

Melody Maker

March 2, 1968

1s weekly

Cinderella and her fella make it to top spot



ALAN FREEMAN

TV SHOW SHOCK

Viewing figure drops

RUMOURS that Alan Freeman's TV series, *All Systems Freeman*, will end after its initial 13-week run from January, were unconfirmed by Alan on Monday.

The *Melody Maker* understands the BBC may review the series as viewing figures are now said to be down to 4½ million after an initial six million viewers.

'HEARD NOTHING'

Bill Cotton, Jr., BBC head of TV Light Entertainment (*Variety*) said on Monday: "No decision will be made until the controller [Paul Fox, head of BBC-1] gets back from America."

Alan Freeman commented: "I've heard nothing. This is a terrible shock. My agent has heard nothing at all about the show coming off."

Two weeks ago, the *MM's* Bob Dawbarn wrote favourably of the show, saying it "makes a nice change. For one thing people actually say how awful some of the records are and Freeman does seem to know something about the subject."

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FABULOUS YEARS OF POP

PAGE 14



CINDERELLA IS QUEEN OF THE CHART this week. "Cinderella Rockafella" soared to number one on the *MM's* Pop 30—the first big British hit for Esther and Abi Ofarim. ● "Fantastic! It's like a beautiful dream," roared Abi when the *MM* broke the news on Monday. ● The Israeli duo now intend to set up home in Britain. "We've wanted to move to London for some time now," said Abi. "Now this hit makes it possible." They already have homes in Germany, Switzerland, Israel and New York. ● Esther and Abi hope to use London as their home base and fly to engagements throughout the world. ● They have their first major British concert at London's Royal Albert Hall on March 30 and are guests in BBC-TV's *Dee Time* on Saturday (2).



The Outrageous Beatle/Ornette in

London Rock revival



Radio One Inquest

LP supplement



Don Partridge Blind Date



AND LOTS MORE INSIDE

MELODY POP 30 MAKER

- 1 (4) CINDERELLA ROCKEFELLA ... Esther and Abi Ofarim, Philips
- 2 (1) MIGHTY QUINN ... Manfred Mann, Fontana
- 3 (16) THE LEGEND OF XANADU
Dave Dee, Dozy, Beaky, Mick & Tich, Fontana
- 4 (3) SHE WEARS MY RING ... Solomon King, Columbia
- 5 (6) FIRE BRIGADE ... Move, Regal Zonophone
- 6 (2) BEND ME, SHAPE ME ... Amen Corner, Deram
- 7 (8) PICTURES OF MATCHSTICK MEN ... Status Quo, Pye
- 8 (7) AS YOU ARE/SUDDENLY YOU LOVE ME ... Tremeloes, CBS
- 9 (5) EVERLASTING LOVE ... Love Affair, CBS
- 10 (18) ROSIE ... Don Partridge, Columbia
- 11 (9) GIMME LITTLE SIGN ... Brenton Wood, Liberty
- 12 (12) DARLIN' ... Beach Boys, Capitol
- 13 (11) JUDY IN DISGUISE ... John Fred and his Playboy Band, Pye
- 14 (10) AM I THAT EASY TO FORGET? ... Engelbert Humperdinck, Decca
- 15 (19) GREEN TAMBOURINE ... Bee Gees, Polydor
- 16 (13) WORDS ... Bee Gees, Polydor
- 17 (—) JENNIFER JUNIPER ... Donovan, Pye
- 18 (17) BACK ON MY FEET AGAIN ... Foundations, Pye
- 19 (14) DON'T STOP THE CARNIVAL ... Alan Price, Decca
- 20 (15) I CAN TAKE OR LEAVE YOUR LOVING
Herman's Hermits, Columbia
- 21 (24) ANNIVERSARY WALTZ ... Anita Harris, CBS
- 22 (—) DELILAH ... Tom Jones, Decca
- 23 (23) TODAY ... Sandie Shaw, Pye
- 24 (—) THE DOCK OF THE BAY ... Otis Redding, Stax
- 25 (—) GUITAR MAN ... Elvis Presley, RCA
- 26 (27) WONDERFUL WORLD ... Louis Armstrong, HMV
- 27 (—) ME, THE PEACEFUL HEART ... Lulu, Columbia
- 28 (—) LOVE IS BLUE ... Paul Mauriat, Philips
- 29 (22) EVERYTHING I AM ... Plastic Penny, Page One
- 30 (21) DAYDREAM BELIEVER ... Monkees, RCA

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POP 30 PUBLISHERS

- 1 Rendler; 2 Feldman; 3 Lynn; 4 Acuff-Rose; 5 Essex Int; 6 Carlin; 7 Valley; 8 Skidmore; 9 Shapiro Bertsstein; 9 Peter Maurice; 10 Essex; 11 Metric; 12 Immediate; 13 Jewell; 14 Palace; 15 Kama Sutra; 16 Abegile; 17 Donovan; 18 Welbeck/Schroeder; 19 Carlin; 20 Active; 21 Morris; 22 Donna; 23 Carnaby; 24 Carlin; 25 Valley; 26 Valando; 27 Bron; 28 Shaftsbury; 29 Essex; 30 Screen Gems.



DONOVAN: leaps straight into Pop 30 at 17

TOP TEN LPs

- 1 (1) DIANA ROSS AND THE SUPREMES GREATEST HITS
Diana Ross and the Supremes, Motown
- 2 (1) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) FOUR TOPS GREATEST HITS
Four Tops, Tamla Motown
- 4 (5) 13 SMASHHITS, Tom Jones, Decca
- 5 (4) SGT PEPPER'S LONELY HEARTS CLUB BAND ... Beatles, Parlophone
- 6 (9) BREAKTHROUGH
Various Artists, Studio
- 7 (6) VAL DOONICAN ROCKS—BUT GENTLY
Val Doonican, Decca
- 8 (7) BRITISH CHART BUSTERS
Various Artists, Tamla Motown
- 9 (10) REACH OUT Four Tops, Tamla Motown
- 10 (8) PISCES, AQUARIUS, CAPRICORN AND JONES LTD ... Monkees, RCA

US TOP TEN

- 1 (1) LOVE IS BLUE Paul Mauriat, Philips
- 2 (2) VALLEY OF THE DOLLS
Dionne Warwick, Sceptre
- 3 (5) THE DOCK OF THE BAY
Otis Redding, Volt
- 4 (4) I WISH IT WOULD RAIN
Temptations, Gordy
- 5 (6) SIMONS SAYS
The 1910 Fruitgum Co., Buddah
- 6 (3) SPOOKY ... The Classics IV, Imperial
- 7 (—) JUST DROPPED IN First Edition, Reprise
- 8 (8) I WONDER WHAT SHE'S DOING TONIGHT Tommy Boyce and Bobby Hart
A&M
- 9 (—) BOTTLE OF WINE ... Fire Balls, Atco
- 10 (—) EVERYTHING THAT TOUCHES YOU
Association, Warner Bros.



JACKIE: disappointment

Drummer Dougan emigrating

SHOCK news of the week is that Greenock-born drummer Jackie Dougan is emigrating. He quits Britain for Australia on June 1.

Jackie, 36 years old, is resident with the BBC Radio Orchestra and well-known around London clubland. He has frequently appeared at Ronnie Scott's Club and has accompanied a string of top-ranking British and American jazz stars.

US visitors he has backed include Stan Getz, Ben Webster, Sonny Stitt, Roland Kirk, Jay Jay Johnson, Dakota Staton, Tony Bennett, Mel Torme, Dexter Gordon and Lucky Thompson.

Jackie's reason for quitting Britain? Disappointment with opportunities on the British Jazz scene. "I've played with all these celebrities," Jackie told Melody Maker, "yet I don't feel my talent has been recognised. It's not a question of being bigheaded or sour grapes, but I have a wife and two kids to keep."

MAURIAT TO VISIT

PAUL MAURIAT, whose "Love Is Blue" entered the MM's Pop 30 this week at 28, has signed with Nems Enterprises for exclusive UK representation.

Mauriat is expected to visit Britain within the next four weeks for promotional TV and radio appearances.

JIMMY MILLER TO RECORD STONES

TRAFFIC'S record producer Jimmy Miller is to join forces with the Rolling Stones and record their next single and album.

Said Miller this week: "It's not a definite thing on a business basis, but we are going to get together and record and let the respective managers sort things out. Mick Jagger contacted me and said he liked the things I did with Traffic. He had

been producing the Stones but says he doesn't want to be on two sides of the control room window now. I'm very excited, and it's all I've been thinking about for weeks.

"I've got a couple of tunes Mick and Keith have written which sound very good. We'll be recording extensively in March and April."

Miller aged 25 is from New York and recorded in the R&B hit "Incense" before coming to Britain in September 1966 to record the Spencer Davis Group and later Stevie Nicks and Traffic and the Spooky Tooth.



• DUBLINERS

Dubliners to tour Australia and New Zealand

THE Dubliners have signed for a tour of Australia and New Zealand, starting on June 10. It will last a minimum of three weeks.

They continue their British tour with dates at Liverpool Empire (March 3), Odeon, Leeds (4), ABC, Lincoln (5), Regal, Cambridge (6), ABC, Hull (7), City Hall, Newcastle (8), Glasgow Concert Hall (9), and Manchester Palace (10).

On March 11 they fly to America where they appear on the Ed Sullivan Show and star at the Village Gate in New York. During 17 days in America they will also visit Canada.

On their return, they are due to start recording sessions in April.

S & G OPEN

SIMON and Garfunkel, American contemporary folksong duo, arrived in London this week for a short tour opening at the Odeon, Manchester tomorrow (Friday), then the Usher Hall, Edinburgh on Saturday, Royal Albert Hall, London (8), and Odeon, Birmingham (9).

On March 1, CBS Records release a new Simon and Garfunkel single, "Scarborough Fair/Canticle," from their "Parsley, Sage, Rosemary and Thyme" album.

The duo have recently completed soundtrack music for the film, The Graduate, being made in America and a soundtrack LP will be released in Britain later in the year.

FOUR FRESHMEN

THE Four Freshmen, who flew into Britain last weekend, guest in Dee Time (March 2), ATV's Showtime (3) and Radio One O'Clock (4).

They fly to Germany for a tour of US bases from March 6 to 10 and then start a week at the Restaurant Chevalier, Glasgow, on March 11. This is followed by two concerts at the Guildhall, Portsmouth (17).

LULU US CABARET

LULU flew to America on Sunday to open in cabaret at Hollywood's Coconut Grove. She was due to start her two week season on Tuesday.

She follows with a two-week season at Miami's Diplomat Hotel from March 22. Prior to this she appears at the National Association of Record Merchandisers convention banquet on March 21.

BLACKBURN FOR TV

TONY BLACKBURN, who has just captured the Saturday evening network slot with his Time For Blackburn! show, is already in line for further TV shows when the current series winds up at the end of July.

MM understands that negotiations are currently proceeding for other TV outlets for Tony — among them Granada TV.

ARTS FESTIVAL

FOLK, jazz and pop are all featured in Leeds Students' Arts Festival which opened last Saturday (24), and continues until March 9.

Champion Jack Dupree will appear at the Swan With Two Necks pub on Tuesday (March 5), the Ian Campbell Group the Strawberry Hill Boys, and Shirley Collins at Leeds Town Hall on the 6th; the Mike Westbrook Jazz Group will perform its marathon two-and-a-half hour "Celebration Suite" at the Empress Ballroom on the 8th; and on Saturday (9). The Arts Festival Rave at the University Union, will feature Nice, Spencer Davis Group, Tony Rivers and the Castaways, the Chicken Shack and the Attack. Comper will be John Peel.

STATUS QUO'S NEXT

STATUS QUO'S follow-up to "Pictures Of Matchstick Men" will be another Mike Rossi composition titled "Black Veils Of Melancholy" which will be recorded on March 5 for release at the end of March.

The B side will be "Island In The Sun"—a new composition. The group fly to Amsterdam for a TV show on March 14 but fly back again the same day to appear at the Newcastle A Gogo. They appear at Green- wich Town Hall on Monday (4).

MORE JOIN MAYALL

JOHN MAYALL'S Blues-breakers has two new members. Bass guitarist Keith Tillman has left the group and has been replaced by 15-year-old Andy Fraser.

And trumpeter Henry Lowther, who was formerly with Manfred Mann, has joined the group. He will double on violin.

CONLEY TOURS HERE

BIG soul package starring Arthur Conley tours British ballrooms in the spring.

Tour kicks off in Holland on March 23, then plays other continental dates for two of three weeks before hitting Britain. It features Arthur Conley with his own orchestra, plus possibly Madeline Bell and a newcomer from the States.

Says impresario Arthur Howes: "He's a coloured boy soul singer named Billy Young Arthur Conley has been raving about. The whole package will consist of two bands and three artists."

DOORS CONCERT

FAMOUS West Coast groups the Doors and Jefferson Airplane, plus singers Trini Lopez, Harry Belafonte and trumpeter Hugh Masekela are all in line for possible concerts in Britain.

Agent and impresario Robert Paterson, who with Vic Lewis, is bringing over US singer Andy Williams and Henry Mancini in May, told Melody Maker on Monday that negotiations were also proceeding for the above artists.

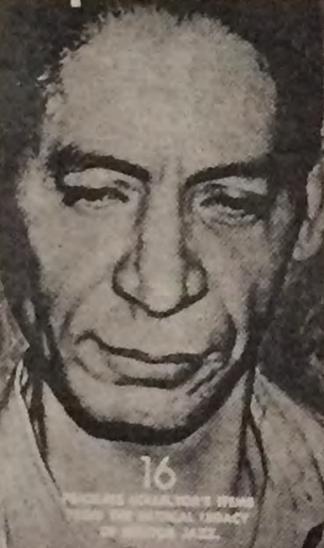
Titto Burns, of Harold Davison Ltd, told Melody Maker on Monday that, as representative of Doors and Jefferson Airplane in Britain, negotiations were proceeding for these groups to play Royal Albert Hall on April 13.

OATES OFF TO STATES

RCA artists development manager Terry Oates flies to Nashville Tennessee tomorrow (March 1) to meet producer Tom Springfield and Chet Atkins.

They are to have recording discussions with country artists and may discuss the promotion of country music in Great Britain.

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Paul Jones out of Pitney tour

TOUR details of the long-awaited Gene Pitney tour were revealed to Melody Maker by impresario Arthur Howes on Monday.

Contrary to some reports, Paul Jones is not on the tour which now lasts for four weeks instead of three as originally planned.

Full line-up is: Gene Pitney, Amen Corner, Don Partridge, Status Quo, Simon Dupree and the Big Sound, Mike Cotton Sound, and Tony Brandon, of BBC radio's "Midday Spin" slot, who will comper.

Arthur Howes told MM: "Paul Jones was going to do the tour, but when it was

extended to four weeks, could not for the full period owing to film commitments. So I had to let him go."

At press time, dates for the extra week were being fixed. Opening three weeks are: Odeon, Lewisham (April 5), Gaumont, Hanley (6), Coventry Theatre, Coventry (7), Odeon, Glasgow (9), Odeon, Manchester (10), Gaumont, Wolverhampton (11), Odeon, Leeds (12), ABC, Blackpool (13 and 14), Gaumont, Derby (15), Capitol, Cardiff (17), Colston Hall, Bristol (18), Granada, East Ham (19), Winter Gardens, Bournemouth (20), De Montfort Hall, Leicester (21), ABC, Gloucester (23), Guildhall, Portsmouth (24), Odeon, Birmingham (25), Granada, Sutton (26), Astoria, Finsbury Park (27) and Empire, Liverpool (28).

PETE MURRAY LYRICS

DEEJAY Peter Murray has written the lyrics for the next Peddlers' single — his first attempt at songwriting. The music is adapted from Handel's "Largo," by Peddler Roy Phillips.

The disc will be released on March 15.

One-nighters include: Black Prince, Bexley (March 3), Birmingham (5, 6 and 7). They guest in Dee Time on March 9.

SPENCER CONCERT

SPENCER DAVIS is promoting his own concert at Birmingham Town Hall on March 13, starring his Group, Manfred Mann, Don Partridge, the Moody Blues and Piccadilly Line. Peter York will comper.

Spencer's is producing the new Piccadilly Line single, "She Believes" which will be released by CBS in May.

TIME BOX DATES

THE Time Box play London's Marquee on March 19 and take over residency at the Club on Saturdays from April 3.

On March 26 and 27, at a West End venue yet to be finalised, they will play a show with the 24-piece London Schools Jazz Orchestra.

The Time Box go to France on March 8 for nine days' club work and return on May 10 for three days.



Traffic tour opens in San Francisco

TRAFFIC are writing the score for a new 20th Century Fox film, The Touchables, which will be directed by photographer Bob Freeman. The film will be released in June.

Traffic's American tour opens with three days in San Francisco from March 14. They will also play two days in Los Angeles, one in Santa Barbara and three days at Chicago's Cheater Club, opening on April 19.

British one-nighters include the Sherwood Rooms, Nottingham (March 5).

They go to Germany for TV on March 7 and 8.

REG FOR HOLLYWOOD

TROGG Reg Presley will visit Hollywood in April when the Troggs undertake their first US tour. He will discuss the possibility of writ-



TRAFFIC: film score

ing film music for one or all of four major companies.

The Troggs' tour will take them to important venues in New York, San Francisco and Los Angeles.

In his role as record producer, Reg Presley went into a recording studio to record possible singles and an album with Sounds Incorporated.

On March 1 they appear at Langley Baths, Birmingham, Bristol University (6), Royal Naval Air Station, Bawdy (7), Nelson Imperial Ballroom (9), Pavilion, Bath (11), Parade Of

The Pops (13), Jimmy Young Show (25).

BALDRY CABARET

LONG JOHN BALDRY completes a week of cabaret at the Variety Club, Batley, Yorkshire on Saturday, then appears at the Coatham Hotel, Redcar (3) and the Locarno, Coventry on March 7.

He will spend three days rehearsing with his group following his appearance at Redcar.

FOUNDATIONS TOUR

THE Foundations have signed to tour Scandinavia from April 10-16. They record their next single, probably another song by Tony Macaulay and John McLeod on March 18 and 19 and cut a live composition for US release at Hatchett's, Piccadilly, London on March 10.

■ "Madame, kindly watch where you're putting that trombone!" These are the Kit Kat Klub Kittens, an all girl jazz combo featured in the new musical Cabaret at London's Palace Theatre. The show is set in pre-war Berlin and much of the action takes place in the club where the girls are playing. They include Jenny Russell (piano), Pat Sheridan (drums), Jean Mercer (trombone) and drummer Jon Hiseman's wife Barbara Thompson on tenor sax.

Musica '68 set



● DONOVAN

THE line-up of names for Musica '68, the festival of jazz and popular music which is to take place in Majorca from July 22 to 27, grows larger.

As set so far, the festival looks like this. Monday (22): The Byrds from America, Sweden's Hep Stars, the Jimi Hendrix Experience, the Animals, the Grapefruit and Los Pekenikes. Tuesday (23): George Fame and, it is hoped, Francoise Hardy, Brook Benton and the Basie band.

Wednesday (24): Electric String Band, Julie Felix, Donovan, Spanish singer Peret and, it is hoped, the Ofarim. Thursday (25): Bill Evans Trio, Maynard Ferguson, the Dutch Swing College with Beryl Bryden, Johnny Dankworth and Cleo Laine, Selina Jones, Blossom Dearie and perhaps the Charles Lloyd or Roland Kirk group.

Friday (26): Marian Montgomery and the Laurie Holloway Trio, Gene Pitney, Gilbert Becaud and the Tages. Saturday (27): Sandie Shaw, Scott Walker and the Peddlers.

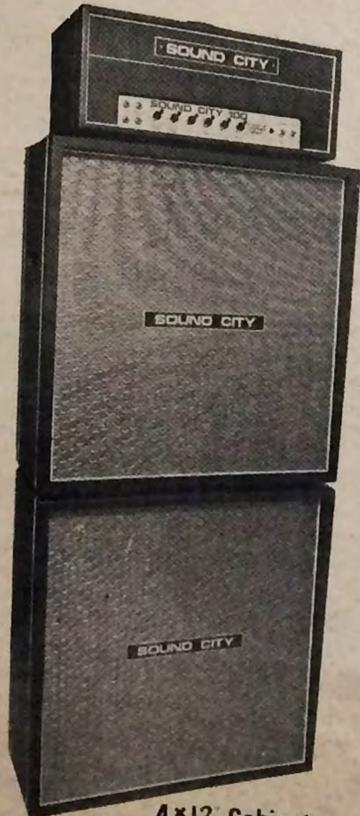
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9.15 CONCERT : SOLD OUT

WED. 13 MARCH : 6.50 & 9.15 p.m.
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16/6, 21/-, 25/-
9.15 CONCERT : TICKETS: 10/-, 13/6,
16/6, 21/-

SUN. 17 MARCH : 6.00 & 8.30 p.m.
6.0 CONCERT : TICKETS: 10/-, 13/6,
16/6, 21/-, 25/-
8.30 CONCERT : SOLD OUT

VICTORIA : NEW VICTORIA THEATRE
MON. 11 MARCH : 6.45 & 9.05 p.m.

6.45 CONCERT : TICKETS: 16/6, 21/-,
25/-, 30/-
9.05 CONCERT : SOLD OUT

MANCHESTER : FREE TRADE HALL
MON. 18 MARCH : 6.30 & 9.00 p.m.

GLASGOW : ODEON
TUES. 19 MARCH : 6.30 & 9.00 p.m.

LEEDS : ODEON
WED. 20 MARCH : 6.30 & 9.00 p.m.

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**THIS SUNDAY 3 MARCH FOR BOTH
LUNCHTIME & EVENING SESSIONS**

MOVE APPEAR AT MASSIVE NEW YORK POP CONCERT

THE Move are to join the committee of an American Environmental Pop Festival to be staged in New York in May and June. They join the Beach Boys and and composer Leonard Bernstein.

The group will also appear on the festival to be staged on the site of the former World's Fair from May 31 to June 2. They will appear in a massive pop concert on the final night.

The event, titled "The First Memorial To The 20th Century, Environmental Pop Festival," will have 500,000 dollars backing from the Pepsi Cola company and may be relayed to other countries by Telstar.

The Move will be designing their own show with "environmental involvement."

Leonard Bernstein will direct the New York Philharmonic Orchestra at the festival.



MOVE: have joined American committee

to which 500 guests were invited to celebrate her 21st birthday on Monday. Party was held on Sunday night in the Chamber of Horrors at Madame Tussaud's Waxworks in London.

Guests included current chart toppers Esther and Abi Ofarim, and a birthday cake made from ten gallons of icing was made by a chef specially flown to Britain from Italy.

SANDIE'S TV SERIES

SANDIE SHAW has postponed her scheduled BBC-1 TV series until the autumn. It was to have started in April.

Reason for the postponement? Says personal manager Evelyn Taylor: "Sandie wants Mike Mansfield to produce the shows, but he is tied up with his current Tony Blackburn series now being networked. Sandie won't do it with anyone else, so we have postponed the series until the Autumn."

Sandie threw a £3,000 party

BEE GEES MERGER

BEE GEES manager Robert Stigwood announced the merger of the Robert Stigwood Organisation and subsidiary companies with A.L.S. Management Ltd last week.

The Stigwood Organisations acts as managers for the Bee Gees and Cream and agents for the Foundations and many other groups. They have offices in London, Hamburg, and Sydney are to open in Los Angeles, New York, Paris and Rome. They will share facilities with ALS which serves the interests of 40 writers, direc-

tors, producers, composers and film technicians.

On its board of directors are Frankie Howerd, Ray Galton and Alan Simpson.

P.J. FOR TALK?

NEGOTIATIONS are under way for P. J. Proby to appear at London's Talk Of The Town and he is also discussing an offer to play a dramatic role in a film.

Proby has refused to perform his current release "It's Your Day Today" on radio and TV, following a dispute with Liberty Records over promotion of the disc.

LOVE AFFAIR TV

THE Love Affair make their first trip abroad tomorrow (Thursday) when they fly to Austria for a TV show in Vienna.

Their follow-up single to "Everlasting Love" will be released in April but no title has been decided so far. The group appear at Wilton Hall, Bletchley on Saturday (2).

HATTERS BALL OFF

A MAJOR pop show due to star Manfred Mann, P. J. Proby and the Love Affair, has been cancelled.

The Mad Hatters ball was to be presented by Rik and John Gunnell at London's Royal Albert Hall tomorrow (Friday). But a spokesman said on Monday: "Tickets just have not been selling. All money will be refunded to those who bought tickets."

NEW WHO DISC

A NEW Who single called "Lightning" was released in America on Monday to coincide with the group's latest tour there, and may be released as their next British single.

But the group were busy recording in Los Angeles last weekend and may release a more suitable song for the British market.

Co-manager Kit Lambert flew to join them last week to record a "live" album at the Fillmore Auditorium, San Francisco, for British and American release.

HANK FOR SCOTT'S?

LONDON'S Ronnie Scott Club are trying to get tenorist Hank Mobley into the club for a season starting April 22. Another attraction, still in the negotiating stage, is the John Dankworth Big Band, with Cleo Laine, for May.

US tenorman Johnny Griffin and singer Jon Hendricks opened at Ronnie's on Monday.

Hollies and Scaffold—new singles due

THE Hollies and the Scaffold both have new singles released this month.

The Hollies' single is "I Love Jennifer Eccles," released on March 22. It is a composition by Graham Nash, Allan Clarke and Tony Hicks. No B side has yet been decided.

The Hollies are currently touring America and return to Britain on March 17.

The Scaffold's single is "Do You Remember" written by Roger McGough and Mike McGear with "Carry On Krow" as the B side. It is released on March 15.

On March 9 they appear on ATV's Diddy's Music Box; Whitla Hall, Belfast (11); Portsmouth Guildhall (17) and Fairfield Halls, Croydon (April 5).



Spinner's radio show extended

THE Spinners' Sunday Radio Two half hour show has been extended from eight to 13 weeks. This week's guest is Kim Cordell.

The group appear in concert at Birmingham Town Hall on Saturday (2) which will be relayed to more than 30 hospitals in the Birmingham area.

NEW DEE ALBUM

A NEW album is to be released by Dave Dee, Dozy, Beaky, Mick and Tich in April called "If No One Sang."

Material will range from pop, folk, and rock to R&B, ballads and comedy. Among the titles included are "If I Were A Carpenter," and Ricky Nelson's "I Gotta Feeling."

The group, who's hit "The Legend Of Xanadu" is to be released in America, appear today (Thursday) on BBC TV's Top Of The Pops and Whistle Stop, Dee Time (Saturday), Beat Club, Bremen TV, Germany (March 5) and a week of cabaret at Tito's Club, Cardiff from March 10-16.

JAZZ NEWS

BY BOB DANBORN & JEFF ATTERTON

WESTBROOK BAND AT CAMDEN FESTIVAL

THE first London performance of Mike Westbrook and John Surman's "Marching Song" will be a Camden Festival concert at Camden Town Hall on March 11, by the Westbrook Concert Band.

The work will also be performed at the University of North Wales Festival in Bangor on March 1, while the Concert Band will also perform the Westbrook-Surman "Celebration" at Leeds Arts Festival in the Empress Ballroom, Leeds, on March 8.

The Surman Sextet plays Coventry Jazz Club on March 3 and Manchester's Club 43 on March 9. The group is resident at London's Old Place on Saturdays.

Willie "The Lion" Smith, Claude Hopkins, Andy Kirk, Eubie Blake, Noble Sissle and J. C. Johnson, were among the mourners at the funeral service for composer-pianist Luckey Roberts at New York's Universal Chapel last week.

Promoter Steve Duman is one promoter happy about the current position of traditional jazz. He reports "enormous business" for his session at the Whittington Hotel, Pinner, where Acker Bilk appears tonight (Thursday), followed by Alex Welsh (March 7) and Humphrey Lyttelton (14).

The Duke Ellington-Tony Bennett show, which kicks off at New York's Philharmonic Hall, on March 3, has been booked for 25 dates across America.

The New Jazz Orchestra plays its first gig at Sobo's Old Place in 18 months on Monday (4), with singer Norma Winstone included in the line-up. Lennie Felix is now resident at the club on Fridays and a series of record recitals start on March 12.

Organist Bob Stockey and saxist Geoff Hawkins open a new fortnightly club at the Crown, Reading, on March 5. George Wein is organising the first jazz festival in Israel this summer.

Baritone star Cecil Payne left Britain for Holland last week after his dates with Slide Hampton at Manchester's Club 43. He will be working on the Continent until the end of March and told the MM he would like the opportunity to play at London's Ronnie Scott Club.

Pee Wee Russell and Jimmy McPartland guested last week on Art Hodges Chicago TV show... blues singer-pianist Memphis Slim has signed for the Warner Bros-Seven Arts film, The Sargeant, starring Rod Steiger.

The Alan Elsdon Band is moving into cabaret, doubling the Ritz Casino, Brig-house, and Savoy, Wakefield, for a week from April 14. The band guests in Radio One's Pete Murray Show (March 2), Record Round-

about (21) and Post Bards Show (April 12).

John Chilton's Swing Kings play the Manchester Sports Ground on Saturday (2). Other bookings include the Red River Jazzmen (8) and American altoist Capt John Handy with Barry Martyn's band (9).

The Gary Burton Quartet played New York's Carnegie Recital Room last weekend—the second concert in a series titled "Jazz—The Personal Dimension".... Singer Bee Palmer who had big hits in the 1920s has died in New York, aged 72.

The New State Jazzband has its first BBC Jazz Club airing on March 27.... Chris Barber's band and the Dedicated Men Jug Band have been booked for the tenth anniversary of jazz sessions at the George, Meriden, on March 5.

Ken Colyer's Jazzmen return to London's 100 Club on Saturday (2) followed, on Sunday, by Chris Barber.... Alex Welsh plays the Birmingham Ballroom, Huchin, on March 6, followed by Kenny Ball (13) and Terry Lightfoot (24).

The Thelonus Monk and Elvin Jones Quartets are currently sharing weekends at New York's Village Vanguard.... Archie Shepp's Quartet is now at New York's Slugs.

The old-established Midland Jazz Club has moved to the Roobuck, Erdington. A new Birmingham club, has opened at the Holte Hotel on Thursdays.



LITTLE WALTER REPORTED DEAD

BLUES harmonica player Little Walter last seen here in Autumn 1967 as part of the Jazz Expo '67 blues package, died last month, according to an unconfirmed report from Chicago.

The report came in a letter from blues singer "Jump" Jackson to Mike Vernon, who runs the Blue Horizon label in Britain. The letter said Little Walter had died and that the funeral was on January 22 and was attended by a large number of Chicago blues personalities. There was no indication of how Little Walter died.

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Esther and Abi's audience—from seven to ninety

IN the summer of 1966, Munich's Circus Krone seethed with excitement as three thousand fans eagerly awaited the appearance on stage of the Beatles, making what has proved to be their last European tour. The supporting acts were on stage when there was suddenly a huge commotion in the audience.

The reason? Esther and Abi Ofarim had arrived at the Circus to see the Beatles. And Esther and Abi, now breaking through here in Britain with "Cinderella Rockefeller" were and still are, perhaps the biggest attraction on the Continent after the Beatles.

Last week at BBC's Top of the Pops studios, Esther and Abi remembered the incident vividly. "We had arrived at the Circus Krone after the start of the show to try to slip in unnoticed," said lovely Esther, reclining on a divan with husband Abi's arm protectively round her waist. "We just wanted to see the Beatles but there was such a commotion it ruined the act of Peter and Gordon who were on the stage." The Ofarims in fact had to leave before the Beatles act ended.

The uproar in Munich was some measure of the popularity of the Israeli duo in Europe and it looks as though they could become as popular in Britain. They certainly want to and are planning to move here and set up home base in London.

"We are looking for a home here," said Abi. "We already have a house in Switzerland, a flat in Germany and a flat in New York in addition to our home in Haifa.

ATMOSPHERE

"We have been spending a couple of months a year here but we are to move here as a permanent base and will be spending six to eight months here. From London, we can fly anywhere in the world to work."

But why the decision to move here rather than the

rich American scene? "It's the atmosphere. We love it," said Esther. "It's not America and it's not Europe. You have a wonderful sense of freedom here. We have felt for some time that this is where it happens.

"We don't want just to chase the big money. We're not saying money isn't important, it is. But for us, it's not the main thing. We want to follow our own way musically rather than just chase money with no regard for anything else."

The fact is that the Ofarims are pretty well-heeled already thanks to thousands of album sales all

over the world. It is a compliment that they have chosen Britain as their permanent base, but did they feel they would have complete musical freedom here?

"We wouldn't do one of those cinema-stage show tours here," said Abi. "We would probably do concerts and perhaps cabaret work, as well as TV. We found on the Continent that our audience was from every age group. We had children of seven and eight who couldn't stay until the end because they had to be taken home to bed. And we had very old people of up to 90, as well as a lot of young people.

BY ALAN WALSH



ESTHER AND ABI

"Mainly we are coming to Britain because we like it so much."

REPERTOIRE

"If we can attract the same sort of people to our concerts here in Britain we will be very happy. Only time will tell if that will be so, but we may know more after our concert at the Royal Albert Hall on March 30."

"Cinderella Rockefeller" is a bouncy song that has sold because of its catchy tune and clever lyrics. It's only one part of the Ofarim repertoire. "But it's fun and we enjoy singing it. We wouldn't do anything we didn't like.

"But we hope that having this success will help us to take our other music to people here and make them accept it." Their repertoire is very varied and they refuse to be categorised. It includes Sixteenth century songs, Israeli songs and even extends to songs by Brecht and Kurt Weill. They also hope to include some songs by French composer Gilbert Beaud in the future.

SUCCESS

"We insist on honesty in our work and this in the past has led to fights with record companies because they have thought that some things we have done have not been commercial," said Abi.

They also believe that success in Britain will help them to better themselves artistically and possibly lead them into acting and possibly films.

"But mainly we are coming to Britain because we like it so much. We seem to like everything about it — except the weather . . . and we're getting used to that."

ALBUM SUPPLEMENT BEGINS ON PAGE 16



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Principal stops 'disgusting' show

"THIS has gone on long enough. Everybody out! The whole flavour of the evening has been disgusting!"

So said the Principal of Farnham School Of Art as he brought to a sudden halt a folk concert in aid of spasms for which an all-star cast had been imported from London.

A disappointed audience, angry performers and sobbing concert organisers were hustled quickly out.

The last song before the Principal's outburst was a censored version of "She Was Poor But She Was Honest" from Redd Sullivan and Martin Windsor. Contributing to the "flavour" of the evening had been Joy Hyman, Tony Rose, Eric Winter and the Hobbit.

Woman in Canonbury pub to Solomon King: "I know you — you're Long John Baldry." Same size, different shape! The Beatles' shop, Apple, used for location shots this week for new Maggie Smith-Peter Ustinov film, Hot Millions.

Deejay Earl Richmond not exactly delighted to be kidnapped by students from Reading College Of Technology. It's time somebody sued these idiots. Alan Bown's wife, Jean, presented him with a 7lb 14oz daughter, Nicole.

Lost somewhere between Sheffield, Manchester and Acrrington—Alan Elsdon's irreplaceable pocket trumpet . . . Where is Willie Wombat?

Four Freshmen dug Sons And Lovers at the Playboy Club and invited the lads to have a drink with them. Time Box's greyhound, also called Time Box, has won all its three races at Clapton Stadium.



The RAVER'S weekly tonic

Publicist Brian Somerville standing as Tory candidate for Camden Council, suggest MM's Tony Wilson should oppose him. "Blue Turning Red Over What?"

P. J. Proby denies reports that he swore on stage at Sheffield's cabaret club . . . the 176th version of "Puppet On A String" has been recorded — in Gaelic by a Scottish disc company.

Scots voice to MM's Bob Houston on terraces at Hampden Park last Saturday: "If you got a shave, big fella, I could see the game."

Songwriter Bill Martin turned down a big party at the Brazilian Embassy to watch the International.

Flowerpot Man, Robin Shaw, would like BBC-TV Junior Points Of View to know that not only does the group exist but he did sing on "Let's Go To San Francisco." Tony Wilson taken down his pictures of Judy Collins since he saw

Judy Jason of Illusive Dreams.

Japanese rock band, Mikl Curtis and the Samuri, knocking them out at the Middle Earth . . . Roy Harper writing a 30-minute song, "McGoohan's Blues," based on The Prisoner TV show.

Roger Cairns, of the Edinburgh Weekly, would like to know "Who the hell is Reader I. Dove?" . . . Freddy Mack Show involved in full-scale battle with gang of youths at Salisbury. Singer Tony Morgan taken to hospital with a knife wound on his face. Freddy hurt by flying fire extinguisher.

How about that TV ad that says "Nothing works faster than Blobbo." So use Nothing! . . . Says the Old Place's Johnny Jack: "It was hard finding anybody who wanted a gig on Thursday — they are all going to the Ornette Coleman concert."

Foundations' road manager Stan Whitley robbed of his wife's engagement ring and contents of the gas meter when thieves raided his home

John Mayall's two-volume LP, "Diary Of A Band," is tremendous. Keef Hartley a much-improved drummer

Vicious rumour alleges Keith Goodwin seen buying somebody a lunch.

Human Instinct have invented a gadget which cuts out feedback. Several manufacturers interested

Schools Jazz Ork's Bill Ashton's new son to be called Miles — not for the obvious reasons, he says.

And still they're making albums with sistrals! Drummer Ray Smith teaching Wally Fawkes some Ornette Coleman tunes. Rumours that the Arts Council is forming a committee on jazz.



JOHNNY GRIFFIN/JON HENDRICKS/SLIDE HAMPTON

JOHNNY GRIFFIN, the fastest tenor alive rode back into the Ronnie Scott Club on Monday night.

His stance, astride his saxophone, is one of naked aggression and is matched by his music, fleet-footed, fleet-fingered and hard swinging. If he tended to go on a little too long on each number and overdid the solo tenor bit, these were minor blemishes in an enjoyable set on which he was backed by Stan Tracey (piano), Kenny Napper (bass) and the admirable Kenny Clare (drums).

The hipper brands of jazz singing are not usually to my taste, but I must admit that Jon Hendricks has made me think again. He combines a fine technique, attractively husky voice and a great sense of humour, his pater and timing would shame many a big-name comedian.

Hendricks's neat arrangements showcased the excellence of his own pianist Larry Bucovic, Ronnie Scott (tenor), Kenny Wheeler (flugel-horn), Jeff Clyne (bass), and Tony Oxley (drums). — BOB DAWBARN.

THEODORAKIS

THE music of Greek composer Mikis Theodorakis is a mixture of traditional, popular and classical music, a truly national music. A week's season of his works and other Greek music, played by the Theodorakis Ensemble with singers Maria Farantouri and Antonis Kaoyannis, began at London's Scala Theatre on Monday.

The ensemble, comprising three bouzoukis bass guitar, piano and drums came over well. But the singer's amplification seemed unable to strike a balance between mild distortion and near inaudibility. No doubt these opening night wrinkles will be ironed out. The music was received en-

THE FASTEST TENOR IS BACK IN TOWN

CAUGHT IN THE ACT

thusiastically and the final selection of "Zorba The Greek," Theodorakis' most famous composition, was a fitting ending to the evening.—TONY WILSON.

MAX BYGRAVES

MAX BYGRAVES could find no better showplace for his act than London's Talk Of The Town, as he proved at his opening on Monday night when the audience loved his corny, warm personality. Max sang and joked (mainly joked) his way through an entertaining hour with casual charm combined with careful timing. If you like your entertainment showbiz, but superbly handled, Max is your boy. — ALAN WALSH.

LAWRENCE ORK

THE QUESTION "will big bands ever come back?" is answered so far as the Glenn Miller band is concerned, by the simple statement that "they haven't been anywhere." Many, many musicians can be included among its fans —

and a bunch of them in Manchester have even done something about it. Under the leadership of trumpet-arranger Syd Lawrence, they are meeting each Tuesday at the Southern Hotel, Chorlton-cum-Hardy, to play Miller arrangements, faithfully copied from the records.

To lend atmosphere it was decided to allow patrons to provide an audience — and the result was a rehearsal room jam-packed with obvious enthusiasts, many of the listeners being musicians.

The shrewd re-scoring in an up-to-date manner of some of the parts, gave an added kick to the music. For let's face it, brass technique has improved out of all recognition in the past 25 years.

The sessions are purely informal — but the playing is not. A happy, enjoyable night with nostalgia. — JERRY DAWSON.

PAYNE/HAMPTON

BARITONE saxist Cecil Payne and trombonist Slide Hampton, who had stayed on in Britain

after the Woody Herman tour, appeared for three nights at Manchester's Club 43.

Cecil's temperament—relaxed, genial and easy going, is completely opposite to that of Slide — brash, extrovert and energetic. And their musical styles provide another contrast—the smooth and lilting sounds of the baritone, the pungent tone and biting attack of the trombone.

Yet, surprisingly, there was no clash of personality or music. In fact, each provided the perfect foil for the other. Supported brilliantly by the very much on-form Eric Ferguson Trio, the duo blew extended solos without any repetition or lessening of tension and excitement.

Trumpet star Maynard Ferguson, an ex-boss of Slide Hampton, sat-in at the Friday session and taking "There'll Never Be Another You" at an incredibly fast tempo, the three horns proved that all things are possible if you have confidence and technique.—ALAN STEVENS

REFECTORY

FOLK AND classical guitarist Michael Jessett has solved the problem of where to go for a reasonably priced "special" evening out in London.

Teaming with Alasdair Clayre and Tim Field (one of the original Springfields), Michael puts on Thursday evenings of songs and supper at the Refectory, Buckingham Gate, London. Last week he and Tim Field did a set mainly of their own songs — I liked particularly Tim's new song "In the Morning, Last Summer" — and then introduced Dorita y Pepe, who sang a relaxed and interesting-compelling group of songs.—ERIC WINTER.

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BEATLES BARED—THEIR OWN PRESS MAN BREAKS A FIVE YEAR SILENCE

LENNON THE OUTRAGEOUS BEATLE



"MANY people ask what are Beatles? Why Beatles? Uh, Beatles, how did the name arrive? So we will tell you. It came in a vision—a man appeared on a flaming pie and said unto them: 'From this day on you are Beatles with an A.' Thank you, Mister Man, they said, thanking him."

John invented this minor but much quoted bit of Beatle mythology six years ago in response to initial demands that the origin of the group's name be explained. So John wrote about the visionary descension of a man sitting astride his flaming pie, a story which satisfied him and everyone else more than the simple truth that Beatles had become Beatles in order to contain the word Beat.

Outsiders believed it was imperative that any group should have a leader. The outsiders elected John because his voice was heard louder and longer than the others in those early days.

For months after I had met the Beatles I was puzzled by my own lack of communication with John. I attempted a variety of fresh approaches. We talked together with decreasing embarrassment yet on the majority of occasions it was impossible to penetrate the superficial skin of John's complex personality.



BEATLES BY TONY BARROW

TONY BARROW, the Beatles' press representative, concludes his four part series with this article on John Lennon. Barrow has been associated with the Beatles since their earliest days but this is his first series in five years. He agreed to write the series only at the special request of the Melody Maker.

including George, guessed it would be John.

Of course John has changed. He used to be surly and selfish, physically as well as verbally violent, with a knavish sense of humour streaked by sadomasochist motivation.

The change has been enormous but it remains incomplete. John is still searching, still reaching out blindly if not desperately in different directions, still failing to find an ultimate Nirvana.

He had a go at writing and got as far as two books filled with magnificent fragments. At another attempt he began to construct a full-length story until the characters bored him so much that he polished them off.

He tried acting and became fed up before he finished his first film. Neither art provided anything greater than mild and temporary stimulation.

He is erratic in almost all things save the constantly progressive, vividly expressive musical product of his mind. His whole personality is as mobile and unstable as the poured-forth thoughts which arranged themselves into the unsymmetrical lyrics of "I Am The Walrus."

As a human specimen for analysis he is the most fascinating Beatle of all — which is why I left him to the last.

John, 28 this October, has been married for nearly six

years. He lives in Weybridge with Cynthia, Julian, a quintet of cats and a pair of answering machines which tape innumerable telephone messages which never reach his ears.

John is a curious combination of extraordinary genius, childish naivety and adult maturity. He refuses to believe in his own versatility since everything he achieves falls short of his own perfectionist ideals.

He hopes that a by-product of his current studies under the Maharishi will be an expansion of his powers of general concentration. Apart from the Beatles and their music, few things hold his attention for long.

HONEST

He is the least independent Beatle, leaning upon the group's strength as a source for his own fundamental security.

John is short-sighted. For concerts he used to reject the idea of wearing glasses. For ages he stood there on stage, legs well apart, guitar gripped firmly like a weapon, voice used as an audio battering ram, and saw nothing which was further from his face than the microphone.

Later he wore contact lenses which tended to drop out and be lost at inconvenient moments. Today he

uses an assortment of spectacles which he looks through or does not look through according to whether he wishes to see what is happening or to fade out visible evidence of an outside world.

John gained a reputation for being The Outrageous Beatle by being honest. If in other circumstances he would have let fly with four-letter words he saw no reason to inhibit himself because strangers were present.

If at other times he would have told an unpleasant person to get stuffed he saw no point in holding his breath when dealing with an unpleasant VIP.

But it was not until 1966 that the Outrageous Beatle bit swelled up to world-wide headlines. This became one of the most meaningful crisis points in his recent life and it stemmed from something he told Maureen Cleave for the *Evening Standard*: "We're more popular than Jesus now; I don't know which will go

first — rock 'n' roll or Christianity."

John was trying to say he didn't reckon much of a world which thought more of its pop groups than of its deity, a place where 60,000 kids flocked to Shea Stadium for a show by the Beatles but stayed away from their churches.

ORDEAL

John's brain works more efficiently than his tongue; his head forms ideas which choke themselves before they can be turned into uttered words.

He knows how bad he is at expressing himself, unless he is doing so before those who know him so intimately that they can finish paragraphs for him. Had he made the Jesus remark to Brian Epstein or one of the others it would have been translated and understood without additional explanation.

In Chicago on the night of

August 11, 1966, John faced the most frightening ordeal of his career. In an hotel suite crowded with men from the world's most powerful news media he was expected to clarify or withdraw his original statement. He did neither. Before the press conference he sat with Brian nervously rehearsing answers to questions which had yet to be asked.

When the time came, none of the half sentences he blurted out had been prepared. He knew and we knew what he wanted to say, that it had all been a ghastly mistake.

But to announce this would have been to involve himself in further debate with the news people who were pressing for an outright public apology from behind their battery of lights and cameras.

To this day there must be millions of people who believe that The Outrageous Beatle had been boasting he was bigger than Christ!

There is nothing outrageous about John's 1968 way of life. He has shed the tough exterior which people took to be the shell of an aggressive nature.

He remains blunt in his demands yet sincere in his con-

victions. He has realised that many of his earlier battles were between conflicting aspects of his own being. Now he deals with himself and his own problems less ferociously.

Like most of us he has his eccentricities but they are harmless. He is an impulsive big-spender but he can afford to be. His favourite relaxation is television, the set left on from test card to epilogue so that it stands by to be watched at a second's notice.

Like many husbands he is not keen to go out and socialise unless his wife brings the pressure of persuasion upon him. He wants his son to have a thorough yet thoroughly practical education so he wouldn't dream of putting him down for a top public school.

Above all he wants to go on being a Beatle even if he despises the phoneyess and fantasy of the life he led between 1960 and 1966.

He has yet to discover a freer and more rewarding method of self-expression than he has found via the creation and performance of his compositions.

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CELL

I watched others decide he was too obscure, too way out, for them. Gradually I appreciated that there was no voluntary or intentional plan on John's part to cut himself off.

His wife, the other Beatles, all who worked or played with him at close quarters understood that for hours at a time he would withdraw into his own impregnable cell with all lines in and out closed to traffic.

When I opened this series people around me speculated upon the subject of my second piece, the one about The Beatle Who Has Changed The Most. Many,



LENNON: playing in Liverpool's Cavern in the early days.

'John's brain works more efficiently than his tongue'

Jazz Scene



PERSONAL OPINION

BY VALERIE WILMER

CAN you remember the last time you stood up and cheered at a local jazz happening?

I can — Freddie Hubbard, Jaki Byard and Tubby Hayes were having an impromptu blow at the Bull's Head — but it's ten to one that you can't. Unless, of course, you were one of the discerning few who rose to their feet in spontaneous reaction to Archie Shepp's exhortations on the last night of Jazz Expo '67. God knows, it was time.

It's almost as though the British jazz public, that pandered to, never-had-it-so-good bunch of open mouths, are ashamed to show any emotion when the music explicitly demands it.

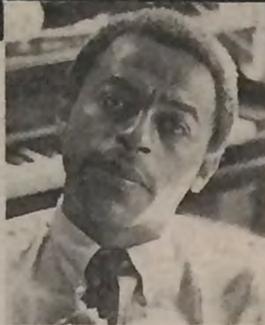
Jazz, after all, is the music of communication, but the what-will-the-neighbours-say attitude is slowly atrophying its very branches.

It doesn't work unless both sides are playing the game. Even when the MJQ are playing their dainty tearoom music, John Lewis smiles openly if he feels the crowd is behind him. How much more Ben Webster or Johnny Griffin could use the occasional cheer!

But the cheers never come. To the British public, the jazzman's function is to entertain, and unless he comes out with an obvious classic on the instant, the man has had it.

Well, dear listener, look yourself squarely in your blasé, jaundiced eye and ask yourself this question: do I deserve to be entertained just because I've paid my money?

It's so simple to lay the blame for the damp as dishwasher atmosphere of the British jazz clubs and concert halls at the feet of the long-suffering artist.



SHEPP: Expo exhortations

He, after all, is up there, unassailably perched on a different plateau. You can call him names, say he has no responsibility to the people who pay his way, but is this fair?

Isn't it about time you got off your behind and started to show some appreciation for the guy who's spent his lifetime getting with his axe and learning the game?

You can't expect him to sock it to you incessantly if you don't do your bit, you know. There's no reward in knocking yourself out for a sea of empty faces.

Take the Scott Club audience — here they are, feted monthly with the cream of the jazz world, from Coleman Hawkins' elder statesman swing to Shepp's space music, yet how often do they put their well-bred hands together, let alone shout for more?

A case in point was the recent visit there by the exuberant and talented Vi Redd. Night after night she was up on the stand, swinging and sweating, blowing her guts out and giving her all, but where were the cheers? No-where.

"I go to church on Sunday," she announced sarcastically in a valiant attempt to woo the 'in' people, "and even my church ain't as quiet as this."

Uh-uh, baby, nothing doing. There they sat, eyes glazed in the superior "entertain-me" manner that spells instant death for the spontaneous performer.

Vi needed some kind of encouragement but no sooner had I opened my mouth to give her the politest of "yeahs," round their heads swung, eyes narrowing into a look that plainly read "who is that vulgar woman?"

The moment jazz became respectable here, its death-knell was rung.

The jazz audience is jam-packed with the world's worst snobs, too. They sneer at the people who scream for Hendrix and the Who but in doing so they forget how to enjoy themselves.

American audiences are supposed to be blasé, and of course they are — to an extent, but they still know how to have a ball with music as the centrepiece. They're noisy, sure, but the jazzmen thrive on it.

Up at Minton's and Basie's in Harlem, it's a two-way shouting match at times, as the hippies dance and weave about, extorting their favourites who yell right back through their horns.

That's where it's really at, not in this tomb called "Swinging" (don't make me laugh) London. Jazz is supposed to be a living music and so it deserves a living audience, not a crop of mealy-mouthed corpses.

But until those coffins open, the scene will stay as staid and lifeless as ever. And the people will still be blaming the poor musicians.



MAYNARD: 'Plans have a habit of coming unstuck.'

'I'm last year's label'

WHY have I settled in Britain? I haven't really — what I have done is to settle (temporarily at least) in Europe. In these modern days of fast transportation I might just as

well be based in Stockport as anywhere else on this side of the Atlantic. For within a couple of hours or so from Manchester Airport, I can be in almost any European capital.

It is merely incidental that along with Jack Bell I have a business in Yorkshire producing trumpets and mouthpieces. But it is always as well to be near one's business interests.

That didn't, however, have a very great influence on my decision to move over here for a while. There were several reasons, among them being the fact that (holding a Canadian passport) I have no problems in working in Britain or any Commonwealth country.

Another reason was that whilst America is still the quickest and best place to achieve international recognition in our line of business, I became a little bored with the music business in the States.

Don't get me wrong — I wasn't bored with music (I never shall become that, I hope), but with the business side of it. Over there they all have my label — and it's last year's label — like a pre-mini skirt.

I am still a great music lover, and I don't like to plan my life too far ahead. Plans have a habit of becoming unstuck — and some of my greatest successes have come out of things that didn't work out the way I expected.

But for some years now it has been my objective to take a close, on-the-spot look at Indian music and culture. As with so many people I became fascinated with the work of Ravi Shankar and others and as far back as six years ago I became interested in what has suddenly hit the news pages as transcendental meditation.

Don't get me wrong again — I have no wish to look like, become, or play Indian music like a native, but this oldest of cultures, which has suddenly become as modern as tomorrow, has a mystique to which I want to get closer.

All great musicians in any sphere are mystics, insofar as they create moods via sounds. I like things to influence me — this makes for creative change, and undoubtedly I have been influ-

BY JERRY DAWSON

enced by Indian music. And I am not the only one to be so influenced.

When I first became interested, I secured tapes of the music and played them to several of my American sidemen and colleagues such as Slide Hampton (the trombonist who was recently here with Woody Herman); Willie Maiden and Don Sebesky (both arrangers and composers); and Mike Abene who played piano with my American band.

Few of them had — at the time — even heard of Ravi Shankar or any other Indian musicians, but they liked what they heard — tremendously!

I became interested in the culture, too — and this decided me that my children should study (for a time at least) at the Rishi Valley School, in Southern India, near to Bangalore. Here they teach Hindu and Sanskrit in addition to the normal subjects; an Eastern musical instrument of the pupil's choice; meditation; and — in the case of girls — Eastern dancing.

You ask what I am doing? Well — it all started with my forming a big band in Manchester for a series of appearances (which look like becoming very regular) at Manchester's home of modern jazz, Club 43. And I must admit that this band has shaken me a little.

I always had a high opinion of British musicians, and had no doubts about being able to form a band in London. But I certainly didn't expect to find such excellent material in the British provinces.

Additionally, I have recently appeared in Cologne as a guest with Kurt Edelhagen's Orchestra for a radio recording; and conducting and playing in Baden Baden with Rolf Hans Muller, and in Frankfurt with Willie Berking.

If the conducting bit surprises you, it shouldn't really, for I have often conducted shows in the States, especially at Las Vegas.

I have played a week in Copenhagen, three days in Holland, and have dates in Belgium and Sweden to come. There are also negotiations under way for me to appear later this year at Joachim Berend's Berlin Jazz Festival where the bill-

ing will probably read The "New" Maynard Ferguson and the Berlin Dream Band.

So-named because we hope to include a number of musicians who have been featured with me in the past back in the States. Men such as Rick Kieffer (tpt), Jiggs Whigham (tmb), Tony Inzalaco (drs), Don Menza (tr), etc. all of whom are now based in Germany. If they are available, it would be great to be working with them again, and with the many young talented, German jazz musicians.

Meanwhile — I am appearing in jazz clubs around Britain with bookings into April. We plan to visit Henley, Redcar, Newcastle, Glasgow, Edinburgh, and other big jazz centres.

And I am likely to play a concert date in Dublin which will be promoted by one Jim Riley who keeps a pub called the Fox at Ashbourne, Co Meath, where regular jazz sessions take place.

The strange thing about this is the fact that Jim is a one-time American alto player who studied under Lee Konitz. He later played with Willis Conover, Herbie Green, Claude Thornhill, Les and Larry Elgart and others. Now with his British wife, who hails from Wallasey in Cheshire, he is settled in Ireland.

As I have said, I don't like to plan too far ahead — but from where I'm standing, things look pretty good.

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DON PARTRIDGE



GERRY TEMPLE: "Lovin' Up A Storm" (RCA Victor).

Not as good as Jerry Lee Lewis. Sounds like a herd of bison charging through a monastery in Billingsgate at seven o'clock in the morning. Is rock-'n'-roll coming back? They'd do better to write new stuff than dredge up the old stuff—unless people have never heard the originals.

ELLA FITZGERALD: "I Taught Him Everything He Knows" (Capitol).

Old formula, isn't it? Ella Fitzgerald? I was just going to say she would be better off singing jazz. I don't think this one comes off. I'm rather surprised really. I've got the idea of that one. Take it off.

RUPERT'S PEOPLE: "I Can Show You" (Columbia).

Man or woman? Got a nice voice, whoever it is. Sounds like it's got more

potential than they have been allowed to use. Be nice if they are a new group that the producers would allow to plough their own path. The only people allowed to use their own inspiration are the groups who have made it. It sounds a nice record.

THE HONEY BUS: "I Can't Let Maggie Go" (Deram).

Very pleasant melody line. Bound to get somewhere. Very nice arrangement. It titillates the musical fancy. They've got a nice sound. It's got a bit of folk influence.

MARK WIRTZ: "(He's Our Dear Old Weatherman)" (Parlophone).

What is it — the Chipmunks? Very interesting arrangement. A lot of records like this seem as though they are coming over the radio from the other side of the world. Any minute you expect the

cricket scores. Happy song—stands a chance. A bit of everything in this one.

ARTHUR K. ADAMS: "She Drives Me Out Of My Mind" (Blue Horizon).

Rhythms and blues. Is it Alexis Korner? I don't like it very much. I'm not a very good judge of rhythm and blues. It's just a twelve-bar blues.

LOUIS ARMSTRONG: "Willkommen" (MCA).

Satchmo! All the rest of the pop thing is changing but he stays the same. I think he's got a corner with his style. He's getting a bit too old for anything too hectic now. I don't think it will go over here.

LOU RAWLS: "My Ancestors" (Capitol).

A friend of mine thinks that most popular music touches on sentimental emotions, like love. This has got a bit of desper-

ation. There are a lot of songs that touch on other emotions, but they're not getting anywhere. Be nice if this gets somewhere.

VINCE HILL: "Can't Keep You Out Of My Heart" (Columbia).

Country and western. Val Doonican? Very staid and conventional. Nothing exceptional. Don't like it—he can do better than that.

KEN DODD: "And You Were There" (Columbia).

This is going to be morbid sentimentality. Doesn't appeal to me, this sort of thing. It would get in the chart but I wouldn't condone it. Should be one of those old 78 records, it would date it. All right for last waltzes and Excuse Me's at dance halls when all the old dragons come over.

ARETHA FRANKLIN: "Sweet Sweet Baby" (Atlantic).

Since You've Been Gone" (Atlantic).

Yeah, this is going to be good. This is how it should be. The backing complements the singer, not the other way round. Should have been a street singer with a voice like that. Definitely for the chart. Great sound that, isn't it?

THE ALAN BOWN: "Story Book" (MGM).

Sounds like they've got diarrhoea. Sounds like the sort of music they play for heart operations on the television. Pink Floyd, is it? Don't like it very much. Probably one of those records that grows on you. Got some good things in it. I would be stupid to pretend that I understood it though. One of these records that is a bit vague but could be meaningful. It's a bit pointless really. But who said that pop music had to have a point, except to dance to. Definitely a hit.

It must be galling for a group to be out of the country when their record hits the chart. It happened to the Symbols, whose "Best Part Of Breaking Up" is giving them their first Pop 30 run. But the group have the compensation of being the most successful American tour, even though they might have preferred to be in Britain pushing the record. "We're all a bit choked about it," said Symbol Mickey Clarke by phone from Marietta, Ohio. "We would rather be home to promote the record but our tour here is going to excellent audiences on the college and university circuits and the reception has been fantastic."

The Symbols signed for their three-week American tour before their record moved into the chart. They have been used to touring in Britain but are staggered at the vast distances they have to travel from gig to gig in the States.

"We have been used to anything up to 1,000 miles a week in Britain, but here it's more like 5,000. We decided to do it by road because we all wanted to see the country. We could have flown everywhere but we felt that we wouldn't see anything that way."

JEERING

"We have a hired car and trailer which we have been using. An American guy has been driving and road managing for us. Some of the distances have been fantastic — one day we drove from Carolina to Canada.



SYMBOLS: due back in Britain

HARD WORK AHEAD FOR THE SYMBOLS

We were on the road for 29 hours."

But they think it's worth while. "The audiences really listen although we have had some trouble before we've actually started to play. A few times we've had whistles and jeering at our clothes, but after we've been on stage, the same people have been coming up and apologising."

Mickey said that the US colleges audiences were still orientated towards Britain in their musical tastes — but not so much as a year

ago. "They also demand a show. They won't take a group just playing with no regard for the audience. They expect the group to be able to put on a show. They like a bit of comedy and variety, which we have been giving them."

When they get back home they are to start work on their follow-up to "Best Part Of Breaking Up."

"We're actually started work on a single already but there are a few things wrong with it that we have to adjust," said Mickey.

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RADIO JAZZ

by CHRIS HAYES

British Standard Time
FRIDAY (1)

4.5 p.m. J: 1605 To Nashville (Fri, Mon-Thurs.), 7.0 H2: Jazz Rendezvous, 8.0 H2: Jazz, 9.20 U: Pop and Jazz, 11.30 T: Male Singing Stars, 12.0 T: Esquire's All-American Hot Jazz, 1946-7, 12.5 am, B1 and 2: Jazz At Night (Johnny Richards, Wynnton Kelly, Harry Edison, Eddie Condon), 12.35: All That Jazz (Fri, Mon-Thurs.).

SATURDAY (2)
12.00 noon B3: Jazz Record Requests (Steve Race), 2.0 pm E: Antibes JF (John Handy Quartet), 2.40 H2: Radio Jazz Magazine, 4.2 H2: Jazz, 7.30 E: Kenney Clarke-Francy Boland BS, with Jimmy Deuchar, 10.35 Q: Pop and Jazz, 11.15 A2: Evolution of the Blues, 11.30 T: Nat King Cole (After Midnight), 12.0 T: Jimmy Lunceford and his Orchestra, 1933 1939/1940 (Col-

umbia C59515), 12.30 am J. Bobby Trcup's Jazztime.

SUNDAY (3)

7.0 pm B1: Mike Raven's R&B Show, 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Tony Crombie, Ian Carr), 9.05 J: Finch Bandwagon (Les Brown, Doris Day, Sammy Kaye, Benny Goodman, Harry James), 11.3 A1: Jazz Inc. Montreaux Festival.

MONDAY (4)

6.30 pm H2: Jazz, 11.10 M: Jazz, 11.30 T: Pop and Jazz, 12.0 T: Jazz.

TUESDAY (5)

5.15 pm H2: Storktown Dixie Kids, 11.0 U: Prague JF 1967, 11.50: Jam Session, 11.30 T: Pop and Jazz, 12.0 T: Jazz.

WEDNESDAY (6)

8.0 pm B1: Jazz Club (Bob Stuckley Quartet, Tommy

Whittle-Harry Klein Quartet, Ian McHaffie Quartet), 9.20 O: Jazz For Everyone, 9.20 E: Jazz, 10.20 E: (1) Al Hirt (2) Caterina Valente, 10.35 Q: Jazz Club, 11.30 T: Pop and Jazz, 12.0 T: Jazz, 12.15 am E: Jazz and Near Jazz.

THURSDAY (7)

4.35 pm U: Jazz Magazine, 11.30 T: Pop and Jazz, 12.0 T: Jazz.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES

A: RTF France 1-1829, 2-348, B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF, E: NDR Hamburg 3090/189, H: Hilversum 1-402, 2-298 J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 508, T: VOA 251, U: Radio Bremen 221.

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Jazz Scene 2



COLEMAN: concert means a lot

Ornette stirs it up again

BY BOB DAWBARN

ORNETTE COLEMAN plays his first ever London concert at the Royal Albert Hall tonight (Thursday)—and, almost inevitably, it has stirred up controversy.

In question was whether Ornette qualified as a concert artist and could therefore be presented in concert without the necessary exchange group going to America under the Union agreements for non-classical musicians.

"This concert is my first in London and it means a lot to me," Ornette admitted.

"They always say there is no audience for my kind of

music and that promoters who want to hire me have to worry about losing money. I'd like this to be successful both musically and financially to show the impresarios they needn't worry.

"They keep bringing big bands into Britain yet they believe that my quartet will lose them money."

I told him the same things had been said about John Coltrane. "But I think Coltrane was more accepted, socially," replied Ornette.

"I hope this concert will clear up a number of things. Because I'm a Negro, I am automatically classified as a jazz musician and that means part of my life is spent not functioning fully.

"It's a shame that I have to accept a classification that has more to do with history than what actually exists.

"As far as I am concerned, I want to exploit as many musical fields as possible. After this concert I won't be playing until I can get a definite itinerary set up. Really, I love writ-

ing more than I love playing. You know an opera singer can sing blues without worrying about classifications, but there is something about working class life, and the categories that seem to impose on you, which robs you of so many great pleasures.

"This classification business gives me paranoia. Being a Negro means being put in a category that limits your expression. And it is a category which wouldn't be recognised by people who didn't know if you

were black or white. "It seems you are a jazz musician if you perform without written music in front of you — yet this doesn't, apparently, apply to Indian musicians. Some people seem to think classical music is always involved with violins.

"We are always being told we can only do one thing. The danger is it might make us believe that is all we should do. It's a terrible situation.

"I hope I will eventually find the rapport that I'm seeking as far as social acceptance is concerned, and the value I believe can be attributed to music.

"I don't want enemies — I only want to find that what I'm doing gives people pleasure. I'd like to learn how to live without ego.

"Musical experience is affected by social standards of the times. Today, the rich and the poor don't necessarily have to be against each other, yet there are these attempts to classify music into rich and poor.

"Human expression isn't a category — it's anything that is trying to make life understood."

Ornette's frustration at being pigeon-holed is highlighted by the Guggenheim Fellowship he was awarded last year to write a piece for the Philadelphia Chamber Orchestra.

"If I get it finished it will be performed in October," he told me.

"There is also talk of my doing something with the Rotterdam Philharmonic as well and there may be a concert in Bologna.

"I am also considering doing tours with a woodwind quintet."

Since he was last in Britain, Ornette has expanded his trio to a quartet and now uses two bassists — David Izenzon and Charles Haden — as well as drummer Ed Blackwell.

"It's working out nice," says Ornette. "One of the functions of the bass is to translate the harmonic structure into the melodic line the horn is playing. The other bass, Haden, has a purely melodic function."

I asked if tonight's concert, titled "Emotion Modulations," was one long work.

"We are playing tunes with titles and it's just a matter of not stopping for applause," he explained.

"It isn't one continuous piece but we are going to try playing right through—but it might not work out that way."

When Oscar and Art played together

BY MIKE HENNESSEY

get their hands on. Says Carson: "The meeting between Tatum and Oscar came when they were both playing in Washington. I introduced them and later they came back to my studio. What a night that was!

"There was quite a crowd of musicians sitting around on cushions on the floor waiting to see who'd go to the piano first. Well, eventually Oscar got up and played. Then the master sat down — and it was time to close shop.

"We set a fifth of bourbon and a glass on the piano — Tatum was a great bourbon

drinker — and then we just sat in silence listening to the great man. He must have played for four or five hours — and nobody said a word.

"But the hell of it was I clean forgot to switch the tape recorder on!"

Recalling Peterson's vocal tribute to Ella, Carson said, "Oscar was fooling around at the piano one day and he made up this tribute to Ella. I put the tape on and recorded it.

"Later, when we had a lot of musicians in, and Ella herself, dancing to records in the next room, I segued into Oscar's tape and everyone cracked up."

Carson's studio is something of a Mecca for musicians and singers in Washington. Peterson often uses it to rehearse the trio and many other musicians and singers have recorded unprofessionally there, including Lena Horne, Lou Rawls, Bobby Timmons and Wynton Kelly.

Carson, who has worked in Washington and New York with his own jazz trio, including bassist Keeter Betts who is with him in Ella's trio, gave up working as a musician two years ago because "I've got a wife and three kids and I have to think about security."

He worked for the government until Ella called him, on the recommendation of Oscar Peterson, to replace Jimmy Jones. "I've known Ella for years so I agreed to play until she could find someone else. But it's February now and I'm still here and this tour lasts until July. Maybe if everybody is happy at the end of it I'll stay on.

"You see we have such a good relationship that it makes it all so much easier. If everyone had an association like we have, maybe there wouldn't be so many undercurrents and misunderstandings in this business."

Ella's current trio is completed by Freddie Waits, a drummer who came up in rhythm and blues music and who was most recently with Damita Jo.

Carson, an elegant and tasteful pianist, leads a trio which conforms precisely to the established criteria of the Ella small groups — crisp, attentive drummer, strongly walking bass and delicate piano which leaves Ella plenty of room.

Says Carson: "Ella never ceases to amaze me. She could sing with just a harmonica behind her. And you never know what she is going to do next; all you know is that she'll do it perfectly.

"She's always doing something different — and that's what makes it so interesting to work with her. Everything you do is a pleasure."

Living down the 'jazz singer' tag



JOY

BY ALAN WALSH

AMERICAN vocalist Joy Marshall was tagged "jazz singer" when she arrived here from New York back in 1962.

"And I've been trying to live it down ever since," she said this week over a drink in a Fleet Street pub.

She can work all over the continent as a headline attraction, but British club owners and producers still regard her as purely in the jazz bag—an attitude probably stemming from her year with the Johnny Dankworth Orchestra and her early work on the British jazz scene.

Today, she regards herself as a commercial singer. "I've given up thinking that I can make a living out of jazz," she said.

"I'm not a gospel or jazz singer and I don't do way out stuff like Annie Ross or Anita O'Day. These days there's a lot of good commercial music about — thank God for Bacharach!

"But to producers I'm still a jazz singer. They seem to think I'll be insulted if they ask me to sing commercial songs."

Joy keeps in work however. "I'm not often out of work because I get a lot of bookings in the clubs." She works throughout the Northern and Midland club scene, as well

as some of the London clubs. She opens at London's Playboy next month.

But at some clubs, she gets a hard time. Not from the audience—from the musicians.

"I can get through to the audience but some of the club musicians give me a hard time. They don't pay attention to the parts and sometimes it's halfway through the week before things are right. The musicians just don't seem to care.

"I have a reputation for being a hard nut but at least I'm professional. I don't come on strong, but when I've asked them—nicely—to co-operate, they've come back with the old line 'the audience don't know the difference.'

"But they do. They aren't stupid. But if the band doesn't co-operate, it's me they blame. It's a shame that the last person some clubs consider is the artist."

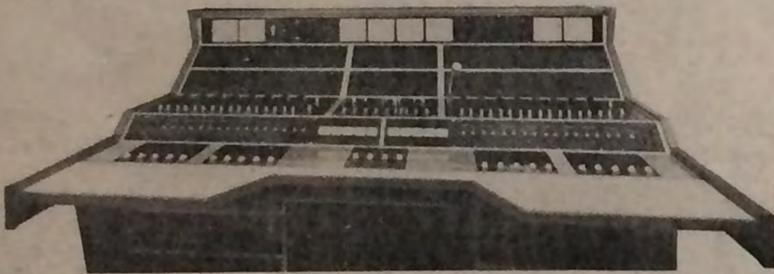
Though Joy realises that if she concentrates on jazz, she'll starve, she does the odd jazz gig. Purely for kicks.

"The dates I do barely pay for the petrol it takes to get there but I enjoy working with musicians of the calibre of the Gordon Beck Trio. They're more sympathetic and tasty."

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CHRIS WELCH picks some of his rave combos on the current scene

Groups in search of a break



"TAKE £10,000," said my Editor, "and spend it on promoting the groups of your choice." "Gosh, what fun," thought I. "Now to boost talent instead of mediocrity. Now to let

the public know who really can play and deserve their recognition." But there were two problems. First there are hundreds of excellent groups in Britain, slogging away and wait-

ing for a break. Second, my editor was speaking metaphorically. But at least I have been donated valuable MM space for a spot of unsolicited raving. Recently an irate gentleman wrote com-

plaining I spent all my time boozing in London's Speakeasy Club and never went to see groups — especially his group. Lies, all lies. One week recently I saw 15 groups playing

within the space of four days. As a result of investigations I would like to bring to your attention the work of the following unsung heroes.



EYES OF BLUE

BACK IN AUGUST, 1966, the Eyes of Blue, from Wales, won the last MM Beat Contest. Since that hectic night of the final at the London Palladium, the group have been unable to score a hit record, but they are a vastly improved group and still extremely popular. I was knocked out by their recent performance at the Speakeasy, with their powerful arrangements on numbers like "Yesterday," and the singing of leader Wyndham Rees and Gary Pickford-Hopkins. Their line-up has not changed in two years, and includes Phil Ryan (organ), Ray Williams (guitar), Richard Francis (bass), and John Weathers (drums). The Amen Corner are Wales' biggest group, and deservedly so, but the Eyes are still rated as one of the most original and worthwhile ensembles to emerge from the land of leeks and Tom Jones. They have a West Coast sound and Richard Francis writes original numbers.



THE NICE

HERE WE GO. Only the best group in the country. This may stun fans of Hendrix, Mayall and the Cream. "Has he gone off his twist? What can the man mean?" I mean, that since the demise of Georgie Fame and the Blue Flames and the original Spencer Davis Group, the Nice are the only group in the country who consistently provide the sort of musical experience that once can refer to as "a knock-out." Seeing them perform "Rondo," at London's Marquee Club a few weeks before their departure for an American tour, left me physically exhausted. The main effect is created by the driving creative forces of organist Keith Emerson and drummer Blinky Davison. Keith is a classically trained musician who also plays jazz piano. Combining these influences in a progressive pop mould results in singularly exciting and novel music. Others are guitarist David O'List and bassist Lee Jackson.

TIME BOX

IT'S DOUBTFUL if the public at large have heard of the Time Box. "Ere, ain't they them geezers wot gallop about the London Underground wearing kilts and British Army uniforms, as a result of a time warp" one can almost hear the masses jabbering into their beakers of cocoa. No, the Time Box have no connection with Dr Who or the Tardis. Nor does the title infer that they play dated music that should be boxed up and placed six feet under. The Time Box are one of the best discotheque and club groups currently gassing the public — in the nicest possible way. Their lead singer is veteran groupy Mike Patto, ex-Bo Street Runners and London Youth Jazz Orchestra. He joined Time Box last October, with John Halsey on drums. The rest of the line up is Clive Griffiths (bass guitar), Peter Hallsall (vibes and guitar) and Chris Holmes (organ). They have a swinging sound.



FAMILY

WEIRD, unusual and creative, that's Family, one of the most raved about bands on the London hippy scene. Among their fans are Stevie Winwood, Jimi Hendrix and Dave Mason. Says Dave, "I am recording their first LP at the moment. You can't compare them to anybody else. They are entirely themselves. A lot of their stuff is Russian influenced, and they are writing all the time. It's true they are not a good looking group. They're not a 10 x 8 glossy pin up, but people with character." The group produced decidedly odd sounds with the aid of violins, cellos and percussion and have stirred usually blasé discotheque audiences out of their attitudes of professional boredom. The line-up includes Jim King (Harmonica, tenor and soprano sax), Rob Townsend (drums), John Witney (guitar and twin-necked guitar), Roger Chapman (lead vocals) and Ric Grech (violin).



BLAST OFF!

REPARATA AND THE DELRONS

THE BOX TOPS

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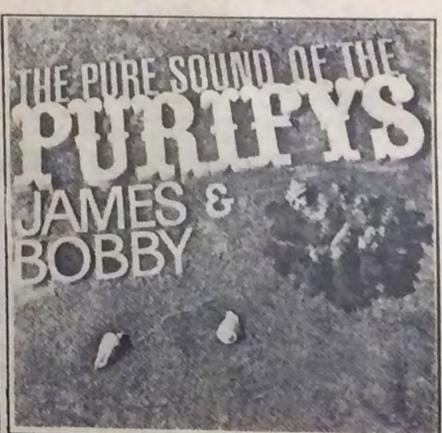
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Radio One— swinging, or just plain square?



TONY BLACKBURN: doesn't touch numbers when they've made it.

"COME IN, have a seat, and ask me any questions you like," Robin Scott invited when Max Jones called at his office in Broadcasting House. "I'll do my best to answer them." The programme chief of Radio One and Two was as good as his word, and pretty soon the desk was strewn with programme schedules, press information drafts and releases, files of listening figures and sundry lists of records played and chart positions achieved, as he answered questions

● First, about the new country and western programme? What will it be and why is it being introduced?

A new 45-minute series called Country Style will start on Monday, March 4 on Radio One and Two. It will run from 9.15 to 10 pm and feature C&W by British and American artists.

David Allen is to introduce it and Eddy Arnold will be on the first programme. And there'll be a Jim Reeves feature every week.

There is a considerable pressure group among country and western supporters, but that is not the reason we're putting in a programme. There are all sorts of pressure groups, after all. It's because we want to see whether such a programme can command sufficient support in addition to the continued involvement in Country Meets Folk on Saturday, and other spots.

● Is there any question of folk and country and western being separated?

Not really. Country Style is an extra series. Country Meets Folk will continue on Saturday afternoons and David Allen will have a regular spot in that as well. But that show may become a little more culty.

From Wednesday, March 6, on Radio One only, there will be a new series called My Kind of Folk. It goes out from 7.45 to 8.15 pm and will have a variety of folk people doing their own programmes... people like Julie Felix and Dominic Behan. Ian Campbell's presenting the first.

These extras are part of a pattern of changes and new placings in March will result in Radio One having separate programmes from Two all the way on Wednesdays from 4.30 to 10 pm, and on Sundays from 7 to 10 pm.

Other changes include a half-hour extension of Mike Raven's Rhythm And Blues Show on Sundays and consequently a later time for Jazz Scene.

Mike's show will run from 7 to 8 pm, and he will include a little more soul music, and Jazz Scene from 8 to 10 pm.

● How do you answer the charge that many young listeners consider Radio One to be rather square?

Well, I disagree. I think it's the hippest thing on radio. It's true that if we were given complete separation from Radio Two one, would be given over more to pop.

But at the times when young people are available to listen they are getting a pretty good mixture of modern popular music.

You see, there is really a wide spectrum of interest among fans of popular music. The out-and-out teenage cult public tend to think they represent the whole of their generation. They don't, thank goodness.

● Quite a few of our readers have knocked the BBC charts, and the performance of many of its disc jockeys. But there seems to be a demand for more programmes like Top Gear, and more of John Peel.

Top Gear was a programme no commercial station would have put on, a good programme but with a minority appeal. John, incidentally, is introducing a new late-late show from March which will occupy the first half of Night Ride on Radio One and Two from 12.05 to 1 am.

So they are going to have more of John Peel, but it's different from Top Gear. It will feature a mixture of pop, jazz, folk and classical music, and writers reading their poems.

But I'm not too concerned

'WE DON'T DISCARD RECORDS BECAUSE ARTISTS ARE UNKNOWN ...



Radio One chief ROBIN SCOTT

with ratings, and I think listeners are going to follow John. I have a great respect for him—and that's why I put him on. He is one of the few people who can communicate and generate an interest in a wide range of subjects from progressive pop to modern poetry.

As for the charts, I'm happy with those. We are moving them, and we don't think we exclude any material which could make it. It is not our fault if the general public tends to keep buying sloppy ballads.

● And what of the DJs? It's said that there's too much unnecessary chat. Is the DJ becoming more important than the music he plays?

No, I don't believe so. If we get the feeling the disc jockey is impinging too much, there's something wrong with the programme. It should be a marriage, shouldn't it, and that's what we try for.

The impression may have arisen because we're using so many dedications to people.

● What restrictions are placed on DJs in their choice of records? Do they have to include, say, 50 per cent from the Top Twenty?

There is no official plug list; that doesn't apply any more. And there's co-ordination between production people to eradicate over-exposure of a record, and cure under-exposure if necessary.

● Another complaint is that Radio One, in comparison with the pirates, plays few records by new talent, preferring the safer names.

It's just not true that we ignore the newer groups. The fact is, we give a far greater opportunity for a wider range of material and artists to break through than, I think, any of the pirate stations did.

We don't discard records because the artists are new or unknown; we are only concerned with quality and potential interest.

I could prove from our play lists that we are not plugging the Top Twenty. Over the last two months, our top tune plays have almost without exception been climbers or numbers we are putting into the charts. Take Tony Blackburn, for instance, normally he

doesn't touch numbers when they've made it.

● Reverting to the jazz theme, how are Jazz Club and Jazz Scene progressing as separate programmes? Do you have any plans for them, and any observations on the quality of reception?

Well, first of all, I'm not planning to reunite them at present. That would mean reducing the hours, and I don't wish to reduce the jazz output. We have four and a quarter hours at the moment on Radio One.

I know there is a scream of protest because the jazz programmes are no longer on VHF, and I'm very sympathetic to those complaints. There are areas where people cannot get them at all now, and used to receive them on VHF.

Now I could detach VHF

from Radio Two and add it to One for the jazz coverage. Supposing we did that on a Sunday evening: I'd get a greater scream from the listeners who want Grand Hotel and Sunday Half Hour on VHF. And that's more than twice the jazz audience.

Therefore I'd have to find a time for jazz on VHF when there is not an over-riding demand for the use of that network. Which is why the programme was so late before we changed it. The trouble is that we don't have enough VHF network for Radio One.

Anyway, we now have better times for Jazz Club and Jazz Scene but less good reception.

Well, audiences vary, of course, but the result of the change is that each programme now enjoys a slightly larger audience than listened

to the old Jazz Scene when they were both combined.

● Running a music programme, like a music paper, obviously brings its problems. What is the central problem for the Controller of Radio One and Two?

I think it is this: to what extent does a particular stream of popular music belong in a format of three or four hours, and to what extent does it warrant a special cult programme?

There is also a problem of needle-time, but I don't want to go into that now. We would like to have one all-pop programme and one "easy-listening" network. At the moment we have to make compromises, and this is entirely to do with needle-time.

But suppose we had what we would like; what, then, is the spectrum of popular music and where do you divide it? And, having divided it, what do you do with the cult music?

If you said that Radio One pop should be the kind of mixture Tony Blackburn puts into his show, then what of the mixture that John Peel and Bernie Andrews put into Top Gear, which is very different?

In other words, if you call Radio One a pop network and Radio Two an "easy-listening" one, where do you draw the line between them?

● Would it be possible to steal some needle-time from Radio 4?

No, it wouldn't. I've already borrowed as much as I can. It has only about seven hours a week.

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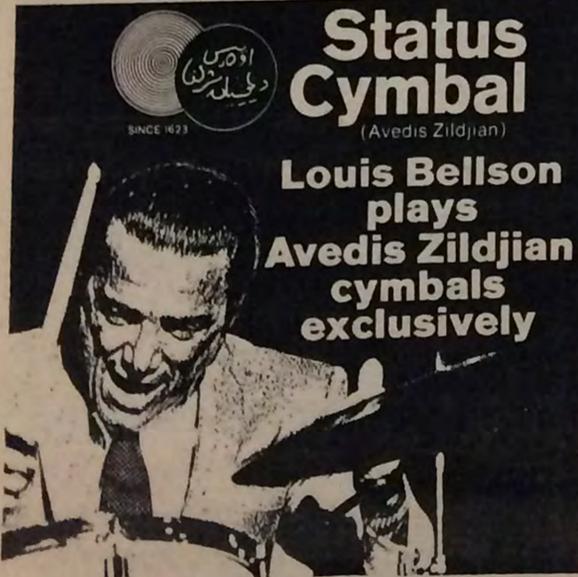
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FRANKFURT SPRING FAIR: Stand 322, Hall 11



WHY is there a surge of enthusiasm for the blues in Britain? Why do thousands of fans idolise John Mayall and Peter Green? Why are new blues groups springing up every month?

"I've no idea at all. I really couldn't tell you." This is the reaction of a man closest to the core of the thriving British blues scene, Richard, one of the Brothers Vernon.

FERVENT

Richard, aged 21, is promotion man for Blue Horizon, the independent label released by CBS which specialises in groups like Peter Green's Fleetwood Mac and the Chicken Shack.

His brother Mike, aged 23, is an equally fervent blues enthusiast and produces the records of Mayall, Green, and the Shack.

MARKET

Their combined enthusiasm in convincing big record companies of the market for blues has brought forth a spate of big selling albums, and increasing attention to a music scene once pooh-poohed, or ignored by the critics — the British blues scene.

The British blues scene has peculiar roots. Men like Alexis Korner and Chris

Barber laid the foundations of interest and development in the '50s. Later came what was known as the R&B revival when groups like the Rolling Stones, Graham Bond Organisation, Manfred Mann, Yardbirds and Spencer Davis group emerged.

Today's top men in the field all have widely differing backgrounds. Tracing their past affiliations can be complicated — and fun.

For example, Eric Clapton came up with the Yardbirds, disappeared, returned to even bigger fame with Mayall, then formed the vastly popular Cream which has even scored chart success, something of a sin in the eyes of hard-core fans.

Of the other two members of Cream, Ginger Baker and Jack Bruce — both used to play together with Graham Bond's Organisation, and Jack has played with Mayall and Manfred Mann. Ex-Bond tenorist Dick Heckstall-Smith is now blowing with Mayall.

Dick also has a long history of jazz playing and still does the occasional solo club gig.

"Today the scene is equally strong all over the country," he says. "In the large cities and towns, new blues groups seem to be continually start-

BY CHRIS WELCH

ing up. The larger record companies are now tending to take blues seriously and are beginning to realise it is a saleable product and, in fact, the albums sell more than a lot of pop stuff."

IDENTITY

The Vernons started producing blues records about two-and-a-half years ago, running from their home the legendary Purdah and Outsite labels on a mail order basis, releasing singles by Eric Clapton and John Mayall.

The final result is Blue Horizon. "We tried a lot of companies to release the label before CBS. They were the only company prepared to give us an identity."

Biggest sellers of albums are the Mayall bands. Decca releases include "Blues Breakers," featuring Clapton; "A Hard Road," with his replacement Peter Green, "Crusade," with his replacement, Mick Taylor.

Their latest is an exciting

two volume set of material taken from John's tape recordings made at performances in clubs, concerts and ballrooms all over England, Ireland and Holland during October, November and December last year.

It features the current line-up of Taylor (guitar), Chris Mercer (tenor and baritone), Keith Tillman (bass), Keef Hartley (drums) and John on organ, harp and vocals.

It is probably the most consistent of all his bands.

UNUSUAL

In summer last year, Peter Green formed the Fleetwood Mac and recently had their first release on Horizon. Their line-up includes Peter (guitar, vocals, and harp), Jeremy Spencer (slide guitar, piano), John McVee (bass) and Mick Fleetwood (drums). Their album is said to be selling over 1,000 a day.

After a stint with Jeff Beck (ex-Yardbirds), Aynsley Dunbar formed the Retaliation and

is currently working with American singer Tim Rose. Aynsley is a friendly, enthusiastic Scot, hailed by Marquee Club's John Gee as "a young Buddy Rich."

Their line-up includes Victor Brox (vocals, organ, piano, harmonica and trumpet), John Morshead (lead guitar) and Alex Paris (bass). They have a single released called "Warning."

Fans are looking forward to the first LP by Chicken Shack, titled "Forty Blue Fingers, Freshley Packed And Ready To Serve." They are unusual in having a girl with them, Christine Perfect on piano and vocals. The rest are Stan Webb (vocals, guitar), Andy Sylvester (bass) and Dave Bidwell (drums). Their first single was "It's Okay With Me Baby."

HIPPER

Ten Years After, featuring Alvin Lee on guitar, are probably the most controversial because they move into a

semi-jazz feel at times, as well as making use of feedback and distortion freak-outs usually associated with the hipper pop groups.

But their fans are equally fanatical and cheer to the echo Alvin's lengthy work-outs on "Help Me." They recently had their first album released and the line-up includes Ric Lee (drums), Leo Lyons (bass) and Chick (no surname) on organ.

Their first single is called "Portable People."

COLLEGE

Savoy Brown Blues Band were formed a year ago and are well established on the club and college circuit.

Their first LP was released in September last year on Decca and they have played in Denmark and toured with John Lee Hooker. All these groups are hit by frequent personnel changes but the latest line-up consists of Chris Youlden (vocals, piano, guitar), Kim Simmonds (lead guitar), Rivers Jobe (bass), Roger Earl (drums) and Dave Peverett (second guitar,

vocals). Bob Hall is on piano "when available."

Every week new names appear on the club circuit — Cliff Charles Blues, Sugar Momma Blues Band, Jethro Tull, Spirit Of John Morgan, Shakey Vic, Skye-Wine, Doctor K's, John Dummer and the Boiler House which features a 15-year-old guitar wonder Danny Kerwin.

British blues bands are now being rated all over the Continent, especially in Holland and Denmark, and Mayall recently returned from a successful tour of America.

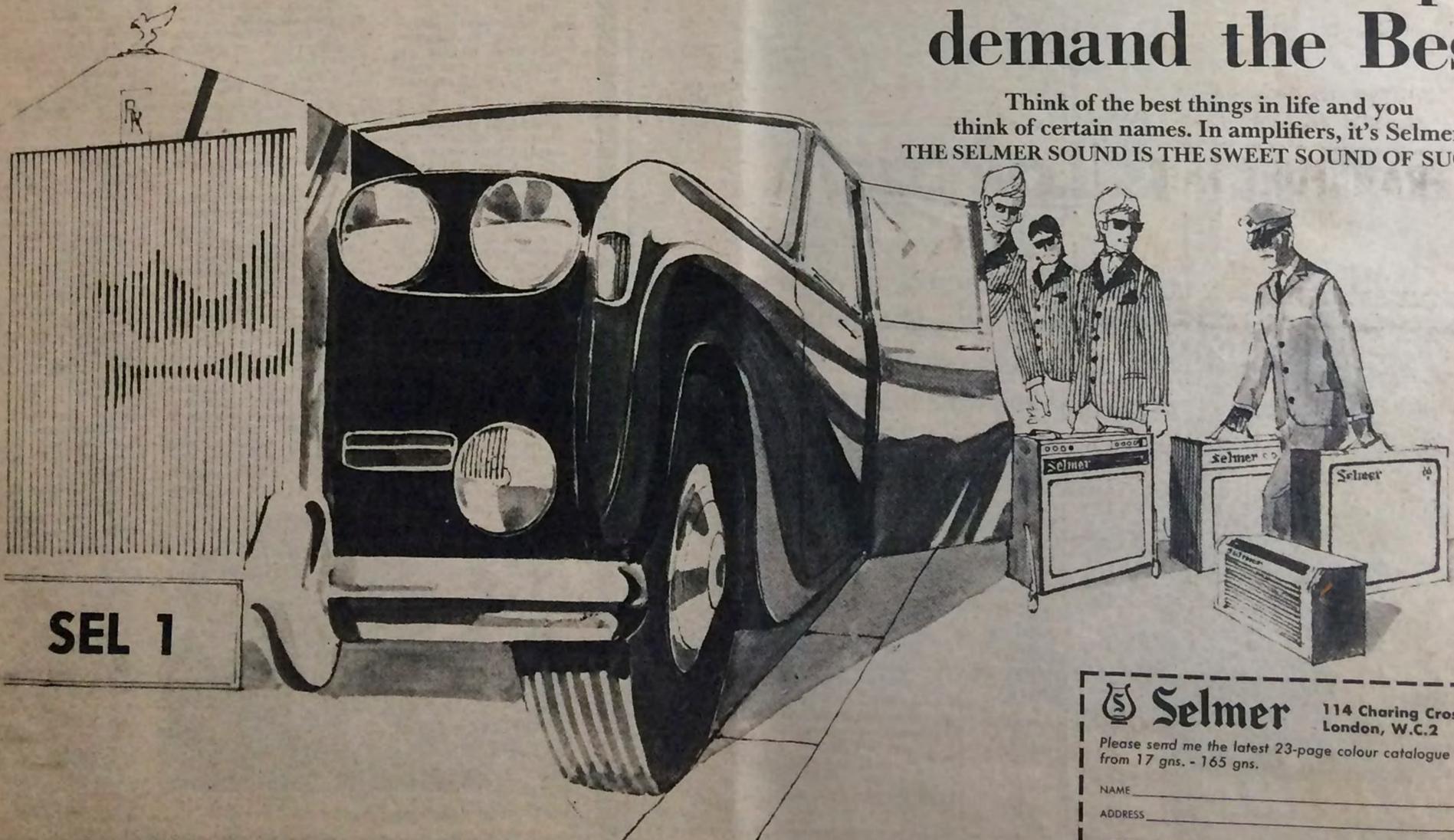
There is even a blues group operating in Helsinki, Finland, lead by English singer Jim Pembroke, called the Blues Section.

MIXTURE

Once again British enthusiasm is reviving interest in an American music form. British players may not be able to fully express the emotions of the American Negro that led to the original outburst of the blues, but they are keeping the tradition alive with a mixture of loyalty, dedication and ability.

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FRANKFURT SPRING FAIR: Stand 220, Hall 11

REGENCY DAVE WHIPS UP POP EXCITEMENT

REMEMBER the Monks of Medmenham—and their carnal capers deep in the Hellfire caves at West Wycombe, Buckinghamshire? No? Well, they were a bunch of sexy Regency bucks who ran a secret society in the Eighteenth Century and spent their meetings in abandoned pursuit of the opposite sex.

What's all this got to do with pop music? Perhaps a lot, for Dave Dee has adopted the garb of a Regency gentleman and this week he told me: "I'm out to put a bit of sadism and masochism into pop music."

That's not to say that Dave, Dee, Dozy, Beaky, Mick and Tich are going to turn all future gigs into Hellfire revels. But it does mean that the group are out to put some spine-tingling excitement into their recordings.

And they've started with the whiplash in their new hit "The Legend Of Xanadu."

SADIST

"I'm not saying that everyone who buys our records is a sadist or masochist, but there's a streak of it however small in everyone and I think that people like to hear something exciting, kinky perhaps, in their music."

"We're trying to fight the idea that pop music is twee. Some of it is, but it doesn't have to be. Soul music and R&B are exciting. We are proving that pop music can be exciting too."

"There is bound to come a time when



DAVE: Kinky, perhaps

the group isn't doing so well. It's inevitable, even though I don't think it'll happen yet and I'm staying with the group to the end. But eventually I'd like to act—and the tough, exciting characters are the ones I want to play."

Dave is using pop music to some extent to try out characters, create images which he can fall back on in the future.

"The Legend Of Xanadu" is perhaps Dave Dee and Co's fastest ever hit and is in fact their ninth hit parade record in a row. They've been consistent chart-busters for three years, with every record different to the last one.

The reason? "We've always tried to progress as a pop group—and that doesn't mean using weird sounds and lights and things. That's just gimmickry. Every record of ours has been different and they've all been part of a sort of overall plan that started when we first met Ken Howard and Alan Blakely and our recording manager Steve Rowland."

"But we've also stuck to doing what we know—and that's pop. We don't

try to indulge in other things like blues and soul that we don't know and don't feel. We've stayed in our own bag—pop music. And we've progressed within pop music."

"And we've stuck together. Personnel changes always have a bad effect on a group. When someone leaves it's never the same again. We've always stuck together since before we made it and that's one of the main reasons we've been able to stay near the top for longer than other groups."

Dave Dee, Dozy, Beaky, Mick and Tich's main objective now is America. "We've done well all over the Continent although we have never really mastered France. Now our objective must be America. 'Zabadak' went to number 52 there and we are hoping that will set up 'Xanadu' for more success."

"We want to break through in the States because it's the biggest scene and one we have not cracked yet. There's also the financial reasons of course which mustn't be forgotten."

NAKED

"Xanadu" is released in the States next month and the group are planning a visit to promote the record. "We hope to go around May. It'll take a few weeks for reaction to the record to build up and we hope that with promotion there it'll go higher than 'Zabadak' did."

But what of future excursions into recording. How far into erotica are Dave Dee and the group prepared to tread?

"We've got big plans for the next one," said Dave. "For TV appearances we are planning two naked birds lying on the stage with the group walking all over them—with spurs on." We can't wait.

Concluding this great MM series

Fourteen

ONE busy day in 1962 I was alone in the MM office when an unkempt American in scruffy jeans came in and asked for Max Jones. He was trying to track down Rambling Jack Elliott, who was in Britain at the time. He struck me as a right weirdo so I told him where to find Elliott and, thinking to save Max Jones a giant lumber, gave our visitor the old bum's rush.

His name was Bob Dylan—not that that meant anything at all to me at the time. It was a boob to rank with a record company turning down the Beatles, for Dylan was to become one of the most important influences on pop music.

Basically a folk singer and composer, he started as a devotee of the greatest of the American singing social commentators, Woody Guthrie. But songs like "Blowin' In The Wind," "With God On Our Side," "Times They Are A-Changin'" and "Masters Of War" brought huge acclaim and a much wider audience. By 1965, when he had his first million-seller with "Like A Rolling Stone," he had been described as a "modern folk poet."

The folk purists objected to his use of modern, electronic instruments on concerts and recordings, but by then he was casting his influence even on the Beatles. His lyrics, which at first seemed to place him among the so-called Protest singers, became more obscure without losing their power.

By the time he arrived in Britain for a tour in May, 1965, every concert was already a sell-out and he had not yet been booed by the ethnics who apparently believe that folk equals traditional.

GENTLE

Dylan's earlier lyrics had much to do with the shift away from the "Moon in June" brand of pop words to attempts to inject real experience into the songs.

His throw-away singing style had its followers too. Most notable was Britain's Donovan whose first public appearance was on the Ready, Steady Go! TV show. Despite his protestations that he hadn't even heard Dylan when he started out, Donovan's early songs had much in common with Dylan, though lacking his toughness. Later, Donovan was to go his own way, producing gentle, lyrical, descriptive pieces.

The growing Dylan influence apart, 1965 was one of those mark-time periods which seem to come to pop about once every three years. At the beginning of the year, the Beatles were at the top of the chart with "I Feel Fine." They were followed by a swift succession of stars and few, throughout the year, spent more than

two weeks in the top spot. The chart-toppers were: Georgie Fame, Moody Blues, Righteous Brothers, Kinks, Seekers (2), Tom Jones, Rolling Stones (3), Cliff Richard ("The Minute Your'e Gone" was his first number one for two years), the Beatles (4), Sandie Shaw, Elvis Presley, Hollies, Byrds, Walker Bros, Ken Dodd—a mixed bag indeed.

P. J. Proby was getting himself banned from a cinema circuit for an allegedly obscene act—an allegation he strenuously denied although splitting his pants with alarming regularity. Dusty Springfield quit a South African tour over segregated audiences and the Beatles received an MBE apiece—a recognition of their enormous export value which provoked a farce worthy of Brian Rix when a number of holders of the medal sent them back in protest at such recognition for mere pop stars.

Perhaps more significant was the rise during 1965 of the Who and the Yardbirds. Both had their roots in R&B but both, and in particular the Who, were among the first to be concerned with sound rather than melody lines.

ACT

The Who—like the Move a couple of years later—first came up in a blaze of publicity which was concerned less with their music than with their propensity for smashing stage act. They called their music Pop Art and they hit the listener with a wall of sound utilising every electronic aid available. The Yardbirds experimented with such unlikely forms as the Gregorian Chant while the Who pushed distortion to its limits.

From all this it was a natural step to experimentation with the sounds of other cultures—notably the use of the Indian sitar which became the most familiar pop sound of 1966.

1966 brought its new crop of heroes at the top of the charts—Spencer Davis, the Overlanders, Nancy Sinatra, Small Faces, Chris Farlowe, the Troggs, the Who's first number one with "I'm A Boy," and the Four Tops. But, headed by the Beatles and Stones, there were plenty of familiar names at number one, too—Walker Brothers, Dusty Springfield, Manfred Mann, Frank Sinatra, Georgie Fame, Jim Reeves, the Beach Boys and Tom Jones.



WHO: smashing stage act



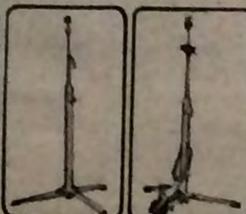
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PART FOUR: POP COMES OF AGE

Boy in scruffy s becomes a tern folk poet

ES OF THE TIMES

five-breakthrough. I hope it's for
want the good, but I have a funny
Cliff
van. April, 1965.

ities
level
to soul." — Donovan. February,
at is
1965.

"I'll take the soul singers.
They just get on a stage and
sing about life and what it's
really all about." — Tom
Jones. January, 1966.

ex-
ison.
"When I get on that
stage and see the audience
and I think to myself: 'Good
God, they're 16 and I'm 24,'
it doesn't seem right." —
ly a Ringo Starr. April, 1965.

"I enjoy the Beatles' re-
cords but I think they're prob-
ably the worst in-person
act I've ever seen. They make
a joke out of the kids who
love them." — Len Barry.
June, 1966.

"We used to have the
idea that the more the kids
see you the more popular you
will be. In fact, we now real-
ise the reverse is true." —
Graham Nash. October, 1966.

"Surely there has been a
massive improvement over
the past few years. The
'Good Old Days' were aw-
ful." — Paul Jones. April,
1965.

If 1965 and 1966 produced
no trend to dominate the
pop business—as rock,
skiffle, trad and the
Liverpool sound had
done—then 1967 was the
craziest, most mixed-up
year of them all.

At the start it seemed the
Monkees would rival
even the success story
of the Beatles. Here,
once again, was fan
worship at its most dedi-
cated.

But when the dust cleared,
their appeal was largely
to the youngest element
among pop fans who
liked the strong indi-
vidual personalities of
the group and the hum-
ble qualities in their
music. The Monkees
were a phenomenon, but
not one which was go-
ing to change the musi-
cal course of pop as Bill
Haley, Elvis Presley, the
Beatles, the Rolling
Stones or Bob Dylan had
done.

Then there was Psychedelia,
Flower Power, Love-Ins
and the rest. For a time it
really looked as though
this was a real Revolution
Of Youth quite apart from
music. But the strain of
loving became too much—
the naive philosophers
turned back to the more
urgent tasks of making
money and discovering
new heroes. The assoc-
iation between much of the
music and drugs no doubt
had much to do with the
swift collapse of Flower
Power.

But it left its mark on the
music — particularly in
New York and America's
West Coast groups, though
also on the Beatles and
their followers.
1967 saw one of those
periodic returns to
straight, old-fashioned
ballad singers, bringing
enormous success to
Engelbert Humperdinck,
Tom Jones, Petula Clark,
Frankie Vaughan and
many more.

But the most notable event
of 1967 was the sinking of
the Pirate radio ships after
ruling the pop airwaves
for three spectacular years.
Whatever their faults—
any such set-up is bound
to be open to rumours of
bribes to get records
played — they certainly
reached a vast audience of
youngsters. They also
helped innumerable new
groups by giving them air-
time which they could
never have hoped for on
the BBC.

On September 30, 1967,
Radio One, the BBC
answer to, and copy of,
the Pirates took the air. It
has settled into a typi-
cal BBC compromise mix-
ing all forms of modern
pop with light music and
favourites that must have
been requested by house-
wives who first tasted
marital joys during World
War I.

Concurrent with the heyday
of the Pirates was the
growth in numbers and
power of the independent
record labels and pro-
ducers. With increased
outlets, record producers
no longer had to rely on
the plugging and promo-
tion machines of the mas-
sive major companies.

Today it seems that the days
when the majority of
singles were produced by
staff A&R men of the
major companies has gone
forever and been replaced
by hundreds of indepen-
dent producers seeking out
and recording their own
artists.

Another major change of the
past few years is the
amount of material eaten
up by the record industry.
Only 14 or 15 years ago,
the song was the impor-
tant thing and you could
buy any one of a dozen
versions of a hit tune.

Today, the song is once
more the thing, but it
tends to be associated
with a particular artist.
This has meant that it has
become more and more
important for a group to
come up with its own
material—few successful

groups in 1968 rely on
outside professional song-
writers for their recording
material.

Fourteen years ago popular
music had achieved its aim
if it provided three
minutes of gentle, senti-
mental entertainment. To-
day the term covers an
enormously wide range of
music—from humble back-
ground music to accom-
pany almost any activity
to something which has
claimed the serious atten-
tion of even *The Times*
and can occasionally ask
to be considered as art.

Pop in 1968 is a serious
business—as important to
those who create or listen
to it as to those who sell
it. From the days when it
presented a *Woman's Own*
never-never land of show-
biz glamour and unre-
quited love it has become
involved with real life ex-
perience, social problems
and poetry — not always
successfully, perhaps, but
the attempts are being
made.

To last in today's music
jungle you need more than
a pleasant voice, a gim-
mick, a clever arranger or
a new sound. All these
can bring you brief suc-
cess and those who moan
at the enormous wages
said to be earned in pop,
forget that the big wages
last for an average of
about three years.

LESSON

But from the Beatles or
Hollies or any other
groups which have lasted,
there is a lesson to be
drawn. You've just got to
keep moving—progressing
is the popular word.

If you are to be more than
a nine-day wonder you
can't stand still. You have
to know where you
are going and have the
courage to go. And that
takes talent as well as
staying power and iron
nerves. More, it takes self-
confidence and belief in
one's own judgment allied
to a real basic urge to
make music.

Those who go into pop as a
quick way to earn a for-
tune are, despite popular
belief, never those who
stay the course.

The world of pop in 1968 is
wide open for new ideas,
new sounds, new faces.
The Beatles continue to
stay several steps ahead
of their rivals; Bob Dylan
is pointing in several new
directions at once; there is
one of those periodic re-
vivals of interest in basic
blues; America is once
more producing original
groups; ballads are back in
the chart; there are groups
preoccupied with sounds
and their groups concen-
trating on pretty melodies.

It's wide open for a new pop
saviour to lead us into a
new fervour of screaming
fans or artistic reviews in
the serious Sundays.

Whatever comes next I hope
it lives up to the excite-
ment and musical turmoil
of the last fourteen fabu-
lous years of pop.

BOB DAWBARN

This week ends the series of four articles by consid-
ering the influence of Bob Dylan, the death of pirate
radio, the attempts to bring new sounds to pop and a
look at the pop world of 1968.



DYLAN: most important influence

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MacColl's 'Harvest'—an important document



YOUR MONTHLY ALBUM GUIDE

FOLK LP OF THE MONTH

ONE of the most important folk music recording projects undertaken in recent years is the series of ten albums under the collective title "The Long Harvest." These albums feature English, Scottish and American variants of traditional ballads, sung by Ewan MacColl and Peggy Seeger. Argo Records have so far issued four of the set and now release Records Five and Six.

The records are divided into sections under a main heading, such as "Crafty Farmer," and "Maid Freed From The Gallows," and the tracks, ranging from two to five, consist of the variants within the group.

On Record Five the sections are "Crafty Farmer," "Wife of Ushers Well," "Lord Lovell," "Sir Hugh And The Jew's Daughter" and "Babylon." On Record Six they are "Lady Isabel And The Elf Knight," "Old Woman Of Slapsadam," "Johnny Sands," "The Douglas Tragedy (Earl Brand)" and "The Maid Freed From The Gallows."

One of the most interesting points is that although the ballads are in groups, within each group there is great



EWAN MACCOLL AND PEGGY SEEGER: "The Long Harvest" Record Five—The Crafty Farmer; Well Sold The Sow; The Highwayman; The Highwayman Outwitted; The Fair Damsel From London; The Wife of Usher's Well; The Three Babes. (Argo DA70)

Record Six—May Colvin; Lady Isabel and The Elf Knight; The Outlandish Knight; Billy Come Over The Main White Ocean; The Willow Tree; The Wife Of Kelso; Rich Old Lady; Johnny Sands; The Brove Earl Brand And The King of England's Daughter; The Douglas Tragedy; Earl Brand; The Lady And The Dragon; The Prickle Holly Bush; Hangman. (Argo DA 71).

variety in length, melody and treatment of the subject depending on its origin.



BOB BUNTING: "You've Got To Go Down This Way" (Transatlantic TRA 166). A debut album from a new singer/songwriter. Will the real Bob Bunting please stand up?

LEONARD COHEN: "The Songs Of Leonard Cohen" (CBS BPG 63241). Poet Leonard Cohen sing his own compositions which give an overall effect of poetry set to music. The mood of the album is subdued and makes excellent listening.

JUDY COLLINS: "Wildflowers" (Elektra EKL 4012). Another brilliant album from a singer who is sadly underrated in this country. Judy Collins sings songs by writers such as Leonard Cohen, Joni Mitchell and Jacques Brel superbly. She also emerges as fine songwriter herself.

ASHISH KHAN: "Young Master Of The Sarod" (Liberty LBL83083E). Impressive debut by Khan, described by Beatle George Harrison's sleeve note as "a potential virtuoso." Shankar's tabla drummer, Alla Rakha, accompanies.

IAN McCALMAN' FOLK GROUP: "All In One Mind" (Waverley ZLP2103). Debut album from an Edinburgh group. Mainly traditional songs, the group sound particularly good on unaccompanied songs like "North Country Farmer" and "Pace Egging Song."

RALPH McTELL: "8 Frames A Second" (Transatlantic TRA165). Good debut album from this young singer and guitarist. His own songs and others are backed orches-



JUDY: sadly underrated



SHANKAR: typically brilliant

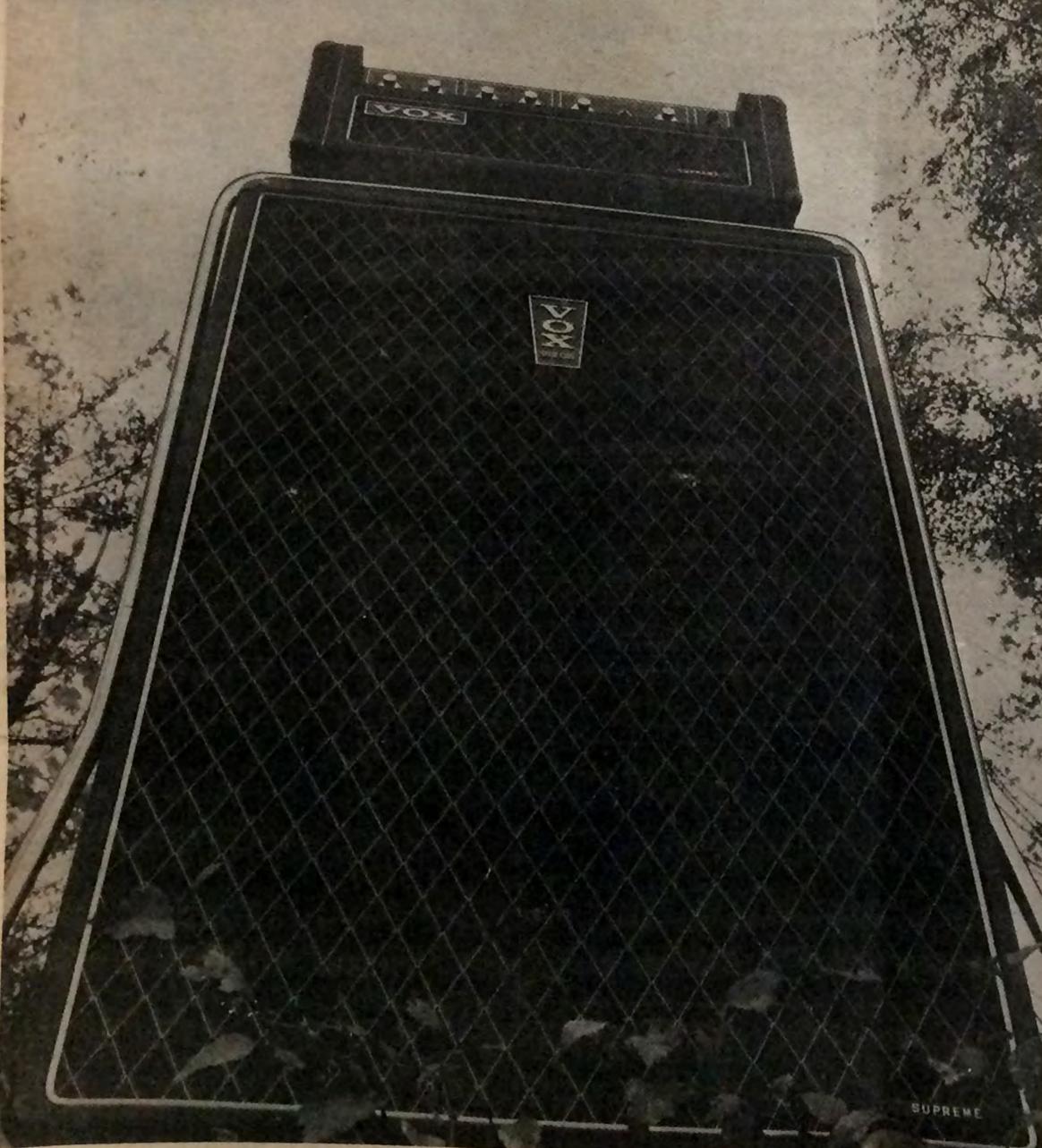
trally with Tony Visconti, arrangements by a jug band and by McTell's own guitar, plus some excellent Blind Blake style guitar work.

John's guitar work comes over very strongly. The variety makes this a very enjoyable album.

Shank, Dennis Budimir, Gary Peacock, and Louis Hayes added for one track.

RAVI SHANKAR: "In Concert" (Liberty LBL83077E). Seven-year-old performances by the sitar virtuoso, recorded in Los Angeles. Typically brilliant.

JOHN PEARSE: "John Pearse" (Xtra 1056). Songs and instrumental tracks drawn from a wide range of sources.



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YOUR MONTHLY ALBUM GUIDE

A partnership to remember



JAZZ LP OF THE MONTH

THE Melody Maker's reluctant pollwinner, pianist Stan Tracey, has long been regarded as the enfant terrible of British jazz. A wayward talent who stuck to his guns for a long time when all around were scoffing, Tracey broke through with his much-praised "Under Milk Wood" suite, fortified his position with "Alice In Jazzland," and now proves his merit conclusively with the Melody Maker's LP Of The Month selection, "With Love From Jazz."

STAN TRACEY QUARTET: "With Love From Jazz." Everywhere Derriere; Love Now, Weep Later; Sweet Used To Be; Lovers Freeway; Two Part Intention; Undercover Lover; Amoroso, Only More So; Three Time Loser, Three Time Blueser (Columbia SX6205).

Tracey (pno, celeste, vbs), Bobby Wellins (tnr), Dave Green or Lennie Bush (bass), Jackie Dougan or Ronnie Stephenson (drs).

The Tracey-Wellins partnership has been responsible for some of the finest British jazz ever committed to record, jazz which can stand comparison with the best that the world can produce.

Making up the Tracey Quartet for this album are bassist Dave Green and drummer Jackie Dougan, two of the finest men to have behind you in a rhythm section. Their zest and intelligent reading of the many moods of the Tracey songs make a perfect foundation for the Tracey piano and the Wellins' tenor.

Usually a British album makes LP Of The Month in a dull month. February wasn't littered with great jazz releases, but even if it had, the reluctant Stan Tracey would have still come out on top. —BOB HOUSTON.

Tunes

What made "Milk Wood" a great record was the sympathy which tenorist Bobby Wellins brought to the

Tracey tunes. Again this happens on "With Love," which features eight originals on which Wellins once again plays out of his skin.

INSTRUMENTAL JAZZ

CHRIS BARBER: "In Concert, Volume 2" (Marble Arch MAL 747). The usual Barber attributes — tight playing, showmanship and a varied programme. Otilie Patterson sings on "Lowland Blues."

COUNT BASIE: "Half A Sixpence" (Stateside SL 10225). Basie's fine swinging band gets its claws into Chico O'Farrill's scores of David Honeker's "Sixpence" music. The result is bright, biting, ferily played big band stuff with solos from Illinois Jacquet, Ernie Royal, Dick Boone etc.

GORDON BECK: "Experiments With Pop" (Major Minor MMLP21). Patchy but often excellent jazz versions of pop hits. Especially interesting for guitarist Johnny McLoughlin.

GORDON BECK: "Half A Jazz Sixpence" (Major Minor MMLP22). Clever reworkings of songs from the show from pianist Beck's trio.

JAKI BYARD: "Live, Volume 1" (Transatlantic PR7419). Superb piano from Byard ranging over a wide jazz spectrum. Joe Farrell (tnr, sop, drs), George Tucker (bass) and Alan Dawson (drs, vibes) help to make this one of the best jazz buys of the month.

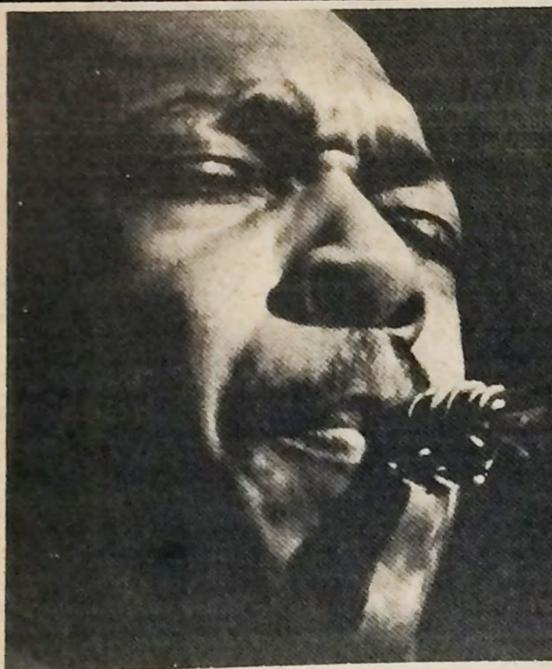
JOHN COLTRANE: "Ballads" (World Record Club T760). Reissue of a splendid Trane set which highlights his magnificence as a ballad player. Unusual but extremely rewarding.

JOHN COLTRANE: "Dakar" (Transatlantic PR7280). Coltrane with baritonists Cecil Payne and Pepper Adams in a set of uninspired performances. Nobody strikes anywhere near top form.

LOU DONALDSON: "Mr Shing-A-Ling" (Blue Note BST84271). Bluesy organ-sax combo jazz with Blue Mitchell's trumpet adding something a bit different. Lonnie Smith is the organist in this case. A pleasant, if hardly outstanding, album.

BILL EVANS: "Further Conversations With Myself." (Verve VLP 9198). Follow-up to the brilliant "Conversations" LP on which multi-recording gave us three Evans pianos at once. This time there are only two but both are brilliant and the result is highly satisfying.

ART FARMER: "Plays The Great Jazz Hits" (CBS



COLTRANE: A splendid set

BPG63113. A rather disappointing set with Farmer, Jimmy Heath and the rest shackled by having to play other people's jazz hits.

JERRY HAHN QUINTET: "Ara-Be-In" (Changes LP7001). Ex-John Handy Quintet member, guitarist Hahn romps through an exciting set which owes its inspiration partly to Handy and partly to Charles Lloyd. Dig the wild violin playing by Mike White.

"THE HALFWAY HOUSE ORCHESTRA" (VJM VLP19). In the old days of 78 rpm discs searched hard for Halfway House items. Now they can get 15 rarities from '25-'28 by this New Orleans "hot" dance orchestra for the price of one LP.

Abbie Brunis (cornet) led the band and one of the best known soloists featured is clarinetist Sidney Arodin.

COLEMAN HAWKINS: "The Hawk In Holland" (Ace Of Clubs ACL 1247). A well-produced set of Hawkins tracks with the Ramblers, a Dutch dance band of the Thirties, recorded in Holland in 1935-7. Marvellous tenor on a real collectors' item.

RICHARD "GROOVE" HOLMES: "Spicy" (Transatlantic PR7493). Very danceable set from organist Holmes with some good guitar work from Gene Edwards and Joe Jones. One for the jazz party-giver.

Continued on page 19

BLUES AND VOCAL JAZZ

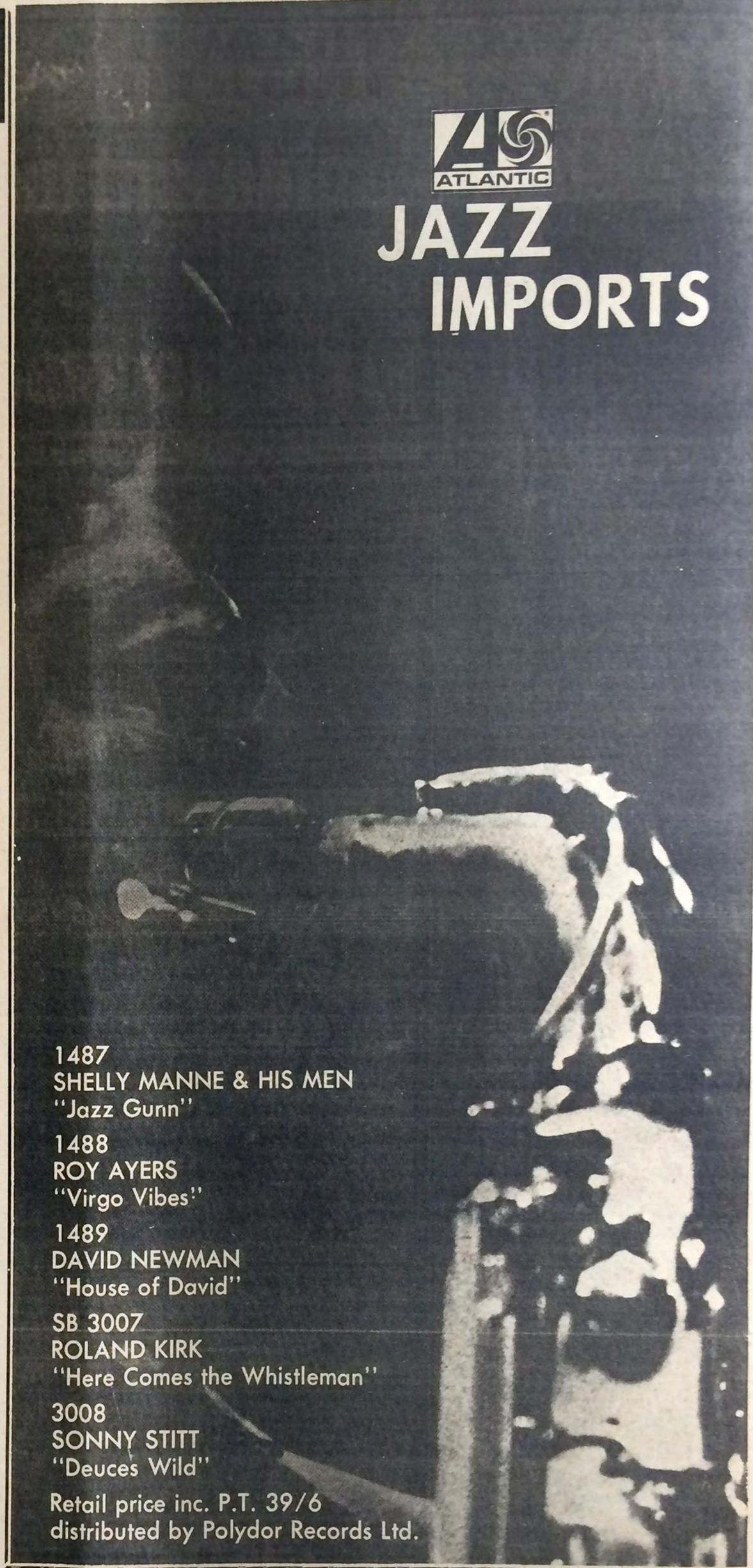
MA RAINEY: "The Immortal Ma Rainey" (Milestone MLP2001). The first great matron of the blues turns in a dozen regal performances dating from the Twenties. Accompanists include Tommy Ladnitr, Joe Smith and Charlie Green and the recorded sound, though lo-fi, is better than on most Rainey sets.

CLARA SMITH: "Clara Smith — Volume One" (VJM VLP15). Clara Smith, no relation to Bessie but closely associated with her stylistically, is heard here on 14 songs recorded between June and October, '23. She sounds young but good, though the piano accompaniment lacks interest. One for collectors of

classic blues and related forms. **T-BONE WALKER:** "Stormy Monday Blues" (Stateside Bluesway SL10223). T-Bone's latest is a relaxed jazz-influenced set with backing by a 10-piece band which has Lloyd Glenn on piano and Streamline Ewing, Preston Love and Mel Moore making

up the brass section. All but one are vocal tracks, and there's plenty of T-Bone guitar. **BIG JOE WILLIAMS:** "Classic Delta Blues." (Milestone MLP3001). Mississippi's Joe Williams, noted for his playing of a personally converted nine-string guitar, uses the normal six-

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SONNY STITT
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string instrument on this set. Among his songs, associated with great Delta bluesmen, are "Pea Vine Special," "Pony Blues," "Banty Rooster," "Crossroads," "Terraplane" and "Rollin' And Tumblin'." **JIMMY WITHERSPOON:** "Blues For Easy Livers" (Transatlantic PR7475). These

days, Spoon is making easy-listening albums rather than blues sets, though he never deserts the latter. Here with Roger Kellaway (pno) in charge of arrangements and support, he mixes "Embraceable You," "Easy Loving" and such standards with "Trouble In Mind," "I Got It Bad" and "Lotus Blossom."



YOUR MONTHLY ALBUM GUIDE

Dylan—not to be taken seriously?

AS soon as the news of a forthcoming Dylan LP got around, curiosity began to mount regarding what to expect particularly in view of the various rumours filtering through from the States.

Now curiosity has been satisfied.

Simpler

Just over a month ago I heard the album for the first time and, looking at what I wrote at that time, I don't think those impressions have changed much with subsequent listenings, except that it has become more enjoyable with more playings. The overall impressions are

BOB DYLAN: "John Wesley Harding." John Wesley Harding; As I Went Out One Morning; I Dreamed I Saw St. Augustine; All Along The Watchtower; The Ballad of Frankie Lee and Judas Priest; Drifters Escape; Dear Landlord; I Am A Lonesome Hobo; I Pity The Poor Immigrant; The Wicked Messenger; Down Along The Cove; I'll Be Your Baby Tonight. (CBS 63652.)

Bob Dylan (vocal guitar, harmonica and piano), Charles McCoy (bass), Kenny Buttrey (drums), Pete Drake (steel guitar on "I'll Be Your Baby Tonight" and "Down Along The Cove").

that Dylan's voice has changed and that his music is simpler, both in writing and use of instrumentation. The album has a rather austere air about it, heightened by Dylan's own acoustic guitar and that dry spiky harmonica. Much of the album is early-

and "All Along The Watchtower," and "The Ballad of Frankie Lee and Judas Priest" is a tale with a moral.

Outcast

The first side finishes with "Drifters Escape," which along with "Dear Landlord" and, more particularly, "I Am A Lonesome Hobo" and "I Pity The Poor Immigrant" on the second side show that Dylan still has a preoccupation with the underdog and outcast as he did with earlier songs.

Dylan switches to straight twelve-bar blues for "Down Along The Cove" but the odd-est track of all is "I'll Be Your Baby Tonight" which is



a country and western style song. Personally, I think Bob Dylan is having a sly dig at Nashville on this one, it certainly can't be meant to be taken very seriously. — TONY WILSON.

POP LP OF THE MONTH

SHIRLEY BASSEY: "12 Of Those Songs" (Columbia). Shirley's familiar explosive style illustrated on a dozen beautifully orchestrated songs.

CAPTAIN BEEFHEART: "Safe As Milk" (Pye). An odd, but not unpleasant, mixture of old-fashioned rock-'n-roll and today's sounds with the gravel-voiced Captain

stirring memories of Lord Sutch and Tommy Bruce.

BEE GEES: "Horizontal" (Polydor). A song writing tour-de-force by the Gibb Brothers. They wrote them all and most are first class including title track, "Massachusetts," "Harry Braff" and "World."

JAMES BROWN: "Greatest Hits" (Polydor International). The best of his two albums this month.

JAMES BROWN: "Mr Dynamite" (Polydor). The King of instant excitement screaming his way through another album.

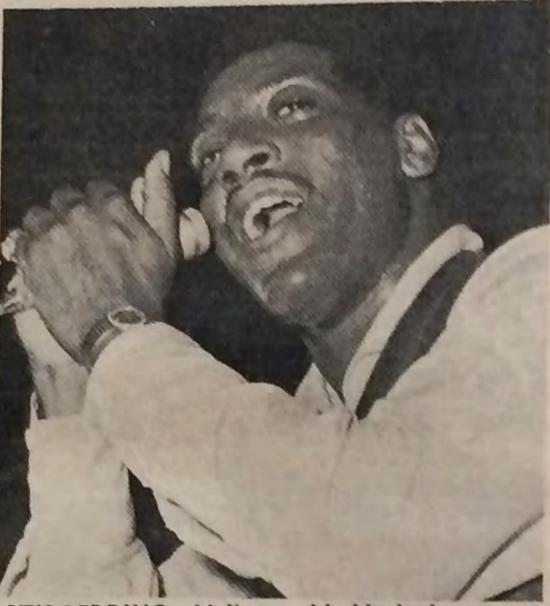
BUFFALO SPRINGFIELD: "Buffalo Springfield Again" (Atlantic). Heartbeats, jazz piano and rock beats into a programme that demands intensive listening.

PAUL BUTTERFIELD BLUES BAND: "The Resurrection of Pigboy Crabshaw" (Elektra). Still earthy, but with more sophistication the band now has tenor, alto and trumpet.

CHRIS CLARK: "Soul Sounds" (Tama Motown). A white chick with the coloured label and she gets that soulful sound thanks to the groovy Tama backing. Wonderful version of the Lennon - McCartney "Got To Get You Into My Life."

COWSILLS: "The Cowsills" (MGM). The tight happy family sound of the Cowsills, bringing memories of early Mamas and Papas.

KIKI DEE: (Fontana). Kiki claims to be furious at these



OTIS REDDING: old discs on Marble Arch

old tracks being issued as an LP. Many listeners will disagree as there's a lot of good vocal music here.

BO DIDDLEY: "Surfin' With Bo Diddley" (Marble Arch). Some of these tracks are a bit of a mystery—no guitar on the first three and a big band and organ on others. Varies from excellent to diabolical.

EVERY MOTHER'S SON: "Back." (MGM). A happy-go-

lucky singing sound that takes pop nowhere. Includes "Rain Flowers" and "Put Your Mind At Ease."

ALTON ELLIS: "Sings Rock And Soul" (CoxSone). Average sort of soul.

ELLA FITZGERALD SINGS THE JOHNNY MERCER SONG BOOK (Verve). If you dig Ella, this is your album. It has Nelson Riddle and all those fabulous Mercer songs like "Too Marvellous For

Words," "Early Autumn," "Laura" and "Skylark."

JOHN FRED AND HIS PLAYBOY BAND: "Agnes English" (Pye International). Lots of excitement from one of America's musically valid groups of today. Includes "Judy In Disguise" hit.

MARVIN GAYE: "Great Hits" (Tama Motown). Material dates from 1962 to 1966 with plenty of classic Tama four-to-the-bar.

PETER GREEN'S FLEETWOOD MAC: "Fleetwood Mac" (Blue Horizon). Committed blues with the music kept at white heat intensity. Highly recommended.

ANITA HARRIS (Marble Arch). Pre-chart recordings which make nice listening.

ISLEY BROS: "Soul On The Rocks" (Tama Motown). A rave-up from beginning to end. Recommended for get-togethers of any size from 100 to two.

JACK JONES: "Our Song" (London). Technically, Jack must be one of the best equipped singers in the world. Some people worship this achievement. We wish at times for a chink in the perfection. Includes "Michelle."

PATTI LA BELLE: "Dreamer" (Atlantic). First class soul singing from the four girls.

FRANKIE LAINE: "I Wanted Someone To Love" (State-side). For yesterday's ravers.

LORD BURGESS: "Calypso Go Go" (Pye). A breath of that Jamaican Rhythm from L.B.

LOS ZAFIROS: "Ole" (Marble Arch). Fiery Latin music that'll fill your living room with the warmth and vitality of the Mediterranean.

AL MARTINO: "Mary In The Morning" (Capitol). Mr Smoothvoice dreams along in lazy romantic mood. Great for late night relaxing.

JOHNNY MATHIS: "Up, Up And Away" (CBS). The Mathis magic still holds for many and they won't be disappointed with this album.

ROBERT MITCHUM: "That Man Robert Mitchum Sings" (Monument). The voice that's lived a thousand years wins through on simple songs. It may not have range but, by God, it has character. Like on "You Deserve Each Other" and "Sunny."

JACKIE MITTOO: "In London" (CoxSone). Engaging soul singing from West Indian Jackie.

Continued on page 19

BOB DYLAN: curiosity satisfied

CBS RECORDS **ANDY SWINGS WITH A NEW SINGLE**

ANDY WILLIAMS: CAN'T TAKE MY EYES OFF YOU (From the album "LOVE ANDY") **3298**

OTHER NEW SINGLES

TONY HILLER ORCHESTRA: WHERE THE RAINBOW ENDS **3306**

MONIQUE LEYRAC: TIME TIME **3309**

CANDY CHOIR: ALEXANDER'S RAGTIME BAND **3305**

ROBERTO CARLOS: CANZONNE PER TE (SONG FOR YOU) **3243**
Winning song from the 1968 San Remo Festival

CBS RECORDS **SIMON & GARFUNKEL ALBUMS**

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SOUNDS OF SILENCE (S) **62690**

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THE PAUL SIMON SONG BOOK (S) **62579**

PARSLEY, SAGE, ROSEMARY & THYME (S) **62860**

NEW SINGLE

SCARBOROUGH FAIR CANTICLE **3317**
(From the film "THE GRADUATE")

CBS RECORDS **NEW ALBUMS**

MANITAS DE PLATA: HOMMAGES (S) **63170**

MAURICE CHEVALIER: HIS 80TH BIRTHDAY (S) **63196**

INSTRUMENTAL POP

AMBROSE: "Champagne Cocktail" (Ace Of Clubs). Recorded between 1935 and 1939, this is a fair sample of the dance music of the era with some nice solos, notably from trombonists George Chisholm and Lew Davis.

MR. ACKER BILK'S FOLIO OF GREAT SONGS (Columbia). Like it says — great songs played beautifully by Bernard Bilk with the Leon Young String Chorale. Acker's a natural musician and it's always a pleasure to listen to him.

"BLUE SKIES OF HAWAII" (Capitol). More breaking surf. Albums like this must have made thousands of people steer clear of the place.

KING CURTIS & THE KINGPINS: "King Size Soul" (Atlantic). An interesting selection of recent hits from a hip pop tenor blower.

TONY HATCH SOUND: "Downtown With Tony Hatch" (Marble Arch). Composer/producer Tony Hatch's orchestra plays melodies with charm and musicianship.

JOE HENDERSON: "Joe Henderson Pop Show" (Polydor Special). Sickly syrupy sentimental slush.

101 STRINGS: "Camelot" (Marble Arch). The strings cascade through the melodies of the hit musical and film.

101 STRINGS: "Guitars Galore" (Marble Arch). One for guitar and violin lovers—and melodic music aficionados.

BERT KAEMPFER ORCHESTRA: "Tenderly" (Polydor). Pleasant background sounds which don't tax the mind. Include "Sleepy Lagoon," "Love After Midnight."

KEOKI AND HIS HAWAIIANS: "Pop Goes Hawaii" (Ace Of Clubs). One for eating Picnic by.

LOUIS LEVY ORCHESTRA: "Cole Porter Suite/George Gershwin Suite" (Ace Of Clubs). More likely to appeal to orchestral than pop fans.

MERTENS BROTHERS: "Something Brass Style" (CBS). Brassy heavy pops from the top Belgian combo.

SANDY NELSON: "The Best Of Sandy Nelson" (Liberty). Sandy drums his way through a selection of soul hits backed by R&B noises.

FRANCK POURCEL: "Pourcel Today" (Columbia). French musician Pourcel adds

more magic ingredients in his orchestrations of some hit melodies.

BOOTS RANDOLPH (Monument). Randolph forsakes his yackety sax bit and plays straight down the line with the Knightsbridge Strings and Voices. Competent and above average mood music.

NINI ROSSO: "In Giapone" (Durium). Italy's Eddie Calvert with golden tone, etc., and very commercial melodies.

"Sous Le Ciel De Paris" (Phillips). Songs from some of France's top stars, like Jacques Brel, Juliette Greco, Barbara and Patachou.

BOBBY SUTTON SOUND: "The Sweet Beat" (Ace Of Clubs). Poor listening fare. Music to sell ice creams by.

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WHO: great new album

YOUR MONTHLY ALBUM GUIDE

INSTRUMENTAL JAZZ

from page 17

PAUL HORN: "Cosmic Consciousness" (Liberty LBL83084E). West Coast jazzman Paul Horn recorded with three Indian musicians in New Delhi. Tasteful integration of Horn's Western flute with Eastern setting.

AHMAD JAMAL: "With Voices" (Chess CLRS4532). Pleasant tinkling with a cooing choir, but what's it got to do with jazz?

ELVIN JONES: "Midnight Walk" (Atlantic 1485). Almost a Blakey Jazz Messenger groove for Elvin and his group which includes Thad Jones, Hank Mobley and Dollar Brand. Hard-swinging stuff with Brand providing moments of exotica.

WYNTON KELLY: "Full View" (Milestone MLP1004). A subtle piano trio album which grows on you with each playing.

STEVE LANE'S FAMOUS SOUTHERN STOMPERS: "Big

City Blues" (VJM LC9). Out-of-tune playing on this dreary album is matched by the poor quality of the singing. Only most avid fans can be interested.

RAMSEY LEWIS: "Dancing In The Street" (Chess CRL4533). More routine semi-jazz from pianist Lewis's trio. Strictly for the uninitiated.

JUNIOR MANCE: "Harlem Lullaby" (Atlantic 1479). Mance makes excellent piano music on "That Mellow Feeling," the title tune and a few more; and plucks bluesy harpsichord on three tracks. Various drummers and bassists support him on a real "soul" album.

HERBIE MANN: "Impressions of the Middle East" (Atlantic 1475). Crammed with strange instruments, good players, this strange LP never sounds very authentic which must reflect on the writing, most of which is Mr Mann's responsibility. Well played.

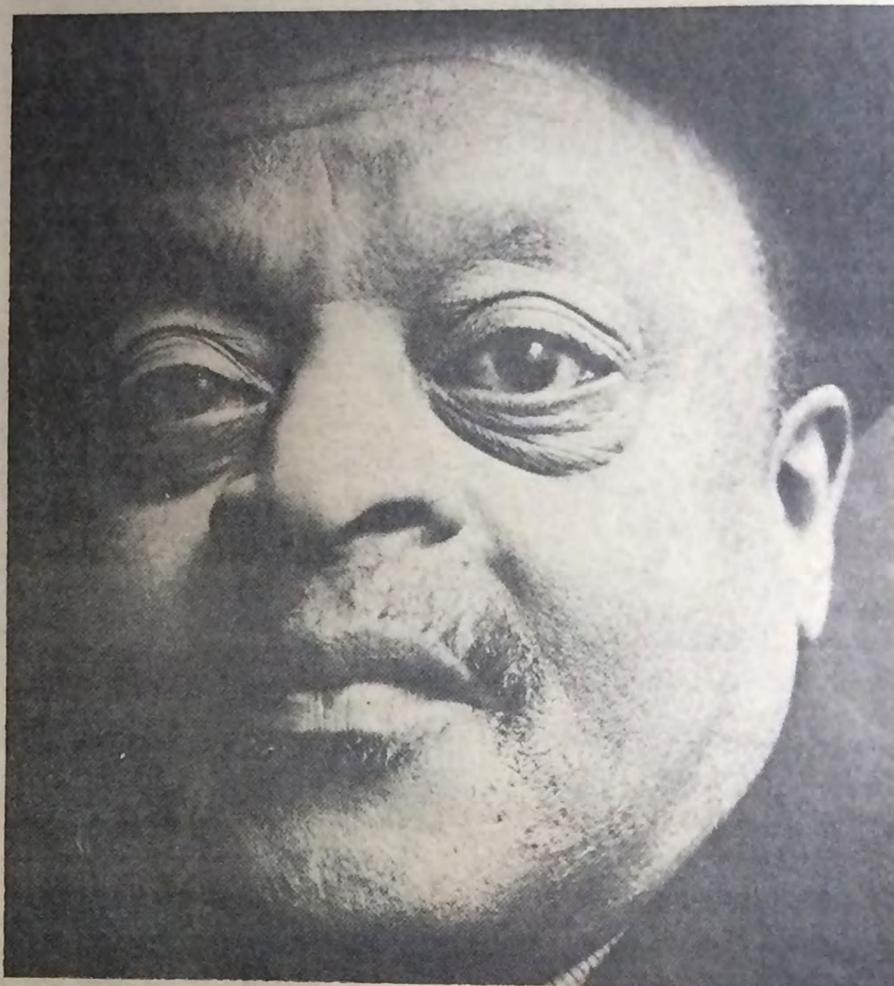
ROSCOE MITCHELL SEXTET: "Sound" (Delmark DL408). Exciting music from a sextet headed by altoist Mitchell. Slightly daunting, but rewarding.

WES MONTGOMERY: "The Best Of Wes Montgomery" (Verve VLP 191). Not really the best but features Wes in front of good bands. Commercial and pleasant but never really reaches the giddy heights.

JAMES MOODY: "Moody And The Brass Figures" (Milestone MLP1005). Delightful music from Moody — on tenor apart from one flute number. Brass backing helps to make this one of the most highly recommended jazz LPs of the month.

JELLY ROLL MORTON: "The Immortal Jelly Roll Morton" (Milestone MLP 2003). Four piano solos, including the remarkable "Froggy Moore," and a variety of early group titles plus a duo and trio make up this curate's egg reissue of Twenties recordings. "Big Fat Ham" and "Muddy Water," Jelly's first record, are here.

DUKE PEARSON: "The Right Touch" (Blue Note BLP4267). Muscular octet, including Freddie Hubbard,



BEN WEBSTER: groovy inner glow

Tate, blow on six Pearson originals. Very satisfying.

MICHEL SARDABY: "Blue Sunset" (Disque Debs HDD508). Martinique-born pianist Sardaby is a derivative player, and despite nice help from bassist Gilbert Roviere and drummer Philippe Combelle, fails to impress.

JIMMY SMITH: "Open House" (Blue Note BST84269). Eight-year-old session with Smith backing Ike Quebec, Blue Mitchell and Jackie

McLean. Chorus after chorus of solid, jam session blowing.

LONNIE SMITH: "Finger-lickin' Good" (CBS63146). Young organist Smith plays R&B influenced jazz with contributions from guitarist George Benson and trumpet man Blue Mitchell. Moves a bit.

SONNY STITT: (Marble Arch MAL 753). Stitt blows nice Parker-styled alto and bouncing tenor accompanied by unnamed rhythm section.

McCOY TYNER: "The Real McCoy" (Blue Note BLP4264). Coltrane's pianist in an excellent set featuring Joe Henderson's tenor and Elvin Jones on drums. Welcome return by one of the great modern pianists.

BEN WEBSTER: "Big Ben Time" (Fontana FJL316). This British session may not be for the intellectuals but it's fine for those who want a gentle rave and a groovy inner glow.

POP

from page 18

ZOOT MONEY: "Transition" (Direction). A chance to compare the original Big Roll Band with Dantalian's Chariot. The old group generally comes out on top.

THE PEDDLERS: "Free-wheelers" (CBS). Nice. Very swingy. They just play and sing good music. What more can you say? Includes "Girl Talk" and "Time After Time."

WILSON PICKETT: "The Best of Wilson Pickett" (Atlantic). All the great hits of the great Pickett including "In The Midnight Hour," and "Land Of A Thousand Dances."

SANDY POSEY: "The Best of Sandy Posey" (MGM). You can imagine GIs in Vietnam listening to Sandy with far-away looks in their eyes. It's an all-American voice. Includes "Born a Woman."

"A QUARTET OF SOUL" (Stateside). Four brands of

soul from the Platters, Inez and Charlie Foxx, Tommy Hunt, and Barbara and Brenda. The two duos come out best.

RAPHAEL (Hispa Vox). Romantic pop from Spain full of Latin emotion. Not a bad singer.

OTIS REDDING: "Here Comes Some Soul From Otis Redding And Little Joe Curtis" (Marble Arch). Four old Redding discs and bunch of only fair Curtis tracks.

SMOKEY ROBINSON AND THE MIRACLES: "Make It Happen" (Tama Motown). The incredibly high-pitched voice of Smokey supported by the Miracles, rides through songs like "My Love Is Your Love," "It's A Good Feeling" and "The Tears Of A Clown."

TIM ROSE (CBS). Full-blooded, folk-tinged pop with a touch of Ray Charles seasoning makes a satisfyingly unusual album.

SAM & DAVE: "Soul Men" (Stax). Superb set of solid gold soul with every track a winner.

JEAN SHEPARD: "Your Forever Don't Last Very Long" (Capitol). Jean has a pure voice and a nice country style on ballads and uptempos.

BEVERLY SIMMONS: "Tribute to Otis Redding" (Pama). Jamaican singer Beverly sings a set of songs written by, or associated with, the late Otis Redding. Better on the soul swingers than the slow ballads she gets the right soul feel and backing.

SOUL VENDORS: "On Tour" (CoxSone). An odd, but attractive, combination of Ska and Soul using four singers and six musicians.

RED SOVINE: "I Didn't Jump The Fox" (London). Another nice collection by Red, one of the States' leading country stars.

"Stars of '68" (Marble Arch). Stars of '67 actually, including hits from the Foundations, Kinks, Dave Davies, Long John Baldry, Donovan and Davy Jones.

STRAWBERRY ALARM CLOCK: "Incense And Peppermints" (Pye). A good example of the increasing sophistication of American groups. Not particularly exciting, but satisfying for those looking for progression.

"SUPER SOUL" (Pye). Plenty of soul, but little of it super apart from Otis Redding's "Pain In My Heart." Ten artists, including Solomon Burke, Chuck Jackson, Wilson Pickett and Brenton Wood.

TOPOL: "Topol '68" (CBS). An original album of Israeli songs by the star of Fiddler On The Roof. English lyrics by Norman Newell.

SWEET INSPIRATIONS (Atlantic). Atlantic's house backing vocal group deserve the limelight for a change. Excellent Gospel-based soul sound.

TOMORROW: "Tomorrow Featuring Keith West" (Parlophone). Brings back a whiff of burning incense, hippy bells and long-dead days of the summer of 1967. Well produced and performed.

TROGGS: "Best Of The Troggs, vol 2" (Page One). The distinctive sound of the Troggs creeps its way across a new album.

SLIM WHITMAN: "Country Memories" (Liberty). Memorable country oldies (and not so oldies) sung sweetly by Slim.

WHO: "The Who Sell Out" (Decca). A great new album from the Who, still one of the most important groups on the scene.

STAGE & SCREEN

FRANK CHACKSFIELD ORCHESTRA: "Happy Talk" (Ace of Clubs). The Chacksfield sound on some well-known show melodies.

MANFRED MANN: "Go Up The Junction" (Fontana). Excellent Manfred music from his first attempt to write movie themes. Should ensure him plenty more of the same.

RITA TUSHINGHAM-LYNN REDGRAVE: "Smashing Time" (Stateside). Both stars make up in charm what they lack in singing technique on this jolly album of music from the film.

HUMOUR

DAVID FROST: "The Frost Report On Everything" (Pye). Two of BBC-TV's Frost shows which retain most of their humour on record.

LOU JACOBI: "The Yiddish Are Coming" (Verve). Rather esoteric American Jewish humour that won't exactly cause a riot in the Morecambe and Wise belt.



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'People don't listen to the words' says Bee Gee Barry

WHEN artists are deeply involved in their work sarcasm can be the most bitter blow to pride, and most hurtful to feelings.

Barry Gibbs is involved in his work and so are all the Bee Gees, one of Britain's more talented groups.

So Barry can be forgiven for feeling hurt on reading an MM reader's recent comments: "The Bee Gees have discovered the world is round! This remarkable find by a pop group vindicates the theories of Copernicus and Galileo. It must be the final telling blow to the flat earth theorists. I look forward to their next record when perhaps we shall be told the earth revolves round the sun."

"The reader was being sarcastic," said Barry this week. "Of course everybody knows the world is round. But that wasn't the point of 'World.' People just don't listen to the words, and to me words are 60 per cent of any



BARRY GIBB

song. The song meant that everyday in every country in the world there is trouble."

The Bee Gees current hit is "Words" which dropped to 16 from 13 in the MM Pop 30 this week.

The song states that "words" are all the singer has to explain his love to a girl. Did Barry think words alone were lacking in power?

MESSAGE

"If you are talking to a girl, the only thing you can use are words. It's the only way you can prove love. You can talk with your eyes I suppose, but not for long! All the guy in the song has got is words. That doesn't mean that he's a eunuch either."

"Our songs do have meanings," said Barry defensively. "They are not big 'message' songs, but they have meaning. We are trying to be subtle, but people tend to knock our words."

"To me a bad pop song is where the writer keeps on using the same formula. All our songs have been different and we have never used a formula."

All the Bee Gees' work contains tremendous emotional content. Did the Bee Gees really feel emotion? Is it turned on and how do they keep it up on arduous tours?

"I feel you must be the person on the record," said Barry. "The same way an actor is the person in a scene, you must be the person in a song."

"I'll use a bad experience I might have had in my life to bring emotion into a song. It's completely exhausting, especially on a long tour. But we still put everything into it."

HAPPY

"On our next British tour we'll open at the Royal Albert Hall with a 60 piece orchestra, then it will drop to a 30 piece for the rest of the tour. It worked out okay when we did it at the Saville Theatre. We were extremely happy with the sound."

"The point is we are not a beat group. We are a beat group who are trying to be entertainers as well. We want to be a good sight as well as a sound."

"Our conductor is our musical director as well so we get on very well and we only have to walk on stage and play and the orchestra backs us. It works out very simply really. We want to give the kids value for money and re-produce the sound we get on records."

"Our next single has already been written. We've got three A sides to choose from. We never think in terms of recording B sides."

VIVA LOUIS!

FOR MORE THAN HALF a century he has valiantly worn the crown of the King of Jazz. Styles in jazz may come and go, but Louis remains the greatest. His powerful, passionate trumpet, his unique gravel voice, the vital pulse that characterises every phrase he plays, the garlands of tenderness which have been

woven by his inexhaustible musical inspiration have enriched fifty years of jazz and influenced three generations of trumpet players throughout the world. During his recent tour of Europe, between two planes and two concerts, Satchmo was interviewed by French journalist Philippe Adler when he spoke more freely and frankly than ever before.

● You recently celebrated your 67th birthday. This is an age when most men who have led a full life dream of taking a well-earned rest.

You know, my great grandmother lived to the age of 90. And I sure take after her.

I feel I have the soul of a young guy fresh out of school, ready to take on the world. I could have retired a long time ago, but leading the life of a pasha doesn't interest me at all.

And then again, even if I wanted to, I couldn't stop working. Joe Glaser, who has been my manager for 40 years now, keeps turning down engagements. But we have dates booked until 1970!

● Then you never stop working?

Yeah, when I'm ill, and my personal physician orders me to stop.

● You have a doctor who travels everywhere with you?

Yeah, Doctor Schiff. And he's two years older than I am! For 36 years he was the chief physician on the New York Athletic Commission. Every time his work permitted he would come on tour with me.

When the time came for him to retire I told him: "Old Doc, how would you like to become good old Satchmo's personal doc?" He was delighted and for the last four years he's followed me everywhere with his little case full of phials.

Of course he looks after the other guys on the team as well.

● Who are the members of this team?

First of all there are my five musicians and the singer, then my manager, my agent, my valet and road manager — and often my wife, Lucille. She didn't come this time — and I miss her a lot.

I gotta tell you she can cook red beans better than anybody. When we're on tour abroad, she makes them for me in our room every night.

Sometimes this annoys the hotel owners — but that's too bad. Red beans and rice is my favourite dish and you just don't find it in France.

● Don't you find life on the road exhausting?

Yes and no. That's to say, in the States we arrange things so that we stay as long as possible in one place—15 days here, 15 days there.

It's the overseas tours, the one-nighters, that are exhausting. On my last European tour, for example, I went from New York to Dublin, Copenhagen, Juan-les-Pins, Saint-Tropez, Majorca, Alicante and Tunis — a different town each day with one or two concerts a night.

But I can't complain; the trumpet is my whole life.

● Your lips are badly marked. Do you suffer with them?

From time to time. But I gotta tell you that I take very good care of my chops.

Before each concert I rub in a special softening ointment invented by a German trombone player. It is made specially for me by a laboratory in Basle. Viva Switzerland!

When I was young and I was playing in New Orleans or Chicago—this was at the time of Al Capone and bathtub gin — I'd spend the whole night blowing my horn and often I'd finish with my lips bleeding. There are guys over there who just blew themselves out —boom!

Man, it was pathetic. But me, I take care. I want to go on playing.

My policy is simple: never let the trumpet get the better of you. I get the better of all of them!

● You've been playing now for 55 years, right?

Let me count — yeah, that's quite a time ain't about this?

What do you think? Me, I don't worry too much about what people say. I belong to the old school, you know? To the guys who think only of pleasing the public. I gave up the idea of playing for the critics or for musicians a long time ago.

Take "Hello, Dolly" for example. I must have sung that thing a million times. All the little gestures, the gags, the slang, the hand-clapping of the public—it all happens in an atmosphere of happiness. That's what people expect of me.

People who come to hear me say "Come on, we'll go and hear old Satch and get our ration of joy and happiness."

● Do you make a lot of money?

I can't complain, but make sure you put down that out of every dollar

I earn, Uncle Sam takes 80 cents!

● You have sometimes been criticised for making concessions to bad taste, for being a little facile. What do you think about this?

What do you think? Me, I don't worry too much about what people say. I belong to the old school, you know? To the guys who think only of pleasing the public. I gave up the idea of playing for the critics or for musicians a long time ago.

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People who come to hear me say "Come on, we'll go and hear old Satch and get our ration of joy and happiness."

And that's all there is to it.

● What do you think of the way jazz is currently evolving?

I think all that is terrible. Jazz is a happy music, made for dancing and laughing. Because they don't understand this, modern musicians have driven away the younger generation. Today teenagers only think of the Beatles and all those rock groups.

● You don't like them?

There are some of them who have talent and who even swing sometimes.

● In evolving, jazz seems to have changed its aspect. It has become more sociological. For a coloured American jazzman it must be difficult not to evoke the colour problem when he plays.

That's another problem.

“I COULD HAVE RETIRED A LONG TIME AGO, BUT LEADING THE LIFE OF A PASHA DOESN'T INTEREST ME AT ALL”



POP SINGLES/CHRIS WELCH

Another LP track winner for 4 Tops?

FOUR TOPS: "If I Were A Carpenter" (Tamla Motown). Only they could get a hit with such a well-known song, already made popular by Bobby Darin.

The Tim Hardin song is taken from their album "Reach Out" and might emulate the success of "Walk Away Renee" also an LP track which broke into the chart. The backing is tremendous, and serves as a lesson to all English producers who get such awful drum and guitar sounds.

NOVELTY

Undoubtedly the best buy available at a time of almost universally bad single releases.

ALAN BOWN: "Story Book" (MGM). Advanced production wasted on a single because it's far too complicated.

The novelty has worn off of complexity for complexity for the failure of Eric Burdon's "Sky Pilot." This is a great group and Jess Roden is an excellent singer.

They seem plagued with using the right material at the wrong time.

NEW VAUDEVILLE BAND: "The Bonnie And Clyde" (Fontana). A supposedly comic and entirely fictitious dance, comprising a surprisingly banal tune and lyrics, an ecstatically mediocre performance and the inevitable machine

gun sound effects. Undoubtedly the worst song yet to emerge as a result of the unhealthy adulation of pre-war American gangsterism.

SUNK

MINDBENDERS: "Blessed Are The Lonely" (Fontana). A Tamla-inspired performance, pleasant without being distinctive, that might help recreate interest in an excellent group.

They have produced some

good records since their split with Wayne Fontana, but after the initial flush of success have inexplicably sunk into the shades.

Let's hope they start bending minds again soon.

WAYNE FONTANA: "Story Book Children" (Fontana). Wayne's voice has improved considerably and on this ballad he almost has the power of a Tom Jones combined with the emotion of the Bee Gees.

An excellent song, with Wayne's performance it could produce some chart surprises.

LITTLE RICHARD: "She's Together" (MCA). Rock will never come back in its original form, despite all the mumblings from the pop soothsayers, and the beat has never been absent from pop for long. "Sgt Pepper" was rock 'n' roll, and all that Beach Boys surfing stuff was rock by another name.

BONUS

This has plenty of brass, drums and shouting in the inimitable manner, but it won't start a revolution like 1956.

MANFRED MANN: "Theme Up The Junction" (Fontana). A bonus release to "Mighty Quinn," very atmospheric and indication of Manfred and Mike Hugg's skill at writing modern movie music.

The days when Frinton Philharmonic sawed away disconnected, meaningless light music to every British film soundtrack are over, thank the good Lord.

BLOSSOM TOES: "I'll Be Your Baby Tonight" (Marmalade). A Bob Dylan song given a simple harmonic and guitar treatment by the "We Are Ever So Clean" boys.

ZEST

It's all done with "Throw another log on the fire Zeke" country and western zest.

Great for Hammersmith pubs, but not the chart.

GEORGE TORRENCE & THE NATURALS: "Lick-in' Stick" (London). Great backbeat, with a cutting guitar phrase backing the pained tones of Mr Torrence giving out with some mean cries of "ugh, ugh" at peak moments. Machine-tooled soul, ideal for shaking juke boxes to pieces.

BERNIE & THE BUZZ BAND: "Don't Knock It" (Deram). Cor blimey mates, here's some good British soul, the likes of which we haven't heard since Chris Farlowe was punching us all up the froat with hot rhythm.

SEEDY

Bleeding heck, it's great fun, actually, and re-captures the essential paganism of a seedy jive cellar with the bodies of young jitterbuggers moving sensuously to the execrable beat.

No, I'm sorry, I'll read that again. I do hope I haven't cooked the whole thing up.

I mean inexorable beat.

JOHNNY TUDOR: "Until" (President). There is a touch of the "Fools Rush In" about this excellent song, delivered in great style by the talented Mr Tudor.

His career is being given a powerful boost at the moment and the time is ripe for a new voice on the big ballad scene.

It's no good you sticking out your tongue, E. Potts of Bournemouth. I'm afraid it is time for a new voice on the ballad

BUDDY RICH: "Chicago" scene. (Liberty). A swinging arrangement of the old standard—not a favourite tune, but listen to Buddy's fill-ins as he goads along the band.

PITCH

An electrifying press roll leads into the piano solo and again for the trumpet.

Watch for the time-honoured clouting of a hand-held cymbal at furious speed in the final bars.

Memo to all deejays. Do NOT play this record, in case it becomes a hit.

RUPERT'S PEOPLE: "I Can Show You" (Columbia). Slight use is made of the variable pitch effect the Small Faces unleashed on the world, but it doesn't help make this any more interesting.

FEAT

It is a group singing and playing a tune which somehow draws nil response. Quite a feat in itself.

BOX TOPS: "Cry Like A Baby" (Bell). Perhaps I am in need of a long treatment with cups of



LEVI OF THE FOUR TOPS

hot Bovril, or a week's holiday meditating on the Norfolk Broads. Why else is it that I am totally bored and unmoved by the Box Tops'

attempts to entertain the masses? Musical instruments are played. Human voices are captured on magnetic recording tape and later

transferred by cunning machinery to disc. But the end product remains dull, dull, dull, despite all the machinery in the world.

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THE LOVE AFFAIR AFFAIR

What the fans think

THE Love Affair's "confession" that the only member actually heard on their hit single, "Everlasting Love" is singer Steve Ellis triggered off the biggest who-ha since the South Sea Bubble.

But it's common knowledge in the business that recording "ghosts" have been haunting the studios for years.

So far, the pros and cons have mostly come from the musicians — and non-musicians — directly involved. But what about those people who actually fork out 7s 5d for the pieces of "Plastic" — to quote record producer Mickie Most's immortal word?

Do they feel they are the victims of a gigantic confidence trick?

Or are they quite happy at what comes out of the record player — and never mind a damn about "the name on the label"?

To find out, the Melody Maker this week asked the opinions of fans in the streets of London.

Here are the verdicts: **PENELOPE HOFFMANN** (19), shorthand typist, 42, Hornby Avenue, Westcliff-on-Sea, Essex. — As far as the record is concerned, it doesn't matter — so long as it goes. But if a group goes on stage, it should be able to perform.

BARBARA COOK (15), clerk, 57 Charnmouth House, Dorset Road, South Lambeth. — To make anything of themselves, a group has to be able to perform on stage. But when they're just starting out, I can't see anything wrong in other musicians helping them out on record.

BARBARA HOBAN (27), typist, 57 Perry Hill, London, SE6. — I was a bit disappointed to find out that the Love Affair had not played on their record. I don't agree with Mickie Most that records are just pieces of plastic. If people buy a record with the name of a group on it, then they expect them to perform.

CHRISTINE TWEDLE (19), secretary, 88 Brompton Road, London, SW3. — I thought everyone knew about this. It has been going on for a long time — yet suddenly it's in all the papers. I think groups should be able to perform their own material. If they can't, then the studio musicians who stand in for them should get the credit.

PAUL MENDELLE (21), clerk, 68 Cleveland Road, South Woodford. — There's nothing new about this. But I think it's disgusting for groups to get credit for work done by other musicians. When people buy a record by a group, they expect to hear that group performing — the sound they produce should be the one you hear on the record — even if it is badly performed. To purport to play something you don't is dishonest.

JACQUELINE SMITH (17), shorthand typist, 13 Knockholt Road, London, SE9. — If, say, the Beatles didn't make their own recordings and I

found out, I would be very annoyed. But it's different with a group that's just starting out — they've got to make a name for themselves. But I wouldn't like them to do this thing all the time. Certainly not more than once or twice.

PETER ROWE (30), cashier, 17 Brook Drive, Stevenage, Herts. — Really, it's a bit of a fraud. But where do you draw the line? Backing musicians are often used on records. But if a group is credited with making a record, then at least they should be heard playing on it — even if extra musicians are present.

SYDNEY LAFFERTY (16), messenger (who also plays guitar in a group), 72 Central Park Road, East Ham, London. — I reckon it's OK on the record. You have to be able to get a special depth of sound on a record. It's quite different from a group appearing on stage. They can't expect to reproduce the same sound. But they should play somewhere on their record.

CHRISTINE BRILL (17), schoolgirl, 102 Preston Crescent, Lee, London, SE12. — I don't think it matters — as long as they make a good record. Anyway, it usually leaks out in the end whether they have played or not. The result is all that really matters.

ANN HOLE (18), mathematician, 209 Laleham Road, Staines. — I don't think it makes any difference as far as the people who buy the record are concerned. They couldn't care whether the actual group is playing or whether it's a group of other musicians.

DOMINIQUE ROYAL (17), filing clerk, 129 Ledbury Road, London, W11. — I don't think it's fair to the public. If they buy a record by a group, they expect to hear them doing it. If I found out it wasn't the group playing, I would demand my money back! It all seems a bit dishonest. Anyway, I don't buy English records — only American ones.



No doubts about the Love Affair's follow-up. Here they are in the CBS recording studios last week.

AFTER psychedelia, is rock-n-roll to be the next pop trend? Has pop music completed a 10 year cycle and after peace, love and flowers are we in for an injection of violent rock?

Reports reaching the MM suggest that pop fans are reacting against ultra cool groups and hip in-crowd musicians by going back to the fervour and excitement of the Haley era.

Pop's moguls have detected a new trend in a barren pop horizon and the rush is on — to cater for a growing demand, to nurture interest and if necessary to create a synthetic interest.

Rock groups are starting to sprout. Record companies are leaping neatly on the bandwagon. The BBC is digging into the gramophone library. And the fans are actually dancing again.

What has started a new phenomenon more than ten years after Bill Haley's "Rock Around the Clock" heralded the riotous Fifties?

Deejay Kenny Everitt summed it up: "There's nothing new in pop so we have to go back to the old stuff. I think there is a demand and I'm playing more rock records than ever on my show. I'm splicing together about 30 seconds of about 50 old rock classics in a long medley of rock-ama."

There are at least three new rock groups now in operation and several other groups report that they are devoting part of their act to rock-n-roll.

For example, Brave New World play 15 minutes non-stop rock at every gig. "And the reception is fantastic" said lead guitarist Gordon Hunt.

Nems Enterprises have signed a group — probably named At Last The 1958 Rock And Roll Show Featuring Freddy Fingers Lee, and booker Colin Johnson reports that he has already booked over £3,000 worth of work for the group.

"It's unbelievable," he said. "There's a tremendous demand from the universities and colleges and lots of ballrooms are contacting me about the band."

Freddy Fingers Lee is a former member of Lord Sutch's group who has been playing professional rock-n-roll since 1962.

"The interest lately has been ridiculous," he told MM. "We do a one hour show with numbers from Jerry Lee Lewis, Little Richard and Chuck Berry as well as originals by the group."

Roots

"We go for excitement and entertainment and the audiences are really digging it." Booked by Alvin Roy formed the Rock And Roll Revival Show after MM's series on the history of pop. They already have a full date book and Alvin says: "Promoters feel the scene is stagnant and that rock it putting some life into it."

Both groups are having singles rush-released on March 8. The Rock And Roll Revival Show's record is "Midnight Train," with Buddy Holly's "Oh Boy" as the B side, out on Decca, while At Last The Rock And Roll Show release "I Can't Drive" on CBS.

In addition, RCA are releasing a rock record by Gerry Temple titled "Lovin' Up A Storm" on the same date. And Elvis



LITTLE RICHARD: classics in demand

THE ROCK REVIVAL STARTS ROLLING

BY ALAN WALSH

Presley's latest single "Guitar Man" is an out and out rock-n-roller and almost a return to the roots for the singer.

In Birmingham, promoter Bob Thomas has formed a rock group called Fanny Flicker's Rock And Roll Show — a full show with dancers which combine some of the Midlands' leading groups.

They have heavy date sheets for April and May and Bob told the MM: "The kids are fed up with groups who just stand and play with no showmanship or excitement. I found that I am getting bookings on the strength of the group's name alone."

And back in London, the Gunnell agency, which already handles stars like Georgie Fame, Chris Farlowe and John Myall, are planning to form a rock-n-roll group to add to their stable.

Round the country, demand for rock varies from place to place. The Midlands is the stronghold, but there is considerable appreciation in other areas.

In Manchester, the trend is apparent without reaching boom proportions. Belle Vue assistant general manager Sam Mason said: "We get a large number of dancers who seem to prefer dancing to five and seven year old rock records."

And he may have hit on the key to the whole thing, because

in the clubs and ballrooms, rock music has been getting people dancing again — which is how the whole thing started in the first place.

Manchester's Le Phonographe discotheque reported: "The interest is there. A rock revival may be just around the corner."

In Edinburgh, bandleader Cam Robbie said: "I'm not finding any great demand for rock, but if I play it it's popular," while deejay Pat Preston said that old rock records she includes are just as popular as most current pops.

In Yorkshire, Filey deejay Carl Gresham said: "Rock is definitely coming back. The music is going down like a bomb. Forty per cent of my programme is rock-n-roll."

But Diane Miles of Bradford's Ice Rink discotheque reported that straightforward pop was still most in demand.

The Midlands rock fortress seems to be rock mad. John Singer who promotes at three Black Country ballrooms said: "We are devoting more time to rock-n-roll sessions and I am expecting more bands to switch to the music in coming weeks."

Midlands deejay Barry Barry is finding that there is greater demand for some of the early rock classics than for a lot of chart discs.

In the Potteries, Hanley's Place club now devotes an evening to rock and a late two-hour rock spot on Saturday.

In the record shops, there is a brisk demand for early material. Birmingham Diskery specialist record shop says ten per cent of their trade is from rock fans and people are prepared to pay 30 shillings for an early Presley 78.

The fans want material by Little Richard and Jerry Lee Lewis as well as Presley. "Miss Anne" by Little Richard for instance has become a collector's item.

But one aspect of early rock that few people want to see return is seat-slashing rioting violence that heralded the era the blackened its name. "We are anxious to avoid this as much as possible," said Alvin Roy.

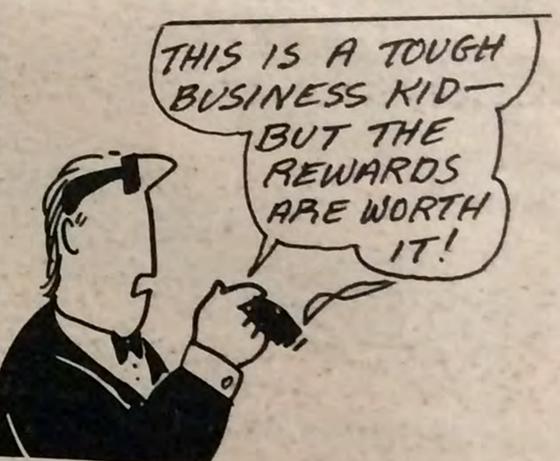
The phoenix of rock-n-roll seems to be rising in some areas from the ashes. Some deny it ever disappeared and certainly a quick look at today's Pop 30 will reveal a number of records with roots firmly based in the rock idiom.

In the absence of a new trend, it seems that pop devotees may be looking backwards to the excitement and now forward to the ultra-cool. Most of today's generation of record buyers have not heard most of the sounds that sparked the Fifties alight.

The danger is, of course, that it will become a repeat of the trad jazz revival — promoted to death. Andy Fearweather-Low of the Amen Corner predicted four weeks ago that rock was coming back. It looks as though he was right.



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INSIGHT, WITH A FLASH OF SYMPATHY

FOLK ALBUMS

The songs on "PLEASURES OF THE HARBOUR" (A&M) have an orchestral backing and although they are tasteful and in keeping with the mood of each track, they seem to take the edge off the initial impact. Perhaps the best arrangement is the piano, in mock cocktail-party style, on Phil's perceptive description of a social gathering, "The Party."

The piano, this time in a jolly swingalong style, offsets the harsh lyrics of "Outside Of A Small Circle Of Friends."

Three of the tracks are fairly lengthy songs, about eight minutes each, including the moving title track, "Pleasures Of The Harbour," and "The Crucifixion" with its odd, discordant backing.

This album needs several listenings to grasp the full intent and meaning of Och's lyrics. Despite any fault in the fitting of orchestral arrangements to songs already acknowledged when performed to Phil's own guitar accompaniment, these songs are still powerful observations that reveal insight, with flashes of sympathy and repugnance in turn. Phil Och is a songwriter possessing skill and imagination and this is one of his best records to date.—T.W.

LIVERPOOL twosome, Jackie and Bridie are heard on

home ground on "LIVE AT THE LIVERPOOL PHILHARMONIC" (Major Minor) with a bunch of songs from both traditional and contemporary sources.

They get the audience singing along with them on songs such as "I'll Tell Me Ma," "Step It Out Mary," which was a recent chart topper in Ireland sung by Danny Doyle, and Eric Anderson's "Thirsty Boots." Jackie solo's nicely on David Campbell's "Slightly Faded."

The songs are linked with Jackie and Bridie chatting and joking although it's little school-girlish at times. The overall singing is good but not outstanding, making this a pleasant enough album.—T.W.



PHIL OCHS is one of the best of the contemporary song writers to emerge from the American folk scene. His songs have always contained a strong political and social essence that carry a biting edge.

FOLKSINGERS can be roughly divided into three groups. The folklorists, the contemporary singers/songwriters and the entertainers. The categories, however, are wont to overlap. Noel Murphy, Killarney-born six-footer with bushy hair and beard, falls into the third category although he draws from, and has high respect for, the other two.

On stage Noel is a cross between singer and comedian. His humour is broad and earthy, his singing lusty with a tendency to lighter songs. But to change mood he will sing a serious song, with respect, such as "Freeborn Man" or "Carrickfergus."

"But I don't sing songs just because they are popular," says Noel. "When I have sung things that have been made popular by the Clancys or the Dubliners, I've been accused of cashing in on them. I do the songs I love, that's why I sing 'When I'm 64' and 'Mighty Quinn' on stage because I think that's what folksong is all about. It's getting people singing and enjoying themselves—a matter of communication."

"I love meeting people and I get to know people wherever I play. By talking to them they know I've got a serious side," adds Noel. A good point because people so easily get the impression that somebody like Noel treats life as one huge joke—in fact, this is not true. Noel cites his golf playing as a serious side to his nature. Two silver cups, won as a member of the London-Irish Golfing Society, bear this out.

But Noel is also serious about his work and in three years has become one of the most popular performers on the folk scene. Anyone who has seen him work will know



MURPHY: serious about his work

'A matter of communication—that's what folk's all about'

that on-stage there is no let-up until the final song. "I hate to be a nice, quiet, polite Irishman," says Noel of his stage work. "If I did I'd be playing up to the audience. Instead I try to put as much of myself into the music as possible."

"The music reflects my personality. In its basic form it is not me but when I sing, it does become me. Pop groups are changing from one scene to another, but I have had the same scene and it's developed. But you must change, for instance, I started using the flat-pick and pater—well, it's not so much change as development. Two years ago I couldn't do it,

they would have called me an upstart.

"To my mind there is no 'folkscene.' There is the folkore thing with people like Ewan MacColl, Hedy West and Al Lloyd. That's what I call folkore. I love this music. I go to some of the clubs and people sometimes snigger and say 'Whose songs have you come to pinch this time?' I would be embarrassed if I was asked to sing."

That side of the folk world regards the entertainers with suspicion because they see what they do as damaging to the music but Mike Taylor, Noel's manager and close friend, has some pertinent re-

marks to make on this point.

"The people who keep the form alive and the clubs full are the entertainers," states Mike. "What they do to the music is similar to what Gilbert and Sullivan did with opera in the Victorian era. Adapting existing songs, writing new ones, introducing blues, 'borrowing' from jazz, classical and pop music, they bring the folk scene up to date and provide entertainment in the modern idiom, always adding new material, never stagnating, never forgetting that new people are being added to the audience, providing new and different tastes to appeal to."

The audience for Noel Murphy's brand of folk music is increasing and outside of the folk club circuit, "I see myself working less in clubs and more in cabaret and concert," says Noel. "Let's face it, I get the crowds in and a cabaret or concert is more comfortable for people to listen, and it is satisfying to work that way, too."

"I'd like to do more television. On radio and records it's an entirely different media. A lot of my act is visual. The audience can see the attraction of what there is. They see this six-foot red-haired Irishman singing and they see me enjoying myself—and the bigger the audience, the more I enjoy myself. I react to crowds."

Noel sees his appeal as being wide because of his dual role as singer and comedian. To some he is a comedian singing folksongs, to others a folksinger who is also a comedian.

As Noel says, he reacts to audiences, yet the studio-recorded album "Nyaaah" was surprisingly successful in capturing the atmosphere of a Murphy performance.

"It was far better than I expected," admits Noel. "I put out a record two years ago and it was the worst record of all time. A lot of people lost faith in me."

"When I went into the studio I wax in a good frame of mind. I made sure the people at Fontana knew me first. By the time I went to record the album we were mates. The night we recorded it was a gas. There was a lovely, free atmosphere. I can listen to that album without squirming. I know the singing is bit off, but I have never said I was a good singer. I want to do my next LP live. I am worrying a hell of a lot about the next record. I'd like to do something different. It needn't be a folksong, but I might just be overstepping it. I'd like to use a jazz band or a jug band. But I don't want to turn an LP out just to see my name in a shop window."

"Underneath the wild raver exterior, Noel Murphy is serious about what he is doing and where he is going.

TONY WILSON

FOLK NEWS

FROM Francis Line, producer of Radio One's new Wednesday night My Kind Of Folk show starting next week, I have details of the guests for the first few which may give some idea of the pattern of the weeks ahead.

Next Wednesday's opening night has Alex Campbell as main guest, with the Leisiders in supporting role. Scottish folk fans will see this is only fair, for My Kinda Folk was the title of Alex's recent Grampian TV show.

On March 13 the guests are Dominic Behan and the Strawbs, with Noel Murphy on March 20, Carolyn Hester on March 27, and Jackie and Bridie with Jeremy Taylor on April 3.

DISSENSION reigns in the tough, no-holds-barred world of spoons playing over who should have won £200 during a contest in a recent Border TV show. Viewers voted for Bernadette Grehan, of the Grehan Sisters, but the reigning champ refused to give up his crown because he said he was hampered by his accompaniment.

Meanwhile, the Grehans appear in a concert at the Royal Albert Hall, spoons and all, on Friday, March 15.

PROBABLY first festival of the year is Falkirk's, organised by the local club on Friday, Saturday and Sunday next week, March 8 to 10. Among the guests are the High

Level Ranters, Hedy West, the Young Tradition, and Archie Fisher.

The festival is organised to celebrate the club's fifth anniversary.

AL STEWART goes into concert promotion on Monday with a concert at Reading Town Hall featuring himself, John Renbourn and Bill Boazman. Al is on Country Meets Folk this Saturday and has a Top Gear broadcast in April.

TOMORROW (Friday) the Bothyfolk present their seventh late-night concert at the Everyman Theatre, Liverpool with guests Bert Lloyd, John Kaneen, and the Mersey Shantymen. The concert is in aid of the recently formed Merseyside Folklore Research Association which has already bought an ex-Crosville single-decker bus to help it in its work.

Among future guests touring the Merseyside clubs are Packie Byrne, who will be at the Bothy, Southport and Traditional Gathering clubs, and Ewan MacColl and Peggy Seeger, at the Spinners on March 25 and the Traditional Gathering on May 7.

Mrs Audrey McGovern has resigned from her position as secretary of the Merseyside Federation of Folk Song Clubs and her work has been split between Ian Macmillan, administrative secretary, Pete Hayes, bookings secretary, and Stan Ambrose, PRO. Treasurer is Joyce Clewett and shantymen Stan Huggill has agreed to be the Federation's president.

TERRY GOULD puts folk into this year's Camden Festival with a series of shows at Hampstead Theatre Club on three successive Sundays, starting on March 3. Called Several Kinds Of Loving, the shows are described as "a mosaic of folksong, poetry, original guitar music and drama." They will also feature actress Jean Muir.—KARL DALLAS

FOLK FORUM

THURSDAY

"BLACK BULL," High Road, N20. SANDIE DENNY!! DENNIS and VANESSA, SAFFRON. Host, RICHARD ALLEN.

CHRISTOPHER LOGUE Refectory, March 9. MICHAEL JESSETT ALASDAIR CLAYRE, 65 Buckingham Gate, SW1, 8 pm.

MOONLIGHTERS FOLK CLUB (see Tuesday) SINGER'S NIGHT, MOONLIGHTERS, singers welcome.

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Sunday, March 3rd
CHRIS BARBER'S JAZZBAND

Monday, March 4th
THE BOILERHOUSE
Tuesday, March 5th
ERIC SILK'S SOUTHERN JAZZBAND

Wednesday, March 6th
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Sun. evening, March 3rd, 7.30 p.m.
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A CAREER IN MILITARY MUSIC. The Black Watch, Queen's Own Highlanders, The Gordon Highlanders, The Argyll and Sutherland Highlanders. These great bands have a few vacancies for **COMPETENT ADULT MUSICIANS AND JUNIORS AGED 15-18.** Previous experience not required for Juniors. A full professional training will be given. For further details write to Bandmaster Duncan Beal, Highland Brigade Depot, Gordon Barracks, ABERDEEN.

ALL STRINGS required by REME Orchestra. Vacancies also for charmed and concert players. Other instruments considered. Permanent station near Reading. Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

AN URGENT requirement for musicians. Cornet, bass and percussion for 10 players. A full professional training will be given. For further details write to Bandmaster Duncan Beal, Highland Brigade Depot, Gordon Barracks, ABERDEEN.

APPLE REQUIRE BRILLIANT HARMONIC ORGANIST AND DRUMMER FOR QUARTET. To join guitarist and flautist waiting to record. All original material.—Tel HUN 1922

A YOUNG BASS GUITAR, PIANIST / ORGANIST (Hammond supplied) and TENOR (Clari-Flute). Harmony vocals for residency. First class. **READERS ONLY** please.—Jack Jay Esq, Locarno Ballroom, Derby.

BASS DRUMS, guitar, dance band.—Tel Gerrards Cross 82399.

BASS GUITARIST for Chicago style blues band, South London area. Transport, preferable.—542 3032 evenings.

BASS GUITARIST, PRO COUNTRY AND WESTERN GROUP, LEAD or HARMONY singing an advantage. Good appearance and personality.—Ring 883-1911 (10-12 noon).

CREATIVE BASS GUITARIST urgently required for top recording group.—Phone 01-437 9506, for audition.

DIXIELAND TROMBONIST. Working knowledge of chords.—KIN 3235

DRUMMER for Chicago style blues band, South London area. Transport preferable.—670 6001 anytime

DRUMMER/LEAD VOICE required for well-known four part harmony recording group. **REGULAR SESSIONS** and **BROADCASTS** plus **COMPETITION**. Must hit "D" above top "C".—Reply to Box 6947 stating previous experience.

DRUMMER REQUIRED BY BEACHCOMBERS (SEMI-PRO). SOME VOCAL ABILITY PREFERRED BUT NOT ESSENTIAL. MUST HAVE OWN TRANSPORT. WORK WAITING.—Tel. 907 4230.

A CAREER IN THE SUNSHINE

RAAF MUSICIANS

Vacancies exist for Qualified Musicians in the Royal Australian Air Force Central Band

Applications are invited from performers on wood-wind and brass instruments with preference being given to flautist, french horn and brass instruments. Candidates who can double on the double bass. Applicants should be United Kingdom citizens residing in the U.K. and aged between 18 and 42 years. Successful applicants will be enlisted in London and will travel free of charge to Australia on full pay and allowances with their families. If you are interested in joining an excellent Band please phone or write to the RAAF CAREERS OFFICER, (0191 846) AUSTRALIA HOUSE, STRAND, LONDON, W.C.2. 01-836 2435

MUSICIANS WANTED
(continued)

HELP! URGENT. Organist required for North London, Soul Group between 7.30 pm.—NOR 2229

LEAD and bass guitar for top pop group at present touring, both doubling vocals preferred.—Ring 01-539 6646 after March 4

LEAD GUITAR, vocals, must have strong voice, bass guitar/vocals. Record release. Good agent and television shows.—Box 6936

LEAD TRUMPET, 2nd Trumpet, String Bass (amp. preferred), 2nd Alto/Clar. Wanted above for long summer season. No 1 production. Useful to apply unless fully competent. Send r.f.s.—Box 6962

MAD, HAIRY, enthusiastic drummer, for semi-pro Redhill, Surrey, based group.—Box 6941

MUSICIAN WANTED by lyric writer to form song-writing partnership.—Box 6937

NEW BEACH HOLIDAY CAMP LTD.

Require for the Summer Season, 1968

RESIDENT PIANIST

for Bar Lounge. Must be good busker and sight reader, and experienced accompanist

Write only, with recent photograph and lowest terms. Live in, all found, to
Phil Dorsey, Entertainment Manager
New Beach Holiday Camp Limited
Earley-by-Sea, Near Chichester
Sussex

ORGAN / PIANO and drums (doubling), for well-known band. Long season. Must be good readers.—Full details to Box 6943

ORGAN / VOCALS required with own equipment, based in Croydon area.—Ring 01-889 8109 after 7 pm

ORGANIST, BASS, required to form quartet.—01-864 2607

ORGANIST, DRUMMER for West London soul group. Record released soon.—969 1381, 6-8 pm

ORGANIST URGENTLY needed, must have some experience in Latin American and Italian music. For six-day week job in West End, £29,435.—Phone VIC 3800. Ext. Hawkins 504 before noon

ORGANIST, 18-25, semi-pro group, work waiting, organ available.—Phone 01-622 1951 for details.

PIANIST HOLIDAY CAMP, MAY TO SEPTEMBER, BUSK / READ, ACCOMPANY, SING SONGS, TALENT COMPS, ETC., ALSO DRUMMER / SPORTS ORGANISER.—NO CALLERS, WRITE, ENTERTAINMENTS MANAGER, 52 RUTLAND GARDENS, HARRINGAY, London, N4

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates.—Clayman's, BIS 5531 (Day)

PIANISTS, ORGANISTS, drummer for lounge work. Top rates for top rate, reliable musicians.—Music Unlimited, 674-5524

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work 1-5 nights weekly. All areas. New increased rates.—Clayman's, Bishopsgate 5531 (Day)

PIANIST, YOUNG, reader, for ships.—GIB 3267

PIANO, LEAD Alto/Clar. Bari/Alto young good readers, for top band in north midlands.—Box 6951

PIANO - VOCALIST required, North Midlands ballroom. Permanent job for competent musician. Readers only.—Box 6963

PRO. LEAD GUITAR/VOCAL OR ORGAN/VOCAL AND BASS/VOCAL

Wanted by Management Co., to form group around existing Recording Vocalist. Excellent Contacts. Top-class Work. Young, intelligent, ambitious musicians with personality and good image.

BOX NO. 6939, c/o "Melody Maker" 161-166 Fleet Street, E.C.A.

PRO or willing to join. Organ, bass, lead, drums, 977-4818, Phil days.

SEMI-PRO coloured singer, going pro, needs semi-pro rhythm section, willing to rehearse. Organ, lead guitar, bass guitar and drums, work waiting.—N. McKay, 886 5769, 10 am to 1 pm.

TENOR and Baritone Sax wanted, for group going to Germany in April.—01-641 2896 after 6 pm

TENOR SAX and Rhythm Guitarist required for quartet.—01-452 8183

TENOR SAX, young, for semi-pro pop residency.—992 2097

THE BAND of the Cheshire Regiment has vacancies for a pianist and reed instrumentalists. Other musicians considered.—Apply Bandmaster, G. A. WHITE, LRAM, ARCM, 1st Bn The Cheshire Regt, Battlesbury Barracks, WARMISTON, WILTS.

THE BAND of the Royal Corps of Transport has a vacancy for a trombonist. Vacancies also exist for young musicians, aged 15-17, years. Excellent musical training and career prospects.—Applicants should write to the Director of Music, Queen Elizabeth Barracks, Crookham, Hants.

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FOR SALE London Musical Instrument shop and studio.—Box 6964

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HOLIDAY CAMP entertainment staff required May-September. **INSTRUMENTALISTS, DRUMMER, VOCAL ETC.** All must double on sports and be good mixers.—**NO CALLERS, WRITE SAE, PHOTO.** Entertainments Manager, 52 Rutland Gardens, HARRINGAY, London, N4.

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THE BAND OF THE 9TH/12TH ROYAL LANCERS. Vacancies, clarinetists and saxophonists, experienced and beginners.—Apply Mr R. T. Keeling, LRAM, ARCM, Bandmaster, 9th/12th Royal Lancers, BFPO 36

THE BAND OF 17th/21st LANCERS has vacancies for bandmen and junior bandmen. ALL instruments considered.—Apply Bandmaster, 17th/21st Lancers, B.F.P.O. 16

TSINAGRO ORGANIST
for name band

Guaranteed salary. Hammond supplied. Must have experience, looks and groove.

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Clean license. Preferred experienced. Good salary for hard worker.

Phone RAMJAM LTD.
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URGENT LEAD guitar, Rock, Soul, Blues.—594 1518

URGENT. Two sax players, for rock and roll blues band.—594 1518

VIOLIN, FLUTE, bassoon, horn, Euphonium, EEB Bass, Pianist, Percussion. Vacancies will occur during 1968 in the Staff Band of The Royal Military Academy, Sandhurst.—Apply Director of Music, RMAAS, Camley Street, Surrey

VOCALIST, GUITARIST, BASSIST (17-18), for group forming in summer.—Write immediately Box 6940

WANTED, ORGANIST, amateur group, 16-18 modern music.—J. Hyde, 13 Odette House Hamilton Road, West Norwood, SE27

WANTED URGENTLY, young, camp bass guitarist experienced, willing to work.—Andy, 01-654-7290, after 6.30 pm

WANTED URGENTLY, young, camp rhythm guitarist, experienced, willing to work.—Andy, 01-654-7290, after 6.30 pm

VOCALISTS WANTED
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ATTRACTIVE GIRL vocalist required. Top singing with established musical act, very good West End spot.—Tel. Telephone (day), The Studio, Waltham Cross 24364.

COLOURED GIRLS wanted, aged between 18 and 24 must sing and dance.—Phone Oliver, SW1 2618.

FOLK SINGER / waiters, folk singer waitresses or folk group and Clancy type singer (powerful voice) required for W Coast Scottish resort. Also accordionist/Irish pipes/violin and 4 piece showband (not pop).—McTavish's, Kitchens, Oban, Argyll, Tel. 3064.

GIRL LEAD for first-class resident vocal group, near London. Must read music.—Quick learners "no good. Details and photo.—Box No 6866

GIRL VOCALIST required. Pop, Soul and Standard.—Irven Wells, Top Bank, Sheffield St, Arundel Gate, Sheffield.

MANAGER requires your female vocalist for great spot to work home and abroad, also to record special number.—Replies to P.J. (Vocalist), 15 Franconia Road, S.W.4

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OUTSTANDING YOUNG FEMALE COLOURED VOCALIST REQUIRED. Professional or semi-pro need only apply for this position with top recording group.—Box 6952

TOAST RECORDS are auditioning young, interesting, original solo singers and vocal groups.—Ring V. Wickham, TEM 1801.

VOCALISTS and songwriters by ambitious recording manager (will coach sincere talent). S.A.E.—Box 6892

VOCALIST FOR BLUES influenced group. An instrument knowledge helpful.—GLA 0253.

VOCALIST REQUIRED BY BEACHCOMBERS. APPLICANT MUST BE OVER 21 YEARS. P.A. SUPPLIED, BUT TRANSPORT ESSENTIAL. WORK WAITING.—Tel. 907 4230.

VOCALISTS
1/- per word

EDDIE HALL, young, experienced, standards, ballads, pop.—505 0679

EXPERIENCED GIRL vocalist, requires day work.—Box 6961

EXPERIENCED FEMALE young singer seeking gigs residency.—Mike, 889 2028

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PRO-SINGER, OWN EQUIPMENT, PREV. EXPERIENCE CONTINENT, ETC. SEEKS ESTABLISHED OR AMBITIOUS PRO BEAT-GROUP, WORK HERE / ABROAD.—BOX 6967

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SITUATIONS WANTED
1/- per word

ESTABLISHED SONGWRITER, GUITARIST, consider anything.—648-4983.

INTELLIGENT YOUNG MAN, SEEKS POSITION IN RECORDING OR MUSIC ORGANISATION. EXPERIENCED IN RECORDING. "O" LEVELS INCLUDING MUSIC. ANYTHING CONSIDERED.—TEM 7364

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SINGER songwriter musician, unusual but commercial material requires professional management.—385-4762. Leave phone No. **WE REQUIRE** a good manager for a new group with a new release with a good gimmick.—Box 6937

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GOOD MONEY

If you are one of the best on the dance floor,
telephone: 01-499 3332

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A. ABLE, accomplished band.—876 4542

ACCORDIONIST.—876 4542

ALTO, join amateur band, rehearse engagements, age 35.—Box 6912

ALTO / TENOR, clar.—CHI 4811

A YOUNG SEMI-PRO DRUMMER WITH GOOD NEW KIT, seeks work in soul band or group in Middlesex.—Phone 954-3984 after 6.30 pm

BARITONE, ALTO, Clari, flute. Experienced. Tel. 01-886 5143.

BASS AND Lead Guitarists wish to join or form group, London.—Phone NEW 4634, 7 pm

BASS/BASS GUITAR, pro (35), young appearance, residency with seeks Continental, residency with contract.—R. Korff, 30 Childebert Road, London, SW17

BASS (DOUBLE), amplified busk, read.—850 5418

BASS (DOUBLE), 672-9572

BASS (DOUBLE) vocalist.—01-864-2677

BASS, ELECTRIC (String) 807

BASS / FLUTE, vocals, pro, reader residency preferred.—Box 6930

BASS GUITAR, doubling swing vocals, seeks work.—Phone Len, Dagenham 592 8063

BASS GUITARIST and organist require working group, South London / Croydon area.—653 8601

BASS GUITARIST (Fender, Marshall) seeks good progressive working group.—Phone Slough 42105

BASS GUITARIST, jazz, pop, standards.—304 1562

BASS GUITARIST, pro, exp., good gear, passport, some vocals.—370 3797

BASS GUITARIST/vocalist, aged 20, experienced professional, good gear, passport and transport.—Box 6954

BASSIST / BASS GUITARIST, professional, young, attractive female, experienced radio recording, TV and films, orchestral, dance and group work. Read/Good showmanship and equipment. Good class work only considered.—Box 6948

BASS PRO, Epiphone / Vox—Sunderland 70242

BASS S OR G. Gigs.—01-449-3222

BLUES DRUMMER, young, Lud-wig, transport, genuine, seeks pro group.—Kevin, 365 Bastable Ave, Barking.

BRILLIANT YOUNG ORGANIST, image busk, read, seeks excellent jazz / R&B / Soul-influenced pro (name?) band / group with future.—Box 6938

COLOURED PIANIST-vocalist, 20

COLOURED TENOR sax.—01 272 8678, after 4.30 evenings

DRUMMER, all fields.—Franklin 2031

DRUMMER available reader, experienced, all fields, season considered.—Watford 20936

DRUMMER, ex-name, soul band, back from Continent, requires pro working band.—After 6 pm 051-MOU-4856

DRUMMER, experienced, gigs only.—205-1973

DRUMMER, EXPERIENCED, (Premier kit) seeks semi-pro working group.—Jon, 940-6505

DRUMMER, EXPERIENCED, work wanted on Continent.—Dave, 80 Pawns Road, Croydon, Surrey

DRUMMER, EXPERIENCED (18), wants Move/Hendrix type group, with prospects.—Please write Steve Gadd, 122 Rivulet Road, Tottenham, London, N17

DRUMMER, EXPERIENCED.—01-807-2778

DRUMMER, FIRST - CLASS, READER, Dance jazz, Latin, etc. No 1 beat.—01-722 5709

DRUMMER, GIGS.—01-648-7800

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DRUMMER, PRO, reader, London area, residency preferred. No beat groups. DERWENT 9536

DRUMMER, PRO, reader.—28 Lorimer Street, Dundee

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DRUMMER, seeks semi-pro dedicated progressive blues group, Barking area.—RIP 3180

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DRUMMER / VOCALIST. Experienced pro Reader, good voice. London residency.—828 9170

DRUMMER, YOUNG, experi-enced, will travel.—Phone Pyramid 2231 (Nr Manchester), ask J. Bewsher between 2 pm-5 pm. Mon-Fri

DRUMMER, young, just back from tour seeks good working group.—HOP 3939, after 5 pm

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DRUMS, EXP. Tottenham.—01-808-3304

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EXCELLENT GUITARIST and drummer for group.—WS 26328

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ESTABLISHED SONGWRITER, GUITARIST, seeks good working group.—648-4983

EXCELLENT GUITARIST and drummer for group.—WS 26328

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PIANIST — PRO, gigs, resid-ency, transport.—Gravesend 4730

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SAXOPHONIST, ALTO / accor-dian, amplification and transport. Residency club/lounge, South London.—764-2744

SINGER + DRUMMER seek harmony group together or wish to form group with lead (rhythm or organ) bass must have own equipment and preferably sing.—Phone Dave, RO 44912, after 5 pm

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TENOR, GOOD sound.—693 2061

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TENOR, PIANO, flute, vibes.—MOU 9713

TRUMPET (PRO), Read, busk, lead, big band, small band, depts.—Hitchin 52238

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YOUNG ORGANIST / Vocalist, good Hammond top pro experience, seeks interesting pop group with chart potential. Good management or Agency essential.—567 9145.

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WANTED, ballads, lyrics, tapes—WAP Recordings, Eastcote, 12 Michael Avenue, Dumpton Park, Ramsgate, Kent.

WANTED FOR JERSEY SUMMER SEASONS
6-8 PIECE SHOWBAND, must be good entertainment and able to play for dancing

YOUNG MALE DUO to play and entertain in new Bar around the tables

YOUNG ENTHUSIASTIC DRUMMER/VOCALIST

Please write with photographs and full details.
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PREMIER small horns in most colours
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TRUMPET, Super 10th, new £199.10
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ALTO, Bialon, sly G.L. £55.0
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'Australia's not getting off that easily'



AUSTRALIAN reader Ed Nimmervoll complained: "Thanks to the disastrous Who-Small Faces-Paul Jones tour, I don't think there is anyone left in Australia willing to promote a show with British acts. Just how maso-

chistic is British pop?" (MM February 17).

Replies Who leader PETE TOWNSHEND. "If Australia thinks it's getting off that easily it's wrong. More, yes many more masochistic, unwashed English beet-roots are on the way to name but one. Air hostesses and anyone that knows all the verses of 'Waltzing

Matilda' had better hold their noses.

"Before we know it, we'll be back in the land of opportunity and Fosters lovely lager. No thanks to the humiliation we went through last time. In fact the promoters have already asked us back.

"In fact, the Prime Minister himself? In fact, the whole police

force of New Zealand would be glad to see us again! Yes? In New Zealand every policeman is your drinking partner. In Australia every hostess is partly drinking.

"There, there Australia. If we can bind our wounds, you can bind yours. See you soon." — PETE TOWNSHEND, The Who, London SW1.

Rape? what rubbish!

MRS. F.J.'s remarks about rape attempts among pop groups were ridiculous (MM February 17).

Girls who "hang around dressing rooms" are usually nice kids who just want an autograph, and perhaps a little talk with their favourite in the group—nothing more.

In our group we don't have anything to do with girls at all (we don't have anything to do with boys either), and if they come to see us, they are treated with respect.—DAVID GREER, Human Instinct, London, NW6.

RECENTLY a mother accuses group musicians of practically raping young girl fans (MM February 17). I'd like to know why parents allow young girls to stay out all hours of the night with groups?

As the mother of a saxophone player I'd like to let people know how young musicians are treated these days.

My son has been robbed of equipment and clothes by so-called fans and fiddled out of money. He has even been beaten up until his face was unrecognisable and I fainted at the sight.

Music is still his love, but after three years of hard work in the pop business he has nothing but heartaches and debts. — MRS. S.H., Middlesex.

CAN anyone tell me what place egg-juggling, explosions, goon talk and silent tap-dancing have in jazz or music of any kind?

I watch in horror and disbelief as these antics obscure the talents of the one or two good musicians in the Lounge Lizards group. This kind of amateur, non-humour is just a quickly passing fad which will drop them from the jazz scene into obscurity.—B. T. RUSSELL, Dagenham, Essex.

I AM not a pop fan but the mother of Lynton Guest, organist and pianist with the Love Affair. I should like to make it clear that my son can read and play music.

He has certificates of distinction from the Royal Schools of Music for playing, sight reading and theory, also first awards from the Leicester Competitive Festival of Music.

He joined the pop world against my wishes because he loves every moment. Otherwise he would have gone into another field of music.

So perhaps now comedians and cartoonists will leave the boys alone, and let them prove to the public who bought their record they can and will play good music.—MRS. A. GUEST, Leicester.

AS you know the scene is rough here in the States for jazz musicians. It's not a matter of "who is better than whom" because all the guys who are sincerely involved in what they're doing and trying to communicate their feelings



are all playing and are all great as far as I'm concerned. Any creative musician who can survive in New York City anyway deserves all the votes you can give him. I'd like to thank the readers of Melody Maker for their support and urge them to continue to support their favourite musicians. Now's the time! Peace.—ROSWELL RUDD, Chamber Street, New York City.

I AM fed up with people classing thirteen-year-olds as lovers of the Tremeloes and Dave Dee. I am thirteen, but my tastes range from the Mothers Of Invention to Arlo Guthrie and Tim Buckley.

I can't stand conveyor belt music by nursery rhyme groups.—L. STANMORE, Liverpool, Lancs.

DEAR Melody Maker. I like the Beatles because they are never out of tune—not like some. I like Manfred Mann because their songs are exciting, and the Alan Price Set because their songs are never about love.—FELICITY EVANS, aged seven, Egham, Surrey. LP WINNER

WHILE I thoroughly enjoyed Ivor Mairants' excellent contribution to Guitar Groove (MM Feb-



TREMELOES: "not all thirteen-year-olds are Tremeloes lovers"

ruary 17), his failure to include even the smallest appreciation of the fine guitar work of Kenny Burrell was disappointing.

While not the daring innovator like Lang, Christian or Montgomery, he is the finest all-round guitarist on the jazz scene today.—STAN BRITT, Frank Sinatra Appreciation Society, London SE26

THOSE dancers on Top Of The Pops are hilariously funny. But I feel utterly humiliated when my parents see them and think this is the way their sons and daughters carry on in a dance hall.

Occasionally a good dancer is spotlighted, but mainly we get them twitching about like epileptic octopuses.—J. R. CYL, South Ockendon, Essex.

I WAS disgusted to hear from a friend in the recording industry that Jimi Hendrix, the Cream, and John Mayall all play their own instruments on record.

Why are the public not warned of this gross deception? Why are they allowed to rob honest session men of their living?

Why does Bob Dawbarn wear twelve-inch turn-ups? Why am I writing this rubbish? — LORD PINEAPPLE, Milton Road, Walthamstow, London.

WHAT reader Graham Plater of Southsea (Mailbag February 24) heard of me at the Royal Albert Hall was probably 40 minutes of rubbish. There are too many reasons why and I do not wish to offer any excuses, but to try and atone somewhere I will send him a free copy of my new album, "Come Out Fighting Ghengis Smith," if you write to me c/o Tony Wilson at the Melody Maker.—ROY HARPER, Kilburn, London.



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