey Horton (harmonica) and Eddie Taylor took the stage. The blues band was completed by T-Bone Walker, doing double duly on this tour.

But before they could much more than warm up, they were replaced by John Lee Hooker, who delivered a vene mous " Crawling King Snake He was then joined by the Eddie Taylor Four for "Maudie," and plano was added for "Boom Boom, Boom " and " Drifting." Sir John, as Smith called him was his usual individualistic self. And I rated his confident performance (note the improved diction these days!) one of the most impressive of the night Why open up with him, though? He began to get a beat going with the band which could have been useful to close the first half.

Hooker was followed by Walter Shakey Horton, who came here with the '65 Festival. He did "Crazy Bout You Baby" and "My Babe" with voice and harmonica. The harp, excellent in support, was less so in solo; and "Baba brought out some dissension among the four accompanists Next, Eddie Taylor sano couple with the same backing pleasantly quietish but without distinction - and Jimmy Reed took over until interval. Unhappily, Reed, who sounds a unique artist on his better records, was well below peak form on "Ain't That Lovin' You " and the boring item that followed. For "Big Boss Man." his harp and guitar got together closer with the bass. drums-guitar unit, and something of the expected relaxed rhythmic feel came over.

FRIDAY evening '68, for the foll-broad mainstream happy night o hang-ups concern ming and egos g way of the music, Toss-up for were the Earl H and the Newport money going on cause of the exq of Ruby Braff, E Red Norvo and B The group, comple Wein, Tony Cromb Baldock, suffered shambles brough

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mishaps. Two evenings, at least, suffered from what a concensus would agree was an ill-chosen artist; and the Blues Night ended in organisational collapse.

Financially, it looked a winner if we are to judge by the number of full or nearlyfull houses. And promoters George Wein and Jack Higgins confirmed this, more or less, by stating that Jazz Expo '69 is a definite starter.

"We certainly have a profit," Wein told me afterwards, "And the festival had proven a success. The gross surpassed last year's, but expenses were higher this time so I don't know yet about net profit.

"So we'll definitely have a Newport Jazz Festival in London next year. You know, the attitude has been great. Press coverage was fine, and most of it was fair. Most of all, audiences have been good - warm and altogether excellent,

"And we appreciate all this because we need it, need it very badly. Jazz can draw the public, as we've shown, but with more and more people turning to pop music, we don't have everything going for us. Jazz needs the support of people who love it."

The opinion has been expressed, with varying degrees of forcefulness. that Sunny Murray was less than satisfactory on the Drum Workshop; also, conversely, that avant-garde trends were

"This important . . . it wouldn't happen without them. If we didn't have a subsidy, we couldn't pay all this talent and get them

over here. "I feel that if it's possible to bring over a festival only because of this subsidy, it's in good taste to acknowlorganisation edge the making it."

Since Expo '69 is already a cert, I guessed that George Wein already had some ideas for it flitting about in his mind. He had, and one of them was Benny Goodman.

"The idea I'd like to try would be to bring Benny with a sextet and Lionel Hampton with a sextet, and maybe put them together at the finale."

Wein had another idea, not fully formed, which he put in the form of a question to MM readers. "Do they think," he

asked, "That the best of the modern pop groups belong on a jazz festival stage? We keep hearing about the quality of progressive pop groups like the Cream, for instance. But would the jazz audience like them in Jazz Expo?' - MAX JONES.

appeared on the Jazz Expo bill at Hammersmith Odeon last week.

THE CONCERTS

kills the

old myth

honeymoon.

on the march.

THERE WAS a time when

British musicians tended to

play as though they had just

returned from an extended

Times have changed. A young

school of musicians has emerged

that discharges energy with

the intensity and dedication of

any rampant body of students

plus the Michael Garrick en-

Ronnie Scott and the Band,

Scott band

The Scott band's contributions were every bit as stimulating as those of the visiting firemen - the Gary Burton Quartet and Red Norvo, Soloists Kenny Wheeler (flugelhorn), Ray Warleigh (on flute), Chris Pyne (trombone), the brilliant John Surman (soprano) and Ronnie himself (tenor) deserve special mention.

Although Red Norvo was playing before many attendant musicians had been born, he convincingly and successfully proved that he had bridged the passage of time- and the inevitable developments in jazz phrasing. There was nothing dated about his playing, and he generated tremendeus swing when performing a familiar

selection of standards. Norvo, looking like a Disney gnome forever enjoying some secret joke, employs touches of showmanship to good effect. Gary Burton's approach to the vibes is, of course, entirely different. Whereas Norvo treats them as something of a fun instrument, Gary seems to be conducting a prolonged love affair. He conjures up harmonic patterns of stupendous beauty, raising what was once regarded as percussive aid to a drummer's kit to a solo voice of immense stature. Others, of course, have done it before. But as one musician of my acquaintance put it, "Gary Burton makes other vibes men sound as though they are playing without hands."

A tribute, too, to the supporting roles of Gary Burton's Steve Swallow (bass) and Jerry Hahn (guitar),

Steve Swallow is a truly remarkable bassist, and Jerry Hahn laid down a rhythmical chordal backcloth. His soloing could be categorised as a blend of rock-cum-country and west-

SUNNY MURRAY: refuses to be daunted.

Chaos and 100 proof blues

THE BLUES came down on the Hammersmith, last Odeon. Thursday, and the programme - though dull in places and ending in chaos-contained a few doses of 100 proof spirit. But it wasn't the best we've seen.

This year, on purpose, Horst Lippmann and Fritz Rau assembled a number of bluesmen who could be called veterans of European touring. As a policy it has its dangers, because many blues fanciers over here are crying out for new (to us) faces and combos. But to the big fresh crop of fans, the old favourites may have come as a surprise.

Kicked off by Al Smith of

Big Joe Williams, who opened the second half solo, got cracking right away with voice and 9-string guitar. He made the songs - which included his " Around The World," " Got To Sit Right Down," " Shake Your Boogie" and a fighting " Louise " played with steel spring alive in his own way. The performance was notably moving and inventive.

From then on, things which should have happened didn't and a good atmosphere was allowed to drop. Curtis Jones. not realising there were two houses to play, had vanished T-Bone Walker, reluctantly pressed into service, came early into his act with the result that his customary artistry was somehow blunted, though his sharp personality and witty playing scored.

Finally, Curtis wandered on to sing "Soul Brother" with guitar (nicely archaic) and play "Gee, Pretty Baby" on piano in a curiously erratic manner. Almost everybody wandered on and off after that for the festival's weirdest finale. - MAX JONES.

proved the Hines affected by passin Earlier we had s Roy Budd Trio, th Band and Salena J trombone band. pleasant player, e and predictable. The Weish ban fessionally polishe but got a ludic spot - far too sho any fireworks. Whi

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A sacrifice for tree

THE JEERS, boos and hoots of derision that split the Drum Workshop audience in half at Hammersmith last week would have daunted a lesser man than Sunny Murray, who was the target of scorn that night.

But James Marcellus Arthur Murray is made of stronger stuff. He has a firm belief in himself and refuses to be daunted by his opponents. After all, not only did the doyen of the avant garde percussionists live with Cecil Taylor's rejection for many years, he has a very special personal testimony to remember each time the public spits in his eye.

"I was playing at the Five Spot with Cecil and the crowd were shouting out all kinds of things. They made me so mad that I broke my drumsticks in half, but John Coltrane and Eric Dolphy were there and they dug what I was doing," he said. "They carried me round the club on

their shoulders and Eric told me that I was the hope of the world where drums were concerned."

Such a comment was obviously not one the drummer would easily forget, yet when I spoke to him the day after the Hammersmith incident I expected him to be bitter. Not a bit of it; Murray, like his music, is full of surprises. " I kind of dug that reception, you know," he confided. " At least it was honest and it was the only way it could be as of now. It's a mixture of what was happening in America six years ago and what's happening in people's minds today.

" It's OK because they'll find out eventually. But you do have to have a firm belief in what you're doing, else your mind would cut out after things like that."

Murray stressed that ininnovator must have a strong mind, "especially when you're working with three drummers as strong as Elvin, Max and Blakey!

He also appreciates honesty,

in whatever form it comes, it around if you "You know, waiting for the audience reaction to my and be happy," h "I just want to music is like waiting for a woman to strip naked. When and find out what all her clothes are off you tribute to this ho feel stimulated, but then also, of thing that mu you know exactly where I want to find out you're at. It's no longer a means but the m mystery." justed, ratified ki

Yet to many people, especially those who have which makes I studied drums or listened to the greats over the years, Murray's apparently aimless flailing and slashing at cymbal collection is than merely a mystery, amounts to musical anarchy

The drummer says he is unable to put his actual direction into words, "Don't ask me . about what's happening when I'm playing because don't know," he said. "All I know is that I'm seeing visions and the people around me should be seeing visions, too, else they're not music.

"Acoustics can make you conscious that you're a human being with a body that you can feel and swing it, throw Chinese rhythm

bilities of the ele sets currently on His own kit, cymbals and tw only a baby con eventual set-up 1 to play. "I lik these things lik

Scampi, chips and bebo Dizzy GILLESPIE'S spot fair sprinkling of distinct- shaking her butt and it to his own ends, than the Theatre Cluber Wakefield ly non-jazz faces tucking doing of Dick Fachury in Diz? For, from the st

the Wakefield ly non-jazz faces tucking club was probably into their "Club Special" of pie, chips and peas, in addition to the usual scampi, chicken steaks, staple diet of the nouveau riche the world over, it began to seem like it wasn't such a crazy move after all.

moment he walked on, to

the scene-setting bars of

Birk's

experiences.

"Birk's with that fantastic gait that has got more time going for it than even half the men sitting behind drum kits could muster, this, for me, was one of the Breat jazz

No matter that the

rhythm section was not the

greatest thing on ball

greatest thing on ball bearings-drummer Candy bearings-drummer Candy Finch hardly dared take his eyes off Gillespie all night-or that, James Moody and Jimmy Owens Moody and Jimmy Owens apart, the band was not all that strong on soloists (it would have been nice

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Works," with

Theatre Club was probably the nearest thing there will ever be to a cross between a Night at the Apollo Theatre and Sunday Night at that other place. Indeed, on the face of it the whole idea of going through the variety bit with chorus girls, ballad singer and comedian thrown in as a warm up thrown in as a warm up for the main bout seemed highly incongruous, to put it at its kindest.

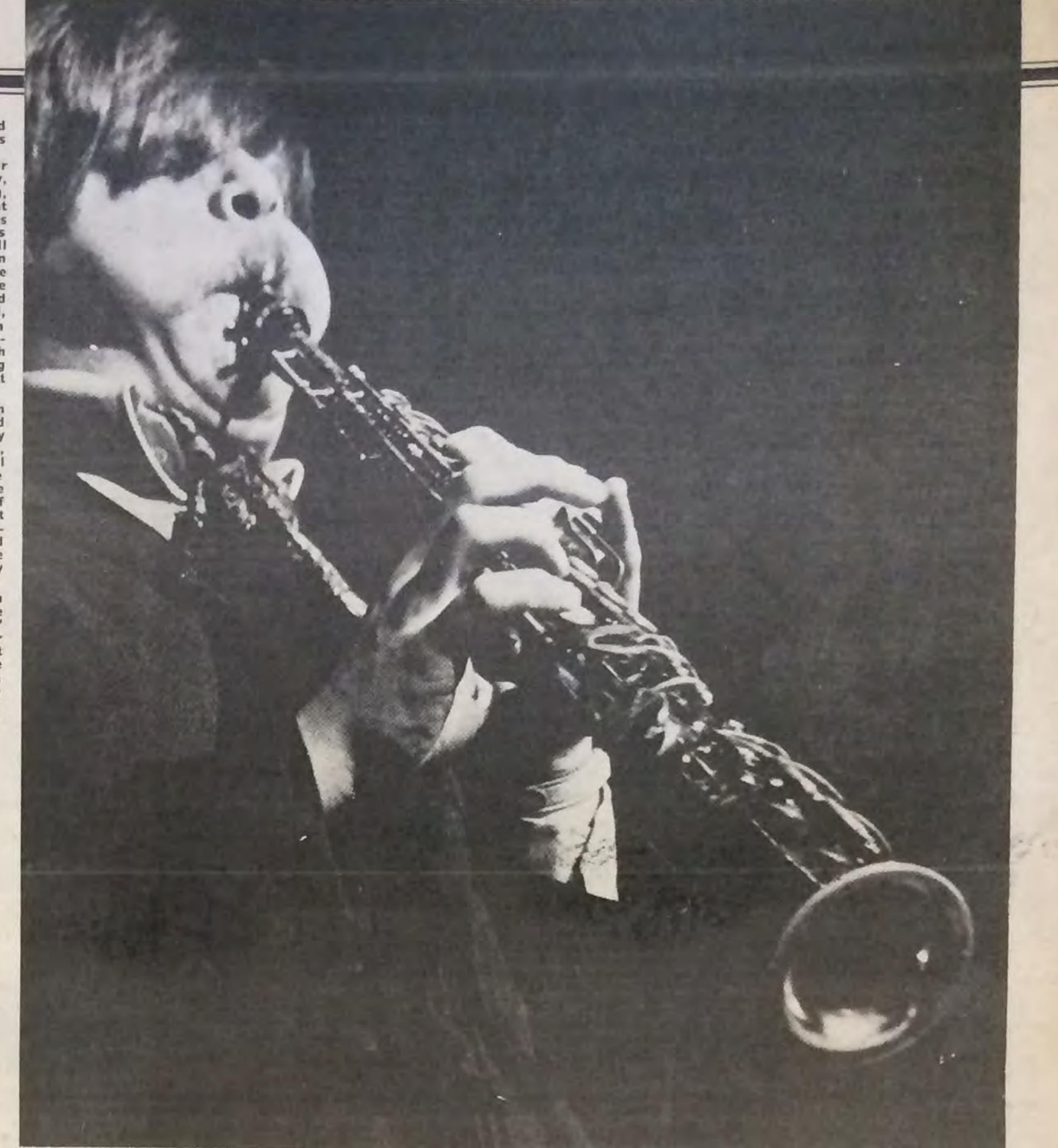
But was it really? Looking round at that superbly equipped 1,200 seat room, with its gently banked table seating, plus carpets, two vast bars and a

No doubt but that the jazzers groaned when a sepulchral voice boomed out, "It's Show-Time" and on came the grinning chorus line, But stay they're good; very good. Next, the Carribbeans, a limbo act, with one of the most gorgeous creatures I have ever seen

doing a Dick Fosbury in reverse, which quickly silenced the chatterers.

By the time comedian Don Crockett had finished his fantastic 45-minute act, after singer Dee Eldridge had proved yet again that there must be dozens of girl singers all over the country working clubs and palais who can show even some of the more illustrious attractions what it is all about.

The warmth and general amiability which penetrated the room was at most a tangible thing. Who better on the jazz scene to build on it, and shape



toss-up **Big bands** to satisfy top tor the soul honours

FRIDAY evening at Jazz Expo '68, for the followers of the broad mainstream of jazz, was a happy night despite minor hang-ups concerning programming and egos getting in the way of the music,

Toss-up for top honours were the Earl Hines All-Stars and the Newport All-Stars, my money going on the latter because of the exquisite playing of Ruby Braff, Benny Carter, Red Norvo and Barney Kessel. The group, completed by George Wein, Tony Crombie and Kenny Baldock, suffered moments of shambles brought about by amplification trouble.

This apart, the solo spots were marvellous. Braff on "I Can't Give You Anything But Love" and Carter on "Body And Soul " constructed melifiuous gems of taste, beauty and invention. Norvo was amusing with his slap sticks on "Ida," apart from a corny drum routine at the end but, like Kessel, his strength was in the group performances. Both kept coming across with delicious interjections which imparted lift and life to the set. The horn contingent of the Earl Hines All-Stars - Budd Johnson, Booty Wood, Money Johnson and Bobby Donovan - must have wondered what they made the trip for. Each got a solo spot and then blew a riff or two and that was it. Great, but far too short. Hines, with Bill Pemberton and the magnificent Oliver Jackson on drums, took a longer solo segment and shone on a technically staggering selection from "West Side Story" which proved the Hines talent is unaffected by passing years. Earlier we had spots from the Roy Budd Trio, the Alex Welsh Band and Salena Jones with her trombone band. Budd is a pleasant player, extremely fast and predictable. The Weish band were professionally polished as usual, but got a ludicrously short spot - far too short to produce any fireworks. What a waste of talent. Salena Jones is a good singer and she looked and sounded great last Friday, But to give her seven or eight numbers when giants of jazz were bumping into each other going on and coming off stage was misplanning in the extreme. -JACK HUTTON.

IT IS MORE than likely that the final Expo show, with the contrasting bands of Count Basie and Stan Tracey was as solidly satisfying as anything the week had to offer.

Because of the problems involved in putting the band together, Stan's repertoire is pretty well restricted to the now familiar "Milk Wood " and "Alice " themes, but within this limitation his was a superb set, By the time we were into the third number "A. M. Mayhem' with storming solos from Keith Christie (tmb) and Ronnie Scott (ten) and Lennie Bush (bs) and Stan himself digging into the blues changes mightily, and Ronnie Stephenson (dms) laying down fantastic time, the crowd were really responding to the music which had Tracey's personality stamped all over it. Two great solos from Bobby Wellins on "Alfro Charlie" and Henry Shaw on "Murdering The Time" emphasised once again just how strong this band is on solo talent.

Eddie Davis apart, stronger than the Basic Band certainly, but then that is not their thing, for it is as an orchestra that this current crew really makes its mark. From Eric Dixon's opening "Blues For Eileen," all the Basie hallmarks were on display, but this time there seemed to be a lot of extra fire as well. The current reed section, led by Marshall Royal, whose ability to paint with delicate pastel tones or fullbodied primary colours with perfect cohesion and swing must be one of THE great sections of all time.

The rhythm section with bassist Norman Keenan and drummer Harold Jones (Sonny Payne without the flash), though harmonically on the dull side, is as solid and propulsive as ever: if only we could have finished with a couple of instrumentals after what seemed like an endless marathon of vocals by Richard Boone and Marlene Shaw, the evening would have been totally memorable.

Not that there was much wrong with Miss Shaw, whose two blues "Going To Chicago"

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and " Every Day " in particular were a knockout; it is just that although very good singers are not all that uncommon, the Basie band is still unique and we wanted to hear more of it. - CHRISTOPHER BIRD.

Dave Brubeck spreads his musical wings

DAVE BRUBECK: "The Light in the Wilderness " isn't what it sounds. It isn't the famous jazz piano star joining the ranks of the hot gospellers. It's simply the title of the next Brubeck

LP destined for British ears shortly when this double album is released here. Clearly it marks the start of a new era of Brubeckology - an era which could yet see him far more adventurous musically than he was when at his most inventive at the time of the stimulus of Paul Desmond's musical association.

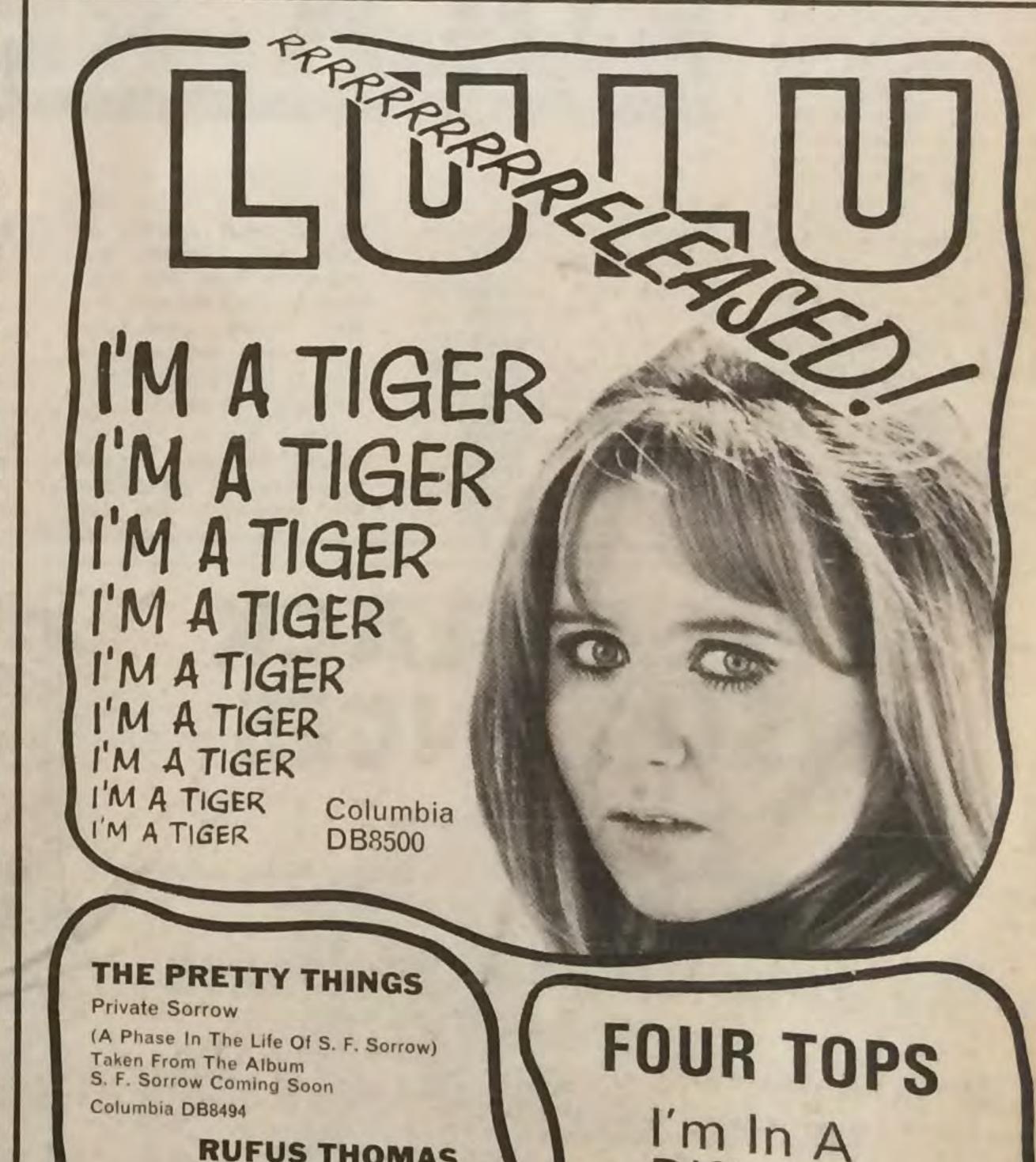
The LP was recorded in Cincinatti with Brubeck accompanied by - "this time you should say I played with . . . " - the Cincinatti Symphony Orchestra, directed by Erich Kunzel, the Cappella Singers; and 100 student voices from Miami University.

> The LPs last about 80 minutes and is subtitled "An

finished a ballet and this work is being choreographed right now. This should be released here next June."

At the risk of sounding facetious I said: "What about opera?" Dave took it with a smile, glanced at Iola and said: "We are working on an opera LP right now. But I don't want to say any more about this just yet."

JOHN SURMAN WITH THE RONNIE SCOTT BAND



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and be happy," he went on. "I just want to play music and find out what I can contribute to this holocaust kind of thing that music lives in. I want to find out what it all means but the main thing is onger a to swing, to find a newly ad-

justed, ratified kind of swing which makes for another jump into the selection bag." In spite of his rather ogrelike appearance on stage and the banshee wail he makes when he plays, the drummer is a warm, friendly and openminded man.

What's more, he has spent many hours studying acoustics and the drum, "trying to understand natural music more," and while in Europe he hopes to explore the possibilities of the electrical drumsets currently on the market. His own kit, with three cymbals and two hi-hats, is only a baby compared to the eventual set-up he would like to play. "I like to use all these things like gongs and Chinese rhythm blocks.

"I also like to assimilate human sounds the whole time and have all the instruments around you, you give yourself more to play at the drop of a hat. It's important to have a lot of equipment around you so that you don't have to look too far in order to express vourself.

BRUBECK

"I'm not the first person to think this way; look at Louie Bellson and Sonny Greer they have everything from a squeeze-horn to a haircomb!

"Other people have all this percussion, too, but they don't have the actual energy to use them. You have to become like a nuclear warpile or something!" he laughed.

The Hammersmith air may well have been split by catcalls, but the cheers were there, too. Through a mixture of cheerfulness and selfassurance, Sunny Murray is making his own way in the avant gardé and doing very nicely, thank you,

He needs no sympathy, it's just a matter of time for the big man of the drums. -VALERIE WILMER.

bebop at Wakefield

Oratorio of Today." British jazz fans will have an opportunity to hear and see most of this work, which was written by Dave in collaboration with his wife Iola, when it is premiered in Britain by a BBC-TV showing from

the Albert Hall, tentatively set for next June.

Any who doubt the sincerity of Brubeck over this production need only be reminded that, before he agreed to the TV idea, he insisted on the "cast" from the original recording. There is a 90 per cent chance of this happening. Does this latest work-he is

loathe to call it a jazzman's walk into the realms of religious-classical fields - mean Dave will experiment more and more, along, possibly, the same lines as his idol, Duke **Ellington?**

Pounding a steak in Wakefield's Ceasar's Hotel dining room with the same severity with which he attacked the piano at Wakefield Theatre Club later that night as part of the Jazz Expo team, Brubeck said, "Who knows?" But the answer to "What's next for Brubeck?" brought an answer to both questions. Dave said, "I have been working on a cantata; I've

Would we be seeing the ballet and opera staged in Britain? "It's not impossible that you might see the ballet, but the opera . . . it's too early to talk about this yet," he added.

Does all this mean that Brubeck might well be partially lost to the jazz world in the years to come?

This 48 year old jazz planist, who looks like, but hates to be reminded of, everyman's idea of the American university professor, will remain in jazz "and with the piano," he said.

But it seems likely that we may have to pass up a little of the straight jazz innovator and performer and settle for more of Brubeck the inventor and explorer . . . speaking in a musical sense, that is.

Dave admits to being a religious man-" aren't we all? "-but does not put religion forward as the springboard for the oratorio idea. It was I think, more of a straight musical meander into a different field which attracted this Californianborn father of six children.

Throughout the interview Dave kept referring to the nationalistic touch, so evident in life generally today, being introduced into the arts and jazz in particular.

But when pressed on this point he refuses to be darwn, though I had a feeling that he feels strongly on this subject and would like to have talked about it. He did admit

his own ends, than For, from the ent he walked on, to scene-setting bars of k's Works," with though to hear Dizzy Reece stretch out a bit), here, in this beautifully amplified venue was one of the great band sounds. fantastic gait that has more time going for it even half the men

The result was almost two fantastic hours of jazz, with Diz taking the tension down between numbers with his outrageous buffoonery, and a great vocal on "Something In Your Smile," part comedy but all jazz, to keep the fringers happy, and the band, always the band as a unit, getting a bigger and bigger grip on the audience as the night wore on.

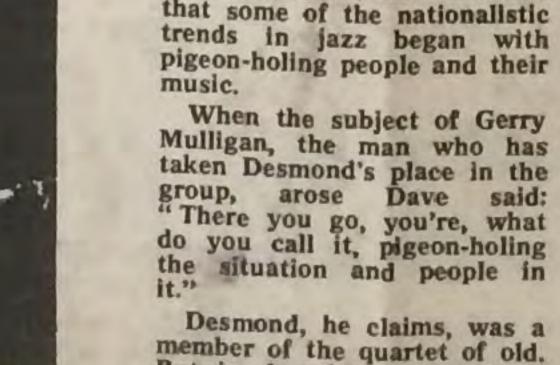
By the end, when even Candy Finch had stopped

worrying, and the oh so capable but impassively dignified lead trumpet, Victor Paz, had joined the rest of the band in smiling and just plain digging all the great music and happy faces all round I had a dream of a time when jazz

might just come back to the people - or at least those with ears.

For by this time even the reassuringly normal waitresses with their homely Yorkshire accents, and the chorus girls sitting out front were caught up in the sheer magic of Dizzy's spell - and musically there was not a single concession .- CHRIS-TOPHER BIRD.

DIZZY: buffoonery





Page 18-MELODY MAKER, November 2, 1968



THE build-up of in-

terest in folk music in the last ten years or so has been termed the Revival, and for a time the American revival and its British counterpart went hand in hand for some years.

But now the American Revival has burned itself out. The British Revival, however, has still remained firm and has, in fact, consolidated itself into a branch, and an increasingly important one, of the music field.

The American and British revivals had their dynamoes in the shape of performers such as Pete Seeger and the Weavers, Ewan MacColl and A. L. Lloyd, Alex Campbell and others respectively.

The Weavers-Lee Hays, Ronnie Gilbert, Fred Hellerman and Pete Seeger, later replaced by Eric Darling — took folk music into the American charts, thus cracking the ice for later singers and groups such as Peter, Paul



WEAVERS/SEEGER/McCOLL/ALEX CAMPBELL

THEY SPARKED FOLK REVIVAL They were the in- today's folk singers. recorded innumerable

all parts of the world.

Ironic when one remem-

bers that Seeger found

himself in front of an Un-

American Activities Com-

mittee in 1955. Two years

later he was indicted by a

grand jury, but the con-

viction was reversed in

Anyone who has seen

Seeger cannot fail to

recall the tremendous

stage presence of the man.

His solo concerts in Brit-

ain are now part of folk

history, but there was a

time when he was prob-

ably the only singer who

could take a two-hour folk

concert and make it pass

with surprising quickness.

ing back slightly and head

tilted, Pete Seeger un-

folded a panorama of

American folk music with

ease. He talked, or rather

chatted, to his audiences

reducing the vastness of

the Royal Albert Hall to

the intimacy of the folk

Casually dressed, lean-

1962.

Revival. It may not have gone the way he wanted, but there would probably be a lot less folk music of any kind in Britain without MacColl or his contemporaries A. L. Lloyd and Alan Lomax.

Through his art, Mac-Coll has tried to make people aware of their musical heritage, to educate them.

But this standpoint naturally has its enemies. One who opposes this view with the contention that folk music, rather than being a strongly educational medium, is much more an entertainment is Alex Campbell.

and Mary, the Kingston Trio, Joan Baez and Bob Dylan.

Listening to their records now, the modern folk fan may find their approach a bit coy, slick, a bit too "show-biz," but they had enthusiasm and dedication to making the man in the street aware of the wealth of folksong that America possessed.

spiration for many folk groups and took folk music to the people.

They were instrumental in getting the American, and British, revivals on their feet-as indeed were their contemporaries such as Josh White and Rambling Jack Elliott, whose plectrum sophisticated technique is quite dis-

When Pete Seeger left, the Weavers carried on with Eric Darling, but today we have only their records. Fred Hellerman is still closely associated with music and produced Arlo Guthrie's first album, " Alice's Restaurant."

Pete Seeger is, of course, still with us and very much a giant. The tall American, who has

STELLA BLACK INSURANCES

cernible in the playing of

of International Repute

have pleasure in announcing the Opening of a Special Motor Insurance Section for the exclusive use of

The Entertainment Profession Dave Clark's car THIS WILL NEVER insurance: £500 HAPPEN AGAIN

albums, has carried folk moving "Plane Wreck At music, and particularly Los Gattos." American folk music, to

Neither is he averse to showmanship. He once sent large chips of wood flying into the audience as he literally demonstrated a woodcutting song using a large log and an axe.

Seeger has maintained his stature and respect in the folk world because of his overall integrity to the music, whether it be an old Applachian ballad or a new Dylan song.

There are few artists of his magnitude who can encompass folk music in all facets so sincerely and with humility. He has the rare asset of making the song the all-important thing.

The British Revival began in the early Fifties, and although it had to mark time a bit with the advent of skiffle, which, as it turned out, was a help rather than a hindrance, once it was on its way it gradually snowballed with more and more people becoming

"Bourgeois Blues" or a MacColl has also been responsible for some of the best British contemporary folksongs ever written. One, "Dirty Old Town," not only became a folk standard but also achieved a certain amount of success as a commercial pop song.

> One of MacColl's most successful ventures was a series of radio documentaries dealing with topics such as the mining and fishing industries, boxing and railway workers.

> Using a collage of song, music and location recordings, MacColl built up sound pictures of the chosen subject.

> More recently he has returned to a more theatrical approach with his "Festival Of Fools " series of production at the Singers Club, London, with a group of young singers, the Critics.

> Of all the figures on the folk scene, there is no one that has inspired more controversy. People either like him or loathe him.

On this particular area MacColl and Campbell seem diametrically opposed.

A favourite in folk clubs all over Britain, Alex spent much of his early career busking in London and on the Continent.

This style of performing is by no means easy, and basically it's a matter of belting out a song rather than worrying about the nuances and intricacies. The accent obviously is on entertainment, and these early days may have coloured Alex's attitude.

But Campbell has respect for folk music, a lot more than some, and acknowledges MacColl's position and influence.

His repertoire is wide and covers all kinds of folk song and contemporary compositions.

On stage, Alex is very much a comedian but can suddenly switch moods. Perhaps his worst fault is that he can sometimes overplay the pathos, but nevertheless there are few who can even get near to his style — it's pretty unique. There will only be one Alex Campbell. MacColl or Campbell? You take you choice. Neither is perfect. They have, however, made their beds and will lie on them without stirring, and it is this belief that what each is doing is right that makes them both giants of the folk scene. NEXT WEEK: GIANTS OF TODAY

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club round the corner.

Not the greatest singer in the world, Seeger can project and has the knack of getting his audiences involved.

Although he always has something new to offer, he invariably included a tribute to Woody Guthrie or Leadbelly, swinging his five-string banjo or twelve-string guitar into position and belting out

actively involved though not always for the good.

One man always strongly associated with the Revival is Ewan MacColl. The Scots-born ex-actor and playwright has been active on various fronts for the past ten years in his efforts to bring folk music to wider audiences. Although a keen advocate of traditional music,

The grounds for their dislike vary. To some, MacColl's left wing political involvement has invoked the somewhat naive cry of "Don't mix folk music with politics." Others find his attitude of "sing the songs of the country of your birth" a rather dogmatic stance. What is undeniable is the fact that MacColl was, and still is, the kingpin of the early part of the

LET'S MAKE MUSIC WEEK TWO-GUITARS-BASS-AMPLIFIERS

OKLAHOMA - BORN Barney Kessel took up guitar at the age of 12 because he liked the look of one he saw in a shop window.

Barney was working as a newsboy at the time. "We were a pretty poor family," he says, "but I bought that guitar and went crazy over it for two weeks-like a newfound toy. Then I put it under the bed for two months. Finally, my mother said I'd either play it or I'd have to get rid of it,

"So I started playing, and it was like making a new discovery."

Barney took only a few lessons under a governmentsponsored Federal music project. After that, he was on his own. He quit school, turned pro at 14 and played with, among others, Artie Shaw, Charlie Barnet, Hal McIntyre and Benny Goodman. He has accompanied scores of top artists, among them Bing Crosby, Julie Lon-



REINHARDT/CHRISTIAN/FARLOW/HALL/VAN EPS

Asked to name the players he felt had proved major influences in the development of jazz guitar, Barney Kessel made what might seem some surprising omissions. He freely acknowledges that many players he has not listed are indeed fine guitarists. "But in this context of naming the guitar greats, or any jazz greats for that matter-you have to consider only the fountainheads of inspiration, Not those who bring cups and take the water from that fountain."

the least opportunity to be influenced by other jazz musicians, Compared with the output today, there was a lack of records around at that time transport facilities, and whereby musicians could fly from country to country in a matter of hours, did not exist. Even though Django did hear American musicians and played with some of themand he even came to America -on the whole he had very little opportunity to hear much and be influenced by much. His music reflects the romantic gipsy in him allied to great musical imagination and ability. He was perhaps more of a gipsy improviser than an out-and-out jazzman, but his playing was much broader than jazz-there was truly much soul in his playing. Strangely, I only came to appreciate Django Reinhardt in the last eight years. I found a quality in his playing previously I had not been

awakened to. Before that, I was mainly concerned with his technique and imagination. The soul had not beforehand become apparent to me. 1 guess I must have been a late developer! Recommended records: Night And Day, Clouds, Chasing Shadows,

Durham, and Jim Daddy Walker - a Kansas City guitarist. But it wasn't so much that Christian was inwas just that he took a little of their techniques and added more of his own. The big feature of Christian's playing was the tremendous beat he generated. He has been termed a "riffs" player, but I would regard him as making a collection of choice fragments and stringing them together like a pearl necklace. Like Artie Shaw on clarinet, Christian played linear solos with a very strong rhythmical pulse. And many people playing today fall short of the way Christian spaced his notes and his tremendous attack.

is more of a harmonic player than a melodic or rhythmical one. He employs chord substitutions and chord superfluenced directly by them. It impositions to a greater degree allied to a tremendous technique. I just regard him as one of the most original voices on the guitar. Recommended records: Any by the Red Norvo Trio and Tal's own album on Blue Note including the "Cherokee" track.

Recommended records: His work on the Prestige label. A particular composition of his that comes to mind is " Signal."

JIM HALL: Due to much perseverance and from the influence of earlier styles, Jim has forged a musical approach that is entirely his own. I find his style very fresh, lovely and most musical. It's a style that does not boldly make a statement in any one direction; rather it's like a display of fireworks fusing delicious harmonies, melody and rhythm into one brilliant picture.

I enjoy playing with him. He listens to other players and appreciates what you are trying to do. The charm of his music lies in its overall effect rather than in any one facet of his performance-like being a great rhythm player or maker of great melodies. There is a delicacy and subtlety about his playing that can best be appreciated if you listen to him for one whole evening.

don, and Mahalia Jackson.

He first came to Britain in 1953 as a member of the Oscar Peterson Trio, These days, he is in constant demand for session work. "But I find it a bit boring," he admits. "It is great, though, in terms of security and for adapting your playing to the styles of the various artists you work with.

"I'm hoping to form my own five-piece group comprising the best elements of music today, so that I can play against a background of my own choice."

Here, then, is the considered choice of the guitar greats from Barney Kessel, currently appearing at Ronnie Scott's:

DJANGO REINHARDT: He was the earliest meaningful soloist who was really jazz orientated. He had much more to say and he said it in a new way. He was probably one of the most original players, yet probably had had

CHARLIE CHRISTIAN: Christian really had a style that developed from many styles of guitar playing kicking around at that time. Not that he was consciously influenced by anyone; he was really the continuation of the whole thought going at that time.

Quite a lot of Christian's playing derives from Al Casey with Fats Waller-and Al's recordings with Fats were made years before Christian appeared. I would cite one record by Al that recalls Christian-" Buck's Jumpin'." Other influences one detects in Christian seem to be Eddie

Recommended records: I Found A New Baby, Flying Home, the historic Minton session with Monk.

TAL FARLOW: He represented a departure from the Charlie Christian school, He

JIMMY RANEY: Another original voice, he has a kind of kindred spirit in his approach along with Tal Farlow. They are similar but quite different - in the way that Ravel and Debussy are similar yet different.

Jimmy, however, to me displays more melodic content and infers the harmonies, whereas Tal actually states these harmonies more boldly. Jimmy I regard as more of a composer-his lines are quite unusual.

Recommended record: Glad To Be Unhappy, with Paul Desmond,

GEORGE VAN EPS: 1 don't think of George Van Eps as a jazz guitarist, and George would be the first to say this himself. I think of him simply as a musicians who has a lot to say in music rather than in jazz, Harmonically, I find him second to none. Harmonically, he is as advanced as anyone on any instrument.

What he plays is very difficult. Physically, it's tremendously demanding. The things he wants to say on the guitar are very difficult to execute. In fact, in his desire to increase the range of the instrument he incorporates a seventh string tuned to the A below the low E string. George just has a lot to say. His is a very individual voice on guitar. The outstanding feature of his playing is its original harmonic approach.

Recommended records: "Mellow Guitar" and an album incorporating some Beatle songs.

KESSEL names his favourite guitarists BARNEY



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Page 20-MELODY MAKER, November 2, 1968



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Good gear means jobs WRITES PETE TOWNSHEND F you are going to form a group and are wondering how much to spend on what equipment, first of all

AMPLIFIERS

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of music and

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at the beginning and become a

criminal. I think we have still got

Remember, with good equipment you can always get a job, even if your musical standards aren't very high. With poor equipment you can't get a job even if you're brilliant because the kids will just look at it and say: "They're no good." You've got to realise you've got

to spend a lot of money on equipment. Keep it in good condition because if you bomb out and get nowhere, and your Dad is starting to panic, you can sell the gear for a good price, so you won't be taking a risk at all.

As for what to buy, this varies much with individual taste. English and American armplifiers are good.

We used Hi-Watt amplifiers which have light but strong cabinets. We never have any trouble with them. The sort of trouble you can get with amplifiers is if you are working at full power you overload the output stages and blow speakers or transformers. You get green smoke coming out, but that's just the wax burning and it's not as serious as it looks.

"Don't blow into your microphones to test them, but if you don't the compere will. If

you blow into a ribbon mike, it will never work again. The best type of

He is one of the best beat group guitarists in Britain with a good knowledge of jazz guitar playing. He has often sat in with top jazzmen, as well as inspiring screams with the Herd.

As a schooled musician who reads music, and appreciates giants like the late Wes Montgomery and Kenny Burrell, 18-year-old Peter deplores the number of poor and sloppy guitarists in groups.

"There are lots of good guitarists in groups and millions and millions of terrible guitarists. They plug into a 100 watt amplifier and play as loud as they can and think they are playing great, and the audience thinks it's great as well. Pete Townshend plays loud guitar, but he is a really good guitarist to start with. A lot of blues guitarists just play cliches and nothing else.

"So many players have bought the John Mayall's Bluesbreakers album with Eric Clapton and copied Eric's solos note for note.

"You can't really do that and have self-respect. I think it would be much better to listen to all sorts of music and be able to play bits from everything -jazz, pop and folk -

guitarists. I especially dig Paul Simon's playing with Simon and Garfunkel. He's tremendous.

"I learnt music at school, but I don't think it is absolutely necessary to have lessons for playing in a beat group. I'm teaching Andrew Steele our drummer to play guitar at the moment, and he's teaching me to play drums. Andrew bought a book of a thousand chords and couldn't understand it at all, and it was supposed to be for beginners. It was

so advanced. "Anybody can learn to play chords by experiment yourself and listening to records. I made a lot up myself, and I've only just realised I've been playing a 13th for years. "The guitar is not just

a thing you hold to project your own personality. You should respect it as an instrument. I know guitarists who only know a few chords and they don't even play in groups, but they play with a lot of feeling, a lot more than some flashy blues players. Oh

dear, you're going to get a lot of letters! "As regard Tutors, the one I bought was called The First Step and cost

"When playing a solo in a group on stage I think it is nice to base the solo on chords, when you have a nice chord progression in the tune. Everybody uses single notes these days, but I think chords push the number along more.

"In the studio you can put down a chordal backing track and record a single note solo on top, which is what Eric Clapton does with the Cream. He plays a riff underneath and something else on top which makes things very exciting. You can't get away from the Chuck Berry riff-it really is a very good riff.

"I try to play different solos every night with the Herd but you tend to get into a rut. There are always brickwalls in your technique, then one day you zoom over the top, and something new happens.

"I never plan a solo, I just let it happen, but if you are playing a club rather than being on tour you get more time to think."

Peter is currently using a Rickenbacker 12-string. only fitted with six strings and he uses a Marshall 100 watt amplifier.



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LET'S MAKE MUSIC WEEK TWO-GUITARS-BASS-AMPLIEIERS Another point, check the **BASS GUITAR**

octave on the neck. This is on the twelfth fret. This will make sure that it is accurately fretted.

As far as learning the instrument is concerned I would recommend getting someone to teach you. Trying to learn out of a tutor involves yourself in bad habits which are difficult to lose.

Another thing with regard to learning is to keep your eyes open all the time to what other people are doing. One learns by copying from other people to start off with. I like to think that the bass

guitar is a substitute for a double bass. The double bass plays the true bass part and if you can play a double bass part on bass guitar it's much better.

I listen to small groups like quartets such as George Shearing because you can hear what the bass player is playing

But listen to all bass players. I think somebody's style is evolved through copying someone else then filtering

Acoustic or electric? Each has its own part to play

THE acoustic bass and the electric bass may have their protagonists. Some, in fact feel so strongly about the merits of one or the other, they have almost come to

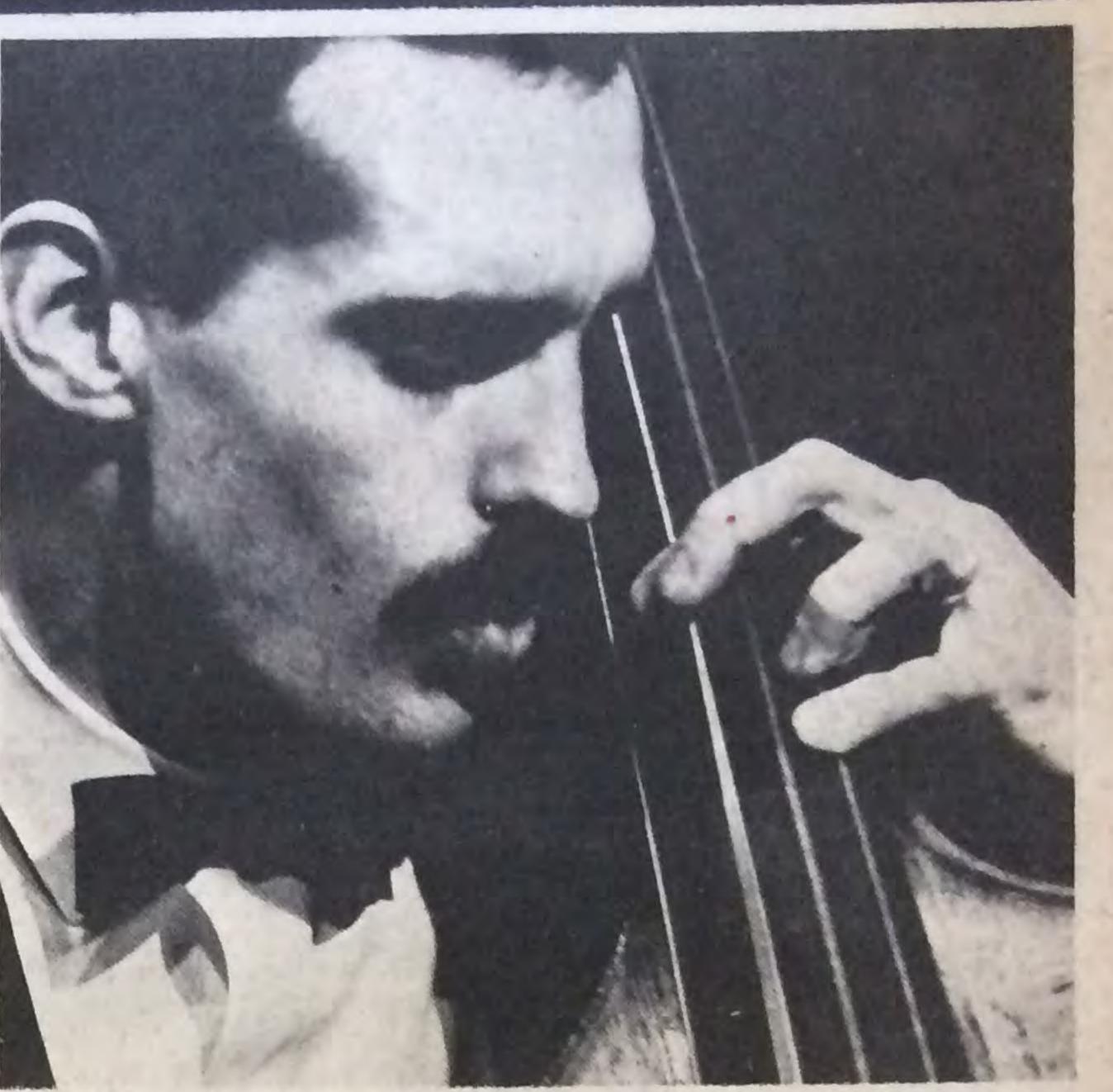
It's rather on a par with

those guitar purists who

thought that the advent of

- though this is a percussion instrument," says Steve.

"But in any context, so much depends upon the amplification set-up. In the end, it becomes a personal



preferably a good secondhand one.

Buy the

best you

can afford

BY JOHN ROSTILL

John Rostill, gives some ad-

vice on buying and learn-

AS far as buying a bass

the best one you can afford

because it pays off more

than financially. It's reward-

ing to have a good one -

guitar, I would say buy

ing bass guitar.

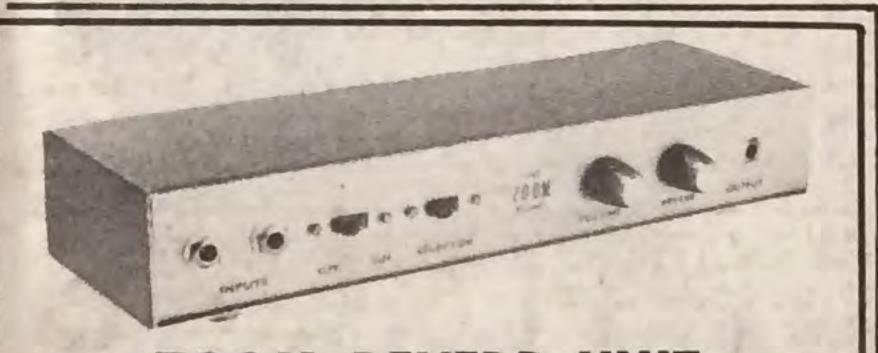
Shadows bass guitarist.

Immediate condition is not important. Make sure the neck is straight by holding it up and looking along the neck to check for any warping. Check the machine heads to make sure they turn fairly easily and try the instrument through an amplifier to check on the pick-ups.

it comes out with you playing what you like, what you want it to sound like.

I would add that you could learn a lot listening to Ramsey Lewis' bass player. It's interesting because Lewis plays somewhere between jazz and rock and roll. It's an intriguing mixture of the

ROSTILL: get someone to teach you



iwo.

it through your mind so that

Charlie Christian and the electric plectrum guitar was a disaster on a par with the San Francisco earthquake. But progress marches on.

blows.

And these days, the electric bass - or electric bass guitar, as played by Steve Swallow with the Gary Burton Quartet - is a respected member of the musical instrument family. And, it must be said, infinitely more portable than the old "bull fiddle."

But if, in fact, it came to an argument between the two factions, Steve Swallow would make an ideal referee. For he plays both acoustic bass and electric bass guitar. "In a proportion of about fiftyfifty," he says. And Steve sounds off on the merits of both.

"It's a mistake to overstress the relationship between the two just because they perform the same function," says Steve. For in his view, each has a distinctive part to play.

"I started on acoustic bass," he says, "but I'm particularly interested in exploring the possibilities of the electric bass, which have barely been touched."

But are there, in fact, circumstances where an acoustic bass is more suitable than an electric bass - and vice versa?

Steve feels that the acoustic bass - which he played for

matter as to the suitability of either instrument."

Steve has no hidebound views about the student's adopting either acoustic or electric bass when commencing his studies, And whether he favours one instrument as against the other depends entirely on the musical role he ultimately wishes to play.

"The role of the acoustic bass as I've known it in jazz is directed more towards the other musicians in the band, rather than directed towards the audience," says Steve.

It is, in essence, a question of the bass being "felt" more than heard.

But if the player is more interested in making a statement to the public, and playing a more prominent role, then the electric bass guitar is obviously more suitable, because of its greater volume and flexibility. More of a regular "guitar" technique may be adopted on it, for instance.

Steve also feels that a valve amplifier instead of a transistor amplifier produces tonal advantages. "But this is purely a personal preference," he stresses. "Transistors can give a sharper cut-off to a note."

If there is any "danger" in adopting an electric bass guitar initially instead of an acoustic bass, it lies in falling STEVE SWALLOW: would make an ideal referee

into the temptation of playing too loudly. "One reason why don't play loud is that don't like pain sensations," says Steve. He feels that young musicians could cause permanent damage to their hearing by persistently play ing at blast-off volume. But he concedes that some groups deliberately play loud to get a desired effect, and also employ distortion to the same ends.

But Steve regards himself as a "lower-volume player." And in this respect, he shares an affiinity with Reunald Jones Jnr., who criticised British players for their fullvolume decibel tendencies during his recent trip to Britain. There is, he feels, more scope to display light

and shade if an electric bass is not played at top volume all the time. Or any group of instrumentation, for that matter. He cites the Count Basie Orchestra as an ideal example of a band which employs dynamics to telling effect. One can hear, for example, the unamplified guitar of Freddie Green without difficulty even when the full ensemble is playing.

Steve does not think it necessary to "pay the earth" for either an acoustic or electric bass guitar. "You can find some real bargains in the secondhand shops," he says. " The essential factor with an acoustic bass is to see that the instrument is durable, and that the adjustment of the bridge is accurate.

"The choice of strings is also important." Whether the tone of the instrument is "light" or "dark" - a light or heavy sound - is again a matter of personal choice. "I can tell by the feel and tone if the bass is right of me," says Steve.

Points to check on an electric bass guitar is that the electronics are good. He uses one 15in, speaker instead of several speakers, as this gives a better "directional" effect.

Though he personally had a thorough musical schooling, he is not adamant that this is necessary. " Though it is a big advantage to be able to sight read," he says.

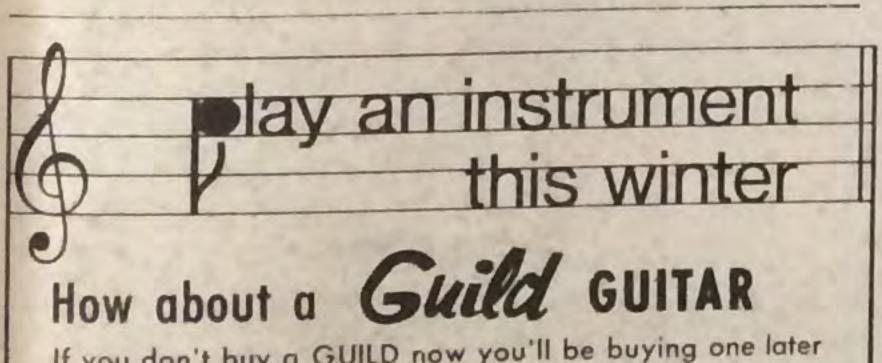
"Jazz is music of the ear rather than the eye," he adds.

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10 or 12 years before adding electric bass guitar - is perhaps more suited to "blend" with the non-electrical or non-percussive family of instruments. That the electric bass "blends more readily with other electric and percussion instruments." Such as with the Gary Burton Quartet. "I've had trouble in getting a blend with horns and piano

Start on acoustic bass first

IIMMY GARRETT, bearded J bassist with the Supremes, played the regular acoustic string bass for 22 years. Now he has changed to electric bass, Why?

"First, the sound of today is so much louder than 20 years ago. You have to accentuate the beat more. And, because of that, the rhythm section plays a more important part in the orchestral set-

Then, the electric bass is more flexible. You can play it at a whisper, or sound like a thousand-piece band, if you want to!

"But in this tremendous amplification lies a danger you can easily let it overpower your musical taste and finesse. For this reason, I feel it is really important to start on acoustic bass first. Then you can graduate to electric bass later. "The technique is, of course, very different. You use only three fingers of the left hand on the regular bass. And on the electric bass you are much more precise with your fingering, because of the frets. There's more margin for error on the acoustic bass. I play a Fender, and 1 pride myself that I get almost an acoustic tone from it -- different from most electric bass plavers,"







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Puge 22-MELODY MAKER, November 2, 1968

FOLK GUITAR

The rights and wrongs in the folk field

JOHN PEARSE, singer, guitarist, author of folk plectrum and fingerstyle tutors and the teacher on the current BBC-1 series Hold Down A Chard, gives

THE best kind of guitar for flat picking and fingerpicking is a roundhole flattop folk or jumbo guitar, strung with medium weight steel strings.

If the strings are too light, you'll find that the sound produced will be too "tinny," whereas fingerpicking on heavyweight strings is guaranteed to strip your carefully cultivated "picking nails" clear up to the elbow !

SOUND

To get a more incisive bass sound with your fingerpicking you can wear a thumbpick, but he prepared to spend hours rooting through dozens of pick boxes until you find some lightly built picks. Most music stores, by the way,

BLUES GUITAR

ALL the Folk/Blues Guitar Tutors published in Britain during the last five years were turned into pulp, every British household could have four free toilet rolls. Or something like that, anyway. And here is the problem: overproduction, Each new tutor (excepting Stefan Grossman's, because of its extreme degree of specialisation) seems less valuable than the one before, until, finally, we are faced with absolute devaluation to zero.

Another problem, of equal importance, is in the direction of these tutors. Who are they intended for? The dillettante guitarist/singer who carries on the tradition of family entertainment; a bit of Flamenco, the occasional French song, one or two "blueses"



WEEK TWO-GUITARS-BASS-AMPLIFIERS

between your ring and little fingers with the sharp side away from your hand. You use the handle of the knife to play the strings and still have two fingers left for occasional chords or fretted notes." Does it hurt a lot when you lose the first two fingers? And here is a bit of humour (intended): "Another common slide is a jack knife or a straight edge razor, see Figure 78 (also handy for trimming fingernails and fingers)." Or again: "When using a knife the guitar can be held in either of two positions . . . You should try John Henry in both positions. The lap position is found infrequently." Poor John Henry. It is a good thing that he is dead and gone. Anyway, the Khama Sutra has more variety to offer.

RAGTIME

Apart from slide playing, this book covers other aspects of American Folk Styles. Included are occasional spiri-

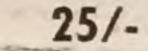
some tips on choice of instrument styles and methoda for folk guitarists.



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An easy step by step approach to guitar playing with large clearly illustrated diagrams showing folk strums, chords and techniques for the From Scratch beginner and intermediate guitarist.



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Clear explanations and diagrams explain the melody style fingerpicking to the intermediate and advanced guitarist. Learn hammering on slides, syncopation and much more

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BAXTER FLAT PICKING STYLE

seem to carry only the heavy, awkward Hawaiian guitar type.

BEST

Now you've got your guitar, your strings and your thumbpick-and you're all set to learn. The best way, by far, is to go to a teacher-at leats until you've learn't all the rudiments, A few proper months unlearning wrongly " selftaught " techniques later on.

MEATY

If there is no teacher in your area, the next best thing is to buy yourself a tutor book and work through it carefully a page at a time. Don't be tempted to skip through it until you come to a meaty solo.

Lastly, if you already have a nylon strung classical style guitar, you can still fingerpick with the best of them by using the specially tensioned nylon finger-picking strings now on the market.



I prefer a triangular nylon

type as they tend to wear

better than the more expen-

sive shell picks and I find

that they are not as likely

to slip should your fingers

As with finger-picking, I

would advise you to have

personal tuition if possible

and to supplement this with

a reliable self tutor book.

perspire.

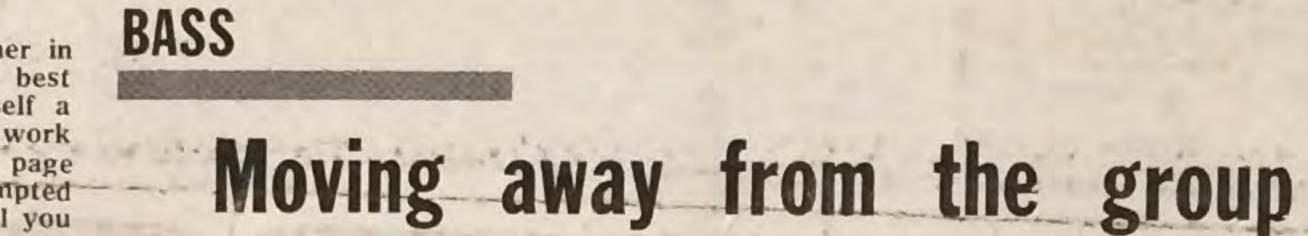
With regard to the flat

and a couple of pretty little folk things. If it is for them, I have little - in fact, nothing - to say.



However, if these tutors are intended for those who wish to become more deeply involved in this aspect of music, then all must end in the destruction of the ear by the eye.

And so to The Instrumental Techniques of American Folk Guitar, Oak/Essex, 24s. Though it contains the usual tablature - a visually simplified form of music the book is too oppressive



and into the recording studio

DASSIST Spike Heatley is a classic example of a musician whose ability to diversify his talent keeps him endlessly busy. Spike, who conbines a wide variety of session and broadcast work, with a lot of jazz, freely admits he took the hard road into professional music.



JOHN PEARSE: ' have personal tuition if possible

with the weight of European Mi Taussig to recreate for notation.

I am equally worried by such terms as "Elementary Three Finger" and "Complex Accompaniment." it is purely bad teaching on the part of

others his own obstacles. And, it is not an unqualified presumption to assume that more than 50 per cent of his readers will experience the same difficulties as he did?

When you are too patronising you irritate people, you do no. communicate with them.

As in all current tutors, there is a piece on bottleneck playing. It includes knives and razors - unfortunately no rifles or gattling guns.

I quote: "The most common resource for a slide is a knife. A dinner knife is the most convenient. Hold it by the blade, placing it

tuals, Carter Family tunes, assorted versions of "Rail-Bill " " Freight and road Train," some ragtime and many other odds and ends. You will also find the usual bibliography/discography and, on p. 83, a chord chart. This is so laid out that it looks to me exactly like a list of Premium Bond Winning Numbers! Whatever happened to those vibrations?

A final warning comes in the preface: "This is not a beginning book. Before starting this book, it is assumed the student already acquired sufficient dexterity with the guital to successfully accompany almost any song." Oh Deari Maybe, Mr Taussig, your command of music is greater than your command of language. However, I think it would be safer for us to carry on learning by sound, -**ALEXIS KORNER**



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pick, the thing you need is a large semi-rigid plectrum

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the

John

Pearse

"I came to the bass from the clarinet because I wanted to play jazz. I didn't realise at that time how difficult the instrument was and really I came in the wrong way round. A musician has to diversify if he wants to get the top work and the best way to do this is to thoroughly learn the instrument. Once that's been done, a man can adapt to almost anything within reason."

Spike, who is a regular bassist at London's Ronnie

FOR THE SOUNDS

OF TODAY



SPIKE HEATLEY

Scott's Club, said the turning point for him was when he joined John Dankworth in 1960. "Before that I was a pretty mediocre player and hardly read at all. But after six months, I'd really pulled up and I was pretty good." Today, Spike divides his time between sessions and broadcasts during the day and

know your way about on sessions because many writers don't write properly for the acoustic bass and you have to be able to adapt a score when the hands don't fit on the bass. You have to be able to use your head."

ners in between.

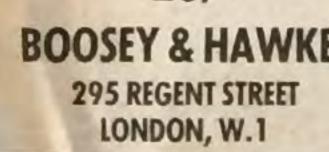
Spike enjoys accompanying singers, because of the freedom it allows. "The Spinners for example are very nice to work with because it's very flexible and I get a chance to play what's in my head." He has found recently too

that almost every night he works is on a jazz job. In addition to working at the Scott Club, he has his own trio with Bill Le Sage (pno) and Tony Carr (drs) and his own quartet with Le Sage playing vibes, Brian Lemon on piano and Dick Brennan on drums. He also works with the Danny Moss Quartet and the Ronnie Ross Quartet.

"An accompanist on a jazz gig rarely gets more than a fiver for a night, but this is very nice pocket money if you are playing five or six times a week.

"I make my living from sessions and get the fun playing jazz"







blue circle

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100

Page 24-MELODY MAKER, November 2, 1968

THE BLUES PAGE

THE MELODY MAKER COVERS THE WIDE WORLD OF THE BLUES

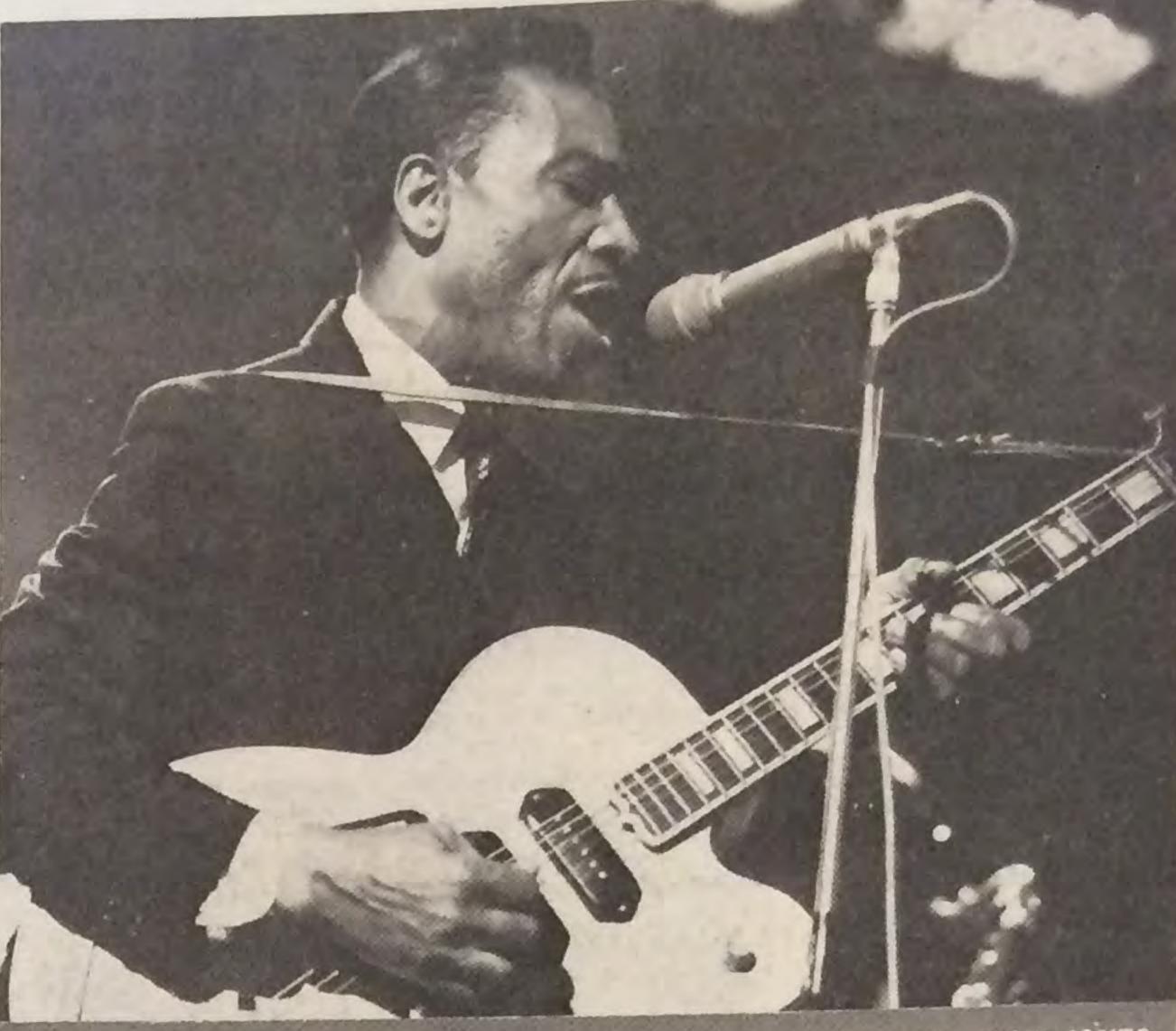
PRESENTING THE TWO IAN ANDERSONS

IAN 1: MYSTIQUE IS SO IMPORTANT



JETHRO Tull are the en-fants terrible of the British Blues scene - impossible to label neatly and bundle into one of the obvious categories.

At times they seem to be playing jazz, at others it's



IAN: "I don't really play flute '

modern electric blues and yet again it's like something of a 1930s 78.

Good as Mick Abrahams gtr., vols, Glenn Cornick (bass gtr) and Clive Bunker (drs) are, it is Ian Anderson (flute, harmonica, vcls) who both dominates the group musically and is already becoming legendary as "a character."

Interviewing Ian can be an unsettling experience. Once you learn to spot the send-up, there are still the flashes of extreme modesty, the refusal to take himself seriously and the unexpected pronouncements.

An example of the latter: "The romantic side of pop music is going away and I'm not sure it's a good thing. Today you are supposed to chat to the audience so they think: 'He's just an ordinary bloke, there's nothing special about him.' "Of course, if you use your

head a bit you can come across as interesting, from a character point of view. I feel the mystique of pop music is important, yet everybody is

Dawbarn

Bob

fighting to destroy it at the moment. Just as the hippies destroyed the romanticism in sex - which I think is a shame."

Roland Kirk's name is invariably mentioned when Ian's flute playing is under discussion. I asked if he was a particular admirer of Kirk.

"People kept saying it to me so I went to hear Kirk and found I was already making a similar noise," says Ian. "I stopped listening again but I suppose something has rubbed off on me.

"I started out as a singer and when the others were playing I found I was just gazing round the lofty halls. I thought I'd like to be playing something and moving round too, so I got hold of the flute and harmonica and bluffed my way through.

"The great thing is to pick up something and mess about with it, it helps new ideas to come up. That's why I am now playing about on mandolin-it gives you a whole new approach.

"I don't really play the flute - what I do is what I would do if I was singing for playing guitar. And I can only play in four keys. Anyway, all flutes sound the same to an audience whether it is marvellous or a joke."

Ian believes the current fuss over blues is a little late. "The whole Blues scene,

MEN WHO MAKE THE BLUES

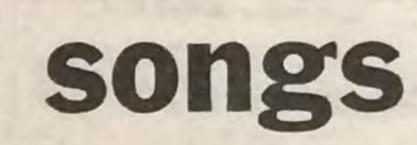
IAN 2: We

re-write the

traditional

F the electric bands are getting the largest share of the Blues boom cake, Britain's country blues singers are certainly beginning to get their full ration too.

EXAMPLE



sing about women and many other things done by American blues musicians.

"What we are all doing is taking traditional material and re-writing it in our own

BY MAX JONES

T-BONE WALKER is a blues guitarist and singer who has spent a large part of his career working with jazz musicians.

YOUTH

He taught himself yuke, then banjo and guitar, and started in the business playing band banjo with Lawson Brooks in 1929. He was born Aaron Walker in Linden, Texas in 1913, and in his youth accompanied "Mother of the Blues " Ma Rainey, Cox. And also Ida he led Blind Lemon Jefferson around in Dallas. Texas, because " Lemon was a friend of my family." But that was before Walker was



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with a capital B, is a bit dated now," he says. "Eighteen months ago people went to see a blues group and thought of themselves as being very different from those going to see Arthur Brown or the Nice. Now it's all the same scene. You can put us, the Nice, Aynsley Dunbar and an outand-out pop group on the bill and the same people will come to see us all."

Ian obviously sees nothing wrong in that and believes that communicating with an audience is important.

REACTION

"Satisfaction - is complementary between musician and audience," he says. "It may mean you have to compromise to get audience reaction, and at times it doesn't work, but an audience has come to see you and you must make out you are enjoying yourself even on the worst nights.

"It's a bad thing when groups are playing for themselves or believe the audience is not going to understand what they are playing. always have the idea that these people have come to see us and paid money to do it and I would be pretty sick if I had wasted five bob." Ian also hates being la-

belled. "The people who invent all

A good example is Ian Anderson who, apart from too frequently being mistaken for the Jethro Tull Ian Anderson, has been a leading light on the country blues scene for some time, is involved in producing Saydisc's Matchbox label's blues series and is very much concerned in the newlyformed National Blues Feder-

I asked Ian if he thought the British country singers were evolving a specifically British sound and style.

ation.

OBSCURE

"There probably is a British blues sound," he agreed. " It reflects the records available here - Robert Johnson, Blind Black, Snooks Eaglin and the rest - rather than the more obscure American styles. Another reason for a British style is that we all play so much together.



"Personally, I don't sing blues that I can't identify with. If you do a song about going to Chicago it immediately establishes that you have copied it off a record. And I won't touch 'The Mississippi Flood' blues, for example. If I sang that it would become a folk song rather than blues. But I can

way - which is exactly what the old country blues men did themselves. We have got inside the idiom and are now coming out of the British end."

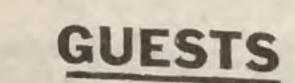
Most of the British country blues singers have risen through the folk clubs. Ian thinks this may be a handicap.

RAGTIME

"To be completely accepted by the city blues people we have got to lose the tag of being folk singers," he said. "We've reached the point now that if you play acoustic guitar you are considered a folk singer - unless it's a National guitar. If you play bottleneck guitar you are a blues singer, but if you play ragtime or any other blues guitar form you are a folk singer."

The old National guitars, which date from the 1920s, are becoming something of a symbol on the scene. Ian paid £150 for his and tells, with obvious pain, the story of a man who found four of them in a junkyard and bought them for 7s. 6d. each.

Ian started listening to the blues when he was 13, converted by a Muddy Waters EP.

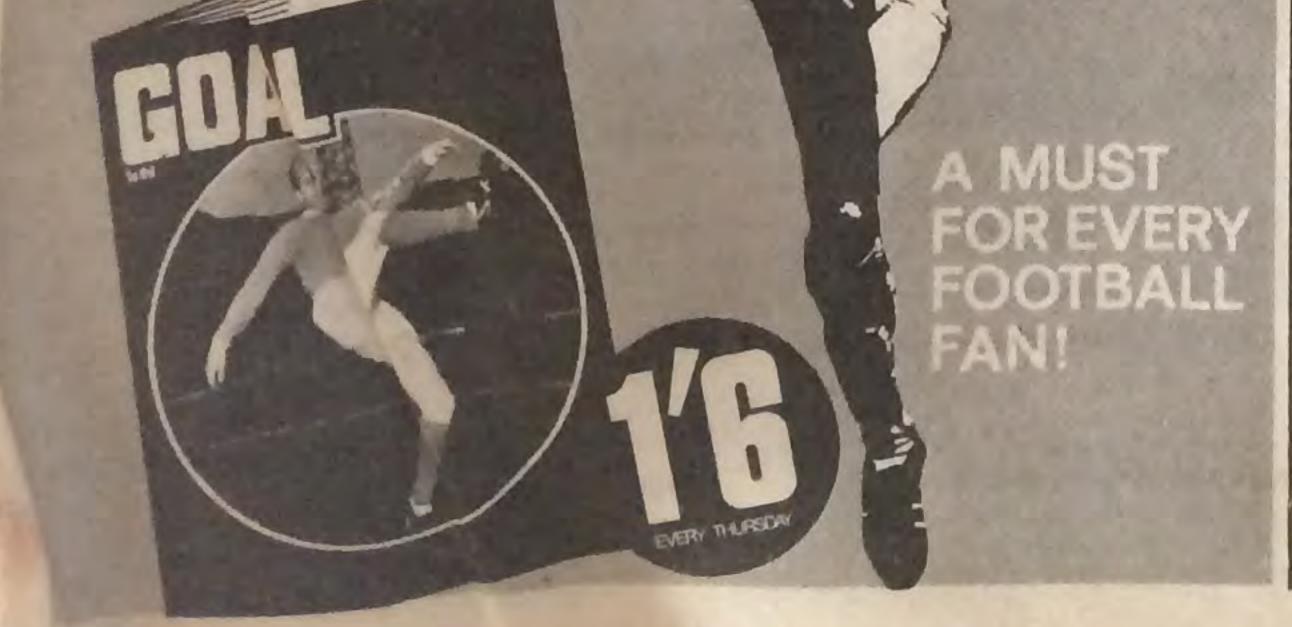


playing guitar. His first music was learned in the family string band.

TRUTH

In the early Thirties he moved to California, and in '38 joined" the Les Hite band. Later he worked with Freddie Slack and, from '45 to '55, led groups of his own. He began playing amplified guitar around 1935, claiming he was the first to use it regularly. "Oh yes, I was before Charlie Christian on electric guitar," says T-Bone. " He was about the next one to have it. I started many a guitarist off on the blues. For about five years I was up there by myself. There weren't too many blues guitarists could play amplified guitar."

There is much truth in his claims. He was a pioneer R&B man, an early exponent of jazzblues with band and, as he says, in inspiration to hundreds of young players interested in jump blues. Charles Keil, in his Urban Blues book, writes of Walker as: "The greatest single influence on postwar blues before the emergence of B. B. King."



these categories and labels are probably the ones who believe that if you are white you can't sing or play blues," he says. "In that case we are not a blues group - although I think we are.

"But then my ideas on blues may not be other people's. I think what the Nice plays, and what Roland Kirk plays, is all bluesinfluenced "

Of Jethro Tull, Ian says: "Everybody goes their own way. There is no big gettogether scene. It's all give and take. Some of my ideas are in the drum solo on the album and some of the drummer's ideas are in the melody of the tune. At the right moment it works out "

Mr. alt

"I started singing and playing when I was 15," he recalled. "I was born in Weston-Super-Mare and five or six years ago there was an incredible little blues scene going there. "Then about two years ago I started the club in Bristol. At first there was just Al Jones, harp player Elliott Jackson and myself, with Mike Kelly and Dave and Jo Ann Kelly were the only guest stars you could book. But you find people on your own doorstep. ' Putty,' the guitarist now with John Dummer, sat in our audience for six months before we found he could play. And I reckon he is about the best blues guitarist in this country."



In this era of jazz and blues festivals, T-Bone has found fresh popularity. He still prefers to sing with a group behind him, though he can work solo, and new generations now enjoy his entertaining somewhat acrobatic versions of "T-Bone Blues." "Stormy Monday" and other originals

IAN: started at 15

LAURIE HENSHAW TAKES A LOOK AT JEANNIE C. RILEY, GIRL BEHIND 'HARPER VALLEY PTA' At lastthe sleeping beauty wakes

'ELOISE' ENDS BARRY RYAN'S BOY NEXT DOOR IMAGE

RARRY RYAN was 20 last Thursday - or tenteen as he prefers to put it. And perhaps the most welcome birthday present is a new image.

Anyone who has heard his current single, " Eloise," or seen him perform it on Top Of The Pops, will realise that the clean-cut, boy-next-door image has been shattered.

Barry seemed a little embarrassed when I asked if he was deliberately trying to turn on the evil bit,

"No, it isn't that," he protested. "It's just that I would look a bit silly going on and doing 'Eloise' in a three-piece.

"Actually, the reaction to 'Eloise' has taken me by surprise. We didn't expect it to be a hit. I wasn't sure that people would accept it from me, because of the old clean-cut image bit. But that has never been me really. I don't wear those sort of clothes off stage."

A N ATTRACTIVE young lady from Nashville, Tennessee, has been on a protracted sleepwalk in Britain — and suddenly become wide awake.

But it has taken a long time. Two months, in fact. For, despite persistent wooing by the radio deejays, this "Sleeping Beauty" failed to show any signs of life. Until last week, when she opened her eyes and crept into the MM Pop 30.

The girl, of course, is Jeannie C. Riley. The re-"Harper Valley cord: PTA." The puzzle is that Jeannie failed to make it sooner in Britain. For the single was issued by Polydor as long ago as August 30. And has had repeated airplays since.

TOTAL

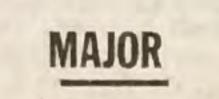
It certainly didn't take so long to get to the top in America, where it hit No 1 and sold the phenomenal total of three million in the first two weeks. Sales in the States are now around the four million mark. Not bad for a first attempt.

So why the time lag in

Britain? One theory is that the sentiments of the song are more applicable to the American market. It is, as radio listeners are fully aware, about a mini-skirted mum who is judged by the PTA-Parent-Teachers Association-to be unfit to have care of her teenage daughter. Because those old fogies on the PTA board evidently consider the mum a bit of a swinger, it seems. At a PTA meeting, mum

hits back in no uncertain fashion. Accusing the members of that august body of all kinds of dark practices with sexual con-

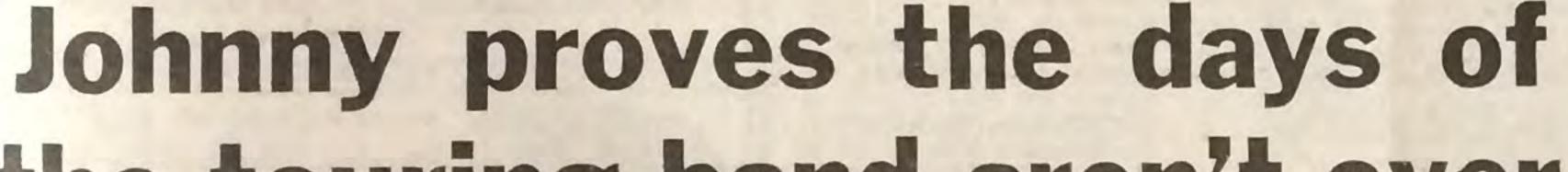
notations. One, for instance, had even cried to date her several times. But though-as a line indicates-this song reflects a Peyton Place scene, it is sufficiently satirical and melodically catchy to catch on in Britain. Which it is now doing, albeit belatedly.



This "story of sin and hypocrisy in the little community of Harper Valley" is Jeannie C. Riley's first commercial record. Previously, she

had only made demonstration discs. But she was determined to become a famous singer

from the age of 16. She is still only 21. Within three weeks, she was transformed from a working girl into a major record star, plus the attendant TV, radio.





JEANNIE C. RILEY: wanted to be a teacher

Shooting starts in January. The film is being handled by Shelby S. Singleton, Jr, who produced the hit record. "It's funny," says Texasborn Jeannie, "If I didn't make it as a singer, I wanted to be a teacher. And my first record is about the parent-teacher association." She likes to write songs,

though "Harper Valley" was penned by Nashville songwriter Tom T. Hall some months ago. She also plays guitar.

Next project in the record-

"Eloise" is a pretty complex song, running for some five minutes and with a very effective, if complicated arrangement by Johnny Arthey. It was written by Barry's twin and former singing partner Paul.

"I had a session to do two songs and as we had a spare half-hour we thought we might as well try 'Eloise'," explained Barry. "We went to see Johnny Arthey and got it all worked out,

"When the orchestra heard the arrangements they thought he was joking. We were going to record it in sections, but actually the orchestra did it in one take. Afterwards, the brass said the only reason they weren't doing it again was because they couldn't.

"The funny thing is I am going to have to do it on stage when I start the Beach Boys tour and I'm looking for a backing group. What I want is a small band - a seven piece with trumpets or versatile players who can swop and change. The tour in December will be my



Barry (left) and brother Paul who wrote Eloise

first live appearance since Paul and I broke up,

"Paul only started writing a couple of months ago and he can't even play piano. People have told us 'Eloise' has a fantastic chord sequence and it's really only the mistakes he made when working it out on piano.

"Actually, what pleases me most about 'Eloise' is that none of the reviewers have accused me of jumping on the bandwagon because it lasts for five minutes. And the deejays haven't been cutting it off. I feel that if a record builds to something worth five minutes then that is fine, but I wouldn't make a long single just for the sake of doing it."

the touring band aren't over

'HERE'S a popular beliet abroad in the land that the days of the touring band are over.

If that's true, how do you explain the fact that the Johnny Howard Band, which has carved a big reputation from eight years regular broadcasting with the BBC, has a full date sheet all round the country until April next year?

CRISP

The Howard Band, a highly efficient 10-piece band with a crisp, modern sound and some excellent young musicians has recently taken the decision to go on the road-and it's a decision that is proving a wise one. Johnny Howard maintains that people today, more than ever since the haleyon band days of the



JOHNNY HOWARD: Crisp, modern sound

Thirties, are receptive to the medium-size band which can play anything in any style at the drop of a hat. "The decision to tour was the culmination of a lifetime of ambition for me," said Johnny Howard. "I had had several successful London residencies and I felt I'd like to take the

BE PRECISE!

band out and play a few different places. With the best venue in the world, boredom sets in after you've been there a few years. I've been working towards this for about three years now. When our residency at the Orchid, Purley, was up, I decided not to renew it."

Instead Johnny is taking the band, with singers Laura Lee, Tony Stevens and Danny Street, to gigs that vary from Jewish weddings to concerts backing vocalists. "I have been very surprised, I admit, that the band has been booked so fully. I'm working on the basis of three outside gigs a week with other gigs in London and, of course, broadcasting engagements for the BBC as well."

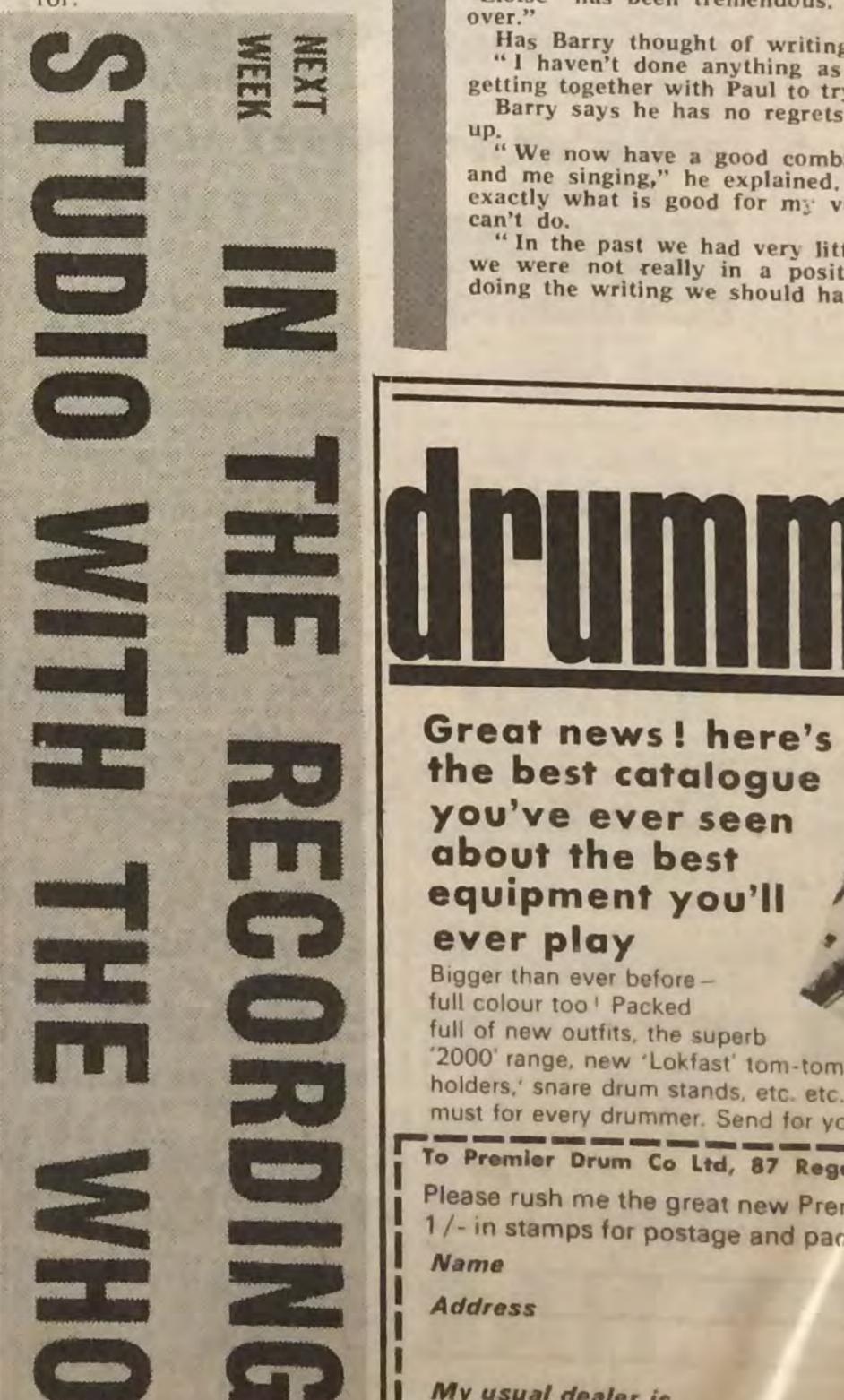
free to do any session or other work that comes along, yet don't suffer from the boredom that creeps in on a long residency.

Johnny has had a policy for a number of years of keeping the size of the band down and using the youngest possible musicians who can fill the musical requirements of the band

EXCELLENT

He uses organ, bass guitar, lead guitar (doubling rhythm), drums, three trumpets, two doubling reed players and trombone and the book contains enough material for about four hours of playing. "We go to an engagement prepared to play anything from the Top 50 to the Gay Gordons. I also think that my singers are excellent and are featured heavily because I think that the really top bands like Ted Heath's were made by their use of the vocalists."

ing life of Jeannie is an album written by Tom T. Hall — enlarging the characters in "Harper Valley PTA." That, for the life of Riley, should be worth waiting for.



Barry is currently planning his first solo album.

"I have already got about 20 tracks done, but I don't really want to know about them now this thing with Paul has worked. I want to do the whole LP with his songs and probably Johnny Arthey doing the arrangements.

"Another surprise is that reaction in New York to 'Eloise' has been tremendous. I've sent a colour movie over."

Has Barry thought of writing himself?

"I haven't done anything as yet," he said. "But I'm getting together with Paul to try and bash things out."

Barry says he has no regrets at all that the duo split up.

"We now have a good combination with Paul writing and me singing," he explained. " Obviously, Faul knows exactly what is good for my voice and what I can and can't do.

"In the past we had very little choice over materialwe were not really in a position to argue. With Paul doing the writing we should have more choice."

BOB DAWBARN

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POLICY

He has managed to make the transition while retaining the same musicians that he has been using in his residencies because they use a modern band coach and return to London after every engagement. It means that the musicians are still

The success of the Howard band is illustrated by the fact that he keeps his men on average for at least three years (one musician has been with him for eight years-" and he's still only 27") and they can earn up to £100 a week with the security of a regular band job.

SUCCESS

The success of the Howard band - perhaps the first big dance band to take to the road since Bob Miller nearly 10 years ago -is a healthy sign in a much criticised and overcommercialised music business.

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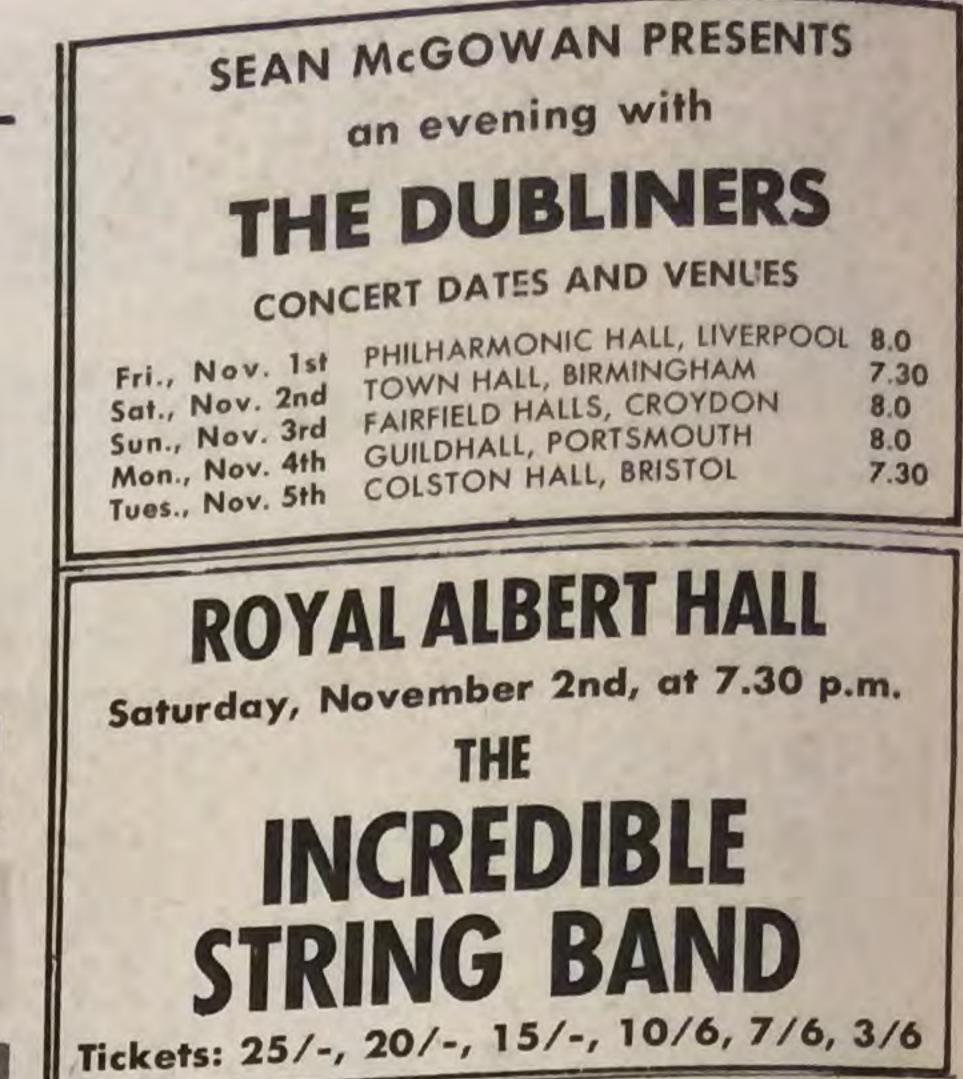
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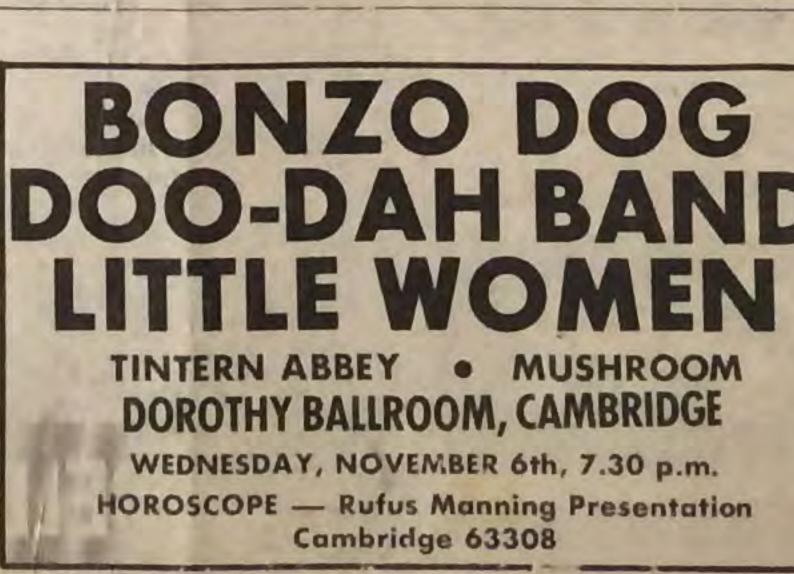
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MELODY MAKER, November 2, 1968-Page 27









Page 30-MELUDY MAKER, November 2, 1968

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	seeks attractive girl Iriend, any- where - Box 7903 EUROPEAN FRIENDSHIP SOCI-	nings) John 01-868 8659.	South London engagements only.	original references. BBC invites applications for the following vacancies in THE	backing girl singer, prospects -	JAZZ BAND	1/- per word BLUES VOCALIST required -
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Page 32-MELODY MAKER, November 2, 1968

MAILBAG

A boom could kill

'Fairyland' has no hidden meaning

J. THOMPSON (Mailbag, 12/10/68) pointed out that Denning's inter-Chris pretation of "Fairyland" by the Pop Workshop was incorrect and said that it was "not about pixies and gnomes," but about "characters of a less savoury nature."

In fact, both conceptions are wrong. "Fairyland" is

blues

I FIND the forewarned blues boom a disturbing occurence, though I play the music myself. It is bound to lead to a sudden growth of "genuine" blues groups who "have wanted to play blues all along."

Groups in dance halls all over the country will be playing talentless and feelingless copies of all the Mayall and B. B. King numbers they can dig up. This can only do harm. The public will get a wrong impression and sensationalism will replace feeling.

And when the hue and cry is over we will be left with fewer blues clubs than there were 18 months ago. I hope a boom never materialises. - C. CRIPPS, Haverhill, Suffolk.

LP WINNER

FORTY-TWO years ago this month, Bing Crosby's first recording was made and it paved the way for him in later years to be honoured as "The First Citizen Of The Recording Industry."

"The King" has 47 brand new recordings to be released here in the coming weeks and this has set me pondering who among the current disc idols will be recording in 40 years time - LESLIE GAYLOR, Newport, Isle of Wight.

Remo, Italy.

HAS ANYBODY any back copies of the Melody Maker with articles or pictures of Dusty Springfield they wish to dispose of?

Please write and state how much you require for them. -PETER ROBINSON, 218 Northstead, Ravensthorpe, Dewsbury, Yorks.

"BRITISH BLUES" is a contradiction in terms. The Blues are folk poetry - a sincere and vital form of expression, the musical chronicle of the American

contrivance and self-consciousness by countless authentic bluesmen.

song, "Suzanne."

It is surely pointless to waste so much space and time on a synthetic idiom when the authentic one is so neglected. - S. B. TERRY, Carrsville, Durham.

I'VE ALWAYS been under the impression that the coloured American exponents of the blues do a pretty good job. According to Paddy Case of Oxford (Mailbag 19.10.68) however, one must go around looking like a tramp otherwise how can a bluesman portray

these feelings sincerely. The greatest blues artists are American Negroes, Mr Case. Can you name me one who doesn't wear a suit. -JACK BAG, Cambridge.

views about soul, pop, rock and ballads. Their idols, B. B. King, Freddy King and the rest, enjoy and play all these things with the same conviction as the blues they don't know what all the fuss is about. And now we are to have

IT IS a popular misconception that an original version of a

song must be better than a cover version. Dave Oliver

(Mailbag 12/10/68) typifies this attitude in his criticism

of the Fairport Convention's version of the Leonard Cohen

Contrary to his opinion, I find the rhythmic drumming in

Blues Conventions and Federations. Why not make it an academic study - " A " level Blues. Why try to sophisticate something that was never intended to be? - HUW PRICE, Stourbridge, Worcs.

IN YOUR article on the Blues you missed out the best blues band in the country, the Taste.

We have seen John Mayall, Peter Green, Ten Years After and the Cream, and on live WHY doesn't Chris Welch get

their arrangement creates a suitable hypnotic effect which is supplementary to the poetry of "Suzanne" and I must say I find their version more enjoyable than the original.-T. WALKER, London, NW2.

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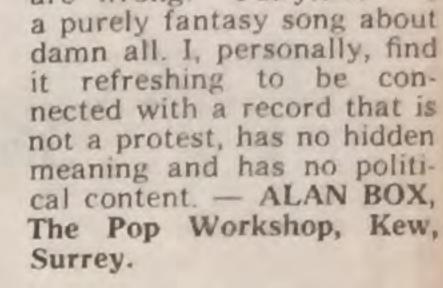
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• LP Winner

berland.

ham, Essex,

Fairport Convention disprove the original myth



THAT'S MORE like it Top Of The Pops - let's have more of the "different" records like Joe Cocker's.

Now let's hear groups like the Nice, Spooky Tooth, Fleetwood Mac in the New Release spot. - JOHN TOWLER, Radley, Berks.



Donovan, Julie Driscoll and, of course, the Beatles. -MISS LAURA RUISI, Via Dei Lavoratori, No 11, 18038, San

I AM 22 years old and would like a pen pal from London, boy or girl. My favourite group is the

Rolling Stones and I also like Tom Jones, Ray Charles,

ROBERT PATERSON presents THE SENSATIONAL **FLAMENCO GUITARIST**

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AUTUMN TOUR, 1968

Negro. The derivative British bluesmen come close to parody of a unique musical idiom. They have achieved nothing which has not been done with less

WHILST THE pop world of today completely divorces the older age groups from the younger generation, I find that jazz has the opposite effect. During several concerts and at jazz clubs which I have

visited, it is a wonderful sight to see the varying age groups enjoying together the excitement of this particular kind of music. - A. SMITH, Romford, Essex.

BLUES FANS are the hypocrites of popular music today with their unrealistic performances. The Taste are far, far ahead. - G. SMITH and J. HOWIE, Edinburgh. SO WHO cares whether soul

is better than blues? Both have their merits - why not leave it at that? - GARRY TAYLOR, Garter Club, Bromley, Kent.

OF COURE Chris Welch isn't entirely correct in his criticism of US groups (MM 21/9/68) but at least he was airing his own opinions and not knocking someone else's. I don't rate music by nationality but event so, US groups seem pretty far down in the favourites list. The Americans themselves obvi-

ously prefer British .-- W. WIL-

the deficiency in his hearing repaired? Hearing aid batteries can't cost all that much to replace.--R. AUSTIN, South Shields.

ton Buzzard, Beds.

THE DOORS are brilliant, recordwise, stagewise, musicwise and any other wise .--J. PAINTER, London N10.

LET'S all own up, the Doors were utter crap. Let's have God Hendrix back (I'll pay £10 to see him). - DAVE HUGHES, London SW12.

1 LIKE the Doors, their appearances at the Roundhouse and their records. So there!-**REBECCA MOSS, London W2.**

implied leanings to jazz. So

what?



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THE ANSWER TO THE YARDBIRDS' DILEMMA

THANKS FOR a very good article on the late, great Yardbirds. Their dilemma

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