

Melody Maker

APRIL 6, 1968

1s weekly

When Stones played for £10—P.12



LOUIS SWINGS

GEORGE BEST



is known to millions of the world's football fans as El Beatle. He runs three boutiques and furthers his pop image by taking an avid interest in pop music. Exclusively for the MM this week he comments on recent pop singles.

See Blind Date page 9



Satchmo — at number three with "Wonderful World."

IN

Two weeks club, concerts

LOUIS ARMSTRONG for Britain—this is the latest exciting news in the success saga of Satchmo, 67-year-old jazz titan whose record of "Wonderful World" is at number three in the MM Pop 30 this week.

Negotiations are taking place between agent Bernard Hinchcliffe, the Harold Davison Agency and Armstrong's manager Joe Glaser which, if concluded, will set Louis and his All-Stars in the Batley Variety Club, Batley, Yorks, for a week commencing June 17.

It is expected that a week of concert dates will follow.

The MM understands that Hinchcliffe began putting out feelers for Louis about a year ago. Then, hearing that Satch would be in Europe this summer, he opened talks for the Batley date. Negotiations were advanced at press time.

Batley Variety Club—opened by the Bachelors in March last year—seats 1,600. Resident quartet is led by trumpeter Dickie Hawdon. The club is also hoping to present Sammy Davis Jr in September and Tony Bennett in November.

Jack Higgins of the Harold Davison office said at presstime: "I'm unable to give you any news at the moment."

Cilla TV return



CILLA BLACK, who broke into tears before 14,000,000 viewers as she ended her triumphant TV series last week, will be back next year with more of her own shows!

A BBC-TV spokesman told the MM on Monday: "We've had thousands of letters asking for Cilla to come back. Some of them have been heart-breaking. People wrote things like 'Don't worry, dear — we all love you.'"

Writers were referring to Cilla's voice breaking with emotion as she signed off the last of the nine-week series with her theme song, "Step Inside Love."

BEACH BOYS / BEE GEES / LP SUPPLEMENT — INSIDE

MELODY POP 30 MAKER

NUMBER WRITTEN AND PRODUCED BY RAY DAVIES

KINKS NEW SINGLE RELEASED TOMORROW



RAY: produced Dave's next

A NEW Kinks single "Wonder Boy" written and produced by Ray Davies is due for release tomorrow (Friday) coupled with "Pretty Polly."

Ray has also produced brother Dave's next single, "Lincoln County," coupled with "There Is No Life Without Love," for release later this month, on which Dave sings, backed by the Kinks.

The group tour Scandinavia from June 8 to 23 and they open their tour with the Herd and Tremeloes at Mansfield Granada on Saturday.

They play at the Piper Clubs in Milan and Rome from May 29 to June 1.

- 1 (1) DELILAH Tom Jones, Decca
- 2 (2) LADY MADONNA Beatles, Parlophone
- 3 (5) WONDERFUL WORLD Louis Armstrong, HMV
- 4 (8) CONGRATULATIONS Cliff Richard, Columbia
- 5 (4) THE DOCK OF THE BAY Otis Redding, Stax
- 6 (3) CINDERELLA ROCKEFELLA Esther and Abi Ofarim, Philips
- 7 (10) STEP INSIDE LOVE Cilla Black, Parlophone
- 8 (13) IF I WERE A CARPENTER Four Tops, Tamla Motown
- 9 (6) LEGEND OF XANADU Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 10 (18) IF I ONLY HAD TIME John Rowles, MCA
- 11 (7) ROSIE Don Partridge, Columbia
- 12 (9) JENNIFER JUNIPER Donovan, Pye
- 13 (11) ME, THE PEACEFUL HEART Lulu, Columbia
- 14 (21) SIMON SAYS 1910 Fruitgum Co, Pye
- 15 (16) LOVE IS BLUE Paul Mauriat, Philips
- 16 (25) VALLERI Monkees, RCA
- 17 (14) SHE WEARS MY RING Solomon King, Columbia
- 18 (20) CAN'T TAKE MY EYES OFF YOU Andy Williams, CBS
- 19 (27) AIN'T NOTHIN' BUT A HOUSEPARTY Showstoppers, Beacon
- 20 (12) FIRE BRIGADE Move, Regal Zonophone
- 21 (24) CAPTAIN OF YOUR SHIP Reparata and the Delrons, Bell
- 22 (17) DARLIN' Beach Boys, Capitol
- 23 (15) GREEN TAMBOURINE Lemon Pipers, Pye
- 24 (—) JENNIFER ECCLES Hollies, Parlophone
- 25 (19) GUITAR MAN Elvis Presley, RCA
- 26 (—) CRY LIKE A BABY Box Tops, Bell
- 27 (—) SOMETHING HERE IN MY HEART Paper Dolls, Pye
- 28 (—) I CAN'T LET MAGGIE GO Honeybus, Deram
- 29 (—) THE SINGER SANG HIS SONG/JUMBO Bee Gees, Polydor
- 30 (29) LOVE IS BLUE Jeff Beck, Columbia

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POP 30 PUBLISHERS

1 Donno; 2 Northern Songs; 3 Valando; 4 Peter Maurice; 5 Carlin; 6 Rondor; 7 Northern Songs; 8 Robbins; 9 Lynn; 10 Leeds; 11 Essex; 12 Donovan; 13 Bron; 14 Mecolico; 15 Shaftesbury; 16 Screen Gems; 17 Acuff-Rose; 18 Ardmore and Beechwood; 19 Keith Prowse; 20 Essex Int; 21 Carlin; 22 Immediate; 23 Koma Sutra; 24 Galto; 25 Valley; 26 London Tree; 27 Welbeck/Schroeder; 28 Ambassador; 29 Abigail (2); 30 Shaftesbury.



Andy Williams isn't due in Britain for another six weeks, but already he's given his fans something to shout about. His latest CBS single, "Can't Take My Eyes Off You" jumped from 27 to 18 in this week's Pop 30. Andy's London concert dates — with the Henry Mancini Orchestra — are at the Royal Albert Hall on May 19 and 20.

TOP TEN LPs

- 1 (1) JOHN WESLEY HARDING Bob Dylan, CBS
- 2 (3) HISTORY OF OTIS REDDING Otis Redding, Volt
- 3 (2) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes, Tamla Motown
- 4 (4) THE SOUND OF MUSIC Soundtrack, RCA
- 5 (7) FOUR TOPS GREATEST HITS Four Tops, Tamla Motown
- 6 (6) WILD HONEY Beach Boys, Capitol
- 7 (5) 2 IN 3 Esther and Abi Ofarim, Philips
- 8 (9) FLEETWOOD MAC Peter Green's Fleetwood Mac, Blue Horizon
- 9 (—) THIS IS SOUL Various Artists, Atlantic
- 10 (10) OTIS BLUE Otis Redding, Atlantic

US TOP TEN

- 1 (1) As listed by "Billboard" THE DOCK OF THE BAY Otis Redding, Volt
- 2 (7) YOUNG GIRL Union Gap, Columbia
- 3 (3) VALLERI Monkees, Colgems
- 4 (6) LA-LA MEANS I LOVE YOU Delfonics, Philly Groove
- 5 (5) SINCE YOU'VE BEEN GONE Aretha Franklin, Atlantic
- 6 (—) CRY LIKE A BABY Box Tops, Mala
- 7 (9) LADY MADONNA Beatles, Capitol
- 8 (8) THE BALLAD OF BONNIE AND CLYDE George Fame, Epic
- 9 (2) LOVE IS BLUE Paul Mauriat, Philips
- 10 (—) HONEY Bobby Goldsboro, United Artists

Mothers may tour Britain this autumn



● ZAPPA

MOTHERS OF INVENTION may tour Britain this autumn.

Mothers manager, Herb Cohen, currently in Britain with another of his artists Tim Buckley, told MM that he hopes to bring the group back to Britain for a tour in late September or early October.

Cohen, negotiating dates for the Mothers' tour, said: "They are hoping to return with another masterplan for putting everybody on, off or down."

PAPER DOLLS IN TV PLAY

THE Paper Dolls have acting roles in a play in ABC-TV's Armchair Theatre series which will be screened on May 1. They start rehearsals on April 11.

The trio's next single is planned for June and they are currently considering summer season offers.

On April 11, they guest in Whistle Stop and on April 15 they appear on Radio One O'Clock. They open their first cabaret season at the Fiesta, Stockton, in May.

JULIE PLANS MAMMOTH CONCERT

JULIE FELIX is planning a mammoth concert at either the Royal Albert Hall or Royal Festival Hall — possibly running as long as six hours.

She plans to present the show during the next six weeks and feature as many as possible of the guest stars from her BBC-2 series.

COUNT BASIE CAPTURES

Walt Disney's **The Happiest Millionaire**

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MUSICA '68 STARS

ESTHER and Abi Ofarim, Lulu, Gene Pitney, Tim Rose, the Tremeloes and Francoise Hardy have all been confirmed to appear at Musica 68, the international pop festival in Palma, Majorca from July 22-27.

The Count Basie band, the Charles Lloyd Quartet and the Bill Evans trio are more jazz artists confirmed for the festival.

JOHN ROWLES ALBUM

JOHN ROWLES, currently at number 10 in the Pop 30 with "If I Only Had Time," has recorded nine tracks for an LP.

One track is his own composition and he has written three more for consideration for the album.

John starts a tour with Herman's Hermits and Amen Corner on May 10.

HARTLEY QUILTS

DRUMMER Keef Hartley is to quit John Mayall's Bluesbreakers. Keef told the MM this week: "I'm leaving John on April 21 and I think Jon Hiseman may be taking my place."

"I'm leaving because I'm not really interested in being with one band for more than a year, and I want to get a completely different thing together."

John Mayall refused to play at the Top Rank Ballroom, Wolverhampton on Monday last week when thirty fans were barred for not wearing ties. "We weren't wearing ties either," said John, "so we refused to go and the crowd outside had to be controlled by police. I've been in touch with Peter Green and we're going to fight against these antiquated regulations. Nobody should have to get dressed up to see us."

ENGELBERT CHANGE

ENGELBERT Humperdinck will appear at Portsmouth Guildhall on April 21 — the day after his current London Palladium pantomime ends. This is the third time the date has been arranged. Two other dates have been cancelled due to the singer's illness.

There is no news about a new Engelbert single. A record was due to be released tomorrow (Friday) but Engelbert's recent laryngitis held up work on the record and the release date has been postponed.

He will now appear on the Eamonn Andrews show on April 14 and not this Sunday (7).

JOHNNY AT CAMDEN

THE John Dankworth Orchestra, Don Rendell-Ian Carr Quintet, Danny Thompson Trio, singer Marian Montgomery and compere Denny Piercy will take part in Jazz 68 at London's Camden Town Hall on Sunday, April 21.

The concert, sponsored by the Musicians' Social And Benevolent Council, is the first of what is hoped to be a series of shows which will take the place of the annual Jazz Jamborees which ran continually from 1939 until 1965.

Chairman of the Council, Maurice Jennings, told the MM: "This is a real attempt to get away from the old formula of cramming as many bands into one show as we could. From now on we hope to put on a series of more specialised concerts, designed to pull in different sections of the public."

Tickets, at 15s, 10s and 5s, can be obtained from the Musicians' Social And Benevolent Council, 116 Shaftesbury Avenue, London W.1., or Camden Town Hall, Euston Road, London, N.W.1.

Advertisement

FIFTH COLUMN PLUS TWO

I know everybody is on about "Buy British" and I'm sure many of you must be so used to the phrase that it doesn't strike you as a very exciting thing, but when there are lovely Anglo-American sessions on FONTANA the phrase becomes something to be conjured with. Take, for instance, your actual BUD FREEMAN. Over the past few years BUD has recorded quite a lot for FONTANA with a great deal of success. His first album "BUD FREEMAN ESQ." (STL 5370 stereo, TL 5370 mono) came about in a strange sort of way—FONTANA wanted to record BUD and he wanted to be recorded, but neither of us knew quite who we were going to use for backing him. After lots of thought we decided on using SPIKE HEATLEY bass, and TONY CROMBIE drums, but we still were short of a piano player, and then somebody came up with the name of DICK KATZ and that was it—as soon as DICK and BUDDY met they hit it off and so that's how "BUD FREEMAN ESQ." came about. This paved the way for the next FREEMAN L.P. which was given the title of "FREEMAN & CO." (STL 5414 stereo, TL 5414 mono). We used the same rhythm for half the L.P. and the ALEX WELSH band—minus ALEX—for the other half, and it's come out beautifully. Everybody has a ball; it's a great album. Both L.P.s have some of the best BUD you've ever heard—so the best thing is to get both and not miss anything!

"JAZZ FROM A SWINGING ERA" (DTL 200 stereo, also playable mono) is not an Anglo-American affair as far as musicians are concerned, but as far as recording goes it is, because those two lovely men from FONTANA recorded it (on their day off).

This month sees a new Anglo-American L.P. on the market, the "TENOR OF JAZZ" (STL 5453 stereo, TL 5453 mono). The line-up is a name dropper's paradise — LOCKJAW DAVIS, BUD FREEMAN, EDDIE MILLER and BEN WEBSTER—not a bad sax section in anybody's book and when dear old BEN WEBSTER is let loose as an arranger things really begin to happen. BEN scored four of the tracks — and somebody who visited the office the other day said "It sounds like the Ellington band without the brass!"—and he's not far out, you know.

"BIG BEN TIME" (FJL 316) created quite a stir when it was released earlier this year—and not just because of the title. If you haven't already guessed, this album features BEN WEBSTER, once again with British chaps—to be precise—the same rhythm section as the first BUD FREEMAN and also featuring three titles with ALAN HAVEN on organ. I hate the phrase "jazz for late listening" so I won't use it—but that's what many people reckon this album is, so who am I to argue? And another thing (although the nearest to Anglo-Americanism is that Nat Peck is on trombone) is TUBBY HAYES "100% PROOF" (STL 5410 stereo, TL 5410 mono). It seems a lot of you took my advice and went out and bought it, but there are still a few of you without "MM's" L.P. OF THE YEAR. And another thing — did you get to hear "SPOON SINGS 'N' SWINGS" (STL 5382 stereo, TL 5382 mono). Now this one couldn't be more Anglo—it was recorded in an English pub—the Bull's Head at Barnes—with tremendous backing from "DICK MORRISSEY," and if you haven't got many JIMMY WITHERSPOON records this is the one for you, and if you have a lot of SPOON on record this is still the one for you. Another thing to remember is that as there is very little of DICK MORRISSEY on disc it would be a good idea to get it anyway.

Who said "Big bands are coming back?" I don't think they ever really left—there's just not as many about as there used to be! But those who are around are pretty good, you know. I mentioned TUBBY HAYES earlier and now JOHN DANKWORTH's name comes up with his fabulous "THE MILLION DOLLAR COLLECTION" (STL 5445 stereo, TL 5445 mono), so if you want to hear some good jazz from small or large groups FONTANA is the label for you—really, it's a great label.



PETERSON: Solihull date

London opening for Oscar

THE Oscar Peterson Trio's 1968 tour of Britain commences at London's Queen Elizabeth Hall on Sunday, September 28 and finishes at the Civic Hall, Solihull on October 14.

The rest of the trio's dates are Grand Theatre, Wolverhampton (September 29), Free Trade Hall, Manchester (30), Colston Hall, Bristol (October 1), Guildhall, Portsmouth (2), De Montfort Hall, Leicester (6), Fairfield Hall, Croydon (7), City Hall, Newcastle (8), Town Hall, Leeds (9), City Hall, Sheffield (10), Central Hall, Chatham (11), Sussex University (12) and Wembley Town Hall (13).

Antibes winners

TWELVE glorious days on the French Riviera—plus six days of jazz! That's the prize of 20 lucky MM readers who have won free trips to the Antibes Jazz Festival in a recent competition.

The lucky winners are: Linda Proud, Springfield, Chelmsford, Essex; Stuart Munro, Falkirk, Scotland; M. J. Beaman, Dagenham, Essex; R. J. Kendall, Romley, Leics; Kay Rainford, London, N7; Christine Pierce, Weston-super-Mare, Somerset; Miss M. E. Gillies, Southport, Lancs; Carolyn Cheshire, London, SW7; Leonard Salisbury, Birstall, Leicestershire; Gareth Britain, Newbury, Berks; T. Aldous, Norwich; Lyn Sowden, Ilford, Essex; Doris E. Ouseley, London, SE18; John Graham, Beverley, Yorkshire; Marcus Allwood, London, W11; Mrs E. Pierce, Weston-super-Mare; Sheila Cooper, London, N14; Bernard Kavanagh, Co Dublin, Eire; Paul Kavanagh, Co Dublin, Eire; Mary Kavanagh, Co Dublin, Eire.

Tour organisers Page and Moy Ltd, will be contacting winners in due course.

Monkee Davy and John Fred for Top Of Pops

JOHN FRED and his Playboy Band and Monkee Davy Jones may appear on Top Of The Pops during their proposed British trips.

And, as revealed in the MM three weeks ago, Alan Freeman is definitely returning to the show on a regular basis now that his "All Systems Freeman" has ended its run. Alan returns today (Thursday) and will in future share the comping spots on a rota basis with Jimmy Saville and Pete Murray. Pete will also be back on "Top Of The Pops" when he completes his seven-week comedy series for BBC-TV which started yesterday (Wednesday).

John Fred and his Playboy Band arrive in Britain on a promotional trip on May 27. TV, radio and ballroom dates

DAVY GUESTS ON LULU SHOW

were being fixed at presstime. Davy Jones is also in line to guest on Lulu's new BBC-TV series which starts pre-taping on April 17. First show goes out on Tuesday evening, May 21 and will run weekly for 25 minutes.

Her first TV on returning to Britain is this Sunday's Eamonn Andrews Show (7). Following her TV series, Lulu returns across the Atlantic on June 13 to open at Izzy's, Vancouver, until June 22. She then does the Smothers Brothers TV show in the States, and a major TV in Nashville, Tennessee, on July 10.

NEW TROGGS DISC

THE Troggs have a new single, "Surprise, Surprise"

TRADE TALK

A STAR line-up of drummers from the jazz and light music world gathered at Rose Morris's Shaftesbury Avenue showrooms last week for the introduction of the improved Slingerland pedal tymps.

Although at present used by many musicians in concert orchestras, it is the first time the tymps, available in fibre glass or copper finish, have been on sale to the public in Britain.

A new recording studio offering a seven-day, 24-hour service to the film and recording industry has opened in St Annes Court, Wardour Street, London, W.1. Trident Studios are a £100,000 project offering film and music recording, disc cutting, tape-copying, tape reduction and a film preview theatre. Within the next few months, Trident will also be installing music-to-picture facilities, and film dubbing and film transfer facilities.

Managing director is Norman Sheffield and the studio's phone number is 01 734 9901/4.

The latest Boosey and Hawkes dealer catalogue, available to B&H dealers only, has almost 200 pages and is the first time all the firm's merchandise has been contained in one catalogue. Nearly 3,000 instruments and accessories are listed and the catalogue is divided into eight main sections.

A new music company Goodie Two Shows Music Ltd., which will handle much of the material from the CBS Blue Horizon label, has been formed with offices at 50 New Bond Street, London, W.1.

Southern Music have launched a new record label—Spark Records. The label will have a flexible policy and will release records by independent producers as well as themselves. The label is operated by Southern managing director Robert Kingston and Freddie Poser. Processing and pressing is by Decca and distribution by Selecta.

Olga Records (Great Britain) Ltd are the British subsidiary of Europa-Production A.B. of Stockholm, Sweden which is the first Swedish company to move into the British market. Pressing of Olga Records for Britain will be by Orlake Ltd, with distribution by Keith Prosser, H. R. Taylor, Clyde Factors in Britain and by Solomon and Peres in Northern Ireland and Eire. Offices are at 30 George Street, W.1. (01 499 5561).

Musical instruments worth more than £100,000 were ordered by British firms at the Leipzig Spring Fair which ended this month. Among the instruments to be imported is a revolutionary trumpet-form French horn from East Germany for Rudall Carte Ltd.

British firms reported good business at the Fair. Premier Drums sold cymbals to Rumania while Boosey and Hawkes reported a 10 per cent rise in the number of articles sold at the Fair. The company sold trumpets, trombones and parts to Rumania, Hungary, Poland and East Germany.

Many British firms will be exhibiting at this year's International Audio Festival and Fair at London's Hotel Russell from April 18-21.

A new stereo record player, the Radon 404 by Radon Industrial Electronics Co., of Worthing, Sussex, offers a Garrard SP 25 transcription unit with four speeds, a two channel amplifier with bass, treble, volume and balance controls and two 9in x 5in elliptical speakers at a total cost of 48 guineas.

The player was originally manufactured for export to Germany where it met with great success and is now being marketed in the U.K. for the first time.

Trade note: MM's next major supplement is devoted to electronic organs and will appear in the April 20 issue.

director and arranger Colin Frechter, who also plays piano on the record.

The B-side is "Marbles And Gum," written and sung by Troggs' bass guitarist Pete Staples.

Scott Mackenzie's new single, "Holy Man," will be released by CBS on April 19. Scott denies that it has anything to do with Maharishi Mahesh Yogi.

prise (I Need You)" being rush released by Page One Records on April 11. Written and sung by Reg Presley, it is described as a "wild rocker."

The record has been produced by Page One musical

Laryngitis hits Seekers

LARYNGITIS has hit Athol Guy, bass player with the Seekers, who have been forced to cancel a four-to-five week tour of America due to start this month.

Athol has been suffering from the throat complaint for the past six or seven weeks, and now has to rest for about 10 days.

Manager Eddie Jarrett told the MM on Monday: "He has been told by a Harley Street specialist he just has to take time off."

Athol, however, did manage to record the "B" side of the Seekers' new single on Tuesday of this week. "A" side of the disc is "Days Of My Life" and is out on April 19.

As reported last week, the Seekers may make a concert tour of Britain around the middle of May.



ATHOL: resting

HOLLIES TOUR

THE HOLLIES, Paul Jones and the Scaffold, with the Mike Vickers Orchestra undertake a 12 day British tour from May 17.

Venues are still being finalised by agent Danny Bettesh. The Hollies new single



TOAST HEAD FOR RECORD

■ Toast were due to end their 100 hour non-stop playing at 6 am yesterday (Wednesday) and at Presstime they looked like making it. Henry Marsh and John Perry are pictured, with browser model Jackie Thomas, at the Kings Hovel, Kings Cross, where their marathon is raising money for Human Rights Year. Out of the picture is drummer Simon Byrne.

ZOOT MAY QUIT

ZOOT MONEY is expected to quit Dantalian's Chariot and join Eric Burdon and the New Animals on organ in America. Eric is due back in Britain with his manager for talks with Zoot tomorrow (Friday).

If Zoot quits the Chariot—formed from his original Big Roll Band—it will be continued by guitarist Andy Somers, with a replacement vocalist.

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Reparata & Delrons fly in for tour

REPARATA and the Delrons — at No 21 in the MM Pop Thirty this week with "Captain Of Your Ship" — flew into London on Sunday for a promotional tour.

They appeared at London's Speakeasy and on Radio One's Pop North on Tuesday, and tonight (Thurs) are on Top Of The Pops.

Tomorrow (Fri) they are at the California Ballroom, Dunstable, then Dee Time (6); Britannia Boat Club, Nottingham (7); Air Force Base, Portsmouth (8); Town Hall, High Wycombe (9); Yeovil (11); Clockwork Orange, Chester and the Civic Hall, Nantwich (13); Town Hall, Hemel Hempstead (18). They return on June 14 for a ballroom and concert tour for two weeks.

TIME BOX DISCS

TIME BOX will have two new singles released in early May.

The first is due in the shops on May 3, and its title is being kept secret.

The second is an instrumental, originally intended as an LP track, and features organist Chris Holmes. It will be released under Chris' name.

The group is this week completing an LP for June release.

They start their residency at London's Marquee on May 4 and go to Paris for TV and radio on May 10, 11 and 12. An eight-day promotional trip to America is being set up for early July.

NEWS EXTRA

THE film for which Procol Harum organist Mathew Fisher wrote the score, Separation has its British premiere at the Chelsea Essoldo on May 26.

A discussion on the music of pianist Howard Riley organised by the British Institute of Jazz Studies takes place tonight (Thursday) at the Six Bells, Chelsea. The Symbols are on Pop North today (Thursday); Pop Inn (9)

OFARIMS IN CAR DASH FOR TV SHOW

ESTHER and Abi Ofarim this week made a 350-mile round trip dash by car to tape the first of their BBC-2 colour spectaculars, due to hit the screens on Saturday, May 18.

After their show on Tuesday at Bristol, the Ofarims were due to travel to London to rehearse at the BBC-2 studios all day yesterday (Wednesday) for today's (Thursday) pre-recording.

On Wednesday night, they had to dash to Leicester to star at the De Montfort Hall, then travel back to the BBC in London today (Thursday).

It will be a similarly tight itinerary for next week's BBC-2 show, following which the Ofarims fly to America for a two-and-a-half week tour. The duo then return to Britain to tape the remaining programmes in their British TV series.

Guest on the first of the Ofarim's shows is guitarist Julian Bream. Other guests lined up are Topol, of "Fiddler On The Roof" fame, American singer Glen Campbell, Nina Simone and Lee Hazlewood, man behind the Nancy Sinatra record hits.

Esther and Abi are to make a 10-day promotional visit to America from April 12. Among the shows they will appear on are the Joey Bishop Show and the Tonight Show.

P.J. PROBY ALBUM

LIBERTY RECORDS are to release P. J. Proby's new album despite his objections. Proby said he did not want it released because several of the tracks have now been covered by other artists.

The album is set for release on May 10 and is titled "Believe It Or Not."

FINGERS' DATES

FREDDIE "FINGERS" LEE and At Last The 1955 Rock And Roll Show, whose current single is "I Can't Drive," are currently on a series of one-nighters.

April dates include: Southampton (6), Nantwich (7), Frome (10), Haverfordwest (20), RAF Marham, Norfolk (25), Norwich (27), London's Kensington Palace Hotel (28), Wolverhampton (29) and Wood Green (30).

They tour Northern Ireland from April 13 to 16.

SUITE RENAMED

THE Mike Stuart Span's science fiction suite for the Brighton Festival has been renamed "Cycle" and extended to run for 32 minutes. It will be released as a com-

and Pete's People (11) . . . a 10 minute excerpt from a film made of the Incredible String Band will be shown on BBC-2's Release on Saturday (6)

Peter Green and manager Cliff Davis fly to America in June, followed by the Fleetwood Mac, for their first U.S. tour.

Cliff Bennett has reformed his Rebel Rousers. The new band debuts at the Red Lion, Leytonstone tomorrow (Fri-

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OFARIMS: 350-mile round trip

plete LP and they start recording next week.

"Cycle" will be featured during the Festival, which runs from April 27 to May 11, but will be previewed at London's 100 Club on April 6 with the group, the Electric Liquid Light Show and the Crimson Ballet.

On May 23 the group starts a European tour which includes three days of clubs in Denmark, two days of TV and radio in Holland and five days of radio and club dates in Belgium.

LEMON TREE DISC

LEMON TREE have a new single, "It's So Nice," released on April 26.

The group plans to open its own Birmingham club in June. On May 18 they start a nine-day tour of Sweden and Holland.

GROUP BARRED

A SCOTTISH group, My Dear Watson, was refused entry into France on Monday, hours before they were due to do a French radio show.

Their publicist, Richard Edie, told the MM: "They were turned back at the French-German border. Apparently the chief reason was because their van was painted with Union Jacks and 'I'm Backing Britain' signs."

The group's new single, "Elusive Face," is released by Columbia tomorrow (Friday).

MORRISSEY BAND

JAZZ tenor star Dick Morrissey is to form his own soul and blues band. Morrissey recently worked with the Freddy Mac Show after several years as an MM Poll winner on the British modern jazz scene.

He plans to work clubs and ballrooms with a group featuring Joey Shields (vocals), Stu Hamer (trumpet), Bill Day (organ), Mac Worth (trombone) and Pete Cobley (drums).

Says Dick: "We'll be playing blues and soul things, and

day) . . . Dylan's "John Wesley Harding" album has passed the million dollar sales mark in the States . . . Love Affair appear on Roger Whittaker's Whistle Stop on April 18 . . . Ten Years After have cancelled all dates after April 21 when organist Chick Churchill goes into hospital for a minor operation . . .

Helen Shapiro has switched to the Pye label where A&R chief John Schroeder will record her.

Savoy Brown have a single "Walking By Myself" released in May . . . a new single by Lucas and the Mike Cotton Sound "We've Got A Thing Going, Baby" released tomorrow (Friday) . . . the Lounge Lizards are appearing all this week at New Tiffany's, Edinburgh . . . Dantalion's Chariot, Blossom Toes, Dead Sea Fruit, Garry Farr and Kevin Westlake have been added to the film Pop Down, currently in production.

Folk singer Noel Murphy appears at the Fairfield Halls, Croydon with Alex Campbell on April 21 . . . the Spinners' guest on their Radio Two programme on Sunday is singer Barbara Law . . . the Rock and Roll Revival Club opens on April 10 for Wednesday sessions at the King's Arms, Wood Green . . . French singer Enrico Macias makes his British debut with a solo concert at London's Royal Albert Hall on April 21.

Mel Torme, Vikki Carr, Woody Allen, Bob Dylan, Peter, Paul and Mary and Peter Nero.

MGM SIGNINGS

MGM RECORDS have signed three more British groups. The first, Sinnerman And Sara is a folk duo from Bournemouth and their first single will be a Tom Springfield composition.

The second, Jigsaw, includes Barry Bernard (bass guitar), formerly with Pinkerton's Colours, and saxist Tony Britnell, who used to be with the Fortunes. Their single, "One Way Street," will be released early next month.

The third, a soul band called Mark 7 will make their debut with "When You Lose The One You Love."

Deejay Tony Brandon, who is compering the Gene Pitney tour, has a single, "Candy Kisses," released by MGM on April 19.

TYRANNOSAURUS REX

TYRANNOSAURUS REX who appeared with Donovan at a recent Albert Hall Concert in London, are to appear in concert with Radio One deejay John Peel in the Purcell Room of the Royal Festival Hall tomorrow (Friday), and on April 13.

The performances will be titled "Oak, Ash & Thorn," and the group, who comprise Marc Bolan and Steve Peregrin Took have their first single "Deborah" released on Regal Zonophone on April 19.

Their album "My People Were Fair And Had Sky In Their Hair But Now They're Content To Wear Stars On Their Brows," is to be released in May.

They are signed to Blackhill Enterprises, managers of the Pink Floyd.

SPANKY DUE HERE

AMERICAN group Spanky And Our Gang arrive in Britain on Sunday for a week of promotion on their new Mercury single "Like To Get To Know You."

They will be appearing on major radio and TV shows. Already set are Top of the Pops (11) and Dee Time (13).

DOORS CONCERT

CONCERTS by the Doors and Jefferson Airplane, originally planned to take place in London on April 13, have now been postponed until October, owing to heavy American commitments.

STOMPERS TOUR

THE New Iberia Stompers are to tour Italy between April 12 and 21. They will appear at the Swing Club, Turin, the La Speranza New Orleans Club, Milan and the New Orleans Club, Genoa.

Line-up of the Stompers is Tony O'Sullivan (tpt), Dick Douthwaite (clt), Mike Casimir (tmb), Terry Wood (bjo), Bill Rainbird (bass) and Jim Finch (drs). Their last blow before leaving for Italy will be at the White Lion, Putney High Street, on April 9.



Bee Gees to film

TOP comedy writer Johnny Speight — "Till Death Do Us Part" — is to write the screenplay for the Bee Gees' first full-length feature film "Lord Kitchener's Little Drummer Boys."

The boys will write and perform six new songs for the film, which is about the press ganging of boys to join the army as bandmen during the Boer War.

The Bee Gees will have acting roles as five bandmen.

Said Speight: "I like the boys music very much and I'm going on their tour to get better acquainted." Shooting will commence in October on location in Kenya, in colour on a budget of £500,000.

we are recording a single for Decca. If we put on a good show for people, I'm sure there will be room for me to improvise on funky numbers like 'Sombrero Sam.'

NEW LABEL

THE new Eyemark label is launched tomorrow (Friday) with a single by the Barriers, "Georgie Brown."

The Barriers tomorrow arrive back in Britain after a lengthy club season in West Berlin. On April 27 they go to Belgium for four days of TV and radio in Brussels.

On May 7 they start a three-week tour of Sweden, Finland and Norway.

HALEY TO TOUR

BILL HALEY arrives for his latest tour on April 28. Further dates were announced this week and he will appear on Dee Time, on May 4, Locarno, Leeds (6), Silver Blades (20), Ilford Palais (21), Stevenage Locarno (22), Bristol Locarno (23) and Tofts, Folkestone (25).

MCA Records has issued two of his old hits, "Rock Around The Clock" and "Shake, Rattle And Roll."

BARRATT QUILTS

SYD BARRATT has left the Pink Floyd to concentrate on songwriting. His place in the group has been taken by guitarist David Gilmour.

The new guitarist will be heard on the Floyd's new single "It Would Be So Nice" to be released on April 19.

HERMAN TO TOUR

A PACKAGE tour starring Herman's Hermits, John Rowles and the Amen Corner will start on May 10.

Dates set so far are: Ipswich Gaumont (11), Maidstone Granada (13), Worcester Gaumont (14), Leeds Odeon (15), Lincoln ABC (16), Wigan ABC (17), and Blackpool ABC (18).

Further dates will be added for May 10, 12 and 19.

The start of the tour means that Amen Corner will miss the final dates of the Gene Pitney tour.

ARLO IN LONDON

ARLO GUTHRIE, son of the late Woody Guthrie, arrived in London at the weekend for a short tour, to promote his first album "Alice's Restaurant" on Reprise.

Tomorrow (Friday) Arlo is on BBC-2's late night line-up, then Dee Time and a concert at Queen Elizabeth Hall (6), Colston Hall, Bristol (8), recording Radio One My Kinda Folk, and the Speakeasy (14).

ALEX GOES NORTH

ALEX WELSH and his band go north for a seven-day tour next week. Dates are Newcastle (9), Cockerham (10), Kendall (11), Carlisle (12), Manchester Sports Guild (13), Accrington (14) and Birmingham (15).

TITO FOR TV

TITO BURNS, one of Britain's best-known talent agents and impresarios, on Monday joined London Weekend TV as head of variety programming under Frank Muir, head of entertainment.

Tito's special responsibility is to bring star names to British TV and to develop names new to British audiences.

Among artists Tito handled as an agent with the Grade Organisation were Dusty Springfield, Rolling Stones,

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

North Carolina opening for Brubeck/Mulligan

DAVE BRUBECK and Gerry Mulligan, who are to play London's Jazz Expo together in October, perform together for the first time during the Charlotte Jazz Festival in North Carolina on May 10 and 11. Brubeck is now forming the new quartet which, in addition to Mulligan, is expected to include Alan Dawson (drs) and either George Duvivier or Richard Davis on bass.

Buddy Rich has been ordered to pay 2,500 dollars in Las Vegas and placed on five years' probation for failing to file a 1961 Federal Income Tax return. Charges that he failed to file returns for 1962 and 1963 were dismissed. The U.S. government claimed that his income for the three years was over 100,000 dollars.

Bruce Turner and John Picard are set for number two of Humphrey Lyttelton's series at the Six Bells, Chelsea, on April 26. At least one other former Lyttelton sideman will be featured. Sandy Brown stars at the Bells this Saturday (6).

Bob McCracken, the veteran clarinetist, is recovering from a heart attack in Burbank, California . . . drummer Bob Moses has left the Gary Burton Quartet. His replacement is Roy Haynes.

Flautist - saxist - arranger Johnny Scott is off to America on a business trip after Easter. His Quintet plays the Bull's Head, Barnes, on April 8.

Due to illness, trumpeter Cootie Williams missed Duke Ellington's opening shows at the Flamingo, Las Vegas . . . veteran violinist Joe Venuti is now fronting a dixieland band at the Frontier, Las Vegas.

There are still vacancies for brass players and bassists on the London Youth Jazz Orchestra's second Easter Jazz Course which starts at London's Marquee Club on Monday, April 15. Those interested should write to LYJA, 2 Howley Place, London W2.

The Monty Sunshine Band left yesterday (Wednesday) for a month's tour of Germany, Denmark, Holland and Belgium . . . Eric Silk's Southern Jazz-band return to Radio One's Jazz Club on May 8.

After several recent changes, the current line-up of Art Blakey's Jazz Messengers has the drummer leading Bill Hardman (tpt), Billy Harper (tr), Julian Priester (tmb), Ronnie Matthews (pno) and Lawrence Evans (bass).

Kenny Ball's Jazzmen have a new single, "I Wanna Be Like You," from the Jungle Book film, released by Pye tomorrow (Friday). The vocal is by the band's newest member, clarinetist Andy Cooper. The band guests

Brian Green's band returns to London's 100 Club tomorrow (Friday) followed by Alex Welsh (Saturday) and Terry Lightfoot (Sunday).



ALAN DAWSON

in BBC-TV's Whistle Stop (April 12) and Monday (Monday) (15).

Horace Silver is back in the night clubs with a brand new group. He now has Charles Tolliver (tpt), Benny Maupin (tr), John Williams (bass) and Billy Cobham (drs).

John Chilton's Swing Kings play Osterley Jazz Club tomorrow (Friday) and then travel to the Manchester Sports Guild on Saturday . . . Ken Colyer's Jazzmen play Putney's White Lion on April 18.

Guitarist Wes Montgomery, who starts a 12-day tour of Japan on June 5, is booked solidly through to December with nightclub dates throughout the States . . . Miriam Makeba will tie up with Wes Montgomery and Count Basie for a U.S. tour this Spring.

Australian pianist Graeme Bell returns to the Sackville Inn, Hove, on April 9. On April 21, Graeme makes his first appearance with Max Collier's Rhythm Aces at Wood Green Jazz Club.

Elvin Jones is writing the music for two films, The Long Stripe and The Third Bird. He will also have an acting role as a painter in the latter . . . Earl Hines has cut an album for Decca in New York with Buck Clayton (tpt), Budd Johnson (tr), Bill Pemberton (bass) and Oliver Jackson (drs).

Brian Green's band returns to London's 100 Club tomorrow (Friday) followed by Alex Welsh (Saturday) and Terry Lightfoot (Sunday).

THE SCHOOL OF BROADCASTING

The School of Broadcasting is now interviewing prospective students for the next two courses in Disc-jockey training and broadcasting technique. The school is now offering top student Disc-jockeys two weeks' free tuition at one of four holiday centre Discotheques with all expenses, food and accommodation completely free of charge, on completion of the course, at a time suitable for this student, in order to allow him the chance of gaining experience of working with a live audience.

To apply for entrance on the forthcoming courses, please write to The School of Broadcasting, 2/3 Norfolk Street, Strand, W.C.2. 01-836 3689.

DAWBARN'S EYE VIEW



LOOK, Charlie, it's about your entry for the Eurovision Song Contest. The tune isn't bad, but we've got to do something about the lyrics. And I know "Puppet" won last year but, as a title, "Ventriquoist's Dummy On A String" doesn't really sing.

I thought it would be a great production gimmick to have the guy dressed as a dummy.

Maybe, but I don't really feel some of these lines. Take "I wish you every joy and cheer with love from me and a gottle of geer." And there's not one grey-haired mother in all six verses. You gotta hit 'em in the heart, boy. Take your cue from one of the great songs, like "I Believe."

That's been bothering me for years, Solly. That line about "every time I hear a newborn baby cry." He's a male nurse? How many newborn babies you heard crying, Solly?

Look, I can live without your "writing from experience" lecture. And the folk poet bit. Poet, schmoe, this is a contest, Charlie. All that "I am a walrus get your knickers off" may be all right for the kids, but the kids don't vote in song contests. The Mums and Dads don't like all that stuff — it offends them, leads them astray or something. They want sincerity, Charlie — a bit of religion, grey-haired mothers, Irish mountains, moons in June, little lambs eating ivy — not walruses and knickers.

But Solly, you got to keep up with the times.

Charlie, Charlie. We're talking about song contests, not keeping up with the times. You don't think I'm entering any of my good songs? That's why I sent for you. I thought you'd be needing the money after "Ode To A Perfumed Dustman" didn't make the MM Pop 30. So be a good boy, write me something I can hum to my Granny without explaining the words. And something that will sound good with fiddles — Harry's doing the arrangement and he's not good with sitars.

OK. A nice ballad with a strong story line.

One more thing, Charlie. Remember the judges come from all over Europe, so don't concentrate on the Irish mountains or Yiddish mummies.

Well, how's this for a story line. This Luxemburger is cruising down the River Seine with his old Dutch when he sees a German daschund in the water. Taking off his beautiful blue suede Italian shoes, he dives in and rescues the dog with the help of a Spanish fisherman, who happens to be passing in his Swedish-built boat.

Charlie, you're a genius. The dog is a masterpiece. Now, if we can get the tune to sound just a bit more like the Yugoslav national anthem, we've won.

There's just one thing worrying me, Solly. What the hell rhymes with Daschund?

OK, OK. So make it a Great Dane wearing jackboots. And don't forget it's June, and the moon is rising, and this grey-haired old mum is sitting at home...

CHRIS WELCH REPORTS FROM THE ALBERT HALL WHERE THE BEE GEES CALLED OUT THE ARMED FORCES TO GET THEIR TOUR OFF TO A ROUSING START. DAVE DEE DIDN'T.



Wot—no Chieftain tanks or jet bombers

WE have seen group wars and feuds before, but nothing like the battle for fans between the Bee Gees and Dave Dee, Dozy, Beaky, Mick and Tich at the Royal Albert Hall last week. This time they brought in the Army and Royal Air Force!

The result was something like a pre-war Hollywood musical, with a massed choir, marching band, a 37-piece orchestra, and blazing rifles.

The audience screamed ecstatically throughout, proving the success of the special pre-tour concert presented by the Bee Gees and their manager Robert Stigwood.

MARCHING

But backstage the Whip Man, Dave Dee, was heard to mutter: "We don't need a huge orchestra and choir to get across." He has already slightly peevish at the lack of rehearsal time for their act—15 minutes before the show started.

Said Bee Gee Robin Gibb: "So a lot of people are saying we can't just depend on ourselves to perform. The whole point is we have an obligation to the public to provide them the sound we get on records. It's not a case of using 'gimmicks'."

"We are putting on a show, and all the ideas come from ourselves. We wrote the songs and that's the way we want to present them."

"We got the Royal Air Force band to play a song we wrote called 'I've Decided To Join The Air Force.' It was the night of the 50th anniversary of the Royal Air Force, and the cadets have made us their mascot."

"We thought the concert was a success, and the overall effect was great."

Said Barry Gibb: "It was a pity you couldn't hear the orchestra and marching band very well, but it was a great crowd."

BALANCE

The show began with Grapefruit, the new group launched by Apple, making their first-ever public appearance.

Dressed in grapefruit coloured suits, they received a warm response, and achieved a good sound balance even if some of the singing was a bit off on occasions. They experimented with flute on one number, and lead singer John Perry had good communication with the audience, even if it consisted mainly of telling them to "shut oop."

The Foundations came on with some hand-clapping soul, and Clem Curtis sang well and need not have apologised for not being the Bee Gees. The had some fabulous dancers with them, elbowing and wriggling sexily on numbers like "SOS."

Between the Foundations and Dave Dee, compere Tony Hall filled in the five minute gap with some intelligent chat; that went on just a bit too long, and induced somebody to shout "You're talking a load of rubbish."

FAULTS

But this did not deter Tony from lecturing on the faults of pop on TV for some minutes, resulting in a slow hand clap.

Then came the most entertaining act of the evening by Dave Dee and his merry minstrels.

They made a dramatic appearance with their backs to the audience shrouded in



Bee Gees—and others—on stage at the Albert Hall.

cloaks and thundering out the theme from "Magnificent Seven," in deference to the inspiration for their hit "The Legend Of Xanadu."

They dropped the cloaks in turn to face the audience and bash out "Hold Tight," then a showpiece for Dave on "If I Were A Carpenter" which he sang surprisingly well.

Dozy drew some laughs with his routine with Dave on cod versions of "Cinderella Rockefeller" and "Rosie," and "Zabadak" saw a great deal of mobbing by enthusiastic fans, warded off by elderly attendants, all of whom were wishing the London Symphony were on and not the cream of British pop.

During "Bend It," the Dave Dee lot decided to send up the Bee Gees spectacularly by having six soldiers march on stage and blaze away with their pop guns, or bazookas.

They were the men of the Somerset & Cornwall Light Infantry, the Guards having declined to participate.

After the interval, the group who have replaced the Stones and Beatles as ace scream inciters of the British Isles and Commonwealth proved they are as willing to experiment as stick to their guns on musical ideals.

FLIRTING

The Bee Gees insist on writing individual material to their own high standards, but are happy to risk the ridicule of cynics by flirting with a 67-piece orchestra, not to mention the surprise appearances of an RAF marching band which invaded the stalls during "I've Decided To Join The Airforce," and a mixed, and somewhat elderly, choir, who popped up among the audience, to "ooh" and "ah" behind the massed voices of the Bee Gees.

The audience seemed more baffled than impressed by these apparitions, especially as the blue uniformed brass blowers were inaudible, but this is the stuff of which pop showmanship is made.

But both Bob Stigwood and Robin Gibb looked decidedly blank when I suggested future experiments with a Chieftain tank or a fly past by Phantom jet bombers.

The boys appeared in darkness with their backs to the audience (funny, didn't another group do that?), while the kids screamed in waves, until the lights came up on "1941 Mining Disaster" and they rushed the stage.

Barry was dressed in blue, Robin in a wine red jacket, and the rest in varying shades of black and blue.

Their voices came through very clearly on the up tempo "Jumbo" which deserves to

be a big hit but, sadly, the vast orchestra was practically inaudible.



BALDWIN FUNDAMENTAL FEATURES

First, every neck we put on them, regardless of price range, is hand-carved. That means they're inspected every second of their development. We've bound all the edges of the neck, too. If you don't already know how important that might be to you, you will after you've played a machine-made, unbound neck for an hour or two.

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Another example of the quality we build into Baldwin guitars is our tone control. Our engineers designed two controls. We had our choice. Either could have been used. We chose the first because it sounded better to us. It is many times more expensive than the other one we could have used. Chances are you never would have known the difference. But we would.

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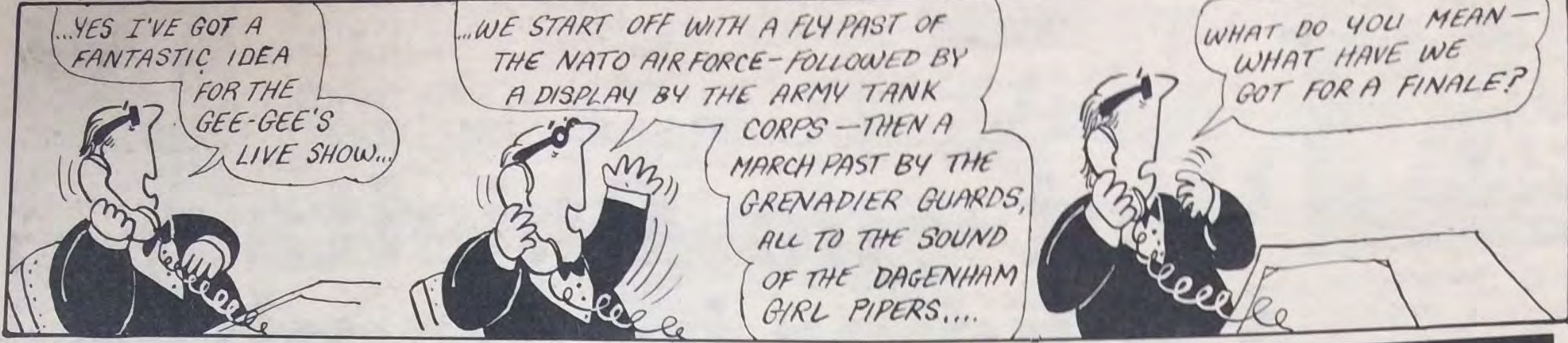
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SHURE

MR. NINE PER CENT the loser agent



by Leon.

PAPER DOLLS CATCH FIRE

THE number of white girl groups to have hit on recent years can be counted on the fingers of one hand. The Paper Dolls, a pretty threesome, are helping to change this with "Something Here In My Heart," which entered the Pop 30 at number 27 this week. Individually, they are Suzi "Tiger" Mathis, Sue "Copper" Marshall, and Pauline "Spyder" Bennett. They say they are 19, and have known each other for 16 of those years. They went to the Pitt-Draffen Academy, Northampton, and studied acting, singing, and dancing there until 1966. On leaving, they became the Dolly Set and started working as a dance act in Northern clubs and abroad. "We were doing a Go-Jos type thing," says Tiger, "in fact our teacher at the academy was Jo Cook of the Go-Jos. Then we decided to start singing with some dancing at the end of the act." They were discovered while appearing in cabaret, with Vince Hill, at the Cavendish club, Sheffield. The man who did the discovering is Tony Macauley, the man behind the Foundations and Long John Baldry hit records.

Steve joins up with Red Indians

STEVE WINWOOD caused much consternation by vanishing for three days during his American tour with Traffic last week.

He was eventually found by Jim Capaldi and Chris Wood, living with a tribe of Red Indians in Squaw Valley, California. God knows what sounds he picked up for their next album.

Steve completed his freak-out activities by jamming with the Grateful Dead on the back of a lorry round the streets of San Francisco.

Royal request for Ed Stuart on his Radio One Junior Choice last weekend. He met Princess Margaret when she visited the BBC and later received a request for him to play the Tremeloes "Suddenly You Love Me." This was later changed after the Princess checked with her children and the request became Alan Price's "Don't Stop The Carnival" played for "Sarah and David from Mummy and Daddy."

That TV version of the Wembley concert can't have done any of the group's much good... Mud fined £5 each for chaining themselves to House of Commons railings in protest at purchase tax on records.

Herd completed their spot for the film, Otley, last week, despite fantastic shout-up with producer Bruce Cohn-Curtis... Gene Pitney showing undue interest in John Rowles' hit. Will he do it on an LP?

Pink Floyd forced to re-



The RAVER'S weekly tonic

record words on their new single, changing Evening Standard to Daily Standard—the BBC wouldn't allow the Evening Standard to be mentioned. But the Scaffold got away with Sunday Times in "Thank You Very Much."

Deejay David Symonds depped on trombone with Plastic Penny at Margate... Note to Bee Gees PR, it's Boer War, not Boar War.

Rocker Freddie Fingers Lee fined 30s at Bow Street on Monday for climbing the scaffolding round Nelson's Column. He used to be a steeplejack. He rebroke his toe... Apologies from Thomas Laurence who reviewed Phil Woods for MM last week. It was Jeff Clyne on bass, not Ron Matthewson.

Barry Mason took Les Reed and his wife to dinner to celebrate his Ivor Novello Award for "The Last Waltz." Found they had no money or cheque books and Barry only managed to prove his identity to the management by showing his award.

Hands up all those who can understand what Jake Thackray's singing about... Paper Dolls have opened their own record shop in Kensington Market. Plan others in Manchester and Birmingham.

Frazer Hines, Jamie of Dr Who fame, says his new disc is not a single written by Time Box, but an EP with songs by his brother, Ian Hines, Alex Harvey, Winifred Atwell and Les Reed and Barry Mason. And he promises me a trip to Antibes in the Tardis.

Lot of pop people looking for a new home now the De Hems pub is closing... Marmalade's Patrick Fairly wed Nancy Colin in Glasgow... will Jon Hiseman join John Mayall or form his own group?

Did Julie Felix have to join every guest on her TV series?... Chicken Shack's Stan Webb spotted three guitars stolen from Savoy Brown Blues Band, in a London house last week. When Stan and London City Agency's Harry Simmonds went to collect them they were attacked by gent with a sword.

Alan Walsh shared a box with Liberace at the Esther and Abi Albert Hall concert... Scott Walker forming a committee of Americans in Europe to back Robert Kennedy for President.

Note from Disley in Florida says "Nice here in the sunshine, picking oranges and listening to the gospel singers." He's been working with Ramblin' Jack Elliott.

Over 140,000 dialled 160 in London last week to hear Engelbert plugging Britain. This week's recorded message is by Mrs Irene Craig, aged 86.

Norman Newell took a deep breath out of his office window this week and said: "That's the only holiday I'm likely to get this year."

And already another group is trying to beat the Toast's 100 hours. The Soul Reaction get down to it at the Night Prowler Club, Great Yarmouth, from noon on Good Friday.

Donovan wants to record Jon Hendricks... Tommy Bishop to receive Granada-TV award for the best act of their First Timers series. Last winners were the Amen Corner.

Decca gave a big lunch to launch Ronnie Aldrich's new single, "Pipaluk"... the Tony Blackburn TV show gets worse... Ronnie Scott to drunken heckler: "I thought we were only letting in people tonight."

caught in the act

ESTHER AND ABI OFARIM, in front of a capacity audience at London's Royal Albert Hall on Saturday, showed a depth of talent never even suggested by the lightweight twopenny of "Cinderella Rockefeller."

They sing songs of many lands in many tongues; and their repertoire — from Ewan MacColl's "Daisy Old Town" to the Berthold Brecht-Kurt Weill composition "Pirate Jenny" — is adventurous.

Tiny Esther, a fragile, Dresden china figure, is the undoubted star of the partnership. She sings with purity, clarity, superb range and feeling, charm and simplicity. Alongside her mighty talent, Abi becomes accompanist and, at times, a foil to her singing.

The packed RAH audience gave the duo, beautifully accompanied by a jazz-influenced Dutch quartet, a rapturous reception, with countless encores. Particularly outstanding were Lennon - McCartney's "She's Leaving Home," the Bee Gees' "Morning Of My Life," "Le Deserteur," a beautiful "Motherless Child," and the catchy, comic "One More Dance" — their next single? — ALAN WALSH.

MAYNARD FERGUSON

MAYNARD FERGUSON, high-register trumpeter par excellence, is a classic example of a leader making a big band. He has taken professional and semi-pro musicians from the Manchester area and moulded them into one of the most exciting British big bands ever.

He brought the band to London's 100 Club on Sunday and made that stronghold of trad and mainstream reverberate to the nostalgic thrills of an orchestra in full flight. Ferguson's playing is never polite or prettily always fierce, fiery and occasionally lacking in taste. But what does impress is his beautiful tone in the lower register — a factor of his playing less well-known than his pyrotechnics.

The band is excellently rehearsed and respond willingly to Maynard's extrovert enthusiasm; altoist Gary Cox particularly was furiously impressive on Slide Hampton's "Got The Spirit." The programme included the Ferguson showpiece "Maria," "Almost Like Being In Love," a ruffling medium paced blues "Sound Of The Trumpet and Danny Boy" which the band turned from a maudlin tune into a shattering tour-de-force. Open your ears and catch this band. — ALAN WALSH.

JON HENDRICKS

FRIDAY'S blowing night at Ronnie Scott's last week. Pito Woods, Jon Hendricks, Kenny Wheeler, Tony Crombie and the redoubtable Mr Scott steamed into some vastly entertaining jazz. Highspot was Jon's lengthy work-out on "Evolution Of The Blues" a history in verse and music.

Ronnie contributed funky tenor, while ultra-cool Crombie relaxed in an armchair and made his drums work like a power plant. His was an object lesson in good drumming, Tony Oxley, backing Phil Woods, needs to get together. He irritated with some disorganised sounds due to listening too much to Tony Williams and not enough to Phil Woods. — CHRIS WELCH.

DUBLINERS

THE DUBLINERS were drinkin' and courtin' again before a



FERGUSON: extrovert



ESTHER: a mighty talent

A LOT MORE THAN JUST 'CINDERELLA'

packed house at the Royal Albert Hall last Thursday. The predictable mixture of sandpaper voices, top-speed instrumentals and bouncing energy was as successful as ever.

Old favourites such as "Black Velvet Band" and "The Zoological Gardens" pleased the audience most as they joined in enthusiastically. Musically, the instrumental numbers were the highspots of the evening: Barney McKenna's banjo playing and John Sheahan's fiddling were unbelievably fast, and perfectly co-ordinated. At one point John plucked the banjo held and fingered by Barney, and Barney's other hand played the fiddle held by John.

The audience yelled for encores. — JEAN AITCHISON.

TIM BUCKLEY

TIM BUCKLEY made a guest appearance at the Incredible String Band's packed Royal Festival Hall concert last Saturday and amply illustrated the difference in approach between the British and American creative scene.

He appeared to share a complicated relationship with his 12-string guitar and the microphone as he moved sensuously around them as he sang and strummed. He is still your actual performer, doing his own thing but in the same game as Nancy Frank, Bing and Elvis.

Not for him the anti-showmanship of the Incredibles who act as if it is a private party into which several thousand people have somehow strayed. Buckley tells them the way it is. The Incredibles still seem to be trying to find out.

The real difference between the two scenes is that, in America, unlikely combinations like Buckley-Incredibles are commonplace, while here guest artists are usually selected with more care.

The atmosphere after Buckley's spot was rather like a church when a mother has taken out her noisy child. But it took Robin and Mike only a little while to recreate the magic. All the more pity that technical hang-ups like disconnected organ cables and inaudible lyrics should have come between the Incredibles and their audience. Or should I say congregation? — KARL DALLAS.

LONDON NIGHT

A TOUCH of the Leather Lane market, Hampstead Heath on a Bank Holiday, Brighton Beach, pervaded the English Folk Dance and Song Society, last weekend, when Redd Sullivan and Martin Winsor ran "The London Night Again." There was also a touch of the open till midnight that turned the otherwise austere House into something boisterously approaching a four-ale bar.

The whole evening was a triumph for Redd and Martin

(helped by Pete and Marian Grey) that they brought off this revival of old customs and popular culture without even a suspicion of twopenny. It was, in fact, the mixture of traditional London effects (music hall, soup kitchen, punch and judy, street buskers, barrel organ) with latter-day phenomena (skiffle, folk clubs send-ups of contemporary figures) that gave the second annual London night its feeling of being completely real. — ERIC WINTER.

ALEX WELSH

STAND BY for heresy. I dare to point an accusing finger at the mightily-praised Alex Welsh band. Their musicianship is unquestioned. They put on sizzling entertainment. But have they reached a stage where their act includes too many comedy numbers? Because, in the second half at Haywards Heath on Sunday, a packed Fox and Hounds crowd were treated to four comedy numbers out of eight.

We had "Alabama," "Minnie The Mermaid," "Chinese Laundry Blues" and Herr Lennie Hasting's Germanic joy "Auf Wiedersehen." The crowd loved it all but for a band that reached the top on pure jazz talent, the high comedy ratio seemed more suited to trad-boom days.

However, between times we had a masterly "Django" from guitarist Jim Douglas, Blues — again much played these days — from Alex and the superb "Davenport Fred Hunt," a storming "Blueberry Hill" from the whole band and a top-form Johnny Barnes capturing the evening's solo honours throughout on baritone.

So it may seem sour to carp. Specially as these days, at the Fox, the Welsh band act as a kind of loss-leader for local jazz and have to please a fringe crowd as well. But while humour in jazz is a much-needed commodity, too many laughs lead to an occasional belly-ache. — JOHN ROBERTS.

They came to London for a recording audition and the result was "Something Here In My Heart," a Supremes-type number — "but we don't want to be labelled as a copy of the Supremes," says Tiger. "When we were doing cabaret, we sung pop songs and standards, the kind of thing that would appeal to a cabaret audience, but for the act we are going to do now, Tony Macauley is suggesting songs although we are going to do the choreography."

The girls are aiming for an act that will be both vocally and visually exciting, a mixture of swinging sounds and movements. "We want to put move and feel into it," explains the blonde Tiger.

"It's so difficult for girls to get in on the scene. Lulu and Sandie Shaw are established and get so much work that it doesn't let any new girls in. We think we have been lucky to get what we have got."

"We have been working for two years slogging around the clubs, now we've got our first record, so it's not as if we are straight off the streets."

"We have also been asked to think about suitable numbers that we like for a possible LP, but we haven't got anything definite yet," adds Tiger.

All the activity and interest building up around the girls has had an effect on their love-lives.

"Our boy-friends have all run away," admits Tiger, "and we've been going out with them for years. In fact, we are not allowed to get married for seven years."

PAPER DOLLS



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'LOVE IS BLUE' MAN DIGS 'COVERS'

IN THE QUEST for fame and fortune, the ambitious usually head for the capital city of their country. In France, it is, of course, Paris.

But Paul Mauriat, whose orchestral version of "Love Is Blue" is currently in the Pop 30, was cautious about rushing off to Paris to take his chances. Instead, he spent a number of years touring with his own orchestra, playing cabarets and concerts.

"Before going to Paris I thought it would be good to be in contact with the public to try to feel what they wanted in music," explained Paul. He was relaxing after lunching with Esther and Abi Ofarim during a break in rehearsals for the Rolf Harris Show recently.

"I was 30 before I went to Paris. By then I thought I was strong enough to try something there."

Paul's musical career started in his native Marseilles when he was four years old. His father taught him to play the piano, and at the age of ten Paul entered a conservatoire, studying classical music.

Four years later, he gained first prize in the classical piano section and his heart was set on a classical future.

"But when I was seventeen I heard jazz for the first time," said Paul. "I was so enthusiastic that I turned away from classical music. I formed my own orchestra and started to tour France and abroad."

The years spent on the road as a travelling musician and leader helped him develop his own style and his talents as an arranger, as well as giving him a sound knowledge of the public's taste in music.

With this experience to back him, Paul then headed for Paris and quickly put his skill as arranger, conductor, musical director and accompanist to work. For seven years he was musically involved with top French stars such as Charles Aznavour, Dalida, and Henri Salvador.

"Then three years ago, I signed with Philips and since then I have made six albums," said Paul, who in 1962 achieved success in another musical sphere, that of song-writing, when he wrote the Little Peggy March hit "I Will Follow Him," which was a number one in the American charts. — TONY WILSON.



Cracking a yolk with the Herd



A POACHED egg is many things to many people. To advertising copy writers, it is a symbol of health and efficiency. To the savages of Outer M'balawi, it is an integral part of their strange, and often nauseating fertility rites. To Peter Frampton, it is a source of endless battles with thick waiters in unhealthy and inefficient cafes.

FRAIL FRAME

Peter was trying to summon strength from his frail frame ready for an MM interview, and thought a brace of poached eggs would help combat the tiring effects of The Pop Life.

But the sole effect was to plunge the 17-year-old lead guitarist and singer with the Herd into all pervading gloom.

"Nobody likes runny eggs, do they?" demanded Peter as if he called the world to bear witness.

"But nobody seems to know how to cook them. I ask for a well-done egg, and I get something that practically walks off the plate and out into the street."

EGGS

The Face of '68 was darkened by a frown of contempt at all waiters and all eggs.

"We've been very unlucky with eggs recently," agreed his comrade, Gary Taylor, bass player and bass singer.

The duo were cracking yolks together on a bright sunny day last week, relishing every moment of the calm before the storm of their next hit record. "I

Don't Want Our Loving To Die," and their tour with the Kinks and Tremeloes.

It was a moment for re-appraising their career, and looking to the future. A picture of frustration and eager expectancy emerged.

"Everybody says touring is hard work, but I don't think it is," said Gary, lighting the tipped end of my cigarette.

"I don't see how doing two twenty minute spots is tiring. The last tour we did wasn't hard work, except for the boredom of sitting around in dressing rooms.

"I wonder why our album didn't sell too well?" pondered Gary.

"Perhaps it shouldn't have

been called 'Paradise Lost.' Perhaps it shouldn't have had one and a half hits.

"At the moment, we are still a very new group trying to prove ourselves, and not enough people knew about us to spend a few bob on an LP." Pete was frowning again.

"If the next single is a big hit, that would have been the time to bring out an LP," said Gary.

VARIED

"Perhaps it was too varied. It was good, and we were pleased with it, but probably a bash dance beat

would sell more copies. Don't get the idea it was a complete and absolute flop. It's still selling quite well."

SOUND

Why have the Herd moved away from the big orchestral sound of their first single? Was the rock revival any inducement to more simplicity?

Peter: "A lot of people said the big sound was our style, but we knew it wasn't and that we could do it on our own. A lot of people said our stage version of 'Underworld' was better than the record, which knocked us out. So we decided to do OUR sound on the next single."

What's the biggest problem facing the Herd now?

"We're slightly frustrated," said Gary. "We're looking forward to the time when people realise that in the group, Andrew Steel is a great drummer with potential as a comedian, that I can sing, that Andy Bown is a great organist, as well as the fact we have Peter. There's no reason for Peter to stop doing anything, but we'd like people to realise there are three other guys as well."

"I was a bit worried about 'The Face' bit, but I'm not now," said Pete. "Appreciation is spread round for the group in ballrooms, but I get the feeling the press don't want this to happen. It doesn't make headlines."

"Actually I leave notes for my mother at home signed 'The Face.' If I put Peter, she doesn't know who it is.

Oh dear, I hope that comes across as funny."

"I'm very frustrated musically. I've accepted the fact that I can never be heard playing guitar on stage because of the screaming, and I hope that continues because it shows we are popular."

FRIENDS

"But when I go home, I just play guitar to myself and I'm not progressing as fast as I'd like to. I listen to George Benson, Kenny Burrell and Wes Montgomery, and I'd like to get a few friends together to play guitars and learn."

"BECAUSE I WANT TO BE A JAZZ GUITARIST IN THE FUTURE."

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| PAUL MAURIAT "LOVE IS BLUE" |
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- ★ ROGER WHITTAKER: "TALK TO THE ANIMALS" (COLUMBIA)
- ★ TONY RIVERS AND THE CASTAWAYS: "I CAN GUARANTEE YOU LOVE" (POLYDOR)
- ★ AT LAST THE 1958 ROCK AND ROLL SHOW FEATURING FREDDIE 'FINGERS' LEE: "I CAN'T DRIVE" (CBS)

Jazzscene 1

Rashied, the other drummer with Trane



WOODS: 'I'm hanging kind of loose.'

"CONSERVATIVELY educated," "intelligent," "academic," these are the sort of comments people make about Phil Woods, the alto saxophonist now starring at London's Ronnie Scott Club.

Benny Carter, during his last stay in London, made a similar assessment when he mentioned Woods as a favourite of his among present-day players. "Fine musician, fine gentleman," said Benny.

And in person, Phil Woods meets your expectations, impressing you as a serious but humorous man with broad

Broad-minded alto

BY MAX JONES

interests, equally happy to talk about music, politics, films, education, motor cars or football.

He had read the Harry Francis interview in last week's MM when I went to see him, and spoke conversationally of the exchange system and of union responsibility.

"Yes, I read that union article and thought it was pretty good. In my opinion, the Musicians' Union man was very fair. He put his case logically and fairly."

Woods, his wife, Chan, and their two children are in Europe on a long visit, possibly a semi-permanent one. The altman explained why he had come and what he hoped to do here.

"The thing that made the trip possible is that my summer school at Ramblerny closed this year. I've been Music Director there for six years past. We had about 35 students for a two-months' jazz course, but it failed this year through lack of support. We didn't have the funds to continue."

"It's a pity that it's over. It had always been a struggle, but now it seems parents won't send their children to

school to learn jazz any more. I guess the stigma remains. Still, we kept it for six years. It had a good run."

"Anyway, not having the commitments this year has given me the time to come over here. I was able to take the children out of school a little earlier than usual."

SETTLE

"As to what I'm going to do here, I'm hanging kind of loose, and enjoying the experience. You could say I'm taking a year's sabbatical. But among other things, I hope to study. I'm going to try and study more composition. It all depends on when and where we settle."

"Then I'll continue to write. I did about half the book for the big band with Clark Terry, and I intend to go on writing for it. I'll try to send back at least one arrangement a month."

"Chan is my copyist, so there's no problem about that. She has very good hands. Yes, she plays piano and can sing a little, and knows the lyrics of just about every song ever

THE drummer Rashied Ali is a man who looks as grand as his name.

Tall, full-bearded, with solemn yet smiling deep brown eyes and an air of importance, he is an impressive sight when he sits down to play.

But the impact does not end there, for Rashied, who was John Coltrane's drummer for the last two and a half years of his life, is one of the most impressive of the new breed of incandescent contemporary percussionists.

The Philadelphia-born drummer first came to the jazz world's notice when Coltrane featured him alongside Elvin Jones in 1965, and recently he was recording in London with John Stevens en route from Danish engagements to a Carnegie Hall concert where he will accompany the late saxophonist's pianist wife, Alice Coltrane.

Rashied paid tribute to Trane for releasing him from the strictures of the strict time-keeping, with which he grew up, and allowing him the chance to play what the saxophonist described as "multi-directional rhythms."

"That means that the soloist can play anything he chooses to play on the time that I lay down for him," he explained. "It's just like a support kind of a thing and Coltrane really helped me develop it."

"I know it can work now, it just needs a lot of alterations, but I'll never really be finished with it. In order to be able to suggest time and

BY VALERIE WILMER

keep the flavour going while keeping the strict time in my mind as I play, to do this at different tempos and play very soft or very loud, is very difficult to do without over-playing."

Philly Joe Jones is, for Rashied, the world's most creative drummer. "I dig him very much," he said, "and I have to give him a lot of credit for giving me a start in the kind of thing that I wanted to do."

"Max Roach really started a thing when he developed the Kenny Clarke style of playing, but Philly Joe came

along with this very hip type of playing that suggested a whole other kind of way to play."

"I used to sit and watch him, and then Elvin came along and I was very confused! Between those three drummers — Max, Philly and Elvin — I didn't even know what there was to play any more. I thought, like, what can I do now?"

The first time that Rashied played with another drummer was under more conventional circumstances with his brother, Muhammad, at home, but after he'd been in New York



RASHIED ALI: 'I have a lot of respect for Elvin'

for a year, he and Sunny Murray shared the stage at New York's Dom for an Albert Ayler engagement.

The year was 1964 and Coltrane, who had already started to use the occasional additional percussionist with his quartet, was in the audience.

"He really dug that sound," recalled Rashied. "At that time Trane was thinking a lot about drums and when he went to the West Coast in 1965, he added Frank Butler to the group. He also used Juno, an African drummer, for a few dates and when he returned, we got together."

Three years ago, it was fairly common knowledge that Elvin Jones did not take too kindly to the newcomer's freer conception, but Rashied smiled at the suggestion.

"We played together very fine," he said. "I have a lot of respect for Elvin as a drummer, but at first it seemed a little tense. I came into the band and naturally — I guess it's like this with a lot of people — I was treated like a freshman in college."

"Until you've gotten into what's happening in the band, you have to sort of walk softly. The tension was there, but after we played together and started really working things out and it didn't turn out to be like a fight every night on the bandstand, like, 'who can outbush whom,' we really started getting together and working some beautiful rhythmic patterns out."

"Elvin would sometimes play time, and I would more or less play a free sort of thing. Then we'd switch it around and he'd play with the piano and I would play with the horns."

In 1966, Coltrane dropped the second drummer and took only Rashied with him for a Japanese trip. "But every now and then he'd use conga drums or timbales or something. He'd also use Pharoah Sanders on a few dates, but he could hear what he wanted to hear just with the one set."

Mention of Sanders reminded the drummer that the saxophonist was the first musician he worked with when he left home. "New York was pretty good to me, you can call it luck or whatever, but I started working right away."

"The second night I got there I walked into this club and Pharoah was sitting on the stage, just holding his horn in his hands. I asked him what was happening and he told me he had a gig but he didn't have nobody to play with."

"I rushed home, got my set and brought it back, then we called up a bass player and started working. We only made like two, three dollars a night so it wasn't really working. I thought I'd go to New York and make a whole lot of money, but I found out I'd been making more in Philly!"

But Rashied, as he admits, was one of the luckier young musicians. Within three months the club had started to make money, then he and Sanders joined Paul Bley. From there he went on to work with Bill Dixon, Archie Shepp, Earl Hines, Ayler and Coltrane and has become recognised as one of the leading modern drummers.

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200 million Eurovision audience for Cliff

BETWEEN 11.30 to 11.45 p.m. on Saturday night, British songwriters Phil Coulter and Bill Martin will know whether they have pulled off a "double" as this year's winners of the Eurovision Song Contest.

For it's around that time that 17 juries from 17 different countries will cast their votes on the 13th Eurovision Song Contest.

Phil (25) from Londonderry, and Bill (28) from Glasgow last year leaped to international fame as Eurovision winners with their "Puppet On A String" song with Sandie Shaw.

Now, they've won the British entry for this year's contest with Cliff Richard's "Congratulations" — which stands a good chance of again scooping the pool of entries from 17 different countries.

But not only does a Eurovision song win bring the writers fame; it gives the performing artist the biggest TV audience of a lifetime.

Including sound broadcasts, a total of upwards 200 million viewers and listeners will watch the final, staged at London's Royal Albert Hall on Saturday.



PHIL COULTER/BILL MARTIN

They include audiences in Britain, six Iron Curtain countries and, for the first time, Africa. Russia and East Germany are also recording the programme for later transmission.

So this vast audience stimulates tremendous additional interest in the winning songs and the winning singers.

Says Jimmy Phillips, managing director of KPM music: "Where ever you go on the continent, you hear 'Puppet On A String.' There are now 180 different versions of the song. Even a parody is a riot in Vienna. It's a great novelty song."

"'Congratulations' could be even bigger, though. It's a very good tune and the idea is so commercial. Everyone says 'congratulations.'"

"What will Phil and Bill make from the songs? Everyone wants to talk figures! Don't ask me now — ask me in 10 years' time. All I know is these songs have really made them internationally famous."

Doubly, so, if Phil and Bill again win the contest that has been running since 1956.

—LAURIE HENSHAW

GEORGE BEST

MANCHESTER UNITED'S INTERNATIONAL STAR WITH AN EYE ON THE POP WORLD COMMENTS ON RECENT POP SINGLES

THE BEATLES: "Lady Madonna" (Parlophone).

Oh, well. What can you say about that? Everything the Beatles make is good, and they seem to get better as they go along. It's a rock 'n' roll beat, but more modern—a sort of dig at rock. This is their best yet—which is what I seem to think about every record they make. They just get better and better.

ESTHER AND ABI OFARIM: "Cinderella Rockefeller" (Philips).

This is a great record—absolutely fabulous. It's so different—and such a quaint record. And Esther has such a wonderful voice. Bet they had fun making this.

CILLA BLACK: "Step Inside Love" (Parlophone).

Without doubt, this is the best record that Cilla has made so far. I suppose the television programmes have helped it a lot, but it is a good song, and she sings it well. I've always liked Cilla—but I like her even more now that she's getting better material.

CLIFF RICHARD: "Congratulations" (Columbia).

This one should easily win the Eurovision Song Contest. It is just the right kind of song for the contest and will be a big hit as a record. It has every gimmick in the book, yet it's still a better song than "Puppet On A String." But it's not for me. It's catchy and Cliff is a good singer — but it's not my scene.

MANFRED MANN: "Mighty Quinn" (Fontana).

Anything Manfred Mann does is all right by me. This is fabulous. By which you gather I like it. I like the fact that it is different — but, of course, all Manfred's records are different to the previous one. This is a good song too, although I don't normally like Bob Dylan's songs.

BEE GEES: "Words" (Polydor).

It's the Bee Gees, isn't it? Certainly not as good as "Massachusetts," which was the first of its kind. Now they seem to be trying to repeat the dose. They are just not progressing. They seem to be

sticking to what was a successful formula. Yet I don't think that anyone could have handled the singing on this quite so well.

THE HOLLIES: "Jennifer Eccles" (Parlophone).

This is one that grows on you the more you hear it — but I don't think it will be a big hit. Good for the discotheques and for dancing. Well up to the Hollies' standard and very similar to "Bus Stop."

PAUL JONES: "And The Sun Will Shine" (Columbia).

No — I don't like it. It's a bit of a dirge. He seems to be struggling. It was written by the Bee Gees, wasn't it (yes-Ed.) but the combination hasn't clicked this time. Nothing like so good as Paul's days with Manfred—but then he was with Manfred, wasn't he?

MATT MONRO: "One Day Soon" (Capitol).

Not a chance of being a chart hit — this is not for the teenage scene. This is definitely LP material —



BLIND DATE EXCLUSIVE

And it's not even a good song. Sorry.

GENE PITNEY: "Somewhere In The Country" (Stateside).

Gene Pitney? Gene doesn't seem to be recording what the teenage public want today. This is nothing different to what he has done in the past. Sorry, but this will not be a big seller. Yet I'd travel miles to see him on stage. He has a great stage act.

MONKEY: "Valleri" (RCA Victor).

Definitely not the best I've heard from the Monkees. It appears to be a mixture of all their previously successful ideas but somehow the mixture just doesn't merge.

DIONNE WARWICK: "Valley Of The Dolls" (Pye International).

This is just the greatest thing I've ever heard! Dionne Warwick could sing anything for me. What a wonderful voice. Because she does it, it must be great. I've seen the film and this is the only thing in it. She's great!

TREMELOES: "Suddenly You Love Me" (CBS).

This is another one to make you turn up the volume. But it's too fast for dancing, a real singalnger. It's a happy, cheerful record, very good indeed of its kind. Good for the Tremeloes' image. Certainly won't do them any harm.

MOVE: "Fire Brigade" (Regal-Zonophone).

Hey, another singalong! But I like the Move a lot. Right now I'm patiently waiting for the next LP. I think this is their best single to date, but make no mistake, they will become better still. They are a versatile group too. They are going to last a long time.

FOUNDATIONS: "Back On My Feet Again" (Pye).

There seems to be a spate of these happy, singing records. But this is good for dancing too—I hear it in all the discotheques. I like this a lot — undoubtedly it will be a very big seller.

LEMON PIPERS: "Green Tambourine" (Pye International).

I personally think this is great. It stuck in my mind the first time I heard it, just couldn't forget it. I bought it immediately it was released, and I am still playing it regularly. I think it is a great song and they do it so well.

PAUL MAURIAT: "Love Is Blue" (Philips).

I think there are far too many versions of this number. Someone told me there were fourteen. But this one is by far the best of the bunch. Orchestral pieces are not usually for me, but this is a good song. And this is just the right treatment. Just the thing for cosy fireside listening.

AS TOLD TO JERRY DAWSON

well sung, excellently produced, and has its own market. Matt needn't worry — he's doing well enough.

DONOVAN: "Jennifer Juniper" (Pye).

This is great — as good as "First There Is A Mountain" and that's going some. The whole presentation is good. I prefer Donovan in this happy mood to his "message" records. He must make himself miserable. Pleasant, happy record.

DAVE DEE, DOZY, BEAKY, MICK & TICH: "Legend of Xanadu" (Fontana).

Oh yes — I like this because of the whip. I can never get the "whip" right — I must practise. Seriously, this is one that makes you turn up the volume as loud as possible, and sing. I like the big brass sound of the backing. Great!

TONY BLACKBURN: "She's My Girl" (MGM).

Don't like this—monotonous — nothing at all to lift out of the rut.

Jazzscene 2

Spring draws Yanks to Britain

BY MAX JONES

SUDDENLY it's spring, and it seems as though a small colony of U.S. jazzmen want to be here to delight in it. Jon Hendricks has been in Britain six weeks already, talks about wishing to stay on. Philly Joe Jones lives in London and would like to start a band. Phil Woods arrived a week and a half ago with plans to settle in Europe and see plenty of this country, and three days later he was followed in by tenor player J. R. Monterose. Any day now they'll be joined by Hank Mobley.

Monterose — not to be confused with Jack Montrose, who also plays tenor and was born in Detroit — moved from Detroit at the age of one and was brought up in Utica, New York. He has called here to look around on his way to the Continent, accompanied by pianist-singer Joan Steele who is doing some dates with him in Holland.

He made it clear that his stay in Europe was of indefinite duration. "I'm going to be around for most of the year, I think, and I just might be here for ever."



J. R. MONTEROSE

"I want to get back together with Rene Thomas. We had a guitar, tenor and rhythm group in Montreal and New York around '60, and recorded together for Jazzland. A wonderful rapport."

Another reason for trying his luck in Europe is that J. R. believes the jazz climate may be more beneficial this side of the Atlantic.

"If you ask me what I'm doing here, I'll say: Just look at the Playboy jazz poll. I read your jazz papers and magazines and the criticism seems better than in the States."

"I think the British appreciate the man for what he's playing, not just for his name. They're more independent here. There's not so much of the great put-down over here; it's a more mature conception."

"I stopped working with big bands about nine years ago — Terry Gibbs was my last — and made up my mind I'd do my own thing no matter how long it took."

"So I decided to spend time writing tunes and practising, also studying piano now that I have my private tutor, Joan Steele. I've been going through a transition, you know. There's been a little change in my playing."

"I'd like to record and perform with strings, and believe there's more chance to do that here. At home, if you're not playing Top 40 tunes you're not accepted. It may be easier here. I think it's a case of leave home if you want to be recognised."



DOUGAN: it's not for financial reasons

Why Jackie's joining the 'jazz drain' ..

BY LAURIE HENSHAW

IT'S A MAJOR STEP for any man to uproot himself from his homeland and settle down in a strange land. It means cutting adrift from relatives and friends, selling up his furniture and home effects, booking travelling passages, and going through all the redtape rigmarole entailed in emigrating for good.

Thousands of British people, of course, do this willingly every year. But it's a sad commentary when a man feels compelled to emigrate because of the poor state of the British jazz scene.

But drummer Jackie Dougan has done just that. After 37 years in this country, he's leaving Britain for good.

And this despite the fact that his considerable talent won him backing roles with such international jazz greats as Stan Getz, Ben Webster, Sonny Stitt, Roland Kirk, Jay Jay Johnson, Dakota Staton, Tony Bennett, Mel Torme, Dexter Gordon and Lucky Thompson.

Jackie thus joins such eminent British emigrants as George Shearing, Victor Feldman, Ronnie Ball, Ralph Sharon, Eddie Thomson, Joe Temperley, Dizzy Reece and Derek Smith.

BITTER

Not all may have left Britain for the same reasons as Jackie. But the bitter truth is that, if Britain had offered more scope on the jazz scene, they might not have had to look for fresher and wider pastures for their talents in the first place.

British musicians are among the finest in the world. In the past, it has often been the snob thing to sneer at their lack of jazz ability. Maybe it was true at one time. Not today.

The influx of American musicians and recordings has all helped to raise the standard of our jazzmen. And many have taken their place alongside top U.S. jazzmen for tours in Britain and on the Continent.

FACTS

But while the British jazz scene offers such little rewards, the "jazz drain" will continue. And the latest loss to Britain in this respect is Jackie Dougan. But Jackie nurses no bitterness towards Britain.

As a working musician with a wife and two children, he just has to face up to the facts of life.

It is for this reason, he made this open declaration about his decision to emigrate on the very eve of his departure.

Says Jackie: "By the time most people read this article, I shall be on my way to Sydney, Australia. My close friends know why I'm emigrating. But most people are wondering why I'm going."

TALENT

"It's not because I think my talent or ability have not been appreciated. I've worked professionally in London for almost 15 years, with all the best American and British groups and orchestras."

"In fact, the scene has been very good to me musically and financially, but like most guys I've had my ups and downs."

"The talent I refer to here was used in a general sense."

Jazz talent in this country is so financially unrewarded that guys like Stan Tracey, Tubby Hayes, Bobby Wellins, Kenny Wheeler, Phil Seamen and Ronnie Stephenson are pleased when a jazz session comes along.

"Apart from these, the Ronnie Scott Club, the Bull's Head at Barnes, and a few other pubs are the only places where jazz musicians may find an adequate outlet."

"This was one of the reasons I joined the BBC Radio Orchestra. I've also done films, TV and radio so that I could be independent financially and play jazz as much as possible."

"I'm not alone in this attitude. Among jazzmen who feel the same way are Ronnie Ross, Bill LeSage, Kenny Napper, Tony Crombie, Bobby Orr, etc. I could fill the MM with names who have had to adopt this kind of approach — not only in Britain but all over the world."

"A good example is the Thad Jones-Mel Lewis big band. Just like here, it does TV, films, etc, most of the time. But what a good band

when they get together to play jazz!

"No, it's not for financial reasons I'm leaving. It's just because I want a new kind of life for my wife and family. With all the musical experience I've had, I feel I can work anywhere in the world, so I chose Australia for a lot of good reasons — climate and so on."

MISS

"But if that doesn't work out, we shall go somewhere else. Perhaps the States, who knows?"

"I shall miss an awful lot of my jazz friends — and others I can well do without!"

"Lastly, I would like to thank MM reader Peter J. Walt, who wrote such nice things about me in Mailbag recently."

"People like this are the fans I shall miss most of all. Also let me take this opportunity to say 'goodbye' to all my friends."

"See you, clobber!"

Back to the beginning and start all over again

BY BOB DAWBARN

THE WORRYING thing about traditional jazz is the lack of really young blood," said pianist Johnny Parker. It's a point that worries a lot of lovers of the music.

"Generally speaking," Johnny continued, "the New Orleans type of jazz is American, and the young Americans just aren't playing it. And most of the British musicians who play the style are at least in their thirties now."

"The fellows in my band are the generation after me, and there seems to be nobody to follow them."

Johnny has been running his current band for three years after working with such leaders as Mick Mulligan, Humphrey Lyttelton and Graham Stewart. He was also with Alexis Korner in the early R&B days.

"I was very involved with the start of R&B," he recalls. "But when I saw the way it was going I swallowed it."

"In fact, since leaving Humph, I've been unlucky with bands. People always seemed to stray from their original musical principles. The only way to play the music I wanted seemed to be to form my own thing."

Johnny has strong feelings about the way his music should be played.

"Humph once said, and it's a very good rule, that if you have some idea of a style in your mind, get the best people available to play it and see what happens. If it's different from what you originally conceived, that's probably a very good thing."

"I'm very much against the attitude that because so-and-so played something on a record it's the only way it can be done. But I'm very respect-



PARKER: respectful

leave early for a dental appointment — so we just stuck it in."

Johnny's band uses a three-piece rhythm section because, he says, "it should really be quiet and loose. Swing should come as much from the front line as from the rhythm section."

The Parker Band currently has five regular London gigs a week and Johnny no longer has a day job.

"I virtually quit the music business a few years ago," he told me. "But then several of us started playing on Sundays at the Kings Head in Islington."

"When the Kings Head closed down I was asked to take a group into the nearby Crown and Anchor on Sundays. I asked a lot of the Kings Head regulars — Wally Fawkes, Graham Stewart, Jeff Kemp and the rest — and things just built up from there."

"I was now in charge of the thing and I felt there were a lot of good old tunes, by people like King Oliver and Sidney Bechet, that weren't being played any more and that the whole New Orleans way of playing had got lost in the Revival."

"I thought it was time to go back and re-explore what we had originally done. So we went back to the beginning and started again."

ful of the New Orleans tradition."

Johnny is amused to see Ringo admitting that the Beatles got the idea for "Lady Madonna" from "Bad Penny Blues" — the hit single he made with Humph.

"I used to play it round the clubs under the title 'Big Bill Blues,'" he told me. "Then one day a girl came in and said 'I'm back, just like the bad penny.' So we announced 'Bad Penny Blues' and it stuck."

"It was originally intended as the B side of a single. We had time over at a recording session — Bruce Turner had to

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POP SINGLES/CHRIS WELCH

A hit—for all those with elderly neighbours

SMALL FACES: "Lazy Sunday" (Immediate). Hooray! — It's our old mates Steve, Plonk, Kenny and Mac, in a right old cockney rave-up that will touch the hearts of millions.

Stevie is having trouble with his neighbours — "they've got no room for ravers." Anybody who has lived next door to some elderly cretin who bangs on the wall every time you put on a record will know the feeling. Marriott pours out his troubles in best East London, while Mac adds funky bits on organ. It's not all shouting either, with lots of clever production ideas.

Oddly enough, I played this at five am in Walthamstow last week at full volume and not only did neighbours knock on the wall, some nutter picked up a dustbin and emptied it all over the garden.

So good luck Faces—you've got a winner!

LOVE AFFAIR: "Rainbow Valley" (CBS). Long awaited follow up by the most controversial group of '68.

After all that Union fuss, the Affair have given the Keith Mansfield Orchestra full credit on the label, as they back the vocal talents of Steve Ellis.

He sings well, and it's a fairly bright number, but one tends to lose interest after a few minutes. Hit potential depends on how strong their fan following has become.

They could get a big sympathy vote in view of the merciless knocking they have taken, but they will need stronger material for the future.

EDDIE COCHRAN: "Summertime Blues" (Liberty). So what happened to the rock revival? Remember my words a few weeks back, "rock will never come back in its original form" (MM, March 2).

This column isn't all bilge and high jinks. Penetrating comment and accurate prediction — that's the stuff to give the troops.

But even if rock hasn't hit the chart, it's been fun listening to all the revived 45s and this is one of the best — a classic of pop, backed with "Let's Get Together," another version of "C'mon Everybody."

Fantastic guitar sound and tremendous vocals from the man who was lost to us in a tragic car crash in Britain in April 1960.

GRAPEFRUIT: "Elevator" (RCA Victor). Making a favourable impression on their first ever tour with the Bee Gees are a new group already labelled as "manufactured" by keen-eyed hawks, usually junior provincial journalists who seem obsessed with pop but continually knock it in a paroxysm of mistrust.

Say the hawks: "We resent having an unproven group foisted upon us. It is all the work of shrewd businessmen and showbiz moguls."

What they mean is, somebody has shown some professionalism and intelligence in organising the proper launching of a group.

Here is a double A side follow up to "Dear Delilah." "Elevator," by George Alander, is instantly commercial, with a good "hook" phrase,

coupled with "Yes" equally as good by John Perry, with more hard-hitting guitar. Grapefruit are here.

NITE PEOPLE: "Morning Sun" (Fontana). The cheerful chaps of the Nite People are known as ravers with a fund of good stories, and claim to fame as one of the first British groups to revive rock. They did "Summertime Blues" last year.

Spencer Davis and Eddie Hardin produced and helped to write this funky wailer, that sounds exciting and may turn Nite into day.

LEMON PIPERS: "Rice Is Nice" (Pye). Any Chinaman would drink a toast to these sentiments.

In the families of pre-Communist China, the Chinese peasants were frequently forced to eat tree bark and earth. Food shortages still affect China but the black days before Mao are fortunately over.

But this doesn't explain the Lemon Pipers' obsession with rice. My theory is, it is a reference to the quaint Western tradition of wasting rice by throwing it at newlyweds, and the singers want to get married.

Beautiful tune — a hit.

FAMILY DOGG: "Silly Grin" (Fontana). Dave Dee helped produce this girl and boy group attempt at chart busting with a pleasant if undis-

tinguished song, faintly reminiscent of the Mama's And Papa's

PETER AND GORDON: "I Feel Like Going Out" (Columbia). Interesting introduction with a backward running tape and honking saxes, backing Pete and Gord, who sound a bit like the Everleys on this Asher composition and production.

CRISPIAN ST PETERS: "That's The Time" (Decca). Crisp has been having a hard time getting a hit of late, and tries again with a delicate ballad backed by strings and echo. Nice to say it would be a hit—but not really.

FLOWER POT MEN: "Man Without A Woman" (Decca). Funny how that wobbly string sound the Beatles used on "A Day In The Life" keeps cropping up, as it does on this latest piece of Pottery. Now flower power has faded they must be feeling a bit de-petalled—and they sound it.

LEE DORSEY: "Can You Help Me?" (Bell). Why bring out this oldie? Every support group in Britain must have played this admittedly great tune at least twice a night for the last few years. Lee's version shows them what it's all about — but not a hit.

LUCAS & MIKE COTTON: "We Got A Thing Going Baby" (MGM). Bang! Remarkably funky for a British record, achieved by the all-English Cotton pickers plus the all-American vocalist Lucas, who does a better job than most of the U.S. ravers currently resident on our shores. Soul fans should experiment with this — it's nice.

KIKI DEE: "Can't Take My Eyes Off You" (Fontana). Great British girl singer—in case you were wondering if Kiki was some extinct New Zealand bird. What a beautiful, mature voice, much admired by that other raver Julie Driscoll. Tremendous song with good cha cha-cha backing that might at last bring Kiki home to roost in the chart.

WAYNE NEWTON: "All The Time" (MGM). 'Ee, what a grand entertainer. Wayne Newton's different — he's got talent. When's good music coming back? Three chord bashers are all pooves and need a wash.

Let's hear one we can all sing. Can you tell me if Eddie Calvert is touring with Gerry Mulligan? Family entertainment. Bring back the whip. They can't even play on their records. This boy's got talent. The golden-heart of showbusiness. Footballs.



STEVE MARRIOTT

pours out his troubles in best East London with funky bits on organ. "They've got no room for ravers!"



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TEN YEARS OF THE MARQUEE

When the Stones were rollin'—for £10 a gig

MICK JAGGER was paid £10 a gig when he brought his group, the Rollin' Stones, to a London Jazz Club, and helped launch the R&B boom that swept Britain and the World.



The young Jagger at the Marquee where the Stones helped launch the R&B boom

The echoes of that screaming, hard-hitting revival period are still rolling round the world, and the club is still with us, known to thousands of customers and musicians as the Marquee, ten years old this month.

The Marquee in Wardour Street, Soho, is famous as the home of group music, where dozens of top names came to fame, like the Stones, and Manfred Mann.

Today it is still helping to push young groups on the road to success, providing them with a showcase and invaluable experience, before an intelligent and critical audience that can make them or break them.

And during April and May the club is celebrating its birthday with a series of special nights, including the billing of Traffic and the Spencer Davis Group together.

Manager of the Marquee is John Gee, who has been there since 1963. He is the booker, compere and right hand man of director Harold Pendleton. Always enthusiastic, occasionally bad tempered, prone to rave about his idol Frank Sinatra, a jazz fan converted to pop, Gee is the Marquee to many people.

"The club opened on April 13 1958, and made the front page of Melody Maker," said John this week. It was purely a modern jazz club and opened with Kenny Baker and Michael Garrick, Peter Burman was the manager and host, and at that time, it only opened weekends.

"It has always been the home of good music, pop or jazz, and I am proud to say that it has never once been raided by the police in ten years, and has a completely clean record.

"The Leader Of The House Of Lords, Lord Longford, visited the club and congratulated me on how well run it was. We've never had trouble because we've never had bouncers, and we don't open all night. The police only raid all-nighters."

John recalled the early days and the number of groups that have

"Later he was joined by a singer called Manfred Two, later named B. P. Jones, later named Paul Jones — and they took off from there on.

"In March 1964 we changed premises because we were hiring the old Marquee in Oxford Street from the Academy Cinema who wanted to turn the premises into the Academy Two. We were lucky to find a raincoat warehouse in Wardour Street, which we now own.

"The last night of the old club featured Stan Getz, and the re-opening was with Long John Baldry, the Yardbirds and Sonny Boy Williamson.

"We still had jazz with Humphrey Lyttelton and all the same old names of modern jazz. Then we were approached by managers Kit Lambert and Chris Stamp who had a group called the High Numbers.

"They changed their name to the Who, and in a couple of weeks were packing the place out and everybody was talking about them. Supporting them were the Boys, who later became the Action.

"Then followed Gary Farr and the T-Bones, the Mark Leeman Five with Blinky Davison on drums, now with the Nice, our current top group.

"Groups began to snowball with the success of the Beatles, and among those who started with us were Jimmy James and the Vagabonds, the Spencer Davis Group, Moody Blues, Marmalade, the Herd, Move and Ten Years After."

"The Spencer Davis Group came in 1965 and were my particular favourite group, the best in the country, who always did a wide range of material and put on professional entertainment. The nearest to them since were the Herd."

"The Marquee have over 400 groups applying for a gig at the club, over 30 a week hoping for a chance to break through.

"Plans are going ahead for extensive modernisation, including a new stage.

"Our policy has always been to present the best in pop at reasonable prices, be one step ahead of trends, and foster new talent. We've never been out to make a quick buck and that is the reason we have survived where other clubs have come and gone," said John. — CHRIS WELCH.



Reparata and the Delrons — Mary Aiese, Lorraine Mazzola and Nanette Licari—have given the Bell label its first British hit.

Reparata sailing to success

WITH ship's sirens hooting and bells ringing, a new hit, "Captain Of Your Ship," sailed into the charts last week, piloted by three pretty young ladies, Reparata and the Delrons.

"It's different from anything we have done before," said Reparata, relaxing at the plush May Fair Hotel, after they arrived in London last weekend. "There is a cute story behind the song, and although it has novelties such as me sounding as though I am singing through a foghorn, and the bells, the idea is not a novelty. In fact, we hate novelty records."

Off stage Reparata is 21-year-old Mary Aiese, and the Delrons are Lorraine Mazzola, 21, and Nanette Licari, 20, and all three are training to be teachers at Brooklyn College.

"Captain Of Your Ship" is their first British hit but they have already had several record successes in the United States including "When A Teenager Cries," and "Tommy."

How do the group, who have been together for three years, get on about following a dual career of studying and singing? "Our parents are happy about it and our teachers are just great about it. They think that students shouldn't be dull.

"It is a very liberal school. They are not very strict," Reparata explained. "Some of the teachers who have been to England have been telling us what to see. We are all getting out in June. If we find that the singing is going well, we'll let the teaching go until we are too old to get on a stage."

Reparata and the Delrons work mainly high school shows and cabaret.

"We don't have a backing group. We work with club bands, which is rough, and about the biggest hang-up," Reparata said.

"We do a lot of work on the East Coast and try to stay near to New York. We work mostly weekends so we don't miss too much school.

"We also do a lot of out of town television and New York shows but not many national hook-ups. We go where the record is doing best.

"I love tours. You get to know all the people that way. It's fun and showbiz people are the greatest people in the world. But all the packing and unpacking is a pain in the neck.

"It's hard for girls, more so than boys, with all the clothes and stuff."

Reparata and the Delrons are aware that the record business is hard for girls, particularly groups. And even harder if they are white.

"The record business is orientated to male groups. The record buyers are in the 13 to 25-year-old age group, and mostly girls, so they go for the boy groups.

"So we try to do the things boy groups do but generally it is hard. There are no really big girl groups around, apart from the Supremes."

The three girls also write songs "mainly the B sides of our records. We don't have a lot of time for writing with school and shows."

While they are in London they are hoping to get in a lot of sight-seeing, and among the places on their list of visits are Piccadilly Circus ("We don't even know where that is"), Westminster Abbey, and the fashion centres of Carnaby Street and Kings Road, all of

BY TONY WILSON

which they hope to fit in between a busy schedule of television, radio and club appearances.

"Captain Of Your Ship," written by Kenny Young and arranged by Royal Guardsman arranger, Jim Abbott, as well as introducing three charming young ladies to the British chart, has given the new Bell label a flying start.

With Reparata and the Delrons at the helm, "Captain Of Your Ship" is all set to go steaming up the chart towards the inner harbour of the Top Ten.



IT'S going to be a Brave pop. That's the hope of Harrison, Donovan and humours hell-raiser of Love hit London for a li route from India to Californi

He paused in his trans-g grilled salmon at the Lond MM demands on transc influence on the pop industr

Mike wants to see cre from the Establishment in record industry. He wants to British and American artists.

He believes a pop ind of the Maharishi Mahesh Y to the rest of the world on

Mike was squatting cross-leg sunburned red, and freckled brown pullover and, around his

If meditation really works, i He was relaxed, full of ideals and ideas, laced with bawdy humour and Anglo-American common sense.

He described his first attempts at meditation during his stay with the Beatles, Donovan and the rest of the Beach Boys at the Maharishi's Ganges pad.

"It was so simple — but effective. I laughed after doing it for an hour. I have learned to stop worrying about everything, but it doesn't stop me still being concerned. It's a matter of putting things into perspective.

"I don't worry about the Vietnam war, or the racial situation in America, which is twenty times worse than Vietnam and could lead to civil war, but I am concerned.

"The thing is to adapt to changes and flow with them, to use your energy in support of life instead of fighting life.

"I first met the Maharishi in December, at the Paris UNICEF show, and he initiated us in person.

"When we went to India to stay with him, there were about seventy people there, including the Beatles, Donovan and Mia Farrow. A lot of people there had quit jobs, had taken leave of absence, or were students."

"Brian Wilson loved it; it was the only thing that got rid of his paranoia. Brian had been instructed a year ago, but didn't do it right. Then we all got together, Dennis, Al, Carl, and myself, and did it right.

"I feel the world is ready for a spiritual reawakening. People are sick of materialism. I had this feeling before I met the Maharishi.

"This man is travelling round the world helping people to be content, and the only reason some don't accept it is because of the image of Indian mysticism. Who needs that garbage? I need something that works from day to day.

"I meditate half an hour every morning and evening and that sets me super straight. You just sit in a chair, get comfortable and let your mind go. Sometimes you transcend and get to the source of thought. It expands your mind, and it's a physical thing as well. It cultures your nervous system and lowers your metabolism.

"Afterwards, if you want to do anything, like writing songs about race riots — no problems. You feel you can achieve anything.

"From now on my life will be three months Beach Boys, three months Maharishi and three months business."

Judith

"LOOK for the red door, press the button marked 'Sheehan' and I'll let you in," cooed Judith Durham, giving explicit instructions about the location of the flat she shares with sister Beverley near Lords Cricket Ground.

I pressed. The electrically-operated door swung open, and the new, slimline Judith greeted me with a smile as warm as the spring day.

It isn't exactly tactful to comment on a lady's weight. But Judith was only too happy to admit she'd lost quite a bit during her three-month trip to Australia. Two stone, in fact. And it certainly suits her.

"But I'm never satisfied," she laughed. "I shan't really be happy until I've lost a bit more."

"I'm only just sorting myself out after all that travelling. It takes me about a week to straighten myself out. Travelling is terribly tiring."

But she showed no signs of fatigue as she enthused over the new

Seekers recording on April 13. "I is taking " this she said. "He a really good back in the st earlier hits."

"We had t things ourselves getting more Now we're g and Mickie thin ter for us.

"It's a sad so waltz. I love and I have be these biggest our "Geor wasn't sad, but message."

"I suppose romantic, part of timental part of Must l ing out. I'm a canceri

born on July 3. Judith is a firm in astrology; bu who might dis subject, she rev

also a thinking combination of b brains, in fact. Her extensive such includes of Life a Prayers of the Conclous The

WATCH THIS ONE SHOOT INTO THE CHARTS!

KIKI DEE

Can't Take My Eyes Off You TF926





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How do the group, who have been together for three years, get on about following a dual career of studying and singing? "Our parents are happy about it and our teachers are just great about it. They think that students shouldn't be dull."

"It is a very liberal school. They are not very strict," Reparata explained. "Some of the teachers who have been to England have been telling us what to see. We are all getting out in June. If we find that the singing is going well, we'll let the teaching go until we are too old to get on a stage."

Reparata and the Delrons work mainly high school shows and cabaret.

"We don't have a backing group. We work with club bands, which is rough, and about the biggest hang-up," Reparata said.

"We do a lot of work on the East Coast and try to stay near to New York. We work mostly weekends so we don't miss too much school."

"We also do a lot of out of town television and New York shows but not many national hook-ups. We go where the record is doing best."

"I love tours. You get to know all the people that way. It's fun and showbiz people are the greatest people in the world. But all the packing and unpacking is a pain in the neck."

"It's hard for girls, more so than boys, with all the clothes and stuff."

Reparata and the Delrons are aware that the record business is hard for girls, particularly groups. And even harder if they are white.

"The record business is orientated to male groups. The record buyers are in the 13 to 25-year-old age group, and mostly girls, so they go for the boy groups."

"So we try to do the things boy groups do but generally it is hard. There are no really big girl groups around, apart from the Supremes."

The three girls also write songs "mainly the B sides of our records. We don't have a lot of time for writing with school and shows."

While they are in London they are hoping to get in a lot of sight-seeing, and among the places on their list of visits are Piccadilly Circus ("We don't even know where that is"), Westminster Abbey, and the fashion centres of Carnaby Street and Kings Road, all of

BY TONY WILSON

which they hope to fit in between a busy schedule of television, radio and club appearances.

"Captain Of Your Ship," written by Kenny Young and arranged by Royal Guardsman arranger, Jim Abbott, as well as introducing three charming young ladies to the British chart, has given the new Bell label a flying start.

With Reparata and the Delrons at the helm, "Captain Of Your Ship" is all set to go steaming up the chart towards the inner harbour of the Top Ten.



IT'S going to be a Brave New World through pop. That's the hope of men like George Harrison, Donovan and Mike Love, bearded, humorous hell-raiser of the Beach Boys.

Love hit London for a lightening business trip, en route from India to California, last week.

He paused in his trans-globe perigrinations to dine on grilled salmon at the Londonderry Hotel and answer MM demands on transcendental meditation and its influence on the pop industry.

Mike wants to see creative people taking over from the Establishment in music publishing and the record industry. He wants to see co-operation between British and American artists.

He believes a pop industry run on the principles of the Maharishi Mahesh Yogi could set an example to the rest of the world on how to conduct its affairs.

Mike was squatting cross-legged in an armchair, his face sunburned red, and freckled. He wore a rather nondescript brown pullover and, around his neck, a simple string of beads.

If meditation really works, it hasn't done Mike any harm. He was relaxed, full of ideals and ideas, laced with bawdy humour and Anglo-American common sense.

He described his first attempts at meditation during his stay with the Beatles, Donovan and the rest of the Beach Boys at the Maharishi's Ganges pad.

"It was so simple — but effective. I laughed after doing it for an hour. I have learned to stop worrying about everything, but it doesn't stop me still being concerned. It's a matter of putting things into perspective."

"I don't worry about the Vietnam war, or the racial situation in America, which is twenty times worse than Vietnam and could lead to civil war, but I am concerned."

"The thing is to adapt to changes and flow with them, to use your energy in support of life instead of fighting life."

"I first met the Maharishi in December, at the Paris UNICEF show, and he initiated us in person."

"When we went to India to stay with him, there were about seventy people there, including the Beatles, Donovan and Mia Farrow. A lot of people there had quit jobs, had taken leave of absence, or were students."

"Brian Wilson loved it; it was the only thing that got rid of his paranoia. Brian had been instructed a year ago, but didn't do it right. Then we all got together, Dennis, Al, Carl, and myself, and did it right."

"I feel the world is ready for a spiritual reawakening. People are sick of materialism. I had this feeling before I met the Maharishi."

"This man is travelling round the world helping people to be content, and the only reason some don't accept it is because of the image of Indian mysticism. Who needs that garbage? I need something that works from day to day."

"I meditate half an hour every morning and evening and that sets me super straight. You just sit in a chair, get comfortable and let your mind go. Sometimes you transcend and get to the source of thought. It expands your mind, and it's a physical thing as well. It cultures your nervous system and lowers your metabolism."

"Afterwards, if you want to do anything, like writing songs about race riots — no problems. You feel you can achieve anything."

"From now on my life will be three months Beach Boys, three months Maharishi and three months business."

CHRIS WELCH attends a love in with Beach Boy Mike



"The trouble with the Maharishi is he doesn't know anything about TV or newspapers, and papers just distort everything. I'm surprised the Beatles haven't helped him more to get across."

"We're going on a tour of major American universities with him in May."

At this point Greek and Italian waiters slid into the room bearing a trolley of food.

"It stinks," said Mike. Pausing for the reaction to subside, he looked round with a barely perceptible grin and added: "It sure smells good."

Later, sipping coffee with honey, Mike described their tour plans.

"We're going to use a lighting system to project the Maharishi on screens above the stage so everybody will be able to see him. We'll perform with a band for 45 minutes followed by an intermission with a TV documentary. Then he'll come out and lecture the audience with time for questions and answers."

"I saw him do this at Harvard University, and I couldn't

believe the instant response. The place stood up involuntarily in awe."

"It was what I call a standing ovation in silence. I had tears in my eyes, it was so intense."

"If sometimes he doesn't answer questions, it's because at this stage he can't afford to offend anybody. He doesn't pussyfoot around. He'll answer proper questions."

"Meditation could be used in prisons, hospitals, and for old people who still have good minds, but have been pushed out of society by the young. It really is a panacea."

But wasn't LSD a panacea? Weren't we told by the Flower Children that acid was the only way to expand one's mind and achieve bliss?

Mike pulled an expression of distaste.

"I'm not an acid head and never have been. I don't even have an opinion about it."

"It was a great fat. Ask Timothy Leary. All I know is that the kids who were taking LSD trips in school at America are now

meditating."

But wasn't it supposed to be the panacea?

"LSD is a bore and waste of time talking about. The Beach Boys and the Beatles have come off it. It's been done. It's a boring waste of time."

But what about the LSD philosophy?

"The philosophy of the flower children was great, except for one thing. It was destructive. They were trying to create a euphoria, but you have got to engage with the enemy and defeat them by showing them things can be done creatively."

"You can't just sniff a flower all your life and wish things done. If you want to do that—fine, but I can't do it that way. I wouldn't respect myself."

Meditation gets you ready for action—sorry about this, no teenybopper stuff."

In view of his interest in the Maharishi's philosophy, was the pop business, more or less important to Mike?

"Pop is important as a launching pad for many new enterprises. We could put together the power of the Beach Boys and Beatles to form companies with sound, beautiful principles, administered by people you could respect."

"Once we get these sound practices going, we shall be able to establish record companies and music publishers that would be examples of how much better things can be."

"We've got to beat the Establishment at their own game by being astute in business, and remembering—it's a worn out phrase but it still works—give and take."

"For example, in Dallas, Texas, we are going to give a party for all the fans who have given us our money over the last five years. It will be like, giving them something back. Maybe all out next tours will be parties!"

"As people get more affluent they will need to be entertained more. The trend is towards more records, more vacation spots, more pleasure. There is no reason why we should go back."

"We have all the machinery to make a fantastic world to live in, but everything is contained by shortsighted war policies. Believe it or not, the pop business will be the start to fight this, because it's the only one flexible enough."

"We've got to make pop a service for the people and try to forget the profit motive. They will be profit making, but we must rule out the greed motive."

"We mustn't become a laughing stock either, or that would defeat the purpose. We have taken several steps towards this already in the last year and the time is very near when we will announce new and exciting plans. Meditation makes it easier for everybody to work together."

"Once we start we'll go straight past the Establishment who rob, and lie, and cheat. They'll be obsolete very soon."

"Have you got any hobbies Mike?" joked one of his room guests.

"I'd love to go surfing right now. Down to the sea and ships."

All surfing aside, if Mike Love and the Beach Boys achieve their aims, it means an exciting future ahead for pop—and maybe society.

Judith loves sad songs

BY LAURIE HENSHAW

"LOOK for the red door, press the button marked 'Sheehan' and I'll let you in," cooed Judith Durham, giving explicit instructions about the location of the flat she shares with sister Beverley near Lords Cricket Ground.

I pressed. The electrically-operated door swung open, and the new, slimline Judith greeted me with a smile as warm as the spring day.

It isn't exactly tactful to comment on a lady's weight. But Judith was only too happy to admit she'd lost quite a bit during her three-month trip to Australia. Two stone, in fact. And it certainly suits her.

"But I'm never satisfied," she laughed. "I shan't really be happy until I've lost a bit more."

"I'm only just sorting myself out after all that travelling. It takes me about a week to straighten myself out. Travelling is terribly tiring."

But she showed no signs of fatigue as she enthused over the new

Seekers recording, due out on April 19. "Mickie Most is taking this session," she said. "He's found us a really good song—right in the style of our earlier hits."

"We had tried some things ourselves, and were getting more involved. Now we're going back, and Mickie thinks it's better for us."

"It's a sad song—a slow waltz. I love sad songs, and I suppose in a way these have been among our biggest successes. Though 'Georgy Girl' wasn't sad, but it had a message."

"I suppose it's the romantic, melancholy, sentimental part of me coming out. Must be because I'm a cancerian—I was born on July 3."

Judith is a firm believer in astrology; but, to those who might dismiss the subject, she reveals she's also a thinking girl. A combination of beauty and brains, in fact.

Her extensive bookshelf includes such tomes as Prayers of Life and LSD—The Consciousness Ex-

panding Drug. "I got that last one in America," she says. "I hope it isn't banned," she asked anxiously. "But I'm interested in all these things. I think one should be."

Did this mean she found any conflict between her stated desire to find time to pursue studies—like her piano and learning French—and the somewhat tinsel world of show business?

"It is a problem to find time to do all the things I want to do," she admits. "A writer said in a magazine article about show business people that the 'life they lead fossilises their original immaturity'."

"I suppose this is true. But I don't intend to fossilise. Even when I get married, I couldn't give up my interest in music. I've said I'll think about getting married after I'm 25 (she's now 24), and if I

had any babies, I wouldn't want to travel. But I'd still keep on with my music."

"My ambition is to buy a grand piano—even though a Steinway will cost me about £2,000. I want to take up my piano playing again."

Just what did Judith do with all the money she earned? Would she lash out and buy a five-figure Bentley, like Cilla, for instance?

"I couldn't afford one," she laughed. "Remember, there's only one of Cilla—there are four of us."

Dutifully, she sends home a lot to her parents in Australia. She also gave Beverley her fare back home. There are, in fact, no signs in Judith's flat of the luxuries pop stars usually surround themselves with when they hit fame and the financial jackpot.

"Though meeting the boys did bring me into contact with a different world," she admits. "I came from the area back home you might classify

as Chelsea, while they came from the Mayfair set—the sports car and surfing crowd."

"But I've never changed in my attitudes to what I want from life. I saw the Maharishi with my parents in 1962 in Melbourne. I thought out how I wanted to go then."

She displays a refreshing lack of the gushing effusiveness of so many of her show-biz contemporaries.

Perhaps, this again is because of her Australian origin. "There's more censorship back home," she says. "Here, English girls read about all sorts of things, and maybe go out and do them."

"In Australia, you may read about them, but you wouldn't dream of doing them yourself. You're restrained so much more in Australia."

"A lot depends upon your home upbringing. Every woman is the ravine type underneath. It just depends upon whether they have the gall to go ahead with it."

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A BRAVE NEW WORLD— THROUGH POP

WE'VE GOT TO MAKE POP A SERVICE FOR THE PEOPLE, FORGET ABOUT PROFIT

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YOUR MONTHLY GUIDE TO THE ALBUM RELEASES

Jazz

INSTRUMENTAL JAZZ

CANNONBALL ADDERLEY: "74 Miles Away" (Capitol). The Quintet leave few clichés unturned. The Adderleys have fitted so neatly into the soul groove they seem to have forgotten everything else.

ALBERT AMMONS, PETE JOHNSON, EARL HINES, JELLY ROLL MORTON, JIMMY YANCEY, FATS WALLER: "Classic Jazz Piano Styles" (RCA Victor RD7915). The evolution of jazz piano is demonstrated here: New Orleans, ragtime, stride, "trumpet style" and boogie woogie. Fine original music by five pioneers.

ROY AYERS: "Virgo Vibes" (Atlantic 1488). Well above the average run of combo releases which stars Ayers' vibes with such good soloists as Joe Henderson and Harold Land (trns) and Charles Tolliver (tp). Good material and excellent arrangements.

EARL BOSTIC — TAB SMITH: "Swinging Saxes" (International Polydor 623254). Two middle-road alto soloists lead small groups (mostly featuring organ) in jump-style versions of original blues and ballads and in Bostic's case, some standards. R&B-type jazz for dancing.



ROLAND KIRK



RENDELL-CARR 5

BUCK CLAYTON: "Buck 'n' The Blue" (Fontana/Vanguard FJL407). Fine reissue with Buck and friends (Earle Warren, Vic Dickenson) blowing easy and delightful mainstream jazz. Recommended.

EDDIE DAVIS, BUD FREEMAN, EDDIE MILLER, BEN WEBSTER: "Tenor Of Jazz" (Fontana TL5453). Excellent and nicely organized music by four veteran tenors heard singly, in pairs and all together, accompanied by Alex Welsh's rhythm section.

Vic DICKENSON: "Showcase, Volume 2" (Fontana FJL406). Features Shad Collins on trumpet instead of Ruby Braff who comes in as guest soloist on two tracks. Shad and drummer Jo Jones are the album's weaknesses, but it is well worth having for Dickenson, Ed Hall and Sir Charles Thompson.

JOHNNY DODDS: "The Immortal" (Milestone MLP 20001). Twelve 1925-7 Paramount recordings, carefully re-processed, make up this valuable set of early Chicago

South Side jazz featuring Dodds (on seven tracks), Jimmy O'Bryant, Freddy Keppard, Jimmy Blythe, etc. A pity Dodds isn't on every track.

BILL DOGGETT: "Jumping And Swinging" (International Polydor 623238). Solid organ-and-band tracks by Doggett and such as Billy Butler (gtr) and reedmen Candy Johnson, Ray Felder and Clifford Scott. "Quaker City" and "Honky Tonk" are among the tunes swung.

JELLY ROLL MORTON: "Mr Jelly Lord" (RCA Victor RD7914). These 1926/30 Morton reissues — his fourth set from RCA — are enjoyable in the main and of interest to collectors though—with the exception of "Deep Creek" the trio tracks (two masters of "Wolverine"), "Red Hot Pepper" and maybe one more they don't represent the old New Orleans Master at his best.

THE GEORGIANS: "The Georgians, Vol 2" (VJM Records VLP 13). Recorded in 1923, this group was led by Italian-born trumpeter Frank Guarente, who obviously learned from King Oliver. The band, though square, is affected by his relaxed leadership and exudes charm and nostalgia of the period.

STAN GETZ: "Jazz Classics" (Transatlantic PR7434). Vintage, and often superb Getz from 1949 (with Terry Gibbs and other Hermanites) and 1953 (with Jimmy Raney and Hall Overton). Raney's intelligent guitar makes a nice bonus.

TED HEATH AND HIS MUSIC: "Swing Is Swing" (Decca). A typical mixture of jazz and high class big band dance music, with Heath play-



ing tunes associated with top American leaders. The sleeve note gives no details at all of personnel or recording dates.

ROLAND KIRK: "Here Comes the Whistler" (Atlantic 3007). The ubiquitous Kirk in good shape, assisted wonderfully by pianist Jaki Byard on most tracks. Title track is the audience participation showstopper. Rol and featured at Ronne's.

SHELLY MANNE: "Jazz Gunn" (Atlantic 1487). Seven Hank Mancini tunes from the Gunn film get highly professional treatment from Manne Conte Candoli (tp, flugel), Frank Strozier (alto, flute), and Mike Wofford (pno).

DAVID NEWMAN: "House Of David" (Atlantic 1489). Fathead Newman returns to the record scene with a retrained set which is more than another tenor-organ soul album. Blues themes are mixed with ballads and such stuff as Cedar Walton's "Holy Land."

THE ORIGINAL DIXIE-LAND JAZZ BAND (RCA Victor RD7919). Properly issued in the Vintage Series, this LP holds 16 titles by the first recording jazz band. Six numbers by the original ODJB of 1917-18 are here; also four from the '20-'21 period and all six from the 1936 "revival" session. Indispensable to historians and students.

DON RENDELL — IAN CARR QUINTET: "Phase III" (Columbia SX6214). Each of the five tracks is a gem, beautifully integrated performances garnished with excellent solos. A great group that gets better with every record-

BUDDY RICH: "Take It Away" (Liberty). Without Rich this would be a pretty average sort of big band. With Rich it kicks violently through a nice, aggressive album. The soloists are competent if hardly memorable.

SONNY STITT: "Deuces Wild" (Atlantic 3008). Sax-organ combo lifted a little above average by Stitt and some interesting alto and soprano from Robin Kenyatta. Rufus Harley's bagpipes are featured on one track.

ALEX WELSH: "At Home With Alex Welsh And His Band" (Columbia SX6213). By far the Welsh band's best album. The frameworks may be familiar but the solos impart a gleaming new coat. Very highly recommended.



TED HEATH

BLUES AND VOCAL

CLIFTON CHENIER: "Louisiana Blues And Zydeco" (Arhoolie F1024). This is the first album to be recorded by the Louisiana-born blues singer, harmonica player and accordionist. His French blues and Zydeco music (roughly, a mixture of blues and Cajun music) should appeal to most blues and folk fans and all accordion buffs.

BLIND LEMON JEFFERSON: "The Immortal" (Milestone MLP2004). "I want to tell you the gallows, Lord's a fearful sight," sings Jefferson in "Hangman's Blues," one of the three superb prison blues included in this collection of '26-'29 recordings from Paramount. So great is the material and the vocal-guitar interpretation that it's hard to believe these were issued commercially (and sold well) 40 years ago.

MANCE LIPSCOMB: "Volume 4" (Arhoolie F1033). Blues, folk songs, spirituals, raggy numbers and spoken reminiscences flow from Lipscomb, elderly Texas sharecropper and songster, with equal fluency. Roosevelt Sykes' "Night Time" and Memphis Minnie's "Want To Do Something For You" are among songs he makes over to his own amiable style on this memorable LP.

JIMMY REED: "Soulin'" (Stateside Bluesway SL10221). Reed's relaxed, rather gentle style of singing and playing is typified on this mediocre album which includes several familiar Reed themes, among them "Baby What You Want Me To Do" under the title "Peepin' And Hidin'." Piano is added to the rhythm on two or three tracks.

JAZZ LP OF THE MONTH

THE GREAT FAITH RESTORER

LOUIS ARMSTRONG — JACK PURVIS: "Satchmo Style." Armstrong with Luis Russell's orchestra: I Can't Give You Nothing But Love; I Ain't Got Nobody; Dallas Blues; St. Louis Blues; Rockin' Chair; Song Of The Islands; Bessie Couldn't Help It; Blue, Turning Grey Over You. Jack Purvis and his orchestra: Copyin' Louis; Mental Strain At Dawn; Dismal Dan; Down Georgia Way; What's The Use Of Cryin' Baby; When You're Feelin' Blue; Be Bo Bo. (Parlophone PMC7045).

Armstrong (tp, voc) with Russell band. New York. 1929-30. Purvis (tp) with band. New York. 1929-30.

IT IS SINGULAR and pleasing that an Armstrong recording should be among the best-selling singles today, nearly 40 years after these performances were made.

In one way it isn't surprising, since Louis never drew a line between jazz and popular music and sang many pops of the day from '29 onwards. And from the time he first came over here, in 1932, he's always had some appeal for the general public.

In another way it's surprising, though. Here is a jazzman who'll be 68 this June making a hit of an optimistic, square sort of song without the benefit of tele-plugging or teams of "experts" working on the record. It restores the old faith.

So to the album in hand, a reissue in the strict sense because every track except Purvis' "Copyin' Louis" has been available here before on Parlophone, but an LP which

holds what most collectors will regard as several rarities. The Armstrongs, all made with Luis Russell's band (plus three fiddles, and the band's valet "Toot Sweet," on drums, for "Song Of The Islands") occupy side one. Every number has passages of brilliance, also some more dramatic.

Those days, Louis was blossoming as a leader in New York, fronting this band at the Saratoga, and perfecting methods of interpreting ballads, vocally as well as instrumentally.

Buying his records as they came out, we often lamented that tunes were getting more commercial; worse, orchestral parts showed a tendency to grow sweeter (hear "Islands" as an example of Louis' fondness for "prettiness").

But the sides with Russell were fired by such talents as Higginbotham's, Red Allen's and Pops Foster's, and almost every number contained a trumpet solo of classic proportions. I'd number "I Can't Give," "Dallas" and "Blue Turning Grey" among the outstanding solos, and "St Louis" among the most exciting tear-ups of a stock arrangement.

Many details could be discussed. One is the quality, in terms of inventiveness, drive and jazz feel, of Louis' singing, so like his trumpet phraseology; another is the purity of line in his trumpet creations. And there is special interest in hearing the first version of the "Rockin' Chair" vocal duet, originated with the composer, Hoagy Carmichael, then thought by

MM readers to be a Negro musician.

One more point must be made: in "St Louis" and "Nobody," the trumpet work of Allen should be studied. He plays all the horn up to the vocal in the former, and leads behind it, of course, and on the latter he takes over from Louis here and there.

Then, on side two, is Jack Purvis—a remarkable figure in every way; so obscure that it's uncertain if he's alive but a most accomplished trumpet player in the Armstrong tradition who made only these eight recordings under his own name (he cut sides with Hal Kemp, Whitey Kaufman, the Boswell Sisters, Frank Froeba and many more).

Purvis blows in a lighter, weaker style than Louis, showing fluency and a grasp of Armstrong's highly developed timing. The nature of his attack and chord-running suggests he was a Jabbo Smith disciple, too.

"Copyin' Louis," also known as "Opus B," and "Mental Strain" are swiftly executed solos with four rhythm; but on the remaining six numbers an improved Purvis works with the splendid Huggy (again), Hawkins or Greely Walton (trn), Rollini (bass sax) and rhythm. These are nice arrangements (Purvis?), full of character and giving scope for sole improvisations which range from fair to fascinating.

To wrap up a satisfying set, the music arrives exceptionally well recorded in a sleeve bearing a mass of hard facts supplied by the indomitable Brian Rust.—MAX JONES.



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MELODY MAKER LP SUPPLEMENT

YOUR MONTHLY GUIDE TO THE ALBUM RELEASES

Folk

SHIRLEY COLLINS: "Power Of The True Love Knot" (Polydor 583 025). Shirley sings very well on this new album of traditional songs. Sister Dolly highlights some tracks with the delightful flute-organ and Robin Williamson guests on "The Maydens Came", playing the Indian shahanaï (chanter). Songs include "Polly Vaughn", "Black-Eyed Susan" and "The Unquiet Grave".

DIGNO GARCIA Y SUS CARIOS: "Arriberdiel Maria" (MGM C8064). A variety of songs and tunes played in the style popularised by the Trio Los Paragayvos, of which Digno Garcia, who plays the Paraguayan harp on this record, is a former member. Smooth and sophisticated music based on a folk style.

ALASDAIR GILLIES: "The Voice Of The Highlands" (Beltona LBS55). Alasdair Gillies grew up with Gaelic as his first tongue and on this album sings a selection of Gaelic songs from Scotland. The style is refined and the appeal will be somewhat limited.

ARLO GUTHRIE: "Alice's Restaurant" (Reprise R-LP 6267). First album from Woody's son, Arlo, which shows him to be potentially very talented. Title track is the best and takes up one side of the album. A monologue with chorus, it starts out as a rubbish dumping incident and finishes as an indictment of Vietnam drafting. The other side includes "The Motor Cycle Song" and "Ring-Around-A-Rosy Rag".

WOODY GUTHRIE (Ember CW129). The late Woody Guthrie with eleven songs, both traditional and his own including "John Henry", "Pretty Boy Floyd" and "Buffalo Skinners". Taken from old 78s, the sound quality is poor but Woody's singing comes through well.

RICHE HAVENS: "Somethin' Else Again" (Verve Forecast VLP6005). Havens is a singer who has built up a reputation in the ranks of

THE AMERICAN Caedmon Records series of "Folk Songs Of Britain" has long been overdue for release in Britain. For various reasons, including the old problem of copyright, they were withheld from general issue. Now Topic Records, have overcome the difficulties, and put out the first volume, "Songs Of Courtship."

Recorded over the past fifteen years, the collection was made in the field by Peter Kennedy, Alan Lomax, Seamus Ennis, Sean O'Boyle, Seamus Ennis, Hamish Henderson, the final editing being done by Kennedy, Lomax and Shirley Collins.

The songs cover all aspects of courting, meeting, mating and parting—and are in a variety of moods. It's interesting to note that approximately half the songs come from Ireland, possibly because more than anywhere else, Ireland has proved most fruitful in the collecting of folk music. Jeanie Robertson contributes two songs on side one, "Green Grow The Laurels" and "Old Grey Beard Newly Shaven." The first deals with lost love and hope of its renewal and the second is a version of the humorous courting of a young girl by an old man and his rejection as a suitor. Both are sung well by a youthful sounding Jeanie.

The Copper Brothers have four songs, including a solo from Bob, "The False Bride,"

American contemporary folk artists. A powerful singer, he is heard to good effect on this album with his own and others, songs.

INCREDIBLE STRING BAND: "The Hangman's Beautiful Daughter" (Elektra EUK 258). The Incridibles' third album, this is slightly more subdued than their previous record. Seven of the ten songs are Robin Williamson compositions, the rest from Mike Heron. Great listening with the Incridibles getting a bit farther out and a bit deeper.

JOHN THE FISH AND BRENDA WOOTTON: "Pipers Folk" (VRC 1). Limited edition LP featuring two of the singers at the Pipers Folk club in Cornwall. Songs

FOLK LP OF THE MONTH

A FOLK TREAT LONG OVERDUE

VARIOUS PERFORMERS: "Folksongs Of Britain Vol 1 — Songs Of Courtship." Jeanie Robertson — Green Grow The Laurels, Old Grey Beard Newly Shaven; Bob Copper—The False Bride; Copper Brothers—The Sweet Primroses; Dame Durden, Oh No, John, No; Francis McPeake—Our Wedding Day; Frank and Francis McPeake—The False Young Man; Paddy Tunney—When A Man's In Love, The Mountain Streams; Flora McNeill—Aileen Duinn; Agnes Whyte—Bonnie Kate; Freddy Taylor—The Coolin; Elizabeth Cronin—Shule Aroon; Seamus Ennis—The Brown Thorn, As I Roved Out; Jane Kelly—The Magpies Nest; Maire O'Sullivan—Casadh An Sugain; Michael Doherty—The Girl Was Smart For The Fiddler; Jimmy McBeath—My Darling Ploughman Boy; Blanche Wood—I'm A Bonnie Young Lass; Mair N Cheochain — Cois Abhainn Na Sead! Davy Stewart—Bogie's Bonnie Belle. (Topic 12T157).

and together with Ron, they put their mellow harmony singing to "The Sweet Primroses" and two light-hearted songs, "Dame Durden" and "Oh No, John, No."

Jimmy McBeath, a life-time itinerant, sings "My Darling Ploughman Boy," dealing with rural courtship to a tune that may be familiar as "Whistle, Daughter, Whistle."

The McPeakes, Frank and

Francis, contribute two songs, "Our Wedding Day," a solo by Francis, more popularly known as "She Moved Through The Fair" and a duet, "The False Young Man," both songs being accompanied on uilleann pipes. The pipes are featured on the air, "The Brown Thorn," by the jolly "As I Roved Out," Seamus Ennis who also sings "The singing of three Irish women, Maire Ni Cheochain



THE FOLK SONGS OF BRITAIN
Collected by Peter Kennedy, Alan Lomax, Seamus Ennis, Sean O'Boyle and Hamish Henderson
SONGS OF COURTSHIP

with "Cois Abhainn Na Sead," a lovely Gaelic song, Maire O'Sullivan's "Casadh An Sugain," and Jane Kelly with "The Magpie's Nest," a version of the bawdy "Cuckoo Nest," are all fine tracks. The two outstanding tracks, however, are Flora McNeill's superb singing of the Gaelic song, "Ailein Quinn," a lament of lost love, and Davy Stewart's penetrating street-singing style on that great song "Bogie's Bonnie Belle," accompanied by his accordion.

This new series from Topic is a valuable addition to the mounting supply of recorded quality folk music, and should find its way into every enthusiast's collection.—TONY



JEANIE ROBERTSON

SEAN MAGUIRE: "Sean Maguire Plays" (Viva VV103). A selection of jigs, reels, hornpipes and airs played by former All-Ireland champion Sean Maguire, accompanied on piano by Josephine Keegan.

OMSK RUSSIAN ENSEMBLE (CBS 63179). Songs in various moods from this hundred-strong group, which includes female choir of 81 voices. Backing is provided by accordions and balalaikas. Excellent singing of songs drawn from the Russian tradition.

PETE SEEGER (Ember CW130). Folksong veteran Pete Seeger sings a mixed bag of songs mainly from America. These are re-issue tracks and by the sound of it

have been re-recorded at slightly more than 33 rpm giving Seeger's voice a higher pitch.

VARIOUS PERFORMERS: "The Living Tradition—Music From Turkey" (Argo RG561). Excellent contemporary recordings of Turkish folk music and songs with illustrated explanatory notes. Of particular interest to those with a leaning towards Eastern and Oriental music.

VARIOUS PERFORMERS: "The Living Tradition—Portrait Of Andalusia" (Argo/RB560). A recorded documentary of the music and sounds connected with Andalusia, Spain. Illustrated explanatory notes on the area and each track are included.

FOUR EXCITING ALBUM RELEASES

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Blooming Hits
SBL7837 (Stereo playable mono)



COUNTRY JOE AND THE FISH
I feel like I'm fixin' to die
STFL6087(S) TFL6087(M)



MELODY MAKER LP SUPPLEMENT

YOUR MONTHLY GUIDE TO THE ALBUM RELEASES

Pop

AMEN CORNER: "Round Amen Corner" (Deram). One of the best groups on the current scene and almost every track is better than their hit singles.

AMERICAN BREED: "Bend Me, Shape Me" (Dot). The Breed have been unlucky with British cover versions stealing their limelight. On this talented display, they must eventually make it big here. Good songs, tight vocal sound and nice instrumental backings.

BEACH BOYS: "Wild Honey" (Capitol). It seems that Brian Wilson's muse has taken a vacation since "Pet Sounds." Nothing here to make your hair stand on end.

BELL'S CELLAR OF SOUL, VOL 1 (Bell). Groovy for soul seekers with the cellar including Gladys Knight, Mighty Sam, James Carr, Betty Harris and the Ovations.

TONY BENNETT: "For Once In My Life" (CBS). Bennett with strings, swinging lightly and following ballads.

CHUCK BERRY: "Live At Fillmore Auditorium." (Mercury). Something to rave about — beautiful Berry beautifully backed by the Steve Miller group. Great guitar and great singing.

TONY BLACKBURN: "Tony Blackburn Sings" (MGM). Radio One's top teen deejay proves he can sing 'em as well as spin 'em. Not half bad — Tony could make the chart yet.

BLUES PROJECT: "Projections" (Verve). A Greenwich Village Cafe Au Go Go group that sound too freaky and white to appeal to British blues fans, and too unoriginal to appeal to hippies. But well played.

BIG BROTHER AND THE HOLDING COMPANY (Fontana). Powerful, blues-soaked album spearheaded by the fine cutting edge of Jan Joplin's voice.

THE BROTHERHOOD: "Singin' 'n' Sole-in" (Fontana). Don Partridge recorded this with fellow-busker Pat Keene before his chart success. Happy-go-lucky singing, guitar and harmonica and



ORBISON: three LPs

though "Rosie" isn't included, a lot of the numbers sound like it.

SOLOMON BURKE: "King Solomon" (Atlantic). Burke concentrates mainly on soul ballads with the occasional raver for a change of pace. Pleasant without being exceptional.

BYRDS: "Notorious Byrd Brothers" (CBS). Who are they this time? All the faces have changed, and only three are pictured on this satisfying set of brass or guitar backed vocals. "Draft Morning" is a standout, and "Space Odyssey," too.

NAT KING COLE: "The Beautiful Ballads" (Capitol). No Cole fan can afford to miss this collection of songs never before available on LP.

COUNTRY JOE AND THE FISH: "I Feel Like I'm Fixin' To Die" (Fontana). Another powerful dose of the West Coast sound. Joe and the Fish work in the expected bluesy groove, but the title track's a gas.

BING CROSBY - LOUIS ARMSTRONG: "Bing And Louis" (Music For Pleasure). Bing doesn't exactly set these tracks alight with his voodoo approach, but things burst into action whenever the Armstrong trumpet or voice enters.

DAVE DEE, DOZY, BEAKY, MICK AND TICH: "DDDBMT" (Fontana). A Stereo Special reissue of entertaining, if not the group's

most memorable, performances.

FATS DOMINO: "Million Sellers" (Liberty). The band is so-so, the arrangements are uncomplicated, Fats' is no virtuoso pianist, yet this is a knockout record that rolls and swings along, bursting with guts.

ELECTRIC PRUNES: "Mass In F Minor" (Reprise). Selections from the offering of Communion in the Roman Catholic mass and prayers given a tasteless rock and roll treatment by a pretentious American group.

ESQUIRES: "Get On Up And Get Away" (London). A quartet from Milwaukee sings with soul but without anything very spectacular happening.

JOSE FELICIANO: "Fantastic Feliciano" (RCA Victor). Not so fantastic stuff from the blind singer-guitarist. Material seems highly unsuitable, and he must be able to better this.

FIFTH DIMENSION: "The Magic Garden" (Liberty). This fascinating West Coast group with another winner album. Standout is great version of "Ticket To Ride," but it's all first-class.

FOUR FRESHMEN: "A Today Kind Of Thing" (Liberty). The Freshmen are strictly of yesterday but their close-harmony inspired lots of groups. As polished as ever, but slightly dated.

THE FREEMEN: "Top Of The Scots" (Beltona). This threesome perform songs that have been particularly popular in Scotland, although they will probably appeal to those who like pleasant singing outside the pop idiom.

HARPER'S BIZARRE: "Anything Goes" (Warner Bros). Lightweight, insipid pop from a famous American group.

ROLF HARRIS: "The Rolf Harris Show" (Columbia). Rolf, armed with wobble-board, and some of the most popular songs from his TV series.

"HEART HITS" (Music for Pleasure). "Can you tell the difference between these and the original sounds?" asks the



THE MOVE: Yellow Rainbow; Kilroy Was Here; (Here We Go Round) The Lemon Tree; Weekend; Walk Upon The Water; Flowers In The Rain; Hey Grandma; Useless Information; Zing Went The Strings Of My Heart; The Girl Outside; Fire Brigade; Mist On A Monday Morning; Cherry Blossom Clinic. (Regal Zonophone LRZ1002).

A VERY HAPPY MOVE

THE MOVE have taken their time in releasing a first LP. How right they were is proved by the fact there isn't one poor track.

The album also finally establishes Roy Wood as one of the major pop writers of today. He wrote ten of the 13 tracks and every one is a gem. Some of the Move's fans may be surprised at the wide range of musical experience covered by Roy, and the group as a whole.

Here are tender lyrics, aggressive rockers, memorable melody—and all done with equal conviction.

Some of the credit must also go to producer Denny Cordell and to musical director Tony Visconti whose writing particularly for strings on "Lemon Tree" and "Mist On A Monday Morning" — is really excellent. At the other extreme is the big, blazing brass and strings climax to "Cherry Blossom Clinic," which almost became a single.

The group's two big recent hits, "Flowers In The Rain" and "Fire Brigade," are included, but the rest of the material is every bit as good and will no doubt be covered by other artists.

A first album that should make everyone concerned very happy.—BOB DAWBARN.

POP LP OF THE MONTH

sleeve. The answer is yes. Those taken off include Engelbert, the Supremes, Gene Pitney and Anita Harris.

VINCE HILL: "Merci Cherie" (Music for Pleasure). Vince's fine voice on some mellow ballads. Relaxing and slightly soporific.

"HISTORY OF RHYTHM AND BLUES — VOLUMES 1,

2, 3, 4" (Atlantic). Despite the title, these are more representative of the pure pop of 1947 to 1960. A mixed bag from the superb to the rough. Artists include the Coasters, Drifters, Leadbelly, Stick McGhee and the Clovers.

BRIAN HYLAND: "Here's To Our Love" (Fontana). Sentimental ballads sung in Hyland's caressing style. It has a faintly old-fashioned air but makes pleasant enough listening.

JANIS IAN: "For All The Seasons Of Your Mind" (Verve). Excellent second LP from young Miss Ian. Highly personal songs, beautiful arrangements, exceptional quality of lyrics. Don't miss it.

JEFFERSON AIRPLANE: "After Bathing At Baxter's" (RCA Victor). One of the best pop LPs of the month, it mixes a high professional gloss with folk influences and touches of psychedelia. Grace Slick's voice gives it that highly distinctive sound.

TRINI LOPEZ: "It's A Great Life" (Reprise). Another entertaining Trini offering with Don Costa handling the arrangements.

LOS BRAVOS: "Here They Go Again" (Decca). The Spanish-German outfit that clicked here once with "Black Is Black." Interesting, but not sensational, and slightly passe today.

MANFRED MANN: "What A Mann" (Fontana). Interesting selection of early B sides and some of Michael D'Abo's compositions now available in stereo, and a good example of Manfred's varied approach to pop.

"MEMPHIS GOLD, VOLUME 2" (Stax). Another soul package. This includes tracks from Otis Redding ("Try A Little Tenderness"), Otis and Carla Thomas, Eddie Floyd, Booker T. Sam and Dave, Albert King and Mable John. Great party music.

JOHN MAYALL: "Diary Of A Band, Volumes 1 and 2" (Decca). A remarkable collection of live recordings. Atmosphere is electric and the musical content superb.

ROGER MILLER: "Third

Time Round" (Fontana). King of the road Roger Miller has a personal, wry style of country humour. Dang me, if he ain't half bad.

NEW VAUDEVILLE BAND: "Winchester Cathedral" (Fontana). Tepid and vapid reissue set that falls flat.

NICE: "The thoughts Of Emerlist Davjack" (Immediate). Exciting, original and creative. One of the best progressive pop buys of the month.

ROY ORBISON: "The Fastest Guitar Alive" (London). Soundtrack songs from Orby's first movie. Orbison is in good form, but the songs are not up to standard.

ROY ORBISON: "Early Orbison" (Monument). Orbison has matured a lot since these lesser-known early recordings. His voice has more depth today and less of the country sound. Still, an interesting set for his hard core fans.

ROY ORBISON: "Cry Softly, Lonely One" (London). Roy's distinctive sound on one of his best albums for quite some time.

BUCK OWENS: "Your Tender Loving Care" (Capitol). Country Buck and the Buckaroos whoop it up in Grand Ole Opry style.

PLASTIC PENNY: "Two Sides Of A Penny" (Page One). The characteristic hit parade sound of PP — nice, but not particularly memorable.

PLATTERS: "New Golden Hits" (Stateside). New recordings of original hits like "Great Pretender," "Only You," and "My Prayer," plus more modern material "With This Ring" and "I Love You 1,000 Times." Great sound, and highly recommended.

ELVIS PRESLEY: "Clambake" (RCA Victor). Original soundtrack songs from the film plus five bonus songs including "Guitar Man," and "Big Boss Man." The title track is another variation on "Shortnin' Bread."

JAMES AND BOBBY PURIFY: "The Pure Sound Of The Purifys" (Bell). Solid soul that moves and grooves, by a popular American duo recently a success in Britain.

OTIS REDDING: "In Europe" (Stax). The live atmosphere is exciting and Otis brings back groovy memories.

TEX RITTER: "Just Beyond The Moon" (Capitol). Sentimental C&W and grass roots philosophy from one of the older cowhands.

DIANA ROSS AND THE SUPREMES: "Live At London's Talk Of The Town" (Tamla Motown). A fantastic album which explains the rave reviews they got for their London season.

FRANK SINATRA - DUKE ELLINGTON: "Francis A. And Edward K." (Reprise). Despite the presence of the Ellington band, this is pop — and not all that good pop at that.

NANCY SINATRA: "Movin' With Nancy" (Reprise). Nancy gets better all the time. One of the sexiest voices in the business teamed with happening backings on great songs.

OTHELLO SMITH: "The Big Ones Go Ska" (Direction). One for the Blue Beat specialists.

STELLA & BAMBOS: "In The Quiet Of The Night" (CBS). Flickering firelight music.

BARBRA STREISAND: "Simply Streisand" (CBS). A gang of first class songs sung simply — and with loads of talent. The charm and the style drip off the album.

TEMPTATIONS: "In A Mellow Mood" (Tamla Motown). Somebody's out of tune, and it doesn't help the album which includes "That's Life" and "Hello Young Lovers."

"THIS IS SOUL" (Atlantic). A great album featuring the Royal Family of Stax soul stars — including the late Otis Redding, Wilson Pickett and Aretha Franklin.

MEL TILLIS: "Mr Mel" (London). One more commercial C&W album, no better and no worse than a dozen others.

KAI WARNER ORCHESTRA & SINGERS: "Happy Together" (Polydor). Singalong music for bathroom bawling.

JOE E. YOUNG AND THE TONIKS: "Soul Buster" (Toast). A new soul band working up a great beat.

CONTINUED ON PAGE 17

COUNT BASIE'S NEW RECIPE



Take a dozen well-known pop numbers (like Mercy, Mercy, Mercy; Hang On Sloopy; Don't Let The Sun Catch You Crying; Knock On Wood; Memphis Tennessee), stir in rhythm, mood and tempo and present big-band style à la Basie.

The result—a well done album you can't afford to leave out of your collection.

BASIE'S IN THE BAG (MUP 300 mono) (MUPS 300 stereo)
Released by MCA Records Ltd
139 Piccadilly, LONDON W1

LP SUPPLEMENT (continued)

INSTRUMENTAL POP

BURLINGTON BAND: "Today" (CBS). Hardly one for the 1968 pop market but fine for a knees up at a wedding.

STAN BUTCHER: "His Birds And Brass In Disneyland" (CBS). New versions of Disney favourites that makes pleasing background music.

DON COSTA: "Modern Delights" (Verve). Better-than-average orchestral versions of current and not-so-current hits by American arranger Costa. Nice.

"DISCOTHEQUE A LA CARTE" (Polydor). A set that's intended to get you dancing to such Continental orchestras as James Last and Bert Kaempfert among others.

JACK EMBLOW: "Accordion Nights" (Columbia). A varied album with Jack proving accordion, in the right hand, can be a thoroughly musical instrument. He is backed by four trombones, strings and rhythm, with Jackie Lee singing a couple of tracks.

JAMES LAST: "That's Life" (Polydor). Big band on songs. Tuneful but uninspiring.

JAMAICAN ALL STARS (RCA Victor). Empty oil cans left by World War II GI's in the Caribbean gave birth to a new folk art — the steel band. Here is that quaint sound on an unusual selection including "Sound Of Music," "007" and "Air On A G-String."

LIBERTY STUDIO ORCHESTRA: "Tricks with Hits" (Liberty). Gimmicky orchestral versions of current hits, arranged and conducted by Pete Smith.

PAUL MAURIAT AND HIS ORCHESTRA: "Try To Remember" (Phillips). Doesn't include "Love Is Blue," but the sound is the same.

"NIGHTCLUB INTERNATIONAL" (Polydor). Will painlessly fill in the gaps in conversation, but no more.

LARRY PAGE ORCHESTRA: "From Larry With Love" (Page One). Ballady, sentimental hits like "Last Waltz" and "Somewhere My Love" given the lush strings and syrupy sax treatment—but managing to swing lightly and very politely at times.

THE LES REED SOUND: "New Dimensions" (Deram). Forgettable versions of hits and "Light music" favourites. Very muzakky.

STARLIGHT STRINGS: "Play Unforgettable Songs Of Love" (Music For Pleasure). Sax and brass mix in with the strings on smooth versions of recent romantic hits.

HUMOUR

SMOTHERS BROTHERS: "Mom Always Liked You Best" (Mercury). Transatlantic humour for American devotees only. Fans of Eric and Ernie, Duddy or Max Miller will want to puke.

STAGE & SCREEN

"BEDAZZLED" (Decca) Soundtrack music by Dudley Moore that doesn't mean much away from the film. Piano sounds nice though.

"CABARET" (CBS). The bitter-sweet story of English girl Sally Bowles in Berlin in the last days of the Weimar Republic. A great cast headed by Lila Kedrova and Judi Dench.

"THE COMEDIANS" (MGM). The dramatic film score by Laurence Rosenthal combining a Caribbean mood with many sinister touches.

SAMMY DAVIES: "Golden Boy" (Capitol). From Sammy's American hit musical, a lot of this doesn't mean too much when detached from the show. Sammy shares vocal honours with Billy Daniels, Paula Wayne and Kenneth Tobey.

"I'LL NEVER FORGET"

WHAT'S 'ISNAME" (Brunswick). Film soundtrack music by Francis Lal. Evocative mood music but doesn't mean too much without the pictures of Orson Welles, Oliver Reed and the other stars moving along with it.

GRACIE FIELDS: "Our Gracie" (Music For Pleasure). More MFP camp, this time from the Cilla Black of pre-war days. Lots of songs from films, and Gracie favourites, "Aspidistra," etc.

GENE KELLY / GEORGES GUETARY: "An American In Paris" (Music For Pleasure). Kelly rasps attractively on some now well-known songs from a better-than-average musical.

"VALLEY OF THE DOLLS" (20th Century Fox). Soundtrack music from the controversial Hollywood sex saga.

IS THE MUSICIANS' UNION ANTI-POP?

STATE OF THE UNION: PART TWO

WHEN the controversy blew up over the Love Affair and ghosting, your General Secretary was quoted as saying "Pop has as much relation to music as Bingo has to mathematics." We would have thought this would alienate a part of your membership and a large amount of potential members.



POP MUSICIANS make up a fair proportion of the Musicians' Union, yet their interests must sometimes come into conflict with those of other members of the Union — the sessionmen who have ghosted on pop records, for example. ● How does the Union tackle the problems imposed by the world-wide success of pop groups whose instrumental talent often lags way behind that of lesser-paid musicians? ● Harry Francis, MU Assistant General Secretary, admits, in frank answers to the Melody Maker's questions, that he, personally, can get no pleasure at all from today's pop music — but will fight to ensure that pop musicians get their rights. ● This is the second, and last, of this two-part series.

Quite possibly. It's quite a problem. When you are an official of the Musicians' Union you start from the basis that you are a musician—we are drawn from the ranks of the Union—and therefore you can't help having feelings, likes and dislikes.

As I told them on the radio recently, I don't go for so-called pop—but that doesn't mean I'm not going to look after pop musicians if I think they are being exploited unfairly. Members of the Union have to be looked after, no matter what they play.

The pop noises that are organised by the recording companies rather than the people who pluck the instruments, I just don't want to know about as a musician, because I don't like dischords. I like my music to be in tune.

But if some people like it and some people like to play it, all right, I'll make sure they get properly paid for it as members of the Union.

I think our General Secretary's assessment was about right. Bingo has a certain amount of arithmetic in it, but you couldn't call it mathematics could you?

WE come in contact with a lot of young musicians and we get the impression the MU isn't as important to them as it should be. Where does the fault lie? To them the MU has the image of the semipro in his tuxedo in the palais band and they feel it's not their scene. Are the Union aware of this and are they doing anything about it?

We do our best to overcome it, but it is a very difficult thing to overcome. It isn't

only a problem of the music profession. Many of the young musicians in the pop field are quite irresponsible people.

Now, we know there are a hell of a lot of lads in the same field who are perfectly well behaved. I meet them and find them very pleasant and intelligent young people.

There are a lot of people nowadays—and I mean people of my own age and only a little younger—who lean over backwards to prove that they are "with it" and not square and try to find excuses for every kind of excess that some of the youth of today will get itself involved in. There has got to be some sort of restraint somewhere.

BUT isn't this what was said about the early jazz musicians?

I would say no. There's always a bit of a lunatic fringe, but not to the extent we have seen recently.

All right, every now and then you did get somebody indulging in a bit of thuggery but nothing like this today. And they have no feeling of responsibility.

The difference between the pop scene and any other is no talent or technique is necessary to produce the sort



LOVE AFFAIR: their hit started the 'ghosting' controversy

of sounds to appeal to this sort of audience. They have instruments a few weeks and they are in the profession. I've heard of an actual case where a young guitarist is taking it to the shop every week to have it tuned. And he is out working on gigs. This is a crazy situation.

They are in the profession for a quick buck. This quick jump into the music profession is one of the reasons why these lads have the feeling they are not wanted. They come in with a chip on their shoulder. It's not that we cold-shoulder them at all.

DO many of your pop members attend branch meetings and so on?

You see a few. I would say members who are members of pop groups.

ON the positive side, what can the Union offer the young group member?

We can offer him work in the sense that we spend a lot of time keeping gramophone records out of the halls he plays in. This is one of our jobs. If we didn't, many places where these groups now work wouldn't be in existence.

Another thing we can do for them is that when they are young, and haven't reached any level of success, we can see that they are not exploited.

DO you agree with people who say being a musician is a dying profession?

No I don't think music can ever be a dying profession. But it can become a

much more limited profession and this is one of the things that we fight against. As a Union we want to see more and more musicians and more employed musicians, full time.

There is so much musical education in this country at all levels, without anybody thinking about what they are going to do when they've learned. Many of them will have nowhere to work unless somebody does something.

IS the standard of musical education as high as the Union would like to see it?

Yes, I think it is. I would like to see more education in

jazz. We've had some good schools in our time — the Barry School is one. And the London Schools Jazz Orchestra, the Union would like to see more of this sort of thing. And education in all-round musicianship. Not just aiming at becoming symphonic players.

I think the basic problem in music and entertainment in our country is that there should be far greater subsidy than there is. More money should be spent on music.

ARE local councils doing enough?

I don't think they do enough, no. They were doing better, but they come up against the problem of the economics of the country. We need more national subsidy—we need more local subsidy but you can only get it if there is some help at national level. I think a lot more money could be spent, and should be spent, if it wasn't wasted in other directions.

If we can spend over 40 million a week on armaments couldn't we just manage on 39 million and let us have a million a week on music.

RADIO JAZZ

by CHRIS HAYES

British Standard Time

FRIDAY (5)
7.0 H2: Jazz Rondo. 9.0 U: Nat King Cole. 11.5 E: Lou Bennett. 11.15 O: NTO All-Stars. 11.30 T: Johnny Smith. 12.0 T: San Francisco State College Quintet, Joe De Vito, Ohio State University Jazz Workshop Band. 12.5 a.m. B1 and 2: Tommy Ladnier, Junior Mance, Milt Jackson, Teddy Bunn, Tubby Hayes. 12.30 J: Quarter Century of Swing (Fri, Mon-Thurs).

SATURDAY (6)
12.0 noon B3: Jazz Record Requests (Ken Eykora). 2.40 p.m. H2: Radio Jazz Magazine. 4.2 H2: Jazz. 10.35 Q: Pop and Jazz. 11.15 A2: Kansas City Jazz. 11.30 T: Herb Alpert and Tijuana Brass. 12.0 T: Gary Burton Quartet. 12.30 a.m. J: Bobby Troup's Jazztime

SUNDAY (7)

7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Graeme Bell, Charles Fox). 9.0 U: Beatles, Jimmy Hendrix, Electric Prunes. 9.5 J: Finch Bandwagon. 11.3 A1: Jazz.

MONDAY (8)

4.35 p.m. U: Manfred Mann, Bachelors, Tremeloes, Foundations, Alan Price. 7.30 E: Kurt Edelhagen Ork. 10.30 U: Artie Shaw. 10.55 H2: Jazzpresso. 11.10 M: Jazz. 11.30 T: Pop and Jazz. 12.0 T: Jazz.

TUESDAY (9)

9.20 p.m. H2: Jazz. 11.0 U: Frankfurt Jazz Festival 1968. 11.5 O: Jazz Journal. 11.30 T: Perry Como. 12.0 T: Prague JF 1968.

WEDNESDAY (10)

8.15 p.m. B1: Jazz Club (Hank Shaw Quartet, Mike Pyne Trio, Dakota Staton, Johnny Patrick Quartet). 10.35 Q: German Jazz Festival. 11.20 H2: Radio Jazz Magazine. 11.30 T: Dick Hyman. 12.0 T: Benny Goodman. 12.15 a.m. E: Jazz Discussion

THURSDAY (11)

4.35 p.m. U: Jazz Magazine. 11.30 T: The Lettermen. 12.0 T: Benny Goodman. Programmes subject to change

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348.
B: BBC 1-217, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221.

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RADIO ONE DEEJAY KENNY EVERETT

reviews the new singles in

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MANFRED MANN (above) and two of his Menn, Mike Hugg and Klaus Voorman, wrote and sung the Hovis TV jingle.

WHO is responsible for the close-harmony Hovis jingle on TV?—Barclay Markham, Stoke-on-Trent. It was written and sung by Manfred Mann, Mike Hugg and Klaus Voorman.

IS there a capo made specially for the 12-string guitar, and if not, what is the best way to ensure that the capo presses down evenly on all strings without muffling the thinner ones. — R. HARDING, Birmingham.

We have all encountered this difficulty and my own solution is to insert a couple of shaved-down matches under the plastic covering, if you've got a curved fingerboard. This gives the capo bar a curved surface. If you've got a flat fingerboard, you shouldn't have any trouble, but if you do, don't use matches. Pad the plastic over slightly with some thickish cloth. I understand that you can get three kinds of capo for 12-string guitar from music shops, including the Ivor Mairants Musiccentre, 56 Rathbone Place, London, W1. —ALEXIS KORNER

I AM 15 years of age, with a flair for music, and I'd

like to take up the guitar. Which instrument would be best for me? — ANTHONY BARCLAY, Exeter.

Basically, there are two types of guitar, writes Dan Morgan in his 173-page paperback, *The Guitar* (Corgi, 5s). There is the plectrum, which has metal strings, and the Spanish, which has nylon or gut strings. The best Spanish guitar made would be completely useless to someone whose ambition is to play in a beat group and a fabulously ornate electric plectrum guitar with three pick-ups would be equally unsuitable for someone who wants to play classi-

Manfred team wrote the Hovis TV jingle

EXPERT ADVICE

BY CHRIS HAYES

cal finger-style. Unless you have your heart set from the very beginning on becoming a finger-style player, I would recommend that you start out by purchasing a reasonably priced acoustic plectrum guitar. The tuning and left-hand fingering of Spanish and plectrum guitars are identical, so you have nothing to lose by following this recommendation.

FOR the past few weeks I have danced every Saturday at Worthing Assembly Hall to an excellent band led

by saxist Roy Affleck. Who is he and does he consider that big bands are coming back?—Arthur R. Jackson, Bognor. I have been resident at the Assembly Hall since 1964 and have gradually been able to build up my band from a sextet to an 11-piece. We play every Saturday for 500 people whose ages range from 16 to 66 and our programme is 75% ballroom dancing and the remainder pop. The band is semi-pro and we play a lot of our own arrangements, trying to get a 1968 sound. I also do private gigs with a 9- to 11-piece band. So I am positive that big bands are regaining their popularity and my belief is shared by Worthing Corporation, who have given us every encouragement.—ROY AFFLECK.

ARE there any blues instruction records with guitar parts enabling the student to fill in his own playing to group background?—ARCHIE DEEPALE, Stockport.

MUSIC Minus One put out a 12-inch LP complete with music parts, called "Evolution Of The Blues." Backed by the Bob Wilbur Quintet, with Clark Terry, it covers the history of the blues from the earliest forms to the present-day modern jazz style. You can play the lead line, improvise, and play the interjection cues, as used by the backing group. It costs £3 3s from the School of Contemporary Arranging Techniques (Books), 51 Havelock Street, London, N1, who stock tutors on every musical instrument and will be pleased to send you a catalogue on receipt of a 4d stamp. I, often delving into the realms of pure freak-out. The wow-wow tones of "Revolution" are a good example.

DOES Bob Henrit, of Unit 4 plus 2, have special fittings on his cymbal stands, as I've noticed that he has them rather high? What kit does he use and where did he learn to play? — T.R., Bolton.

Gretsch small kit, consisting of 20 inch bass drum, 12 inch and 14 inch tom-toms, with Ludwig super-sensitive snare drum, Rogers hi-hats and Gretsch bass drum pedal. Gretsch 1D sticks and a varied assortment of cymbals, comprising 20 inch Avedis Zildjian ride, 18 inch Zildjian K with rivets, 14 inch Custom "sock" and 14 inch hi-hats with Avedis Zildjian on top and military style Zildjian K on bottom. When recording I also use 18 inch Custom and 18 inch Avedis Zildjian, together with a pair of thin 14 inch Custom hi-hats. My cymbal stands are the normal Ludwig, which are capable of going even higher than I use them. I learnt mainly by closely watching and talking with other drummers and from various tutors, one in particular being "Rudi Bops" by Sam Ullano. — BOB HENRIT.

AFTER four years as a drummer I still suffer from sweaty hands, which prevent me from improving my technique. Do you know how to counteract this problem?—John Taylor, Huddersfield.

Sweaty hands are caused by nervous tension. Because you're worrying about your drumming you're not relaxed when playing. A drummer who is not sure of himself will suffer in this way through inner anxiety. Check up on your technique, tempo and sight reading, by consulting a competent teacher. Methylated spirit rubbed into the palms before playing will help to alleviate sweaty hands. — Drum teacher MAX ABRAMS, 4 Rembrandt Close, Sloane Square, London, SW1.

RONNIE VERRELL is one of the best drummers in the country in my estimation. What sort of kit does he use?—Ronald White, Enfield.

Ludwig 22 inch x 17 inch bass drum, 16 inch x 16 inch floor tom-tom, 13 inch x 9 inch small tom-tom and 400 snare drum, all with plastic heads except the beater side of the bass drum, which is calf. I possess a number of cymbals, ranging in size from a tiny choke to a 22 inc, all Avedis Zildjian, except an 18 inch Paiste. My hi-hats are 15 inch Avedis Zildjian. I recommend small hi-hats, because you get a better "chuck" on the off-beat. My sticks are Arbuter E. To get a nice recordable sound out of the bass drum, I rest a three-quarter-length travelling coat against the front head, which takes the "boom" out. Certain studios like certain sounds and we get to know their requirements. — RONNIE VERRELL.

IS there a drum book which gives the most widely-used rhythms as they are written? Is there a book giving some ideas on fill-ins and are there parts written for organ and drums? — J. R. Phillips, Mitcham.

The best book I've come across for giving a drummer the most-used rhythms and showing how to make them sound authentic (particularly Latin rhythms) is *Modern and Authentic Drum Rhythms*, by Gene Krupa, Cozy Cole and Wm V. Kessler (Mills, 10s). I can also highly recommend *Modern Jazz Drumming*, by Wm Ludwig (Arbuter / Lawrence Wright, 14s 2d) which covers every style and rhythm from society drumming through Latin to Dixieland. There is an excellent book on fill-ins by Louis Belsen, but I don't know the title or if it can be obtained in this country. Ask at music shops. Only special arrangements would be written for just organ and drums, as most organists play from the piano part. — Freelance drummer and teacher MICKEY GREEVE, 41 The High, Streatham High Road, London, SW16.

WHO backed drummer Brian Bennett on his LP, "Change of Direction" (Columbia SX 6144)? — Bill Mainwaring, Shrewsbury.

Most of the boys are neighbours of mine at Finchley (London) and the album was thought out and rehearsed verted from a shed at the bottom of my garden! The lineup was Alan Hawkshaw (pno, organ), John Rostill (bass), Alan Skidmore (flute), Fred Crossman or Jim Buck (French horn), Jim Sullivan (gtr, sitar) and yours faithfully.—BRIAN BENNETT.

HAVING followed the career of Jack Parnell from drummer to musical director, I find that Vic Lewis boomed in a recent *Music Maker* when he said that "Jazzman Blues" was the first recording by the Lewis-Parnell Jazzmen. Their first session, on February 12, 1944, produced "Mean Old Bugbug Blues," "Jazzband Jump," "I'm Coming Virginia" and "Johnny's Idea," written by Johnny Mince. They didn't record Jazzmen Blues until June 9, 1944. — Discographer Joe Brickell, Bath.

How much off the beat can one be! You know more about my career than I do myself, and you're absolutely right. I was mistaking "Jazzband Jump" for "Jazzmen Blues," and I must apologise. — VIC LEWIS, NEMS Enterprises Ltd, London, W1.

WHO played drums with Garnet Clark and his Hot Club Four, who recorded about 1934-5, and what was the rest of the personnel?—R. Green, Ruislip.

Garnet Clark was a coloured pianist domiciled in France and his Hot Club Four, a recording outfit formed by the French branch of HMV in 1936, was completed by Bill Coleman (tp), George Johnson (cl), Django Reinhardt (gtr), and June Cole (bass). — Excerpt from RHYTHM ON RECORD, by Hilton R. Schlemman (Melody Maker, 1936).

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CHELSEA SWINGS BELOW, BUT JULIE KEEPS ON WORKING

KINGS ROAD, Chelsea, is one of the main arteries for the life blood of Swinging London. With its colourful shop-fronts, pubs and restaurants, it is a parade ground for fashion where people go to look and be looked at.

Julie Felix lives in Kings Road, in a white-painted flat that looks down onto the Swingers Parade. In a room elegantly furnished with orange upholstered armchairs and sofa, Julie, suntanned from her recent trip to East Africa, chose to sit on the floor.

Over cups of tea she chatted about her visit to Africa, a forthcoming album, a possible television series and the fact that she is trying to work as little as possible at the moment in order to stock up on new songs.

One of her immediate concerns is a new album. "I'm worried about being rushed into an album," said Julie from the floor, where she was surrounded by guitars, odd-looking African instruments and the sheet music of a Bob Dylan song.

"I've said I'm not setting foot inside a studio until

BY TONY WILSON

I approve what I'm going to record. The songs I'll probably do will be things off the TV show, and some that I learnt before I went to Africa." Among the songs Julie is considering for her next LP are Donovan's "Mad John," Dylan's "Wheels On Fire," Randy Newman's "I Think It's Going To Rain Today" and a John Cameron composition, "Go Away, Come Back Another Day." Would Julie like to have another single released?



"I don't know yet," she replied. "It's very possible we have a track we'd like to use, but it might be a while before we know." "I think it would be wrong for me to compete with the big ballad singers. I'm getting into my own

thing. One of the problems is balance, when to use instrumentation. With an album, it is a state of mind that didn't happen on 'Flowers.' I want to get a closer communication between song and people, as I do in concert.

"Singles? Well I'm established in England, but a single might help abroad, although I don't really need it. When you have a single out it means you do more television, and although I've had my own show it would be nice to be on someone else's show."

Julie has had one television series, in colour, Once More With Felix. It has just finished its 17-week run on BBC2. Julie thought the reaction had been favourable.

"I had one letter from somebody who thought I hadn't sung enough, but I wrote back and said it would have been boring if I had sung all the songs. The critics knocked the show because it wasn't simple, but I'm tired of the sitting down-type folk show."

There is a strong possibility that Julie will undertake another series in October. "But I'm not going to work so hard during the next series. Last autumn I had concerts, and I was abroad, and I got very tired. I had to do mostly things off records. I hope to delve into some new material."

Julie is keen to try more experimentation with instruments, and is thinking in terms of string quartets. But at the same time, she is still happy to work with one or two guitars.

"There are so many good songs around it just means digging into them. But I've been on the go since I came back from the States last September. I've got to sort myself out. I'm not working much now, although I've got a concert on April 18 and a couple of things in June."

The white-painted flat in Kings Road will be a hive of activity as Julie works on new material, plans her album and thinks about her possible television series. While Chelsea swings below, Julie Felix will keep on working.

FOLK NEWS

ARLO GUTHRIE flew into London on Sunday night with a film contract in his pocket. Arthur Penn, director of Bonnie and Clyde, is to film the story of "Alice's Restaurant" in Stockbridge, Massachusetts, where it all happened, with Arlo playing himself.

What's more, Chief of Police William J. Obanheim—Obie in the song—will play himself, too. So will the judge at Arlo's trial.

"It's going to be a feature length film with colour and all," Arlo told me when I spoke to him on Monday morning. "It'll be the story of the song, just as I do it." Arlo's concert tour starts this Saturday at the Queen Elizabeth Hall. He plans to be back here in May to record his follow-up to the "Alice" album. "It will be quite different," he said. "I haven't decided how it'll be but I'm doing it here because I like so much of what is happening musically."

THE THEODORAKIS ENSEMBLE return to London for a five-week season at the Saville Theatre on April 22. Greek actress Merlina Mercouri—like Mikis Theodorakis, banned by the Greek military junta—will be there on the opening night. The ensemble will be on the Eamonn Andrews Show on April 21. A completely new programme will be produced for the last two weeks, starting on May 13.

DESPITE reports to the contrary, the Doghouse Club at the Greyhound, Fulham Palace Road, is not closing tonight (Thursday) with Alex Campbell's appearance. Dave Calderhead and a bunch of his mates are taking it over until the old organisers can run it again.

On the anniversary of the club, May 9, the guests will be the Young Tradition, with Roger Hill on April 25.

THE Back Door club at the New Swan, Atherstone, has reopened and this Sunday they have Canadian singer Pat Rose. The club will be presenting mainly contemporary artists once a fortnight, and hopes to co-operate with another local club in bringing Bert Jansch to the area.

SYDNEY CARTER is one of the panel in a new ABC-TV series, Don't Just Sit There, and is looking for what he calls "an articulate audience, including some unbelievers or non-believers." Participants will be taken by coach to the studios from the ABC headquarters in Hanover Square, given tea, and assembled to hear people arguing about religion in contemporary terms. First recording is on Tuesday next week. Gill Cook of Collets is in charge of the coach arrangements.

DANNY and Rod Stradling are opening what they call "not a folk song club, but rather a place where like-minded friends can meet together for chat, songs and music on a totally equal footing," starting this Friday at the Albion, Epsom High Street. Meanwhile Pete Wood and Arthur Knevitt, two of the resident singers are taking over the Fighting Cocks club, Kingston, from Rod. The club will continue to have a traditional policy.—KARL DALLAS

FOLK FORUM

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| <p>THURSDAY</p> <p>BLACK BULL, High Rd. N.20 MARTIN WINSOR!! SAFFRON, HANS & STEVE</p> <p>ISABEL SUTHERLAND, Selkirk Hotel, Selkirk Road, Tooting.</p> <p>THE DOGHOUSE Folk Club, Greyhound, Fulham Palace Road, presents</p> <p>ALEX CAMPBELL JAMIE DUNBAR Resident: Paddy Harris and Dave Calderhead. Come at 8 pm</p> <p>THE FOLK CENTRE, HAMMERSMITH JOHNNY SILVO DUO ROD HAMILTON, DO DO, DON SHEPHERD, LONDON APPRENTICES Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.</p> <p>WHITE BEAR, Kingsley Road, Hounslow, Nr Hounslow East tube station. REDD SULLIVAN, April 11. STRAWBS & GUESTS.</p> | <p>SATURDAY cont.</p> <p>AT LES COUSINS, 7.30-11.00 49 Greek Street</p> <p>STEPHAN GROSSMAN April 20th. MARTIN CARTHY & DAVE SWARBRICK ALLNIGHTER 12-7 DAVY GRAHAM plus guests</p> <p>AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. A. L. LLOYD Resident Tony Rose. BAR</p> <p>PEANUTS CLUB, Kings Arms, 213 Bishopsgate. MIKE ABSALOM</p> <p>THE PEELERS FOLK CLUB AT THE KINGS STORES, Wide Gate Street, opp Liverpool Street Stn. (Bishopsgate), near Dirty Dick's with</p> <p>THE PEELERS JIMMY MURRAY PAUL WRIGHT NICK HAVELL Comm. 8 pm—Licensed</p> <p>TROUBADOUR, 265 Old Brompton Road, 10.30. THE STRAWBS</p> | <p>MONDAY cont.</p> <p>FOLKSVILLE, PUTNEY. Half Moon, Lower Richmond Road. LISA TURNER, ROYD RIVERS, FINGERS, LEWIS, HORACE and Surprise Guests.</p> <p>HOP-POLES BAKER ST., ENFIELD, 8 PM MARTIN WINSOR</p> <p>NEW VOICES FOLK CENTRE, HAMMERSMITH SHIRLEY BLAND SEE THURSDAY</p> <p>PHOEBUS AWAKES at the RISING SUN, Rushey Green, Catford. DAVE COOPER and RESIDENTS.</p> <p>THE HANGING LAMP The Vineyard, Richmond JOHN TOWNSEND & KEITH CLARK plus FRANK MCCONNELL VERITY STEPHENS, 8.15 pm</p> |
| <p>FRIDAY</p> <p>ABOUT 8.15 at OVAL HOUSE FOLK, 20yds Oval Station, opposite cricket ground.</p> <p>IAN McCANN Residents The Rosemary Branch. Admission 4s.</p> <p>AT LES COUSINS, 7.30-11.00 TOMMY YATES Fine Singer Songwriter. Has successful LP on CBS.</p> <p>COLLIERS RANT SIX BELLS, Kings Road, Chelsea. PEELERS, Eric Phillips, Eric Godlin, Jim Murray, Stew Chapman, Mike and Sue Cocklin, Tina Mullinger, Dymna and Sheila Messenger. 8 p.m. Opening night and every Friday.</p> <p>DENNIS O'BRIEN at the CENTRAL, BARKING ROAD, East Ham</p> <p>FIGHTING COCKS, London Rd., Kingston. SINGERS NIGHT. Come early.</p> <p>HILL FOLK — OSTERLEY.</p> <p>KING WILLIAM, Ewell, MARTIN WINSOR, Malcolm (Silver Family).</p> <p>OLD TIGERS HEAD Lee Green, S.E.12 Jack and Margaret King Sinners welcome, 8 p.m.</p> <p>PEDRO WILLIAM IV, opp Leyton Baths</p> <p>NOEL MURPHY TERRY MUNDAY GOD HELP US</p> <p>POTTERS BAR HOTEL, WIZZ JONES. RESIDENT MARK.</p> <p>SINGERS NITE, THE PLOUGH-SHARE, PLOUGH LANE, S.W.17.</p> <p>WHAT IS SIRJONALOTOF MERRIEENGLANDESMUSIKTHYN GEANDTHEGRENEKNIGHT?</p> | <p>SUNDAY</p> <p>AN EVENING WITH SHIRLEY COLLINS AT THE BORHAM F.S.C. HORSE AND GROOM, WESTMINSTER BRIDGE ROAD, S.E.1. NEXT TO LAMBETH NORTH UNDERGROUND.</p> <p>AT THE HORSESHOE STEFAN GROSSMAN JOHN MARTYN TOTTENHAM COURT ROAD 7.30 p.m. MUS 4832</p> <p>BALD FACED STAG, Buckhurst Hill, TERRY MUNDAY. N/W Noel Murphy, Mark.</p> <p>DARTFORD RAILWAY Hotel. Pete and Marion Gray.</p> <p>HAMPSTEAD — ENTERPRISE. Opp. Chalk Farm St. 7.30. JOANNA WHEATLEY with CHAS UPTON and TERRY GOULD, MARIAN MCKENZIE, DON BONITO and presenting the ALL BRITAIN FREELANCE UNDER-ARM YOELLING CHAMPION OF 1968. Come early.</p> <p>NAG'S HEAD, 205 York Road, Battersea, BAT 7905. DORRIS HENDERSON</p> <p>STARTING GATE, Station Road, Wood Green. COME ALL YE. JON BETMEAD, NEW MYTHOLOGY. SINGERS INVITED.</p> <p>TRAMPS and HAWKERS, Royal Albert, Blackheath Hill. The Tramp Quagges.</p> <p>TROUBADOUR, 9.30 JON BETMEAD</p> | <p>TUESDAY</p> <p>AT COVENFOLK, Earl Spencer, Wandsworth. PLAIN DAVE PLANE</p> <p>AT DULWICH, Half Moon, Herne Hill. MALCOLM PRICE</p> <p>CLIFF AUNGIER presents RON GEESIN JOHNNY JOYCE at the DUNGEON CLUB The Copper, Tower Bridge Road, SE1</p> <p>DAVE PLANE. Covenfolk, Wandsworth. TROUBADOUR, 9.30 PAT ROSE</p> |
| | | <p>WEDNESDAY</p> <p>AT GRASSHOPPER, Crawley NOEL MURPHY</p> <p>AT LES COUSINS, 7.30-11.00 RON GEESIN Come early to obtain a seat. Any guests welcome. Adm. 5s.</p> <p>HOLY GROUND closed this week. Next week grand Come All Ye with Mike Absalom, Joanna Wheatley (April 17). Then Derek Brimstone (24), Nigel Denver (1), Tom Paley (8), Young Tradition (15).</p> <p>SURBITON, Assembly Rooms. 8 p.m. DEREK SARJEANT, JOHN FRASER, SOUTHERN RAMBLERS.</p> <p>WHITE LION, Putney High St. AL STEWART Come early.</p> |

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GUNN · MUSEUM · LIGHTS · DEXTER
Members 10/6d. Guests 20/6d.

Sunday, April 7th
WHSHT presents FLOAT
A cool phase in the group development. Encourage your cool and wear your self-discipline 8/-

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| 3 CROWN, Stourport | 18 R.A.F. WITTON |
| 4 CASTLE VALE Y.C. | 19 R.A.F. SPITALGATE |
| 5 COTTON HALL, Newcastle | 20 STARLIGHT, Greenford and FLAMINGO, London |
| 6 WAGON & HORSES, Wall Heath | 21 STARLIGHT, Greenford |
| 7 DISCO 370 | 22 GEORGE, Walsall and recording studio 1 |
| 8 MERCER'S ARMS, Coventry | 23 RECORDING |
| 9 101, Carlisle | 24 PAVILION, Hemel Hempstead |
| 10 AGOGO, Newcastle | 25 SWANSEA UNIVERSITY |
| 11 MR. SMITH'S, Manchester | 26 GLANMORRE JAZZ CLUB |
| 12 WHARF, Holford | 27 PALAIS DE DANSE, Bridgend |
| 13 RITZ, Bournemouth | 28 WOODPECKER, Fort Talbot |
| 14 INDUSTRIAL CLUB, Norwich | 29 ACCRINGTON, Conservative Club |
| 15 WINTER GARDENS, Penzance | 30 WARRIERS, Tipton |
| 16 TOP RANK SUITE, Southampton | |
| 17 SPA LOUNGE, Cheltenham | |

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Heats: During the first two weeks in June. Final: Saturday, June 22nd, 1968.
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Full details from:
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| Fri. 5 | Manor Youth Club, Maidstone |
| Sat. 6 | Burton's, Uxbridge |
| Sun. 7 | King's Arms, Peckham |
| Mon. 8 | Greenwich Town Hall |
| Tue. 9 | Golden Star Club |
| Tues. 9 | Recording |

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| Fri. April 5 | LEWISHAM, Odeon |
| Sat. April 6 | HANLEY, Gaumont |
| Sun. April 7 | COVENTRY, Theatre |
| Tues. April 9 | GLASGOW, Odeon |
| Wed. April 10 | MANCHESTER, Odeon |
| Thurs. April 11 | WOLVERHAMPTON Gaumont |

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Sunday, April 28th
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Open 7.45

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plus
COUNT SUCKLE
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Latest records from U.S.A. & J.A.

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| Sat. Apr. 6 | BIRMINGHAM Rainbow Suite |
| Sun. Apr. 7 | COVENTRY, Mercer's Arms |
| Tues. Apr. 9 | BOURNEMOUTH Ritz Ballroom |
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Sun. evening, April 7th
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AYNSLEY DUNBAR

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★ TONIGHT!
★ MID-ROD ENDS
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Discs, Live Groups, Star Guests
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BIRD CURTIS Quintet, Brockley Jack, SE4. FREE.
BLACKBOTTOM STOMPERS, Tallyho, Kentish Town.
KEITH SMITH BAND, Belgium.
MUSICA ETERNA, ROEBUCK, T.C.R.
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POTTERS BAR HOTEL, Alan Wickham Band.
THREE TUNS, Beckenham. MICHAEL GARRICK Sextet. Next week Rendell-Carr Quintet.

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Featuring Mike Freeman, Sax plus
SHAKEY VICK
BLUES at PEANUTS, King's Arms corner of Bishopsgate/Pinar Street, 8.30-11. 3s. bar.
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DOCTOR K's
Blaises
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JAZZ AT HIGHGATE VILLAGE, THE OLDE GATEHOUSE, RE-OPENING APRIL 19. THREE GUEST STARS.
JAZZ AT "The Surrey Yeoman," John Shelley Jazzband, WAL 5137. Musicians welcome.
JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.
KEITH SMITH BAND, Belgium.
MIKE MESSENGER'S BAND OSTERLEY JAZZ CLUB
NEW ERA JAZZ BAND
Elm Park Hotel, Elm Park, Hornchurch.
OSTERLEY JAZZ CLUB, JOHN CHILTON'S SWINGKINGS plus MIKE MESSENGER BAND.
READING—CRAWDADDY 112 LONDON STREET, BERKS. DISCOTHEQUE
ROYAL ALBERT, Blackheath Hill, Tony Middleton Band TOMORROW, Julia Doig, Peter Bond Trio. Admission free.

FRIDAY cont.
SPICE
Southwark College, The Cut, S.E.1.
THE BORO JAZZ CLUB, every Friday at Romford Football Club, Brooklands Road, Romford. Tonight THE GOthic JAZZ BAND.
THE PIMPERNEL BREED
Every Friday and Saturday The New Crown 100 St. Paul's Road, N.1.
THE TOAST
Taunton
WEALDSTONE! RAILWAY! THE LAST OUTPOST OF SOUL 'N' BOOZE!
SATURDAY
Brockley Jack See Sunday
CRAWDADDY
Taggs Islands, Hampton Court
DOCTOR K's
DOCTOR K's
Crawdaddy, Taggs Island
KEITH SMITH BAND, Belgium.
MIKE MESSENGER'S BAND DOLPHIN HOTEL, BOTLEY
SPICE
St. Mary's, St. Mary's Avenue, Shortlands, Kent.
THE ORIGINAL EAST SIDE STOMPERS. Ware.
THE TOAST
Taunton
Town Hall, Glastonbury (Somset) This Saturday, 6th April
PETER GREEN'S FLEETWOOD MAC
T.P.S.R. DANCE
starring JOHN COLES BLUES CHINA T
St. Albans Hall, Golders Green 7.30-11. Drinks. Adm.: 4/-, couples 7/-. Tickets: 68 Greenfield Gardens, N.W.2

SUNDAY cont.
ELM PARK HOTEL NEW ERA JAZZ BAND
Lunchtime jam session, Musicians welcome. Evening Green Man, Blackheath.
ERIC SILK (01-550 2686). Thames Hotel, Hampton Court.
FOSTER / SHAW ALL STARS. Pub of the Year, Red Lion, Brentford.
"GEORGE," MORDEN. GOMEZ COOPER'S INCREDIBLE CHICAGO GANGSTERS.
KEITH SMITH BAND, Belgium.
MIKE MESSENGER'S BAND WHITE HART, SOUTHALL
ORIGINAL EAST SIDE STOMPERS PLUS TRINIDAD STEEL BAND. — QUEEN OF HEARTS HOTEL, STANMORE.
READING—CRAWDADDY 112 London Street, Berks
MOODY BLUES
Sand & Disc Show, 8-11 p.m.
"THE CROWN," RICHMOND ROAD, TWICKENHAM. MUSIC THAT SWINGS! BETI SINGS WITH OLLY AND THE TRIO, IN THE LOUNGE, 8.30.
THE ORIGINAL EAST SIDE STOMPERS. Stanmore.
THE TOAST
Holland Park
THE 32-20
BLUES THING
21 Winchester Road, NW3
THREE TUNS, Beckenham. TERRY SMITH Quartet with BOB STUCKEY, DAVE QUINCY.
URBAN GIN HOUSE RAGTIME BAND
Brockley Jack (Near Crofton Park Station)
WEALDSTONE RAILWAY! SOLID GOLD SOUL — SOUND SHOW!

MONDAY
BEXLEY, KENT. Black Prince Hotel, Steve Lanes Stompers with Michelle.
DOCTOR K's
Speakeasy
GOthic JAZZ BAND. Earl of Sandwich, Charing Cross Road, next Cameo Theatre. Every Monday
HATFIELD Red Lion, Piccadilly. Six from Zurich.
HIGHWAYMAN, CAMBERLEY. RENDELL-CARR QUINTET.
READING, SHIP COLINS KING WELL'S jazz Bandits.
The Blue Horizon
BRYCE PORTIUS
Underground
Blues Dispensary
"Nag's Head," 205 York Road, S.W.11. Buses 44 and 170.
THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Rd, Leytonstone.
THE TOAST
Penny Farthing, Leicester
UNION BLUES
GOLDEN STAR CLUB, HOLLOWAY

TUESDAY
BERKHAMPTSTEAD. Kings Hall. Ken Colyer.
BLACKBOTTOM STOMPERS. "The George," Morden.
DOCTOR K's
Recording
FOSTER / SHAW ALL STARS. Hop-Bine, North Wembley.
FRED STEAD'S SUNFLOWER JAZZ BAND. Holloway Castle, Camden Road, N7. (Opposite Holloway Prison).

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ronnie scott
● RONNIE SCOTT'S CLUB
47 Frith St., W.1 GER 4752/4239
WINE & DINE NIGHTLY 8.30-3 a.m.
and hear the world's finest jazz
Now appearing
JON HENDRICKS with RONNIE SCOTT
QUINTET and
PHIL WOODS
GORDON BECK TRIO
Commencing Monday, April 22nd
HANK MOBLEY and SELENA JONES
● at the OLD PLACE
39 Gerrard St., W.1 GER 0217
Wednesday, April 3rd
GRAHAM COLLIER SEPTET
Thursday, April 4th
CHRIS MCGREGOR
Friday, April 5th
TERRY SMITH QUINTET
BRIAN MILLER TRIO
Saturday, April 6th
MIKE WESTBROOK BAND
FRANK RICCOTTI QUARTET
Monday, April 8th
Calypso Jazz
RUSS HENDERSON
JOHN SURMAN BAND
Tuesday, April 9th
6.30-8.30
New record releases
8.30-12.30
JOHNNY PARKER BAND
Wednesday, April 10th
BLUES NIGHT

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New record releases
8.30-12.30
JOHNNY PARKER BAND
Wednesday, April 10th
BLUES NIGHT

TUESDAY cont.
"GEORGE," MORDEN. NEW STATE JAZZ BAND plus BLACKBOTTOM STOMPERS.
GRAEME BELL. Cuff Billett, Sackville Inn, Hove.
NEW IBERIA STOMPERS. White Lion, Putney.

THE TOAST
Penny Farthing, Leicester
TOP RANK, READING
MIKE STUART SPAN

WEDNESDAY
AT FELTHAM, TERRY LIGHTFOOT, CRICKETERS, High Street, 8-11 pm.
BIRD CURTIS Quintet. Civil Service Recreation Centre, Monk St, W.1.
BLACKBOTTOM STOMPERS. Green Man, Blackheath.

BLUES
AT THE ROEBUCK
108a Tottenham Court Rd. (Warren St. Tube), 8-11 p.m. from America
THE NEW NADIR
GOthic JAZZ BAND, Earl of Sandwich, Charing Cross Road. Every Wednesday.
HITCHIN. Hermitage Ballroom. Piccadilly Six from Zurich.

JO-ANN KELLY MISSOURI COMPROMISE
Blues at the Bridge House, Borough Road, Elephant & Castle.
NEW SEDALIA JAZZ BAND.
Holloway Castle, Camden Road, N7.

READING—CRAWDADDY
112 London Street, Berks
Discotheque
TOBY JUG, Tolworth, Surrey.
SAVOY BROWN BLUES BAND
UNION BLUES
HIGH STORRS, SHEFFIELD

THE PLOUGH
90 STOCKWELL RD., LONDON, S.W.9
Thursday
HARRY STONEHAM (Organ)
JOHNNY EYDEN (Drums)
Friday and Saturday
HARRY STONEHAM and **JOHNNY EYDEN** plus **OLAF VASS**
Sunday Lunchtime **JIMMY COLLINS** QUARTET
Evening: **HARRY STONEHAM** (Organ) **JOHNNY EYDEN** (Drums)
Monday **JIMMY HASTINGS**

HOPBINE nr. N. Wembley Station
DON RENDELL
TOMMY WHITTLE QUARTET
THIS THURSDAY, APR. 4th, 8 p.m.
Next week, April 11th: **TUBBY HAYES**
ED FAULTLESS & LEN HOOKER presents MODERN JAZZ EVERY WEDNESDAY at THE PHOENIX
Cavendish Square, W.1. MAY 1700
Wed., April 10th, 8.15-11 p.m.
THE MICHAEL GARRICK
SEXTET
Admission 6/- Students 4/- Licensed Bar

PALM COURT HOTEL RICHMOND
THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN presents MODERN JAZZ
Every Fri., Sat. and Sun. Admission 2/6
Friday, April 5th
DICK MORRISSEY
Saturday, April 6th
ART ELLEFSON
Sunday, April 7th
TERRY SMITH

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
Friday, April 5th, 8 p.m.-Midnight
REPAPATA & THE DELRONS
Direct from America. International record hit
"Captain Of Your Ship"
THE ALAN BOWN
Saturday, April 6th
Car Park @ Supporting Groups @ Bar extra.

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE PHIL SEAMEN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, April 5th
TUBBY HAYES
Saturday, April 6th
PETE KING
Sunday, April 7th
Lunchtime **PETE KING**
Evening **TOMMY WHITTLE**
Monday, April 8th
JOHNNY SCOTT QUINTET
Tuesday, April 9th
BOBBY BREEN
Wednesday, April 10th
TERRY SMITH
Thursday, April 11th
DANNY MOSS

marquee
90 Wardour Street London W.1
Thursday, April 4th (7.30-11.0)
★ **SKIP BIFFERTY**
★ **RAINBOW REFLECTION**
Friday, April 5th (7.30-11.0)
★ **BLUES NIGHT**
★ **TEN YEARS AFTER**
★ **THE TRAMLINE**
Saturday, April 6th (8.0-11.30)
★ **THE TIME BOX**
★ **BLACK CAT BONES BLUES BAND**
Sunday, April 7th (7.30-10.30)
★ **WHOLE LOTTA SOUL**
with RADIO ONE D.J. STUART HENRY AND BLUE RIVERS and the MAROONS
Monday, April 8th (7.30-11.0)
★ **THE NITE PEOPLE**
★ **STAKS**
Tuesday, April 9th (7.30-11.0)
★ **JEFF BECK**
★ **THE NEW NADIR**
Wednesday, April 10th CLOSED
APRIL IS THE TENTH ANNIVERSARY OF THE MARQUEE—
Coming: Crazy World of ARTHUR BROWN, BONZO DOG DOO DAH BAND, THE WHO, JOHN MAYALL, LONG JOHN BALDRY, MANFRED MANN, SPENCER DAVIS and TRAFFIC

marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

Ramjam
390 BRIXTON ROAD LONDON, S.W.9
RED 3295
SAT., 6th APRIL Special All-nighter Session
AMERICA'S ORIGINAL IMPRESSIONS
plus JOEY YOUNG and THE TONICS
SONNY BURKE SHOW
FORTHCOMING ATTRACTIONS
FRI., 12th APRIL THE ETHIOPIANS
SUN., 14th APRIL THE ORIGINAL DRIFTERS
RAMJAM DISC SCENE
Friday, Monday nights, Sunday afternoons

OPEN EVERY NIGHT
WHISKY A' GO GO
THURS., APRIL 4th
MR. MO'S MESSENGERS
SUN., APRIL 7th
THE BUNCH
TUES., APRIL 9th
THE ORIGINAL DRIFTERS
THURS., APRIL 11th
GLENROY OAKLEY & THE ORACLES
33-37 WARDOUR STREET, W.1 01-437 7676

BLUESVILLE '68 CLUB
"THE MANOR HOUSE", opp. Tube, N.4 7.30-11 p.m. LIC. BAR
FRIDAY, 5th APRIL DIRECT FROM AMERICA!
THE FABULOUS
IMPRESSIONS
NEXT FRIDAY 12th APRIL **FLEETWOOD MAC**

SAVOY CATFORD, S.E.6 (Formerly "WITCHDOCTOR")
SAT., APRIL 6th
LITTLE JOHN AND THE SHADROCKS
EVERY SUNDAY THE **STEVE MAXTED SHOW**

BARON RICHTÖFENS
ROCK 'N' ROLL CIRCUS
SOLID ROCK
Representation
MIKE HEARD AGENCY
12 Chaucer Crescent Baintree. Telephone 2627
NON-STOP ROCK
Full 10% to Agents

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPTSTEAD, N.W.6
THURSDAY, APRIL 4th
THE TIME BOX
TUESDAY, APRIL 9th
ROCK 'N' ROLL SHOW
with TOMMY BISHOP
WEDNESDAY, APRIL 10th
BRIAN AUGER TRINITY
with **JULIE DRISCOLL** PLUS CLOUDS
Plus D.J. PEE, B

Lewington
LIMITED
164 Shaftesbury Avenue W.C.2
Tel 01 240 0584
Hours 9.0-5.30 All day SAT

ALTO SAXOPHONES

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|---------------------------------|------|
| SELMER Mk. VI, immaculate | £100 |
| KOHLERT, as new | £65 |
| MARTIN HANDCRAFT, reconditioned | £50 |
| CONN, BIG BORE, immaculate | £48 |
| CROWN, American Model | £45 |

TENOR SAXOPHONES

| | |
|---------------------------|------|
| CONN M.10, Latest Model | £140 |
| SELMER Mk. VI, as new | £130 |
| ELKHART | £70 |
| KARL MEYER, reconditioned | £58 |

FOR THE FIRST TIME IN BRITAIN
REGINALD KELL
"Signature", "Geometric" and
"Kellface" mouthpieces
for all clarinets and saxophones
Send for Free Brochure

FLUTES

| | |
|--------------------------------|------|
| GEMINHARDT ALTO, new | £259 |
| KREUL, new | £129 |
| SELMER STERLING, reconditioned | £178 |
| EMPEROR | £30 |
| EDGEWATER A Natural, as new | £28 |
| BESSON 55, new | £28 |

CLARINETS

| | |
|-----------------------------|------|
| NOBLET Bass to Low Eb, new | £180 |
| LEBLANC Pair, reconditioned | £110 |
| BUFFET Pair, new | £178 |
| EMPEROR | £30 |
| EDGEWATER A Natural, as new | £28 |
| BESSON 55, new | £28 |

TRUMPETS

| | |
|---------------------------------|------|
| BENGE, immaculate | £140 |
| REYNOLDS CONTEMPORA, immac | £100 |
| OLDS AMBASSADOR, Double Trigger | £70 |
| IMPERIAL, reconditioned | £40 |
| BESSON, reconditioned | £30 |

TROMBONES

| | |
|--------------------------|------|
| CONN 6H, immaculate | £100 |
| CONN 24H, perfect | £95 |
| CONN COPRION, original | £70 |
| IMPERIAL 4040, as new | £40 |
| LIGNATONE, new, complete | £52 |

ENGAGEMENTS WANTED
(continued)

DRUMMER, PRO, reader, residency preferred. — 28 Lorimer Street, Dundee.

DRUMMER READER, young experienced, dance, jazz. — Phone Ashford (MX) 52801.

DRUMMER, seeks join or form versatile pro group. — 108 Tollington Way, N7.

DRUMMER, TRIO/quartette. — 01-594 6567.

DRUMMER, urgently requires good group. Unlimited range for audition. — Box 7182.

DRUMMER, VOCALS, seeks summer season. — Tel. Northwood 21129.

DRUMMER, YOUNG, experienced, seeks good working group. — Tel HOP 3939 after 5 pm.

DRUMMER. — 01-485 8672.

DRUMMER. — 580 8386.

DRUMMER (23), all rounder. — Harrow 9444.

DRUMMER, 24, experienced all styles. Gigs. Permanent. — Mike, TAT 1472.

EXPERIENCED DRUMMER, pro. All fields, accompany cabaret, some vocals, requires summer season. — Box 7050.

FENDER double neck, 10-pedal steel guitarist, with Fender twin amp, and Binson Echo units, wants to join top pro C/W or Hawaiian group. — Box 7019.

FIRST CLASS, young lead guitar/vocalist, seeks pro group. Mayall type preferred. Excellent equipment. — Box 7093.

FREE, CREATIVE, lead guitarist requires group. — WS 26328.

GUITAR / BANJO, Standards, Dixieland, Continental, etc. Excellent backing (right chords). Good Gig or season. — 01-735 6918.

GUITAR, BASS-guitar, band. — 359-0619.

GUITARIST, Excellent Gigs / lounge. — 574 4810.

GUITARIST, Gigs, vocals, standards. — 738 5898.

GUITARIST (Vox 100, SG) seeks top working pro group. (Beck type). — 890 2077, Tony.

GUITARIST. — Welwyn Garden 21422.

GUITARIST. — 478 8423.

GUITARIST, EXPERIENCED. — 0344-21828, Bracknell 21828 (evenings).

ORGANIST / PIANO, Own Hammond, experienced ancient and modern, residency, season. — Slough 43487.

ORGANIST / VOCALIST, Gigs. Solo band. — 554 0804.

ORGANIST with own C3 Hammond, 4 or 5 nights. — Box 7054.

PIANIST. — Erith 37057.

PIANIST, Gigs. Residency. — 874 1132.

FLUTES

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| GEMINHARDT ALTO, new | £259 |
| KREUL, new | £129 |
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8d. per word
Minimum charge 2/8d.

A. ABLE, ACCOMPLISHED ACCORDIONIST. — 876 4542.

A. ABLE, ACCOMPLISHED PIANIST. — 867 4542.

ALTO CLAR., available gigs. ORO-8-45301. After 6 p.m.

ALTO CLAR., Bari. Gigs. — 863-3639.

ALTO / CLARI. Semi-pro, gigs / join band, South London. — 330 0261.

ALTO / TENOR clar. — CLI 4811.

ALTO / TENOR / flute requires season. — Box 7102.

ALTO / TENOR / violin. — MAC 3655.

A PIANIST seeks Gigs. — HAY 3304.

AVAILABLE DRUMMER. — Day 739 9442; Evening 550 5218.

BASS / BASS GUITAR, young, read, busk. Permanent, season. Gigs. — 01-348 0977.

BASS (DOUBLE), vocalist. — 01 864 2677.

BASS ELECTRIC (double). Gigs only. — 807 2889.

BASS, GIGS, transport. — 01 449 3221.

BASS GUITAR / bass, semi-pro. Gigs / residency, London area. — 428 4902.

BASS GUITAR, ex-name outfit, vocalist, double bass, guitar. Good ideas, seeks go-ahead pro combo. — Box 7114.

BASS GUITAR / violin. Gigs. — 267 0824.

BASS GUITARIST and drummer wish to join soul or blues group. London area. — 556 9652.

BASS GUITARIST, experienced, Gretsch Vox gear, seeks wild working group. — GRE 2017.

BASS GUITARIST, pro, forward thinking, requires work. — Ring Dave, Gerrards Cross (49) 85566, Ext. 18 any time.

BASS GUITARIST / vocalist, 23, experienced, requires work. — Phone 673 2661 after 6 pm.

BASS (STRING). — 672 9572.

BASSIST, EXPERIENCED GROUP or BAND, 19. — 01-673 1939.

BLUES lead guitarist, seeks semi-pro group. — GOO 1484.

BRIGHT YOUNG pro drummer, all fields. — 01-699 0678.

BRUMMER, experienced, wants work, Continent. — Tel 061 PYR 3953 between 6-10 pm.

CLASSICAL GUITARIST requires evening work. London area only. — 939 1153.

COLOURED TENOR SAX. — 01 272 8678 after 4.30 evenings.

CONGA / BONGOS / DRUMS. — 242 5855.

DANCE PIANIST / organist, desires season, Torquay, Teignmouth area. Good reader, own Farfisa Compact, 20 years semi-pro experience. — 021-373 6677.

PIANIST
LATIN CONTINENTAL VOCALS
Contract ending in
Top London Night Spot
PHONE 874 1132

PIANIST / ORGANIST, Available from Easter for 1968 season. Invites enquiries. — Box 7108.

PIANIST / ORGAN / VOCALS. All styles. — 804 4397.

PIANIST/ORGANIST, 21, wants work. — 01-674 5075, Ivan.

PIANIST-REG 2040.

PROFESSIONAL ACCOMPLISHED GUITARIST/VOCALIST, playing standards, jazz, pops. Very high standard, experienced. Just returned from Austrian night club engagement, seeks good class summer season / residency. — Michael, OLE3 67035.

RHYTHM GUITARIST, living in Ireland, wants to join working showband, double vocals. Will travel. — Box 7112.

SAX, seeks blues or soul band. Semi-pro. — Slough 42179.

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MAILBAG

DISPIRITED and fed up. That's how I feel about the great group robbery. And as a fan of some of our best groups like the Who and Jimi Hendrix, I do feel robbed.

Once we could see them at clubs, in theatres, and on tours. Now they seem to spend all their time in America, where I suppose they can make more money. It's good for them, but bad for us.

I wouldn't mind if we got good American groups in exchange. But I don't think tripe like Captain Beefheart is a fair swap for Jimi, Pete Townshend, the Cream or even Eric Burdon. — **BOB BROWN**, Hackney, London.



JIMI HENDRIX: 'tripe like Captain Beefheart isn't a fair swap.'

COME HOME, LADS!

—say fed-up British fans

SOMETIME ago I complained to the MM about the lack of jazz content. Of course I was relating today with "Collectors Corner" days.

With the present lack of interest, generally, in New Orleans music, and your persistence in keeping the old jazz

flag flying (for example the wonderful coverage of blues), I would like to take back my derogatory remarks and thank you on behalf of local jazzers for the MM.—**H. G. PRINCE**, Falkner Street, Gloucester.

JOHN MAYALL did a tremendous amount of good for the cause of the blues and his own image when he refused to play at a ballroom in Wolverhampton recently.

The bouncers had refused to let anyone in with long hair or without a tie. The whole of Wolverhampton is now behind John in his new crusade against these ridiculous regulations laid down by petty dictators. — **PETER YORK**, Bradmore, Wolverhampton.

I SEE another ex-Mayall guitarist, Peter Green, has followed in the footsteps of Eric Clapton and turned commercial.

These musicians, when with Mayall, always say: "I will never forsake the blues." People really believe them, only to be let down.

There are only two dedicated blues musicians—Mayall and Alexis Korner. — **MICHAEL STEPHENSON**, Deal, Kent.

I READ MM, laughingly called a national music paper, with less and less interest.

Anyone who lives outside a ten-mile radius of London could never follow 90 per cent of Chris Welch's writing. It seems that up and coming bands, unless based in London, never get a much deserved mention. I bring to your notice a band called the Family, who were a part of Chris Welch's recent article on groups.

They have been brilliant for several years, but did not receive any recognition until they moved to London. Get off your big fat backsides. Good groups exist. Try looking! — **C. B. DREDGE**, Kirby Muxloe, Leicester.

WHAT a load of rubbish Paul Barrett wrote in Mailbag, saying Elvis Presley, Fats Domino and Joe Turner have more real blues influence than John Mayall.

There is not the slightest trace of any blues influence

in their records. I advise Paul to get any of Mayall's albums and listen to some real blues. — **STUART NEWMAN**, Grays, Essex.

HOW dare Peter Arnold knock that great song "Congratulations."

The success of Cliff's version shows the good taste of the British public in avoiding all that psychedelic music by the Monkees and Bee Gees. Give me a tune we can hum.—**CYNTHIA MASTERS**, London W1.

IN my excitement at being interviewed by Laurie Hensaw for the MM's Blues Supplement (MM March 23), I omitted to mention the hard work of the then assistant editor of R&B Monthly, Neil Slaven.

It seemed also from the article that I played an active part in recording guitarist Humbert Sumlin. This was not so. The evening was conducted by Mike Vernon and Neil, who played second guitar on two of the titles. — **RICHARD VERNON**, CBS Blue Horizon Records, London W1.

WHENEVER Buddy Rich makes one of his shattering appearances in Britain, we can almost guarantee Raye DuVal will make derogatory remarks about the Master.

True to form, Raye has grudgingly admitted that Rich is "good for his age... but he should get modern." (MM March 30). However when I was working with Mr Du-Val he seemed positively enamoured of a certain gentleman called Gene Krupa.

No doubt Raye will take the next opportunity to level criticism at Buddy, but next time Raye, make it more valid. — **KARL RAYNER**, Llandudno, Wales.

I AM really amazed Brian Auger's Trinity and Julie Driscoll have not scored the success they deserve.

Brian must rate as a superb organist by any standards, and Julie makes most of our over-rated girl singers look like amateurs. I'd buy their album just to hear "Season Of The Witch." — **S. MOODY**, Northfield, Birmingham.



JOHN MAYALL

Don't forget Richard

WE all know rock and roll is on the way back, and rightly so, but why does Radio One play Bill Haley records all the time?

Sure he was popular, but Little Richard and Jerry Lee Lewis emerged as kings of rock, and are still going strong today. Their records stood the test of time, and are as exciting and fresh as when they were first issued. — **RAYMOND P. LOCKER**, Fulham, London.

GREAT to hear Tom Jones and the Amen Corner will not be singing rock and roll numbers in their stage act.

They must have realised rock fans don't want their watered down efforts, but the real thing by such originators as Gene Vincent and Carl Perkins.—**AL YOUNG**, Romford, Essex.

THANK goodness for Melody Maker! It's the one musical paper I can believe in.

It's so refreshing to find a really interesting and newsy magazine on jazz, blues, and pop and quite a contrast to the usual over-exposure of certain stars, rather than groups like Ten Years After, who attract a lot of attention in clubs but never get on TV. — **D. BLAKELY**, Wollaton Park, Nottingham.

Beatles on the bandwagon?



BEATLES: start crazes

SO Gerry Temple objects to the Beatles "trying to get in on rock and every other craze." It may have escaped his attention that the Beatles recorded rock numbers "Long Tall Sally" and "I'm Down" three or four years ago, long before the current revival. The Beatles start 99 per cent of every craze, and leave the rest of the pop world to cash in.—**JOHN TURNER**, Wolverhampton, Staffs.

THINKING BACK, far from jumping on bandwagons, I seem to recall that the Beatles during their long career, have not only produced their own fantastic music, but helped gain appreciation in this country for Tamla, soul, Bob Dylan and psychedelic music. — **JEFF LEWIS**, Charlton, London.

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