

Melody Maker

March 9, 1968

1s weekly

Haley Comets due for tour,
old singles to be reissued



BILL HALEY

ROCK SETS

IN- AGAIN

BY ALAN WALSH

THE Great Rock Revival rolls on! The sweep to rock'n'roll continued this week with the news that Bill Haley and the Comets, one of the greatest names of the rock era, are coming back to Britain.

The group arrive in Britain on April 29 and their two great hits "Rock Around The Clock" and "Shake, Rattle and Roll" are to be released as one single by MCA on March 22. The company is also releasing "Rave On" and "Peggy Sue" by Buddy Holly on the same day.

Dave Dee's gunning for Esther and Abi

DAVE DEE, Dozy, Beaky, Mick and Tich — who leaped to number two in the MM's Pop 30 this week — are gunning for Esther and Abi Ofarim. They are chasing the Israeli husband and wife duo for the top spot with "The Legend Of Xanadu."

AND AS the Dee mob closed with Esther and Abi in their duel for pop supremacy, it was announced that they have been signed for a six week tour of America this Spring.

THEY FLY to America on May 1 to start a 31 city nationwide tour and TV and radio promotion on "The Legend of Xanadu" which is being rush-released in America.



BAN 1

A DELAYED-ACTION time bomb blew up this week following the recent Australian tour by Small Faces, Who and Paul Jones.

Resulting from alleged "scenes" during a concert appearance in Sydney, top Aussie impresario Ken Brodzyak is now said to be "reluctant" to book further pop groups for the time being.

BAN 2

THE MUSICIANS' UNION has finally clamped down on "ghosting" by studio musicians for pop groups. At a four-day meeting by the National Executive Committee which ended on Friday, the MU decided to present Codes of Fair Practice to the recording industry and to the ITV companies and the BBC.

The recording Code is "designed to bring an end to what has been described as 'ghosting' — the practice of using highly — skilled freelance session musicians to stand in for those members of pop groups who are unable to do the work themselves."

A separate Code will go to the ITV companies and the BBC.

● BEHIND THE BIG NEWS—MM SPECIAL PAGE 14.

THIS IS A TOUGH BUSINESS KID— BUT THE REWARDS ARE WORTH IT!



Meet Mr Nine Per Cent Coleman controversy Esther and Abi Blind Date



PLUS LOTS MORE INSIDE

MELODY MAKER POP 30

NEWS EXTRA

Berlin signs busker Don

BUSKER Don Partridge has signed an agency agreement with Colin Berlin, agent for Tom Jones and Engelbert Humperdinck. Berlin is currently finalising summer plans and an autumn tour for Partridge.

Gary Leeds and Rain have been added to the Kinks-Herd-Tremeloes tour which opens at Mansfield Granada on April 6. Stan Tracey Quartet appear at Liverpool University on March 21 and will be recorded for BBC's Jazz Club. Julie Felix who returns from Africa on March 11 has her own concert at the Royal Albert Hall on April 18.

Jimmy Powell and the Dimensions whose latest single "I Just Can't Get Over" is released tomorrow (Friday), are on Saturday Club on Saturday (9). Peter Green's Fleetwood Mac make their first American visit in June. Family Dog have signed with Harold Davison and have a new single "Silly Grin" released on April 5. Jimmy James and the Vagabond go to Belgium for four days on April 5. Paper Dolls guest in Dee Time on March 23. Joy Marshall is on the show on March 16.

George Fame will probably return to America for an extended tour in early June. His "Bonnie and Clyde" is selling heavily in the USA.



GEORGIE FAME

Island Records are to release the American Duke-Peacock catalogue in Britain. They will release material by John Roberts, Bobby Bland, O. V. Wright, Roy Head and Junior Parker.

Cilla Black's new single "Step Inside, Love" written by Paul McCartney is released tomorrow (Friday). Sons and Lovers have signed with Beacon Records and have their first single "Help Me (I'm On Top Of The World)" released on March 15, with "Feel Alright" on the B side. The company have also signed actor/singer Mike Wade.

NEW DYLAN SINGLE

BOB DYLAN WILL have a new single issued by CBS on March 22. The A side is "I'll Be Your Baby Tonight", coupled with "Drifter's Escape". Both tracks are from Dylan's latest CBS LP, "John Wesley Harding".

Frank Ifield arrives back in Britain on Saturday (9) after his tour of South Africa. He is to tour America from early April. David Bowie makes his acting debut at the Mercury Theatre in Pierrot In Turquoise, produced by the Lindsey Kemp Theatre Group.

The Move appear at the Adelphi, West Bromwich, on March 23. Dickie Valentine begins a week's cabaret at Birmingham's Castaways Club on Sunday (10). Wolverhampton's Finders Keepers start an eight-day Scottish tour tomorrow (Friday).

Alan Freeman confirmed to the MM on Tuesday that his "All Systems Freeman" BBC-TV series would end after its present 13-week run. News that the shows would be discontinued was exclusively frontpaged in the MM last week. America's Dot label is to be released in Britain from March 15 by EMI. On March 15, Dot will release a single and two LPs. The single is "Green Light" by the American Breed, and the album is "Bend Me, Shape Me" by the American Breed and "Liberace Now" by Liberace. On March 22 there are three single releases by the Mills Brothers, Lalo Schifrin and Liberace.

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FIFTH COLUMN PLUS TWO

"It's an ill wind that blows nobody no good" or something like that the old saying says, and as March is a blowy month FONTANA have come up with a good wind to do you good. In fact, it's four good winds, namely — **BUD FREEMAN**, **EDDIE MILLER**, **EDDIE "LOCKJAW" DAVIS** and **BEN WEBSTER** who are all featured on "TENOR OF JAZZ" (STL 5453 stereo, TL 5453 mono) recorded when they were here last year. As I remember it— it was that Sunday the sun shone and the two lovely men from FONTANA were slaving over a hot tape in the studios being completely knocked sideways by the tremendous sounds coming from these four great tenor players. The ensemble sound is like the Ellington sax section, which is natural, because the scoring was done by **BEN WEBSTER**. The solo tracks are beautiful and it would be really unfair to highlight any one particular track or player, the best thing is for the listener to do that himself because once you've heard the album you'll hear that all four of these gentlemen have a lot to say. By the way—the **ALEX WELSH** rhythm section do a wonderful job of backing on "TENOR OF JAZZ".

BUCK CLAYTON is a frequent visitor to these shores and I'm sure you all realise what a fantastically consistent player this man is, and always has been. Just listen to "BUCK 'N' THE BLUES" (FJL 407) and you'll see what I mean as this was recorded in the blowing month of March eleven years ago. **BUCK'S** blowing partners are **VIC DICKENSON** trombone, **EARLE WARREN** alto, **HANK JONES** piano, **KENNY BURRELL** guitar, **AARON BELL** bass, **JO JONES** drums. That's a nice line-up to conjure with.

Talking of **VIC DICKENSON**—which we were—there's the "VIC DICKENSON SHOWCASE, VOL. 2" (FJL 406) which will be released this month, and this one completes the set—if you haven't got "VOL. 1" (FJL 404) rush out and buy them both, because if you do you will have one of the greatest sets of jazz recordings available today. "VOL. 2" features **SHAD COLLINS** trumpet, **EDMOND HALL** clarinet, **SIR CHARLES THOMPSON** piano, **STEVE JORDAN** guitar, **WALTER PAGE** bass, **JO JONES** drums, and **RUBY BRAFF** is guest trumpeter on two tracks—**OLD FASHIONED LOVE** and **EVERYBODY LOVES MY BABY**. The line-up is more or less the same as "VOL. 1" except that **RUBY BRAFF** is the featured trumpet and **LES ERSKINE** is on drums.

All of which brings me to **FONTANA'S VANGUARD SERIES**—remember the other week we said we would be asking questions about them? Well, here we go—

1. What is the title of the second track on the first side of "SPIRITUALS TO SWING, VOL. 1" (FJL 401)?
2. Who is the tenor player on "LADY BE GOOD "SPIRITUALS TO SWING, VOL. 2" (FJL 402)?
3. Who are the composers of all the titles on Ellis Larkin's and Ruby Braff's "TWO BY TWO" (FJL 403)?
4. Who plays piano on "VIC DICKENSON SHOWCASE" (FJL 404)?
5. Who is the trumpet player on "LISTEN TO THE BLUES" (FJL 405)?

(Now we'll find out if you have read this column properly today!)

6. What instrument does Earle Warren play?
7. Who plays bass on "VIC DICKENSON SHOWCASE, VOL. 2"?

(1) Flying Home (2) Lester Young (3) Rodgers and Hart (4) Sir Charles Thompson (5) Sax (6) Walter Page (7) Ernest Berry (8) Alto Sax

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

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POP 30 PUBLISHERS

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



TOM JONES

Jumps up from number twenty two to twelve this week.

TOP TEN LPs

- 1 (1) DIANA ROSS AND THE SUPREMES GREATEST HITS Diana Ross and the Supremes Tamla Motown, RCA
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) FOUR TOPS GREATEST HITS Four Tops, Tamla Motown
- 4 (4) 13 SMASH HITS Tom Jones, Decca
- 5 (—) JOHN WESLEY HARDING Bob Dylan, CBS
- 6 (5) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 7 (8) BRITISH CHARTBUSTERS Various Artists, Tamla Motown
- 8 (6) BREAKTHROUGH Various Artists, Studio Two
- 9 (7) VAL DOONICAN ROCKS, BUT GENTLY Val Doonican, Pye
- 10 (—) HISTORY OF OTIS REDDING Otis Redding, Volt

US TOP TEN

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

Melody Maker

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BEATLES' SGT PEPPER WINS GRAMMY AWARD

The Beatles' Sgt Pepper's Lonely Hearts Club Band album carried off the top Grammy award in New York last week at the annual presentation dinner given by the National Academy of Recording Arts and Sciences.

The album was nominated as "a particularly great album of the year." In addition it received awards as "The Best Technically Engineered Album Of The Year," and "The Best Contemporary Album Of The Year." The LP cover also earned the academy's "Best Album Cover Of The Year."

Recording manager George Martin flew over to attend the presentation. The awards were a great personal triumph for the Beatles recording engineer, 22-year-old Geoffrey Emerick. Geoffrey, from North London, has been recording the Beatles and other EMI artists for three years.

The new Beatles single, "Lady Madonna" is already getting air-plays on one New York radio station who claim it as "a first and exclusive in New York."



BEATLES: 'great album'

Sunday morning. Armed with a warrant, police went into the club to search for drugs in the possession of club members.

Police, in appropriate disguise, had earlier mingled with dancers and gave the signal for the raid. Young people were made to strip during the search and then a number were taken to Bow Street police station and held until collected by parents.

Police were believed to have taken "substances" from the club for analysing.

Seven people, including two women, appeared in court on Monday charged with possessing drugs, three were accused of having offensive weapons and one person was charged with obstruction.

BOWN CONTRACT

ALAN BOWN has signed a new agency contract with the Harold Davison office and a new management deal with Mel Collins of Active Management.

According to Collins, the group are "one of the highest-paid groups in Europe, without having a hit record, purely on the strength of their stage act. Offers are also pouring in from the States and we are going to back them to the extent of 30,000 dollars."

The group's tenorist, John Anthony, went into hospital yesterday (Wednesday) to have his tonsils out.

TEN YEARS AFTER

TEN YEARS AFTER's first LP has now sold 30,000 copies in America and, as a result, negotiations are under way for them to make a month's tour of the States, starting in mid-May.

The tour would include three days at the Fillmore Auditorium, San Francisco.

This will be in addition to the trip already set for August. The group goes to Norway, Sweden and Finland from April 11 to 21 and then to Holland from April 25 to 29.

TIME BOX TOUR

TIME BOX fly to America on June 2 for a college tour and a couple of TV dates.

The group's first single, yet to be recorded, will be released on April 19. They start work on an LP on March 25.

On June 26 the group goes to Italy for four days, for TV and a concert in Milan.

POLICE RAID

POLICE made a drugs raid on Middle Earth, London's "underground" club, early on

have been resident since the club's opening about a year ago.

The group's manager, Joe Lustig, told Melody Maker: "They are a concert group and their next appearance will be a major concert. The Pentangle will still be connected with the club and will drop in from time to time."

Bert Jansch commented: "We have been overexposed in the past year. It gives us a break and other singers a chance."

PROCOL SINGLE

PROCOL HARUM'S new single features two compositions by Gary Brooker and Keith Reid — "Quite Rightly So" on the A side and "In The Wee Small Hours Of Sixpence" as the B side. The record is released on March 22.

Procol Harum have won an Ivor Novello award for the Best International Composition for "Whiter Shade Of Pale" written by Gary Brooker and Keith Reid.

The group appear on All Systems Freeman (22) and Top Of The Pops (28).



GERMANS MOB BEE GEES

FANTASTIC FAN FEVER greeted Britain's Bee Gees on their current German tour. They are seen here leaving London Airport last week with manager Robert Stigwood. In Hamburg 5,000 fans queued for autographs and in two hours the boys signed 1,000 each. At Bremen pandemonium broke out among 6,000 fans and 46 plainclothes police tried to hold them back. But barriers broke and the group were mobbed. Robin Gibb was hit on the head by a microphone stand and injured his leg jumping off stage. "World" is number one in Germany and the Bee Gees have two other records in their charts.

Ellington out of Jazz Expo

DUKE ELLINGTON'S band will not be coming to Britain for Jazz Expo '68 in October, says Jack Higgins of the Harold Davison Agency.

No reason was given, but on Monday Jack told the MM: "Duke's band, one of two big bands which were to have taken part in the festival, will not now be making this trip."

The news will be a big disappointment to the Ellington fans who had been expecting to see the band early this year, then were told it would not be coming until Jazz Expo, which opens in London on October 19.

BEEFHEART VISIT

CAPTAIN BEEFHEART makes a return visit to Britain in May. Prior to coming here, the Captain and his Magic Band go to Rome.

The group is expected to arrive here on May 7. Dates fixed so far are Middle Earth on May 10 and London School of Economics probably doubling at the Crawdaddy Club. Beefheart's manager Bob Krasnow is in London at present arranging dates.

PROBY SINGLE

THE ever-controversial P. J. Proby, who has refused to promote his current single, "It's Your Day Today," because of disagreements with his record company, Liberty, has also announced that he has scrapped his new LP.

Proby claims he was promised every track on the album would be his exclusive property and already some have been covered by other artists.

Proby spent six weeks preparing the album.

New format for Luxembourg

A COMPLETELY new format for Radio Luxembourg was announced this week.

Out go the 15 minute and half hour shows and in come shows of one hour at least. The station will be heard every night on 208 metres from 7.30 pm until 3 am — one hour later than BBC broadcasts and an hourly news bulletin will be introduced.

The new format comes into operation on March 31 and Luxembourg will have a line-up of top deejays—established names and new faces.

The plans for the service include: the Alan Freeman show — a nightly hour-long programme Monday to Saturday from 11.30 pm; the Pete Murray show will precede Alan Freeman an hour earlier, Monday to Friday only and Jimmy Savile will present two 60-minute shows every week.

In addition, Jimmy Young, Tony Blackburn and Pete Brady will be on the air one week in three from 8.30 pm to 9.30 pm on a rotation basis. Other deejays who will be on the new service include David



TROGGS



MANN



STEVENS

Jacobs, David Symonds and Sam Costa.

In a statement, Geoffrey Everitt, general manager of Radio Luxembourg said: "It is known that the BBC have in recent weeks made strenuous efforts to secure the services of certain deejays on an exclusive basis. I wish it to be known that at no time are we interested in signing any exclusive contracts with deejays."

Mr Robin Scott, head of BBC's Radio One, commented: "We have obviously considered the question of exclusivity of deejays built up by the BBC, but at the moment we are just watching the situation. We have made amicable agreements with deejays and there is no question of deejays being banned from working for Luxembourg."

TROGGS TOUR

THE Troggs, currently in the chart with "Little Girl," make their first tour of Canada and the United States starting in Montreal on March 27, followed by a concert in Manchester, New Hampshire, on March 28.

They fly to Washington, DC, on April 1 then appear Chicago (2), Detroit (3) and Milwaukee (4) and Houston, Texas (5). Other Texas appearances include a concert in Dallas.

The Troggs then fly to San Francisco, then Los Angeles. Reg Presley will meet representatives of major film companies who have shown an in-

terest in his songwriting and it is likely that Presley will leave the States with a commission for a forthcoming movie.

MANFRED TOUR

MANFRED MANN is to tour Sweden from May 18 to 26, where "Mighty Quinn" is number one in their charts. It is also moving strongly in the American charts.

Manfred Tom McGuinness is writing scripts for two film documentaries including a history of rock and roll, and a history of the Mississippi delta.

He is also writing a half-hour TV play to feature all members of the group in acting roles. The group go to Germany for TV tomorrow (Friday) until Sunday. British appearances include Birmingham Town Hall (March 13) and Exeter University (19).

STEVENS ILL

CAT STEVENS was rushed into the Harley Street Nursing Home, London, on Saturday.

He had been troubled by a cough for a week and, on Friday, went to a specialist for X-rays. When the results were known he was found to be suffering from chronic pneumonia and at once taken to the Nursing Home.

As a result, Cat has had to cancel his show which was to start a series of dates at

Palmer's Green Intimate Theatre, North London, this week. He will also be unable to do any promotion work on his new single "Lonely City."

WOODS DUE HERE

AMERICAN alto saxist Phil Woods is coming to London this month to play a season at Ronnie Scott's Club. With him on the double bill, which opens on Monday (25), will probably be US singer Teri Thornton. Negotiations with Teri are now under way.

To follow Woods on April 22 will be tenorist Hank Mobley and American singer Salena Jones. Salena is at present working in Britain.

As a special attraction on Monday, March 18, the club is presenting the Four Freshmen in two shows. They will be additional to Johnny Griffin and Jon Hendricks, currently doing a season at Ronnie's.

JACKIE AND TONY

JACKIE TRENT and Tony Hatch have their second duo single, "Thank You For Loving Me," released on March 29. It is the follow-up to "The Two Of Us" which did little in Britain but very well overseas, including reaching number one in Australia.

Jackie this week issued a Press statement which announced that she had "severed connections" with her manager, Evelyn Taylor, after nearly six years. For the present, Jackie will handle her own business interests.

VAUDEVILLE TV

THE New Vaudeville Band are to star in a colour TV series of 13, one-hour shows for American television. The series will be titled The New Vaudeville Band In Berkeley Square and will feature a different guest artist in each show. The show has already been sold to Australia and Japan as well as America.

Jagger to be 'working sponsor' of pop festival

MICK JAGGER has agreed to be a "working sponsor" of the First European International Pop Festival to be held in Rome from May 4 to 10.

Mick will work with the organising committee on its arrangements for Rome.

The event will be the largest festival of its kind ever held with groups from all over the world taking part including Donovan, Traffic, Captain Beefheart, the Byrds and John Handy.

Jazz, folk and pop will all be covered and a £33 package deal has been arranged to enable British visitors to attend all events at the festi-



JAGGER: committee

val, including return fare and eight nights accommodation. The festival committee has become affiliated with Circus Alpha Centauri of London, a charity organisation whose main project is the provision of a children's arts centre for orphans and young

victims of the Vietnam war. Top BBC Radio One deejay John Peel has been chosen as one of the Rome Festival compères.

Artists who have agreed to appear include Donovan, Crazy World Of Arthur Brown, Zoot Money's Dantalian's Chariot, Blossom Toes, Family, Nice, Move, Fairport Convention, Soft Machine, Incredible String Band, Traffic, Brian Auger and Julie Driscoll, Pink Floyd, Captain Beefheart, Byrds, John Handy, Chrome Syrcus with Astarte Ballet, Buffy St Marie, Warsaw Skiffle Group, Pebbles, Dragonfly, Robati from Yugoslavia and Jhaveri Manipuri Dance group from India.

TOM JONES DUE BACK IN BRITAIN



TOM JONES was due to fly back into London today (Thursday) for a combined holiday at home and promotional trip. He appears on the Eammon Andrews Show on Sunday (10).

Tom, whose "Delilah" moved to 12 in the MM's Pop 30 this week, returns to the States next week to open in cabaret at Las Vegas.

No other British TV dates are fixed, according to a spokesman.

Tom has been re-booked to appear at the Copacabana, New York, for at least two weeks next year and two other concert dates have been arranged for April in the States.

On April 19, he appears at the Chicago Civic Opera House, and the following day appears at the Constitution Hall, Washington D.C.

His four and a half week season at London Palladium has been finalised and Tom is expected to sign the contract during his week in Britain. He opens at the theatre on April 25.

BENNETT/RICH

TONY BENNETT and Buddy Rich were due to arrive in London on Tuesday in readiness for their tour which begins at London's Odeon, Hammersmith, on Saturday. Other London dates for Tony and the Rich Big Band are the New Victoria Hall (11) Odeon, Hammersmith (13), Royal Festival Hall (16) and Odeon, Hammersmith (17).



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COLOUR TV SERIES FOR ESTHER AND ABI

ESTHER and **Abi Ofarim**, still riding the top of the chart with "Cinderella Rockefeller," are to do a series of colour TV shows.

The shows, scheduled to start in mid-May, will be shown on Saturday evenings at peak viewing time. They start at the end of the current series of *Once More With Felix*, which stars Julie Felix.

The shows will be produced by Stanley Dorfman, who produces the Julie Felix series. He told the MM: "Esther and Abi have agreed to do the series and we start recording on April 4. We have not finalised details about format or guest artists at present."

The Ofarims' concert at the Royal Albert Hall on March 30 is sold out. Another similar concert has been arranged for April 9. The duo is to undertake a "mini-tour" next month at venues still to be fixed.

NEW JONES DISC

PAUL JONES has a new single rush released tomorrow (Friday) called "And The Sun Will Shine," written by the Bee Gees and on the Columbia label.

The B side is "The Dog Presides," written by Paul.

NEW SCOTT ALBUM

SCOTT WALKER has a new album due for release on March 29 called "Scott 11." He is due to appear on BBC TV's *Cilla Black Show* on March 19.

Ex-Walker Brother Gary Leeds was due to go to Japan this week to promote his current record with the Rain



ESTHER AND ABI: concert sold out

"Spooky," and a record he cut with Japan's top group the Carnabeats called "Patterns Of Metchiko," produced by Scott.

All Gary's future records will be released on Philips. On April 6 Rain will join the Kinks, Herd, Tremeloes tour.

IKE AND TINA

IKE and **Tina Turner** come to Britain from April 19 to 29. They will be bringing with them a ten-piece band and the Ikeettes.

The show is being brought to Britain by Don Arden who is exchanging them for the Nashville Teens who will tour America during April.

Their next single is called "All Along The Watchtower," for release here on March 15. It is a Bob Dylan composition.

Other Americans scheduled to tour here are the Marvellettes, Shirelles and Impressions.

SANDIE 'WELL'

SANDIE SHAW, currently in the chart with "Today" on Pye, went into a Harley Street, London, clinic last week for an abdominal operation.

Following the operation, which took place on Thursday, Sandie is reported to be very well.

ENGELBERT DISC

ENGELBERT HUMPERDINCK was in the recording studios this week cutting a follow-up to "Am I That Easy To Forget."

And, said a spokesman, his next single will be very different to anything he has done before. "It's not a country song at all," said the spokesman.

No release date for the single has been set and it seems likely it will not be released until the end of April or early May.

MAYALL CONCERTS

POLLWINNING bluesman **John Mayall** and the Bluesbreakers fly to Sweden next Monday (12) for 10 days of concerts and promotional appearances.

Mike Vernon of Blue Horizon Records will accompany the group for five days to do promotion and to arrange Swedish release for records by the Fleetwood Mac and Ten Years After.

HERMAN RETURNS

HERMAN and **Georgie Fame** flew back to Britain at the weekend following Stateside commitments.

Herman has been playing the part of Pinnocchio in a colour TV spectacular to be shown here at Christmas. His next single is out on March 29. He plays TV dates on the Continent from March 12 to 27.

Georgie Fame has been to America on a promotion trip. He returns there later to re-

hear with the Count Basie Orchestra prior to opening a tour with Basie in Stockholm on April 16. The tour opens its British itinerary at the Royal Festival Hall on April 20, running through to the end of April.

Yesterday (Wednesday) **Georgie** was due to fly to the Continent for TV dates. He guests on the new Jimmy Tarbuck series for ATV on March 26.

VIKKI CARR DUE

US singer **Vikki Carr** flies to Britain next week for four days' promotion on her new single, titled "No Sun Today" and "She'll Be There." Liberty Records have not yet decided which song is to be the A side.

Vikki arrives on March 15 and stays four days. She will appear on the Rolf Harris Show (16) and International Cabaret (record March 17 for future screening).

MAYNARD'S DEBUT

CANADIAN trumpet star **Maynard Ferguson** will join forces with Cecil Payne (bari), and trombonist Slide Hampton, for a concert at Lyons, France on March 18; on the 20th will appear with his Big Band at Redcar Jazz Club, Yorks, and on March 31 will make his London debut with his band at 100 Club, Oxford Street.

On March 29, Maynard is scheduled to appear with three other trumpets on Radio Hillversum, playing a "Trumpet Suite."

MANAGER BEV

MOVE drummer **Bev Bevan** is going into management—though it will not affect his work with the group. He is linking up with Mike Walker, former member of Birmingham group, the Redcaps, to manage promising Midland talent.

First signing by the Bevan-Walker partnership is Birmingham unit Staks, described by Bev as "a jazz-influenced four-piece with material suitable for both ballroom and cabaret."

OFARIMS AT MUSICA

CHART toppers, **Abi and Esther Ofarim** are among the artists booked for the Musica '68 pop and jazz festival to be held in the bull-ring at Palma, Majorca, from July 22 to 27.

Other artists definitely booked are the Animals with Eric Burdon, the Byrds, Grapefruit, Georgie Fame, Francoise Hardy, Jimi Hendrix Experience, Donovan, Julie Felix, Blossom Dearie, Johnny Dankworth and Cleo Laine, the Dutch Swing College Band with Beryl Bryden, Maynard Ferguson, Gene Pitney, Peddlers, Sandie Shaw, Scott Walker, Selina Jones, Marian Montgomery, Gilbert Beaud, Peret, Pekenikes, Hepstars.

The bill, when complete, will number almost 40 artists

and groups, backed by a 16-piece band led by jazzman Ronnie Scott.

The festival organisers have completed negotiations with the Bank of England and tickets bought for sterling in the United Kingdom will be exempt from the £50 allowance for overseas travellers. Refund of tickets can only be made in the country of purchase. Tickets range from 30s to £6 each, and are available from any of the 2,600 Association of British Travel Agents registered travel offices throughout Britain or from Music Festival Promotions Limited, 72-78 Fleet Street, London EC4.

FRANKIE DEAD

NEW YORK, Monday. — **Frankie Lyman**, who had several hits in the mid-Fifties with his group the Teenagers, was found dead this week in his apartment.

Lyman, who had a big hit with "Why Do Fools Fall In Love" apparently died from an overdose of drugs. He toured Britain more than 10 years ago when he was only 14 and a year ago wrote an article in an American magazine describing how he kicked the drug habit.

TRAFFIC'S TOUR

NEW YORK, Monday. — **Traffic's** first American tour opens in San Francisco at the Fillmore and Winterland ballrooms from March 14-23. They go on to tour major cities until mid-April, opening at Chicago's Cheetah club from April 19-21.

The Spencer Davis group arrives in the States on March 27 for a series of major college dates, including Princeton University, University of Rochester and Mississippi State University.

SYMBOLS' NEXT

THE Symbols will have a quick follow-up to their first chart single, "Best Part Of Breaking Up." It will be, "A Lovely Way To Say Good-night," released on the President label on March 15.

The group returns from America today (Thursday), going back for a further tour on April 17.

They start a tour of Locarno Ballrooms with dates at Stevenage (13), Bristol (14), Portsmouth (21) and Streatham (25).

KIKI GETS HIT

KIKI DEE'S current single "Excuse Me," has entered the charts in Holland and Belgium. As a result she flies to Amsterdam tomorrow (Friday) for two radio shows and a TV show.

She then goes to Germany where she will record a TV spot in Bremen and then tape part of her own 45-minute German colour TV show which she hopes to finish around March 22 or 23.

Bill Haley Comets —full tour dates

BILL HALEY and the Comets are coming back to Britain.

They arrive in England on April 29 and appear in concert at the Odeon, Hammersmith, London, on April 30. Other appearances will be at The Place, Hanley, and Keele University, Stoke (May 2), California Ballroom, Dunstable (3), Carlton Ballroom, West Bromwich, and Town Hall, Birmingham (4), Douglas House, London, and Tofts Folkestone (5).

On May 6 the Comets leave for the Continent and return to Britain for a week at Batley Variety Club from 19 to 25.

They appear on Dee Time on May 4.

SEEKERS CHANGE

THE Seekers have postponed their return to Britain to fit in a further eight days of concerts in Australia — two each in Sydney, Alice Springs, Geelong and Ballarat.

They will then have a six-day holiday before flying back to London on March 20.



JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

DUKE ELLINGTON poses happily with his two latest trophies — the two 1968 Grammy Awards made by the American recording industry. One was a special award for Duke's contributions over the year and the other was for the Large Jazz Group category.

Caroline ships—back on air soon

THE two Radio Caroline pirate ships, which went off the air on Sunday, should be back broadcasting by this weekend!

According to national press reports, the ships "vanished" from their moorings on Sunday night. The Caroline North ship, moored off the Isle of Man, was said to have been towed south by the Dutch tug Utrecht, while the Caroline South ship, "Mi Amigo" was reported to have "sailed off from its moorings off Frinton. But a Dublin source told the MM on Monday: "The ships have only stopped transmissions for the time being so that repairs may be carried out. They should be back by this weekend. They are definitely not going off the air for good."

"The deejays on the two ships will be taking a rest while the work is carried out."

BLACKBURN SINGLE

TONY BLACKBURN has a new single released by MGM on March 22.

The A side, written by Flick Mason, is "She's My Girl." The arrangement is by Les Reed who also directed the orchestra.

The B side is a Peter Morris song, "That's Closer To A Dream."

THE END DEBUT

THE END, a five-piece group discovered by Rolling Stone Bill Wyman, makes its record bow on March 8 with a single, "Shades Of Orange," written and produced by Bill Wyman.

Group, which formerly backed Elkie Brooks, consists of Dave Brown (bass gr, gr), Colin Griffin (gr, sax, clt), Nicky Graham (organ, gr), Hugh Attwood (drs) and John Horton (sax, flute).

ESP, the label which pioneered hard-line avant garde jazz, is to be distributed in Britain by Polydor. First releases are expected in April or May and should include albums by Albert Ayler, Sun Ra and Bud Powell.

Polydor to distribute ESP label

The ESP catalogue also includes items by Ornette Coleman, Sonny Murray, New York Art Quartet and New York Eye And Ear Control.

Leo McConville, whose work on records in the 1920's was often confused with that of Bix Beiderbecke, died in Baltimore on February 18, aged 67. The trumpeter played with many of the top bands of the 1920's and early 1930's, including those of the Louisiana Five, Roger Wolfe Kahn, Sam Lanin, Red Nichols, Miff Mole, Eddie Lang, Joe Venuti, Emmett Miller, Irving Mills and the Dorsey Brothers.

Edinburgh College Of Art is spending a grant to book the Spontaneous Music Ensemble for concerts, tomorrow (Friday) and Saturday. Line-up will be John Stevens, Evan Parker, Trevor Watts, Derek Bailey, Dave Holland and Peter Kowald. The SME play concerts in Berlin on April 26 and 28 and have recorded an album for Island Records.

Bob Crosby's Bobcats this week started a month at Chicago's Hilton Hotel with Crosby leading Yank Lawson (tpt), Cutty Cutshall (tmb), Matty Matlock (clt), Bob Wilber (tr), Dave McKenna (pno), Billy Cronk (bass) and Cliff Lee-man (drs).

Because of the interest aroused by the recent BBC Jazz Club honouring Humphrey Lyttelton's 20th anniversary as a bandleader, promoter Jim Godbolt is to present a monthly series at his Six Bells, Chelsea, club, covering the history of the Lyttelton Band. The first show, on March 21, will feature

A new club, Music Workshop opens tonight (Thursday) at the Essex Arms, Brentwood, with the Terry Thompson Quintet and Derek Wood Quartet. The Colin Peters Quintet has started a Thursday residency at the Cubana Club, Ilford.

Humph with Wally Fawkes (clt), Keith Christie (tmb), Johnny Parker (pno), Dave Green (bass) and Tony Taylor (drs).

Former John Coltrane drummer Rashid Ali is in Denmark for a month's work with Don Cherry and vibist Karl Hans Berger. He plans to visit London before returning to New York where he is working with Coltrane's widow, Alice Coltrane.

Wild Bill Davison made one of his rare East Coast appearances last week when he opened at Lennie's - On - The - Turnpike, near Boston, fronting a group that includes Benny Morton (tmb), Eddie Barefield (clt) and Claude Hopkins (pno).

Graeme Bell is once again doing one-nighters round Britain, playing guest spots with fellow-Australian Max Collie's Rhythm Aces... the London Youth Orchestra gives a concert at Manchester University on March 23.

Pianist Nat Pierce, due in Britain with the Jazz From A Swinging Era package, is now working with Art Mooney's Orchestra at New York's Riverboat.

The Alan Elsdon Band are recording a Music For Pleasure LP with singer Chris Ellis... the Danny Thompson Trio — Danny (bass), Johnny McLaughlin (gr) and Tony Roberts (tr, bass clt, flute) — and the Johnny Dankworth Orchestra play a concert during the Camden Festival on March 13.

TOMMY BISHOP AND THE ROCK 'N' ROLL REVIVAL SHOW

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New pop show for Jacobs?

DAVID JACOBS, who finished an eight-year-run with "Juke Box Jury" last December when the show closed, is in line for a big new pop series with the BBC, the MM understand. Starting time is likely to be this spring. No further details were available at presstime.

L-R: JOHN, DAVE & CONGO

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WITH 'GUITAR MAN' IN THE POP 30 . . .

Will Elvis lead the rock revival?

DAWBARN'S EYE VIEW



**AIN'T GO'
NUDDIN
BUDDER
HOWDOG**

I SEE YOU found the old string tie, Fred—and the sideboards are coming on just great.

Yeah. But I'm not sure I'm not getting a bit old for this Rock Revival lark.

Nonsense, Fred. Just remember the great days when we were 23rd on the Crickets package tour bill. Don't you still dream of all those lovely punch-ups between the bouncers and the kids jiving in the aisles?

Of course, but will today's kids go for it? Most of them don't look as though they know the difference between a right hook and an entree.

Don't you believe it, Fred. I've had my son, Alfie, out with the old cut-throat practising slashing cinema seats and he's really beginning to enjoy it. Getting good, too—finished off 13 seats in only 12 seconds the other night.

Ouch! Sorry, but I'm stiff as a board. It's years since I had to play tenor sax lying on my back. The first time I didn't think I'd ever be able to get up again.

I know what you mean. Tempus fugit, as they say. I've had the same trouble playing my double bass side saddle. The most difficult bit is keeping my stomach off the strings.

George has got his problems too. He's got used to people being able to understand him. Took him four days to sing "Ain't go' nuddin budder howdog" so even I wasn't sure which number we were doing.

Still, it's nice to rub the old Brylcreem on again. Do you think we should all stick kiss-curls on the front of our toupees?

Good idea. And the missus says she will sew the sequins on the jackets for two bob a square foot.

Oh, I forgot to tell you, Fred. I've fixed for us to spend a couple of days in Birmingham and then a week in Cardiff as a sort of refresher course—to get that feeling it's still 1956. They tell me there are still real Teddy Boys in Cardiff.

Fine. By the way, Jet wanted to know if it's OK for him to use a step ladder for his jumping on the piano bit. He says his legs are 12 years older and his doctor has warned him that jumping up there might do more damage to him than to the piano.

No, I don't like the idea of that too much. Maybe we could put a small trampoline at the back of the piano . . .

I'm not sure that would do his arthritis a lot of good.

Never mind, isn't it great to be going back into action. If only we can get somebody to turn the fire hoses on us on our first ballroom gig it will really be like old times. Well, got to get back to the Gym. The old uppercut is coming along just fine. See you later, Alligator. . .

In a while, Crocodile. . .

Bob Dawbarn

DON'T look now, but the clock is being put back—to the rock'n' roll era. Now even Bill Haley discs are being taken out of their moth-balls and re-stocked on the nation's record shelves. For there is definitely a trend towards rock — sparked off by Elvis' "Guitar Man" — a C&W — cum-rock number that is fast climbing the chart.

Maybe those nostalgic yearnings for the Thirties—reflected in such films as Bonnie And Clyde and in maxi-skirt gear — are causing pop buyers to rake over old-hat music fashions, but 1968 could find the pop cycle going full circle.

Especially as the new Beatles single, out on March 15, is categorised as a definite rock 'n' roll sound, according to an EMI spokesman. Says he, of the forthcoming single, "Lady Madonna": "It sounds as though Jerry Lee Lewis is playing piano in the background."

And he adds: "The Move's 'Fire Brigade' is definitely a rock 'n' roll thing."

HMV's mammoth record store in London's Oxford Street reports a "steady demand for rock records—especially early ones by Elvis on the Sun label."

STEADY DEMAND

Decca are releasing The Rock 'n' Roll Revival show single on March 8. It features Tommy Bishop and Frankie "Fingers" Lee — ex-member of Lord Sutch's group. Titles are "Midnight Train" and "Oh Boy" — the old Buddy Holly number. "There's a definite swing to rock," says a Decca spokesman.

And RCA have a rock single by Gerry Temple out this week. Title: "Lovin' Up A Storm."

Meanwhile, Elvis' "Guitar Man" represents his biggest breakthrough in over a year. Critics have shaken their heads sadly over titles like "Big Boss Man," "There's Always Me," "Long-legged Girl" and "You Gotta Stop."

But now "Guitar Man" has had those same critics searching for superlatives—and the fans crowding into the record shops.

Groups and stars endorse the rock trend. Here are some opinions:

TICH, of Dave Dee and Co: I've never really gone a bomb on Elvis Presley, but I really like this one. It's going right back to the Elvis I first knew — the Elvis of things like "Jailhouse Rock."

For the past few years, he's been bringing out a lot of stuff with the same Elvis voice, but it has not really happened.

But this could bring back rock 'n' roll in popularity. And I hope it does, for rock started it all happening. "Guitar Man" is the best Elvis for a long time.

PAUL JONES: I think there is going to be a revival of rock 'n' roll. Pop has to go around in circles when there's nothing else coming up. "Guitar Man" is quite nice.

Contrary to what some people say, Elvis has developed—but into the All-American Boy.

I couldn't stand his ballads and some of his other efforts have been pretty dreadful, but "Guitar Man" is right in the idiom of his earlier records.

PLASTIC PENNY organist Paul Raymond: As a group thing, rock 'n' roll is definitely on the way back. We feature it in our act and it goes down very well.

Yes, there's certainly a rock revival — and the business needs something like that. It presents more movement on stage, and there hasn't been enough among the groups for some time. Some of them definitely present a moody scene.

As for Elvis' latest disc, I like it. It's so much better than the stuff he has been putting out lately. It deserves to hit the Top Ten.

ARTHUR BROWN: I've two things to say about the whole rock 'n' roll revival. One is—the moving finger writes, and having written moves on. The other—how can you say a man is finished when he's never gone away?

You can say the same about Elvis in this respect as Little Richard, Gene Vincent, Jerry Lee Lewis and Little Richard. The whole of current pop music — including the psychedelic scene — is influenced by rock 'n' roll. The Beatles, too — though they have watered it down a bit.

I think "Guitar Man" in-

icates that Elvis has had some sort of struggle with himself and, after producing some pretty awful things, finally gone back to the material he is cut out for.

This is right in the tradition of "Blue Suede Shoes" and is a really good record.

CLIFF RICHARD: I've got the original version by Jerry Reed. I prefer that, but Elvis has used the same arrangement and puts in a great performance. He always had a good voice.

I much prefer this to his more recent recordings. I'd been wondering where he gets his material from.

But I disagree this is an old rock 'n' roll sound. It's a modern-styled thing. As for there being a revival of rock 'n' roll, as far as I'm concerned, it's never been away. Apart from things like "Everlasting Love" and ballads, I regard the chart records as based on rock 'n' roll. Excepting, also, for the Beatles' more far-out efforts.

It doesn't at all surprise me that "Guitar Man" has got in the chart. I've always said that a good record will get in

the chart at any time. This is good, and Elvis still has loads of admirers.

HANK MARVIN, of the Shadows: Everybody talks a lot about rock 'n' roll coming back. I don't think it will in the sense of those early things by Bill Haley, Elvis or Jerry Lee Lewis.

Beat has never really been absent — but there might be an emphasis on a more modern beat — a resurgence of beat numbers.

As for "Guitar Man," I don't think it's one of Elvis' best. I much prefer the original by Jerry Reed. Elvis has merely produced a copy. Jerry's is far superior—even the guitar backing is better.

JOHN MILTON, guitarist with the Symbols: I like "Guitar Man." Most probably it will lead to a revival of rock 'n' roll, but not in the way we knew it. It will be in a more modern way.

AMEN CORNER'S saxist Mike Smith: It's the best record Elvis has put out for a long time. It does seem that rock 'n' roll will be revived, but it will be in a more modern fashion.

A dissenting note is struck by

CLEM CURTIS, lead singer with the Foundations: For Elvis Presley, this record is a load of trash. He can do better than this. I like some of his stuff, particularly his older records. But not this one. It's not for me.

I can't see how anyone can say this is a good record.

But rock 'n' roll is definitely coming back from all I've seen in the last few weeks around the country.

When the time comes, if it comes, we shall play some rock 'n' roll in our stage act. But we're not facing the issue at the moment.

DAVE BERRY: "Guitar Man" is a fantastic record, but I don't consider it rock 'n' roll.

Rock will come back, but will only follow the pattern of the old records. It will be a bigger sound in its new form.

And just to cap it all, Bill Haley and the Comets are coming here on April 29 for a tour. When he first came here in 1957, it seemed like the end of the world. Could it happen again?



ELVIS

Critics have shaken their heads sadly over titles like 'Big Boss Man,' 'There's Always Me,' 'Long-legged Girl' and 'You Gotta Stop.' But now 'Guitar Man' has had those same critics searching for superlatives.

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JONES: 'quite nice'



CLIFF: 'good voice'



BROWN: 'really good'

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by *Leon*



Nothing like a bit of sex to...

NOTHING like sex to stir up controversy. And Dave Dee's comments last week's MM on putting "sadism and masochism" into pop certainly stirred up the letter writers.

Dave, though surprised people didn't realise he was joking about having naked girls lying on stage, was unabashed this week.

He says: "I'm all for a healthy attitude towards sex. It shouldn't be something that's never talked about. That makes all the repressions and things worse."

"All I'm saying is that sex is part of life. We have to be open and healthy about it. And it has a valid place in music."

"After all, if God invented something better than sex, He's kept it to himself."

MM's Chris Welch put on his drummer's hat and did a two-hour set with Graham Bond at Islington's Pied Bull on Sunday. Chris broke all his sticks and eardrums, and sports a large blister on his thumb.

CBS report 100,000 copies of Bob Dylan's "John Wesley Harding" album sold in first week... Nice worked on bill with Cannonball Adderley and the Who at San Francisco's Fillmore.

Lennie Hastings furious with "idiots who shouted 'Knickers!' 'Hello Mum' and other inanities" into the mikes at the 100 Club and ruined the Alex Welsh Band's segment of Jazz Club. The BBC weren't too knocked out either.

Several ex-Caroline deejays reported seen in London—one at least with a new name... Singer Alan Klein upset over those who knock New Vaudeville Band "without taking the trouble to meet or see our act." Maybe they heard the records?

Rock Ravings: P. J. Proby featuring "Jailhouse Rock" in his act... Tom McGuinness writing a history of rock 'n' roll... London's Bag O' Nails to feature rock three nights a week... Fleetwood Mac, Zoot Money and Cliff Bennett all playing rock.

Tony Wilson swears he



The RAVER'S weekly tonic

saw a 50-year-old rocker in Leeds—Wild One cap, leather jacket, knee-length boots, the lot... Could Scott Walker's next single be "Next" by Jacques Brel?

Tim Rose at least gives full sleeve credit to the musicians accompanying him on his CBS album... Midlands promoter John Singer reckons he can book the Herd now the foot and mouth epidemic is over.

Bob Dawbarn not delighted to hear that Danny Halperin, in a fur coat yet, was mistaken for him at the Ornette Coleman concert... Seen at the Ornette concert: Mick Jagger, Marianne Faithfull, John Peel, Pete Brown, Bert Jansch, John Renbourn, Dick Heckstall-Smith, John Surman, John Stevens, Graham Collier and Dorris Henderson.

Blame John Rowlands for suggesting Indian rock 'n' roll songs: "Maharishi's Making Eyes At Me" and "I've Been a Hyderabad Boy." He didn't think of "Bombay My Prince Will Come." Or "Anybody Here Seen Delhi?"

Rock's back—the Blackpool kind. Gerry Temple sent sticks of rock to MM staff to publicise his single, "Loving Up A Storm." We ate it with the teabags we got from Spencer Davis to publicise "After Tea."

Japanese drummer Yoichi Kumura vanished from view behind Barry Martyn's drum kit when he sat in with Capt John Handy at Botley and Northampton.

Cliff Bennett opening a betting shop in Oxford

... Ian Carr-Don Rendell group, complete with Michael Garrick on organ, played in church for bassist Dave Green's wedding.

The "Death March" and "Z Cars Theme" were played on piano at Middle Earth as the law searched dancers and groups... Vancouver columnist described Buddy Rich as looking "a bit like a Lee Marvin who has been sick."

Plastic Penny bass guitarist Tony Murray had a good excuse for being too late to make a gig at Loughborough—he'd just married Miss Terry Mooney in Dublin and the plane was late.

Too many of the MM staff using Speakeasy's table napkins as notebooks... Chris Welch and Ray Tolliday trying to bring back Hand Jive.

Veteran bandleader Guy Lombardo making rapid recovery after an operation in Houston, Texas... Tony Bennett describes his tour of America with Duke Ellington as "the thrill of a lifetime."

Free tickets being offered to MM readers for BBC Jazz Club featuring Dakota Staton and Johnny Patrick Quartet in Birmingham on April 10. Write to producer Michael Ford at the BBC, Birmingham.

Says Mickie Monro of Matt's four-year-old song "Matthew: "He's got fantastic breath control and knows all the intros on LPs by his dad, Tony Bennett, Andy Williams and Sinatra."

Scandal! Shock! Horror! All is revealed—the MM is really written by sessionmen, Daisy the tea lady and Bob Dawbarn's cats.

Next week's competition—win a night watching telly with Bob Dawbarn. Free instant coffee at 9.30 pm. Second prize: Tea and trumpet with Alan Walsh... We hope George Webb was joking when he rang MM to ask if John Coltrane was playing in town.

Ken Colyer Club session with John Dummer Blues Band, John Mayall, Alexis Korner, Jo-Anne Kelly and Tony McPhee raised £50 for ailing American blues star Memphis Minnie...



GROSSMAN



FAWKES



BILK



BALDRY

Welcome back, NJO!

WELCOME BACK TO Neal Ardley's revived New Jazz Orchestra which appeared at the Old Place, London, on Monday; a salutary reminder that this was, after all, the first of the "occasional" big bands, and whilst not yet firing accurately on all fifteen cylinders, it still has plenty to say for itself. Although I revelled in the beautiful timing of Ian Carr's falling Flugelhorn cadences on "Nardis" and Mike Taylor's "Ballad," and all of Norma Winstone's absolutely honest (clever without being "clever") vocals, the strong impression is that the old accent on meticulous voicings has been partially abandoned in favour of the more fashionable tumultuous free-out approach.

The final "Dusk Fire," for example, with stunning climaxes by tenors Gerry and Jimmy Philip against furiously braying brass (the trombone section of Mike Gibbs, Derek Wadsworth, and Robin Gardner is probably the best section in the band) produced a hair-raising effect that one associates with the newer bands. But with a rhythm section of the calibre of Jon Hiseman (drs), Tony Reeves (bass) and Frank Ricotti (vbs) on hand to keep the rhythmic cauldron boiling, this band could develop into one of the most exciting (please note, not hysterical) sounds of 1968. —CHRISTOPHER BIRD.

GROSSMAN

LONDON AUDIENCES only turn out for stars, they say, but in his short last visit the until then unknown Stefan Grossman made enough impact to put him right into that category, as the paying customers who packed right into the corridors at Les Cousins to hear him at his first date back in Britain last Saturday can justify.

Stefan's music is the blues, and as a pupil of Gary Davis and Skip James, he can be expected to play them with the right authentic flavour.

White boys singing the blues often open themselves to the charge of caricature, but there is nothing of this in Stefan's work. He brings out the enormous dignity of the songs, and shows that they are equally valid to him as an American. —KARL DALLAS.

TERRY GOULD

TERRY GOULD'S PRODUCTION "Several Kinds of Loving" (Hampstead Theatre Club, Swiss Cottage, London) is a mosaic of poetry and folk songs.

Both pose problems of presentation, and Terry seems to have solved them well in an intimate-theatre setting. His "other half" is actress Jean Muir, better as a pert miss than as a woman of the world, and ravishing to look at. Terry's guitar work is superb and his unaccompanied singing is unusually good. Jean's best moment was her reciting of "The Keach in The Creel"—how much better than singing it to that tedious "ricky-too-dum-dah" tune. Two more chances to see the show. Sundays, March 10 and 17.—ERIC WINTER.

WALLY FAWKES

WALLY FAWKES' TRIO, completed by Ray Smith (drs) and

CAUGHT IN THE ACT

Jeff Kemp (bass), is developing into a nicely homogenous threesome at the Albion's weekly sessions, and these Tuesday evenings at the Ludgate Circus pub in London look like becoming a popular fixture for the ladies and gents of Fleet Street.

Last week, the trio became a quartet with the presence of Johnny Chilton on trumpet. His selection of mutes added considerable colour to the performance, and the ending of "What Is This Thing" was worthy of the old Delta Four. Clarinetist Ian Christie, a Fleet Street inhabitant nowadays, sat in for "St Louis," "I Can't Give You" and a two-clarinets version of "As Long As I Live." On these, and one or two more, Wally was also heard on tenor —an unusual sight and sound. —MAX JONES.

STAN TRACEY

THE SUCCESS of any jazz suite based on well-known poetry must depend as much on the depth of characterisation as on the strength of the musical composition. And because of this, the bold step of teaming Stan Tracey's Jazz Suite on "Under Milk Wood" at Bristol's Colston Hall on Sunday with a narration of the poem itself was, I feel, a mistake.

The lyrical beauties of Dylan Thomas's verse tended to emphasise the shallowness of some of the music.

Taken simply as jazz, the suite had much to offer. Tony Coe's controlled phrasing has made him a favourite with Bristol audiences and his fine lyrical playing held the attention throughout.

The first half of the evening was straight jazz, with two magnificent selections from the "With Love From Jazz" LP taking the honours.—DAVID HARRISON.

BALDRY

NORTHERN AUDIENCES are notoriously tough and nowhere are they tougher than in the social clubs. It can therefore be counted a significant success if an artist leaves the stage to prolonged applause in the biggest of these clubs, as Long John Baldry did at the Variety Club, Batley, near Leeds, on Saturday.

Looking very sharp in an elegant black suit, he swung straight into "How Sweet It Is." It was the second number, an up-tempo setting of the spiritual "Hallelujah," that proved just how well John had control over his audience.

An excellent and exciting version of Tim Rose's "Morning Dew" was the penultimate number and loud applause greeted the opening bars of "Let The Heartaches Begin." John had the club members joining in on the chorus and the finish was greeted with shouts of "More!" John obliged with another verse and chorus of "Heartaches" and as a finale launched into a stomping "Let Your Lovelight Shine." At the end there was a long and hearty ovation,

JOHN HAVING TO TAKE HALF A DOZEN BOWS BEFORE HE COULD GET AWAY. —TONY WILSON.

SIMON & GARFUNKEL

BRITISH AUDIENCES are funny animals. And their unpredictability is not confined to any one section of the community. Apparently, even dyed-in-the-wool folk audiences are not immune from this vagary, which was illustrated when Simon and Garfunkel opened their short British tour at Manchester's Odeon Theatre on Friday last. That the two youthful, casually dressed Americans have the ability completely to captivate an audience was amply demonstrated as they sailed through 25 numbers—23 of which were Paul Simon original songs.

But the one which really roused the house to loud, prolonged applause was a guitar solo by Simon. On "Angie," written by Britain's Davy Graham. Even Simon looked a little taken aback at its reception. Garfunkel took his spot of personal adulation with "Benedictus." And even though the purists often complain loudly when their idols show any signs of commercialism, there was a big reception too for the duos' chart-hits "Feelin' Groovy" and "Sounds of Silence." —JERRY DAWSON.

ACKER BILK

"AND NOW THAT well-known cabbage song, 'Savoy Blues'." It was the cheerful voice of Acker Bilk announcing another tune for dancers at the Bali Hai, Aldwick, Sussex, on Wednesday last week.

The restaurant club was packed for Acker's first visit, and he and the band kept the crowd amused with a programme which included Louis Prima-type shuffle numbers, standards like "Swonderful" (with a marvellous Bruce Turner or alto solo) and "Sunny Side of the Street" and such jazz staples as "Woodchoppers' Ball" and the afore-mentioned "Savoy." The last featured Tony Pitt's guitar to advantage.

This present-day band of Bilk's has a warm ensemble sound, plenty of bounce and some hairy soloists. It scores heavily from the use of good arrangements—mostly, I believe, by pianist Stan Greig. His version of "Rockin' in Rhythm" was a highspot of the piece, and another interesting version of "Caravan."

Acker, Al, Stan and Johnny Mortimore all supply healthy solos, and Turner—when he feels the spirit, as he did on this occasion—can blow as fine a chorus as you'll hear anywhere in Britain. —MAX JONES.

JOY MARSHALL

JOY MARSHALL is one of our most underrated singers. She may not have a recording contract, but she has the talent to gas even the most blasé audience—as she proved on Monday when she opened a two-

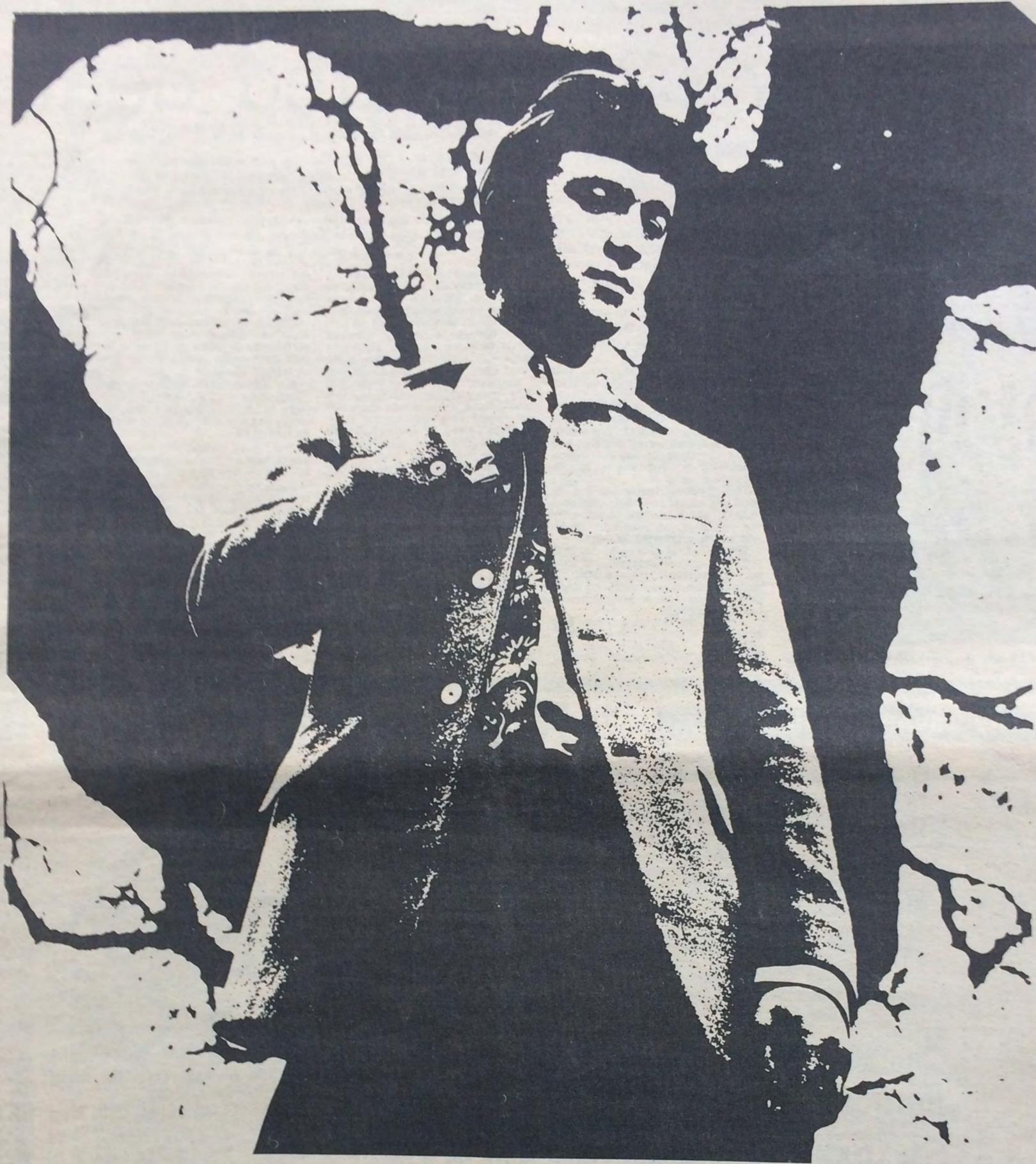
week season in the Play Room of London's Playboy Club. Backed by the excellent Bob Layzell Quartet, Joy sang a varied repertoire of swingers and ballads, including a beautiful "Charade" (arranged by Tubby Hayes).—ALAN WALSH.

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A grossly exaggerated death



SCOTT: chuck that wreath away

Dear Ray Tolliday,

THE TOUCHING SORROW you express for what you see as the "dying of jazz" is more than premature, it's completely unwarranted and displays a pitiful lack of perception as to what is happening in pop music, as well as a hopeless failure to comprehend what jazz is, and the enormous influence it has had on popular music.

First, one or two basic facts that every good young pop publicist should know.

The prime factor responsible for the majority of that which is good in pop music is jazz. It is possible that you are aware of this fact and refuse to admit it, but the logical conclusion is that you're merely not conscious of it.

The rhythms, harmonies etc. in good pop music owe their existence to jazz, which in itself is primarily the music of the American Negro and which originated in Africa.

This is not, of course, to say that pop is a logical extension of jazz but rather incorporates a simplification; "commercialised" and made palatable to suit a predominantly teenage audience.

Without the existence of jazz, pop music would still be "Rose O'Day" and "The Anniversary Waltz"—albeit sung by Engelbert Humper-

TWO WEEKS AGO, Ray Tolliday expressed the opinion in the MM that "jazz is dying" and asked "who in the name of jazz is going to thrill today's teenagers?" Now RONNIE SCOTT, mine host at Britain and Europe's most famous jazz club, leaps to the defence of the corpse in an open letter to Tolliday.

dinck instead of Anne Shelton.

Incidentally, it was revealing to read that although you are a "young person with jazz leanings" you were so easily knocked off balance because somebody "looked down their nose at you when you falteringly remarked that you quite liked Dave Brubeck and the MJQ."

Courage, mon brave! Fight on! Any pop publicist worth his salt would have stormed into the nearest record shop and bought Dave Brubeck's latest LP and to hell with them all! You really must learn to have the courage of your convictions and not be fobbed off quite so easily.

Certainly unadulterated jazz requires more from the listener than most pop fans are prepared to give or are capable of giving if only by reason of their youth, but this requirement is only the degree of effort necessary for the full enjoyment of any art and the rewards are commensurate.

For instance, I have heard Sonny Rollins play more original, creative, beautiful music in one evening than is contained in a mountain of pop records. Music, moreover, which is not merely the "Music of Now"

but which contains the seeds of what will be the popular music of tomorrow. The pity is that more people aren't musically aware enough to recognise it, although I must say that a great many pop performers do admit to listening to jazz and having ambitions in this direction.

But some confess to lacking the "dedication" (Gary Leeds, same page as your "Opinion") and for others the pop pickings are so much more lucrative.

And I don't blame them—whether you're rich or poor it's always nice to have money.

Come on now, Ray—you're putting us on—in my experience I have never met the snobbishness you complain of and neither have I met smugness in jazz musicians. They're the least smug people I know.

I will admit that to the undiscerning there appears to be this "take it or leave it" attitude, but this is simply because the jazz musician quite rightly doesn't feel it necessary to visually entertain. His is an aural art and moreover, as a pop publicist, you must be aware

that the coveting and the appearance of the majority of pop groups is necessary to distract from a pitiful paucity of musical validity on any level save that of an infant school percussion band.

Another basic fact of which you should be aware is that jazz musicians are becoming increasingly in demand on pop records, both as soloists and accompanists, and in a large percentage of cases, as stand-ins for the actual members of the pop group involved, not to mention the several TV shows which employ large orchestras containing musicians with jazz connotations, who provide music for pop groups to mime to.

Incidentally, one well-known pop group manager confessed in the MM recently that he disliked having sessionmen (most of whom are jazz orientated to some degree or other) on his recording dates as it "gave his boys an inferiority complex." Never mind, they'll get over it.

And one fan disclosed in a recent letter to the MM in defence of the Pink Floyd that people didn't understand them—they were way ahead of their time—they improvised!

Now there's an innovation for you, Ray (You don't mind me calling you Ray do you?). As if this wasn't something jazz musicians had been doing for years.

You see, forward-looking groups like the Cream, Pink Floyd, Soft Machine and many others are playing jazz of a kind whether they care to call it that or not. And if jazz should suddenly cease to exist then pop music could conceivably dis-

appear up its own guitarists' tone holes, or at least its progress would be painfully slow.

Jazz isn't dying any more than painting or sculpting or pop music is dying. Like all art, it is changing and evolving and pop music will continue to borrow consciously or subconsciously from jazz and the jazz musician will assimilate and use the best things in pop until the division between the two is indistinguishable.

Then we'll really have some popular music.

Nobody "in the name of jazz is going to thrill today's teenagers" as you put it. The simple fact is that teenagers ARE digging jazz today to a much greater extent than ever before whether you or they realise it or not, so chuck that wreath away lad, it will never be needed, and let's have a little less uninformed knocking and a little more credit awarded where it is so obviously due.

And think on this. If it wasn't for jazz music there'd very likely be no need for such eminently worthwhile contributors to the artistic community as pop publicists and you'd be able to spend all your time painting, drinking and talking.

God save the Cream,

RONNIE SCOTT

ORNETTE
COLEMAN
IN
LONDON

TURN
TO
PAGE
TEN

my favourite things

SOME OF THE MOST beautiful things in jazz, and in all art, have been created from a very simple basis.

The blues sequence is, in fact, only three chords, however much it may be embellished, and there are countless versions of those three chords which must rank as outstanding jazz creations.

Perhaps it is also true to say that, to a certain extent, a work of art which stems from basic premises is more likely to be of lasting value than one which uses devices fashionable at the time the work is created. I feel it is this basic simplicity on "Welcome" which moves me. The death of John Coltrane must be one of the greatest losses music has had to sustain.

Breed

His last album, "Expressions" shows us that his work (like Parker's) was far from finished. Coltrane was one of the restless breed of artists—in common with Picasso, Stravinsky, Beethoven and so many more—who, in his relentless search for the goal he set himself, achieved plateaus that most other musicians would have been content to base their entire future output on. And yet he continued to develop and experiment. His music moved from the harmonic complexity of

JOHN
SURMAN



chooses
JOHN
COLTRANE
'Welcome'

"Giant Steps" to the calm of "Ballads"—and the intense passion of "Ascension."



COLTRANE: a feeling of peace

But throughout all these changes his music sustained a feeling of deep inner calm.

Where this came to the surface, as in "Welcome," the result can have an effect near to a mystical experience.

There is no way in which I can describe the sound Coltrane achieves on "Welcome."

Trying to would, perhaps, destroy it for me in any case.

What he does show is an almost unbelievable control of his instrument, particularly in his use of harmonics.

His colleagues—Elvin Jones, McCoy Tyner and Jimmy Garrison—work with him in a way which could not have happened without the deep respect they had for each other.

"Welcome," Coltrane explained, "is that feeling you have when you finally do reach an awareness, an understanding which you have earned through struggle."

"It is a feeling of peace. A welcome feeling of peace..."

And that is just how it sounds.

* Available on the LP "Kulu Se Mama" (Impulse A-9106).

King of the blues harmonica

IT IS A SAD WORK indeed to have to write of the death of Little Walter, outstanding harmonica player and fair blues singer, who came to this country only last October with the Folk Blues Festival.

He sounded below his best form then, and was not well served by his accompanists. But when we first heard him in person, in September of '64, something of the real Walter expertise came through.

And on occasion his full, driving potency was unleashed. One such event apparently took place at the Broadside Folk Club in Willesden. Charles Radcliffe, reviewing for Blues Unlimited, wrote of the second set:

"The harp, now cupped to the standmike, was gentle but with great tension, echoing and continuing the vocal lines, emphasising, underlining, extending the melody, riffling beautifully, bouncing and bubbling with vitality, energy and controlled power."

"I have never before heard such beautiful or moving work on harp—it had all the qualities of his best records and many more."

Walter Jacobs' pace-setting harmonica came to the notice of most collectors on records by Muddy Waters and others under his own name for the Chess-Checker concern, made in the early Fifties and onwards.

"My Babe," his big hit, was written by Willie Dixon on the gospel theme, "This Train."

Non-vocal recordings which feature his expressive amplified mouth harp at its most eloquent are "Sad House," "Lights Out," "Of The Wall," "Quarter To Twelve," "Juke" and "Thunderbird."

Most of these, plus other originals like "Blues With A Feeling" and "Mean Old



LITTLE WALTER: full, driving potency

World" (both with vocals), found their way on to Pye's "The Best Of Little Walter" (NPL28043), and this is the definitive collection to look for over here, though Pye say it is no longer in their catalogue.

If it hasn't been reissued on a cheap label, it should be now.

An earlier EP release, "Little Walter And His Jukes," was reviewed in December of '66.

This contained "My Babe" and another vocal track, also two instrumental show-pieces, "Thunderbird" and "Roller Coaster," which presented the Jukes in full cry with Jacobs blowing phenomenal stuff.

This is about it for Walter records, except for odd items on various miscellanies.

For Little Walter's work in support of other singers the collector turns naturally to the Muddy Waters library, and that means to "The Best Of Muddy" first (now cut-out, alas) with its "Hoochie Coochie," "Long Distance Call," "I'm Ready" and other choice things.

Earlier now-deleted issues, on Vogue and London, gave us "Evans Shuffle" and "Louisiana Blues" on the former and "Young Fashioned Ways," "Mannish Boy," "All Aboard" and

"40 Days And 40 Nights" on the latter. Both EPs were titled "Mississippi Blues."

Chess LP CRL4515, "The Real Folk Blues," includes "Mannish" and "40 Days," and this is well worth hearing for Muddy's voice and guitar as well as for the meaty harmonica, when present, and the varied backings.

Little Walter, who was born in Alexandria, Louisiana in 1930, so far as I can find out, was named Marion Walter Jacobs. His family migrated to Chicago eight years later, and it was there he learned the blues.

While still very young he began sitting in with Big Bill, Muddy and other bluesmen. It sounds clear enough that his style was in part inspired by Sonny Boy Williamson (the first), and when I interviewed him in '64, Walter gave credit to Bill Broonzy as a general influence and added: "On the harp, well I heard them all and I give Sonny Boy the credit as a creator."

Jacobs used both chromatic and ordinary Marine Band harmonicas on his records.

He was probably the first to play amplified in the now-popular fashion, and said himself: "I believe I was the first to come out in blues and popularise the chromatic instrument, and the first to popularise the amplified harp."

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MAYNARD FERGUSON BIG BAND

BY CHRIS WELCH

CARL WAYNE is a moustachioed gent with a business-like manner far removed from his popular public image as some sort of Birmingham satyr.

He is titular head of the Move, notorious rhythm ensemble and greatest trouble seekers since the Rolling Stones.

Gentlefolk watch in fear their face-pulling on Top Of The Pops. Womenfolk lock up their daughters when they roll into town. Politicians tremble as they threaten new outrages. Sunday newspaper men sharpen their hatchets whenever Argentine fails to have a Friday night earthquake.

"Pagan yobs!" is the cry heard on all sides.

Yet listening to Carl discussing contracts with his solicitor one might imagine he had recently left a red brick university and was about to embark on a meteoric career conquering big business—despite his bright red hipster trousers.

And the rest of the "Fire Brigade" — blunt, outspoken Men O' The Midlands to be sure — are not the fiends in human shape we are all lead to imagine. Nor are they really beasts, blackguards, or brutal demons, terrifying, revolting, hideous, heinous and horrid.

They have been called all this and more during the tempestuous career of Carl, Roy Wood, Ace Kefford, Trevor Burton, Bev Bevan and manager Tony Secunda.

The group were quietly loafing about their offices in London's Denmark Street, or Tin Pan Alley as it is called by twits, last week, being friendly, inoffensive, drinking tea, lying on pianos and being photographed by the MM's amazing Barrie Wentzell.

While Barrie was whispering words of encouragement to his Pentax and kicking over the Move's priceless and irreplaceable record awards with his lilac boots, Carl lead

Despite what you may think, the Move are really five nice guys—or so they say...

me into his manager's office, dealt with business in tycoon style, then talked about sex, delinquency, illegitimacy and pop with calm assurance.

"The group has been going two years now and our morale is at the highest ever," he said raking around for a cigarette. "We have passed through a stage of being in a rut and now the possibility of cracking America makes us very excited. We're going to the States for four weeks in June. A lot of nice people in groups have been there and told them about the Move, and of course the Wilson thing blew it for us. It's one of the reasons we are going. A lot of people are dying to meet us."

"In Britain we have had four consecutive top five hits and Roy is writing better than ever. We're really pleased about that. So many groups miss out on their second

record."

"We're not musicians—we have no illusions about this. But we generate excitement and Roy is a most talented writer. He writes good commercial music. So called progressive music got out of hand last year."

"Since we started we have always been an 'image' group surrounded by controversy. We haven't always been directly responsible for that. Some controversy is bound to follow us because we're a funny sort of group. We can't stand fakes, yet our image isn't really us. We're five nice blokes. If we have a controversial image it's because we stick up for our rights."

"We didn't do the Wilson bit anyway. It didn't have anything to do with us. We always had publicity post cards put out for our new singles. When Tony our man-

ager had the Wilson card drawn up I personally didn't think it was a good idea. Tony said it was okay and had been cleared by solicitors. I was embarrassed, but it did a lot of good for us. It was worldwide news."

Mothers tend to warn erring daughters to steer clear of the Move. What did Carl think of recent correspondence in Mailbag on the subject of rape attempts on young girls by groups?

"Girls do knock on dressing room doors and later boast who they slept with. But they're not all the same. Some are just nice kids who want to have a talk. Some wear tight sweaters and dance up close to the group. It's bad for the business sure, but males are more frustrated than females and you can't blame groups for what happens. They live on nerves anyway. I'm not saying they



ROY WOOD: writing better than ever

should go around taking advantage of every little scrubber, but some of them just ask for it.

"It's a sign of the times. The rift between parents and children now is incredible. Even fifteen years ago there was more respect between them. Today's kids are completely independent. Marriage isn't what it used to be and sex isn't what it used to be. Yet people always tend to judge 1968 by 1938 standards or whatever the year is. You can't do that. The time will come when illegitimate births will exceed legitimate births and more people will live with each other than marry."

"Kids ignore their parents advice. But it's not what they tell them, it's the way it's told. When they grow up

they realise their parents were right. But as soon as a father says: 'Don't take drugs you little bastard,' the son will immediately go out and take drugs."

"Drugs and immigration are all things helping to undermine accepted morals in Britain."

"But as far as rape attempts among groups go, these letters must refer to isolated cases. Parents are to blame. Their kids are an embarrassment to them and they resent their freedom and money. Most parents are fixed in a rut and just do their jobs without thinking. Kids rebel against this. Even if a child says: 'Come on mum, I'll take you out to the pictures,' she'll say 'I can't be bothered.'"

Carl moved back to the

Move: "We're all in this group as a means to another end. It's to provide an opening for the future. I want to do a lot of things and so do the others I want to go into acting and Roy wants to write. People insist we must be in a group because we love it. Well it's not my whole life. Music may be a part, but not Move music."

Carl felt the pop business as a lifelong career was a very unsafe bet.

"Procol Harum will go this year, and I'm sure the Love Affair will go as well. It's a hard business and people are fickle. At the moment we are in as strong a position as the Bee Gees and Who because everything we do is commercial. There's a lot of things we've got to be thankful for."

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PICTURE BY BARRIE WENTZELL

ORNETTE IN LONDON

THE CONCERT

A CONCERT BY ORNETTE COLEMAN always turns out to be more than just a musical event.

Last Thursday's Albert Hall do, followed true to form. The programme was banned by the management because it contained certain four and five letter words.

After a few bars, the audience scattered round the vast amphitheatre decided to seat itself in the only half of the hall where the music was audible; and affronted officialdom, in the shape of ushers, had to stand by and they flooded from the 15 bobs to the 30 bobs.

This apart, Coleman's quartet provided an unforgettable musical experience once again.

The eager anticipation with which I had waited to hear the quartet with Charlie Haden and David Izenzon on basses proved justified, for their contribution to the concert was as impressive, if not more so, than Ornette's.

Theirs were virtuoso performances; Haden's great rhythmic ability merged with Izenzon's fantastic arco technique and harmonic ingenuity to provide an incredible whirlpool of churning sound beneath Ornette's alto.

BY BOB HOUSTON

The controversial Coleman trumpet has definitely improved, and there were moments when he demonstrated a nice sound, before his lip gave out midway through the first half of the concert.

Of the new works we heard, "Haight Ashbury," with Blackwell Haden and Izenzon playing handbells behind a magnificent alto solo, was the best. "Buddah's Blues," played on the oriental-sounding musette, was another marvel, while "Lonely Woman" was almost the highlight of a wonderful evening's music.

Yoko Ono's one vocal with the Quartet opened the concert. It was nothing more than a simulated orgasm with musical accompaniment.

The quartet, aided immensely by Ed Blackwell's superlative drumming, was even more stimulating than the trio. Once again Ornette emphasised that whatever unions and ministries care to call him, he is one of the great musicians of our time.

THE CONTROVERSY

Jazz or concert artist?

BY BOB DAWBARN

WHEN IS A JAZZ MUSICIAN not a jazz musician? The answer is: When he's a concert artist — if he's lucky.

An odd riddle, perhaps, but an important one in view of the recurring controversies over Ornette Coleman's concert this week and in 1965.

The problems arise over the classification of foreign artists who wish to perform in Britain. Under the system agreed by the Ministry of Labour and the Musicians' Union, musicians are classified either as concert artists or the rest. Concert artists, themselves, are subdivided into the "Internationally Known" and "Others."

This hair splitting is important, for an "Internationally Known Concert Artist" can play virtually where and when he wants. Other Concert Artists can play in Britain if they give two performances only, at guaranteed fees, and a third performance at their own financial risk.

For the rest, those who aren't considered Concert Artists at all, there has to be a straight exchange with British musicians — if an American jazz or pop group comes to Britain, for example, then a British group must do

a similar tour in the States.

The difficulties of such arbitrary classifications are obvious and, I would have thought, almost unsurmountable. Juliette Greco, for example, has appeared in Britain as a concert artist, but Charles Aznavour—surely an artist of similar type and calibre—is not classified as one.

And no jazz musician, it appears, qualifies as a concert artist. So once the dreaded jazz tag is attached to a musician he is unlikely to be regarded as the most "serious" type of concert giver—though the Arts Council

has recognised the "seriousness" of jazz by giving a grant to Graham Collier to write a new work.

The Ministry of Labour, it seems, is less inflexible in this subject than the Musicians' Union. The Ministry granted Ornette Coleman a work permit to give his concert at the Royal Albert Hall on Thursday.

And why not? Surely Coleman is both "internationally known" and a serious "concert artist." In fact he was recently awarded a Guggenheim Fellowship—a grant to write for the Philadelphia Chamber Orchestra, and there are discussions about his works being performed by symphony or chamber orchestras in Holland and Italy.

The permit was granted to Coleman against the wishes of the Musicians' Union and there will doubtless be consequences for the promoters.

New Departures and Victor Schonfield, who put on Ornette's Croydon concerts in 1965, were put on the Union's blacklist of employers from whom members are forbidden to accept engagements. This was done without notification and without the promoters or Ornette's representatives being given a chance to state a case.

Surely jazz has reached a stage in its artistic development when it can be taken sufficiently seriously to be regarded as concert music.

The obvious objection against improvised music cannot hold water as Indian musicians have appeared in Britain as "Concert" artists.

If one accepts — and by no means all jazz writers and musicians do — that Ornette Coleman is a jazz musician then one must assume that the Union's belief is either that jazz cannot be serious "concert" music or that Coleman is not "internationally known."

Either belief is laughable.

And it's not only the jazz world which supports Coleman's claims as a "Concert Artist". A press release which this week drew attention to the facts, was signed by composers Michael Tippett, Richard Rodney Bennett, Wilfred Mellers, Tim Souster and Patrick Gowers; Allen Percival, Principal of the Guildhall School of Music; William Mann, music critic of the Times; as well as a Humphrey Lyttelton; Danny Thompson, Secretary of the British Fellowship of Jazz Musicians; and a number of jazz writers.

At least there seems to be no anti-jazz prejudice in the world of classical music.

THE DRUMMER

Street parade fan

BY VALERIE WILMER

EDWARD BLACKWELL belongs to that superior breed of jazz drummers who can fit with ease into any format and contribute constantly while obviously enjoying the music.

He is a skilful technician, as much at home in any bag as the superlative Roy Haynes or the ingenious Billy Higgins, his successor in the early Ornette Coleman groups.

Blackwell, a tall, lean and quietly spoken gentleman, is the very antithesis of the aggressive, dig-me-or-else cats you associate with the avant garde.

He is an accurate reflection of Ornette's own gentleness and tolerant attitude, and it is hardly surprising that the two men became very close when they met nineteen years ago in the drummer's home town of New Orleans.

"I was playing with a rock-'n'-roll band when I met Ornette. He was with a rock group, too, playing tenor," recalled Blackwell in his soft New Orleansian accent. "I migrated to Los Angeles in 1951 and when Ornette came there from Texas two years later, we started living together."

"At that time we started developing this music that he has now. We could never get any jobs so that we had lots of time to play together. I split from my relatives and we got us a house because we decided we'd feel freer that way."



BLACKWELL: so free

One of the predominant features of Blackwell's drumming, aside from its intricate looseness, is a very African-sounding beat.

Obviously, his background in jazz was being able to follow the street parades in New Orleans," he declared. "The rhythms that they had going with these parades were so beautiful that even now I still feel the rhythmic inspiration that I got just from being able to run along behind the parades coming from the funerals and things."

"It was such a gas, man — phew! In fact, practically any drummer that's from New Orleans, you can always hear that type of thing in their playing — parade beats and street beats, you know."

The first time he ran into Ornette, Blackwell heard the same kind of happiness he had experienced on "the second line" in his childhood.

"I couldn't understand why people couldn't hear it. We would have to audition for jobs, just he and I."

"We used to play jobs for ten dollars a night, sometimes eight dollars, just to be able to be working. Then we'd go to clubs and jam for nothing."

In 1955, when Blackwell returned to New Orleans, Billy Higgins took his place and made Ornette's first records for Contemporary. It was not until 1960 that he made the trip to New York when Ornette recommended him for a job with John Coltrane.

In the meantime, the Police Department had refused Higgins the then essential Cabaret Card and Blackwell arrived just in time to go into the old Five Spot with Ornette.

The Five Spot engagement and the mixed audience reaction to the new music are legendary now, but ironically, Blackwell's

drumming was acceptable to everyone.

"I just can't understand how they could differentiate so much as to prefer what I'm doing when I'm actually playing what he's playing," smiled Blackwell.

"Drums are usually so hard for people to hear and appreciate, but even in California people who'd walk off the stand when Ornette got up to jam would want to hire me. But people are fickle. It's like if you go to California now, everybody's been digging Ornette for so long!"

Edward Blackwell is a tolerant, uncomplicated kind of man; the most complicated thing about him is his drumming. For him, he says, the best kind of music is the happiest kind and that's why he stays with Ornette.

"His music is intricate, too, but it's only complex in its simplicity. New Orleans music generated many feelings — for instance, when they were on their way to the graveyard it was very sad, mournful, almost like a dirge, but on the way back it was a happy thing, a complete turnaround."

"I always try to generate the feeling that I got as a kid in New Orleans. I always try to be conscious of the listener, being such an avid listener myself when I was so young, and if I can give the same kind of happiness I felt as a kid, I'm really making music."

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CILLA BACKS BEATLES AGAIN

THE letters bombarded the BBC. "Please Cilla," they said, "where can we get a recording of your theme song?"

That's the Lennon-McCartney song, "Step Inside Love" used on Cilla's own show.

"So I just had to do a recording," cooed Cilla this week in that fetching Liverpudlian accent.

"Actually, it's the first Beatles song I've done since 'It's For You'." That was back in July, 1964.

"Oh," corrected Cilla, "I did do 'Yesterday'—but that was used as the B side to 'Love Is Just A Broken Heart.' This new one will be the first A side since 'It's For You'."

Why such a shortage of Beatles songs in Cilla's repertoire? "I never go to people and ask them to write a song for me," says Cilla. "I think it takes the edge off."

"Paul asked me if he could do the signature tune for my series."

"Now I'm recording it because I've had so many requests following the TV shows. It's quite a simple



CILLA: requests

song, but we had three goes at it before we got it right.

"Paul writes simple songs, but they are difficult to arrange and get the sound you want. On the first recording, Paul played it on guitar, but the key didn't suit me—I had to have it taken up. Then the second recording was disappointing. I just couldn't get my teeth into it."

"But we did a great recording last Wednesday, and the record is out this week."

"One advantage of doing a TV series, you can experimentally try songs out and see what sort of reaction you get. We got a good one to 'Step Inside Love,' so we decided to go ahead with it."

After her current series, Cilla is off for a well-earned holiday. "It'll be either Greece or Spain," she says.

Meanwhile, she's keeping her fingers crossed that she'll be able to fly away on the crest of a hit.



CHRISTINE PERFECT WITH THE CHICKEN SHACK

JUDY DYBLE AND FAIRPORT CONVENTION

JAN BARBER AND THE PICCADILLY LINE

THE world of the pop group has always been a distinctly male preserve—up until recently that is. Now, thankfully, this is changing and groups are beginning to realise the advantages of having a pretty face, that can sing as well of course, in their front line.

The American West Coast groups have already shown the way Grace Slick sang the Jefferson Airplane to the top of the American charts with "White Rabbit," and Marilyn McCoo and Florence LaRoo helped the Fifth Dimension's "Up, Up and Away" to a big Stateside hit.

Another girl vocalist who has drawn a lot of attention is Janis Joplin, with Big Brother and the Holding Company, while the Jim Kweskin Jug Band's Maria D'Amato is adding her vocal strength to the group's work.

Four British groups are following the precedent set by the West Coast scene, although the musical diversity is a little wider.

A group that is perhaps a British equivalent of the West Coast-type line up and sound is the Fairport Convention. They had their first single "If I Had A Ribbon Bow," issued last month. It is sung by 19-year-old Judy Dyble, who also plays harmonium on the A side and electric autoharp on the B side.

As well as these instruments, Judy plays piano, recorder and dulcimer. Before she joined the Convention, she sang in folk clubs and it was at a North London club that she met the group's bassist, Tyger Hutchings.

Together they worked out some things using electric backing, then last August Judy debuted with the Fairport Convention at UFO club, London.

"I didn't want to be just a singer," said Judy, "particularly as I started out playing piano and autoharp. I think that's part of the reason that I joined the group. I like to think of myself as a little bit of a musician rather than just a singer."

Judy thinks that what attracted her to playing with the group was that they had fairly unusual ideas and the fact that she knew them as friends.

Does she have much say in the choice of the group's material? "Yes, I have, but

HANDBAGS IN THE BAND WAGON

TONY WILSON investigates the strange world of the girl group members and discovers that there's little time for boy friends to come between them and their music



it's a group choice in the main. I agree with the rest generally. If one person doesn't like a number, we don't do it. They do listen to me," if I shout loud enough.

Being the odd one out in the group can be lonely, says Judy. "When the guys all talk together, I easily get left out. They think differently. I do sometimes get forgotten. But I try to forget I'm a girl, I think I've become asexual. You learn not to throw tantrums or have female whims."

Judy hasn't had time for boy friends since she joined the group. "I spend a lot of time together with boys in the group. We were friends before, but I think it is a bad thing."

More scope and a broader range of numbers was why the Piccadilly Line asked 18-year-old Jan Barber from Wanstead, East London, to join them. "I've been with the group since the end of December," explains Jan. "I read an ad in Melody Maker. It wasn't a little ad, but a big one. I went along, auditioned, and joined them."

"I have an equal say in what the group sings. It is democratic really. I don't like the travelling, you can't sleep in the van, but apart from that being with the group is OK and there are no hang-ups."

"The boy friend bit is difficult because when we are not out working, we are rehearsing together. But we do try to get away from one another as often as we can."

Jan thinks girls have been ignored as potential group members but can see the obvious difficulties involved being a lone girl in a full-time group.

Ron Edwards, organist and songwriter with the Piccadilly Line finds that having a girl in the group means that he can now write songs specifically for Jan.

"It broadens what we can do in harmonies, and what we can do in the way of numbers because some numbers only girls can sing."

"We are looking for someone who was attractive and had a good voice—and who could get on with the group and fit in. Jan Barber does. We have no difficulties at all from either side."

Harmony, both vocally and socially, is an important factor, and harmony is the key-stone upon which the Illusive Dream are building their chart hopes. They are getting into a Mamas' and Papas'-type thing.

Formed two months ago

they have been steadily working on album material and a single for April issue on the Major Minor label.

Judy Jason is the pretty girl singer with this group and her face may be as familiar as she has appeared in television commercials and in shows such as The Saint, The Baron, Thank Your Lucky Stars, the Rolf Harris Show. Her earliest influence was her mother, a professional singer.

"I had been looking for something for ages, then I met Mickey Denne who writes all the songs for the group, and we started singing together," says Judy.

Together with Clive Graham, and Barry Anderson, they went to see Tommy Scott, of Major Minor Records, who offered them a recording contract.

"He told us to learn 14 songs and we did, but it was a hell of a long job, learning the harmonies. This won't be the first time I've sung with a group, but it will be the first time of travelling extensively. I'm looking forward to it. I want to see the public's reaction. I expect we'll be working in cabaret mainly."

Judy has no time for boy friends because of rehearsing "like mad, takes up all the time." She says: "We are rehearsing every night and day, and have been for the past six weeks."

Judy, 22-years-old, thinks a girl adds to the attraction and the musical sounds of a

group. "A lot of groups sound like girls with the high sounds, but it makes a fuller sound with a girl's voice."

Group member Barry Anderson says: "Judy was our first choice and an obvious one. She's a professional too. The only trouble is that when you want to rehearse, it is very distracting to have a beautiful girl like that around—you have to concentrate very hard."

The Illusive Dream have yet to make their live debut but the Chicken Shack are already building up a reputation around the blues club circuit. Their pianist and organist is 22-year-old Christine Perfect, who comes from Birmingham, where the group were based until recently.

"I joined the group because I've always loved music and the blues ever since the old rhythm and blues revival days. I'm a real fan," she says.

Christine joined the group after writing to two of its members she had known previously at art college in Birmingham. "I was working as a window dresser and slowly turning into a vegetable."

"I was terrible when I started. I didn't know how to play blues on the piano, but playing in Hamburg for a month, three hours a night, I soon learnt," says Christine.

"I find that playing with a group is a hundred per cent more exciting than anything

some nice bloke and he's too far away to do anything about it."

"The problem is you might meet the kind of bloke you want to marry and then the pull comes between the group and getting married."

Christine contributes her compositions to the band's repertoire, and whatever else gets played is a mutual decision. "We have no real problems," she says, "because we all like the same sort of material."

But Christine is really in a man's world with blues music. In fact, she is a rarity. The fans are more likely to be male than female and also very critical.

"I think a lot of people think I'm a gimmick rather than a musician, but people are beginning to listen now, but some people still come up and say 'Not bad for a girl.'"

"But I do feel sometimes as if I am invading the boys' lives. But I am learning to cope with men when they're among themselves rather when they're with women. I am getting accepted as one of the lads. The relationships are very friendly."

"I wish I could get away and chat with other girls about boys and clothes. Some times I get lonely and depressed when the boys start talking about girls and telling dirty jokes."

The girls in the groups face some social disadvantages from being the odd one out in a band, but basically they are happy because of the kind of job it is—out of the rut, no hint 9 to 5 about it, and they are putting their talents to use in a way that they enjoy and that gives enjoyment.

The swing has started to give girls joining groups.

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BLIND DATE

ESTHER AND ABI

single out the new singles

FOUR TOPS: "If I Were A Carpenter" (Tamla Motown).

Esther: I love the song, but I prefer the original by Bobby Darin. Is it the Four Tops? **Abi:** I love the song too, but I also prefer the other version. This is good for dancing but it's too short a time since the original to make it a hit again.

SIMON AND GARFUNKEL: "Scarborough Fair/Canticle" (CBS).

Esther: Simon and Garfunkel. It's an old song. I love this one. It's from their LP. **Abi:** It's a beautiful song. But I don't think it will be a hit. **Esther:** No, not a hit, but it's the most beautiful song I've heard for ages. **Abi:** They do write beautiful songs. I believe they are here for concerts now.

SIMON DUPREE AND THE BIG SOUND: "For Whom The Bell Tolls" (Columbia).

Abi: It's got a Spanish feel about it. Nice and catchy. **Esther:** There's nothing special about it. It could get to the charts, but I'm not sure. **Abi:** No, it'll definitely get into the charts, I'm sure of that.

LOVE: "Andmore-again" (Electra).

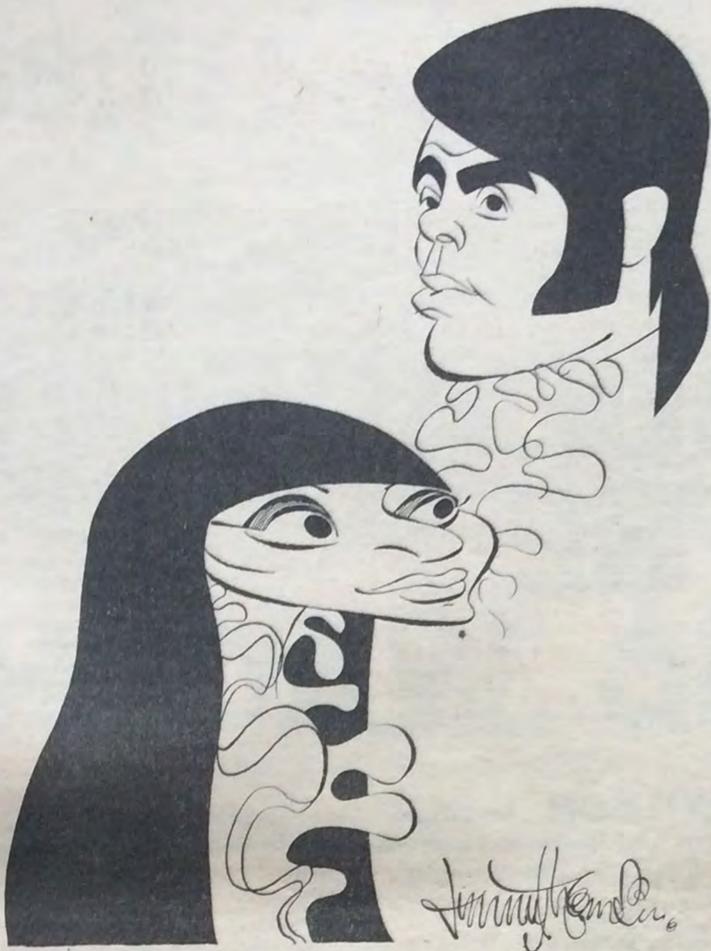
Abi: Is this the Bee Gees, it sounds like a Bee Gees record? **Esther:** No, it's a group called Love from America... the West Coast. There's something nice about it, but it's rather overdone. The melody line is nice and there's a nice arrangement too. **Abi:** I'm not so sure about this. There are nice things about

it, but it's the sort of record that will depend a lot on the plugging. If it gets plugged a lot, it might be a hit.

EASYBEATS: "Hello, How Are You" (United Artists).

Esther: It's a bit like "A Whiter Shade Of Pale,"

isn't it. **Abi:** You mean the atmosphere of his voice? It's not a hit record, I don't think, although it is very professional the way



it's done. **Esther:** I'm not sure about it. That Chopin sound of the piano has me worried. I hope it's not going to become a fashion.

BOX TOPS: "Cry Like A Baby" (Bell).

Abi: I like this. It'll make the Top 20 for sure. Who sings it? **Esther:** Yes, it's a hit. Ah, it's the Box Tops. **Abi:** I like the whole arrangement. Very nice indeed. **Esther:** Definitely a big hit, and I quite like it, too.

SHADOWS: "Dear Old Mrs Bell" (Columbia).

Abi: It's very nice and I like it, but I don't know if it'll be a hit. But I suppose it has a chance if the group is known. **Esther:** There's something there that reminds me of the Beatles, but less sophisticated, I think the song has a Beatles feel about it. Really, there's nothing new about it. Nice, but a hit? I don't know.

JOE TEX: "Men Are Gettin' Scarce" (Atlantic).

Esther: I think I heard this today. Yes, I did. I remember. It's Joe Tex. That's a hit. **Abi:** I love it. I love all soul music and this is very good. **Esther:** I like the sound of the voices you can hear in the background to the record which gives it a lot of atmosphere. **Abi:** It's got a lot of rhythm and could be a hit. How does soul music do here? Does it ever get into the charts?

CROCHETED DOUGHNUT RING: "Maxine's Parlour" (Deram).

Esther: Top 30 for this, perhaps. Those sort of attacks every so often are quite good. I like the simple way the piano and flutes are played. It's not sophisticated and so doesn't clash with the way the voices are singing. **Abi:** I'm not sure about it. It seems too complicated to me. But if people know the group, it could push it into the chart.

ROCK 'N' ROLL REVIVAL SHOW: "Midnight Train" (Decca).

Esther: Rock'n'roll. It reminds me of the first parties we went to together. **Abi:** Yes, it's just rock'n'roll. I think Elvis Presley does it much better. It might make it. **Esther:** There's nothing new about it, although it has a good beat. **Abi:** If rock'n'roll is coming back so soon, then it might make it.



THERE'S not a more loyal legion of fans than those who fall in line behind the Beatles. Through every chapter and trend of the Beatle story the fans have solidly marched.

But how do they feel now? Are they hesitating over meditating? Or have they ruled that this is one trip they can't make with John, George, Paul and Ringo?

I wonder.

SOLUTION

For when the Beatles set out to meditate with their spiritual leader, the Maharishi Mahesh Yogi, a fortnight ago—the question I was constantly asked was: "Have they really gone off their heads?"

The answer, simply, is No. For the trend-setting Liverpool foursome believe, and very firmly believe, that a trend to transcendental meditation could mean the solution to all of today's world problems.

George Harrison, the crowned mystic of the four, explained: "Its ultimate message is love for one another."

STATE OF BLISS

Meditation, they claim, means in its progression that the bad things of life—like smoking, drinking, drug-taking, promiscuity, jealousy and selfishness—drop out one by one. Just by meditating and until a sheer state of bliss is reached.

Does that want to make you laugh? Some it will. But it is surprising how soon you become curious about it all when you come to realise just how sincere John, George, Paul and Ringo feel about it.

It helps to explain their pilgrimage to the Himalayas where they are meditating within the peace and tranquillity of the bearded Maharishi's ashram.

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NANCY: long wait

Nancy, bread

It seems as though Nancy Wilson is always making flying visits to this country in order to appear in television programmes. Once she came here to play a few concert dates, but the majority of admirers of her many musicianly albums are still waiting for the chance to hear her in the elegant flesh.

And they may have a long wait. Because Nancy, before she left Britain for Amsterdam on

Tuesday, said she had no plans for returning to sing in person.

"Well, there's only the Talk Of The Town and concerts that I could do, I suppose, and so far I haven't had any offers that make sense. I don't want a lot of money—just something that makes it worthwhile to come over."

On Sunday, before recording her show for International Cabaret, Nancy Wilson was guest of honour at a party at Siegi's in Mayfair, given for her by couturier, Clive. During a moment's quiet, she told me she had visited the Speakeasy and Sybilla's and was going to the Bag O' Nails at the first opportunity.

"I dance quite a lot and always go to discotheques, not to listen to the groups, you know, but because I love to dance. Sybilla's is the one I like. I spent about half an hour at the



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THE BEATLES IN INDIA

by DON SHORT of the DAILY MIRROR

The question they all ask is— have they gone off their heads?



JOHN LENNON strolls in the grounds of the Maharishi's meditation centre

George joked on the way over "that it will probably turn out like a Billy Butlin holiday camp." And from a physical and architectural standpoint he was not far wrong. The meditation academy is built in circular camp fashion with a chain of whitewashed chalets for the pupils to live in, a meditation hall, a post office, a laundry and a

dining hall. But its location could be more breathtaking. Buried in the forest-clad foothills of the Himalayas and overlooking the Ganges—the river which most of India's religious creeds say is holy. Across the river is the shanty town of Rishikesh, where 10,000 monks live among its 12,000 people. It takes five hours to drive

the 140 miles from the capital New Delhi to the ashram and when the Beatles got here, in two instalments, they found that 60 other converts were already meditating with the guru. So since their arrival, Paul, with his actress girl friend Jane Asher, and John, George and Ringo, with their wives, have been

having long private sessions with the Maharishi in order to catch up with the studies. At the moment they are undertaking a "philosophy in action" course. For the Maharishi predicts that when the Beatles leave the academy "they will become the practical philosophers of their age." Well, I suppose, they've come pretty close to that already. There are no hard bound rules at the academy. But the schedule is tight and every four usefully

HOLY

Mornings and afternoons there are lessons at the open air amphitheatre conducted by the Maharishi or one of his senior disciples. They last a total of six hours a day, but as time goes on the studies grow less and meditation itself increases.

"Soon," says the Maharishi, "the students will reach 30-hour sessions of meditation without eating, drinking or sleeping."

Almost perpetually, this Indian holy man faces an inquisition on how genuine his cause is.

And I am asked over and over again: "Is he taking them all for a ride?"

I want to say here and now that I am not prepared to give an answer to that question, for I do not know enough about the Maharishi or his background to commit myself.

But I will say this. The Maharishi is a character with a great sense of humour and a deep degree of sincerity.

I liked him instantly and he has the knack of creating a human bond which cannot be broken or harmed by what others may think.

There is one thing more to consider, too.

If, as his enemies say, "he's only in it for the bread" — then he is certainly showing no visual signs of enjoying the fortunes he is claimed to be pocketing.

FRUGAL

He wears only sandals and white dhoti and his meals are frugal.

He spends practically day and night meditating when surely he would be hoofing round the world's playspots if he was milking the funds.

In fact, the funds are devoted to the expansion of the movement and to the construction of new academies around the world.

The Beatles, together with the Beach Boys, have pledged their support towards the building funds. And as far as the Beatles are concerned, there is no turning back at this stage.

John Lennon says: "They had to kill Jesus Christ first—before they proved he was Jesus Christ."

"And even if the Maharishi vanished now we would still say that how far we had gone with him was worthwhile."

And George: "The Maharishi is the kind of person the knockers are bound to knock. But one day they will all wonder why they did."

Ringo and Paul also share the same views. But at the same time meditation does not mean the four some are giving up their music.

Said Paul: "We feel that through our music we will be shown the way we are really going. And others, we hope, will follow us."

The Maharishi is sure the Beatles will have a great deal of influence in preaching his message when they leave Rishikesh.

But will fans still hesitate before they meditate?

A new era is about to dawn.

RINGO CALLS IT A DAY...



RINGO AND HIS WIFE MAUREEN unexpectedly flew home from India last Thursday after ten days with the Maharishi.

"The Maharishi didn't really want us to leave and kept asking us if everything was all right," said Ringo. "He suggested that perhaps we should go off somewhere and take a holiday and then go back to the meditation centre, but we wanted to come home."

"Really, his meditation centre is a bit like a Butlin's holiday camp. We'd been sent lists of what to take with us — like blankets and camping things — but we didn't need any of them. It's all very luxurious."

"It wasn't what you'd call a hard life. We all lived in chalets and we used to get up in the morning — not particularly early — then all go down to the canteen for breakfast, then perhaps walk about a bit and meditate or bathe."

"Of course, there were lectures or things all the time, but it was very much like a holiday. The Maharishi did everything he could to make us comfortable. I suppose there is a possibility we may go to his other centre in Kashmir, but I don't know yet."

and butter singer

Speakeasy but only heard records, I couldn't stay for the band. "So far as the records went, everything sounded alike. Anything like the Supremes or the Beatles would have broken up the sound but there was nothing different for 30 or 40 minutes."

We hear a lot today about jazz and popular music coming closer together. Did Nancy argue that they were? She said No. "I think jazz is more of an influence on younger people now than it was before, and maybe the groups are getting better. That's about all. You've always had jazz groups, like the Ramsey Lewis Trio, who can take a pop tune and do something with it."

"Then, of course, definitions of jazz keep changing. Nowadays it means Coltrane, Ornette Coleman and so on — they've gone out a little farther."

When you talk about jazz to Nancy Wilson you find she often mentions Billie Holiday and people of her era, also the first wave of boppers, and these seem to be her special listening delights.

"Yes," she says, "I'm so sorry I missed seeing all those people. Billie and Lester and Charlie Parker. I never met Parker. I missed that whole swing bit and the hard bop thing. When I got to New York it was late '59 and 'progressive' was taking over."

How are record sales going for Nancy these days?

"Still as steady as ever. I'm what Capitol Records call a bread-and-butter singer. Talking of records, I've a new one coming out, 'Welcome To My Love,' with arrangements by Oliver Nelson. He's the only man I know could write a chart with the first eight bars nothing but

reeds, no rhythm or anything. He loves reeds."

Nancy likes California and enjoys recording there. "But," she warns "it's a strange state, very weird politically. I worked hard to support Johnson against Goldwater, and voted for Pat Brown for Governor."

"Interested in politics? As an American I have to be. I'm interested in justice. I'd like to see more people get a shot at things." —MAX JONES.

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Barry Lee and the Barry Lee Show

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Columbia DB8350

NEW JAZZ RECORDS

REVIEWERS: BOB DAWBARN, BOB HOUSTON, JACK HUTTON, MAX JONES

More piano conversations from Evans

THE four-year-old "Conversations With Myself" remains one of my favourite records of the last decade. On that one, Evans was heard playing three pianos at once. This time he plays only two.

It would have been comparatively easy to lay down a melody line and then fill in over the top. Instead, Evans has produced, through most of the album, two complementary lines which would each be equally valid if heard alone. This is counterpoint of a very high order.

The fullness of two pianos and the interplay of ideas generates a feeling of musical tension which is not one of the qualities one normally associates with Evans. Yet he also manages to retain that dancing quality in his right-hand lines.

Denny Zeitlin's ballad, "Quiet Now," is an excellent example of the way Evans builds up the tension to almost unbearable proportions and then releases it with a short, lyrical passage or a few chords.

At faster tempi, the two pianos give an almost archaic, though very pleasing, piano roll effect — and the massive swing produced has something of a Fats Waller quality.

There is one Evans composition, "Funny Man," and he has ranged away from the hackneyed to pick some fairly unlikely, but very effective, material like "Santa Claus," the Johnny Mandel-Johnny Mercer ballad, "Emily" and "Little Lulu."

As yet, I don't rate this quite as highly as the original "Conversations" set, but it comes close enough to be very highly recommended indeed.—B.D.

First time round I thought FULL VIEW by the Wynnton Kelly Trio (Milestone MLP 1004) was nice but a bit dull. Second time round I decided it was good. And with each subsequent playing I've liked it more. That's what a bit of subtlety can do for you and on this showing, Kelly is one of the most subtle keyboard improvisors in jazz. He allies a nice melodic flair with occasional glimpses of the power he showed in the old Miles Davis days. The titles include "I Want A Little Girl," "What A Difference A Day Made," "Autumn Leaves," "On A Clear Day" and "Born To Be Blue." Kelly gets good support from bassist Ron McClure, who has some nice solo moments, and his old drumming colleague from the Davis Quintet, Jimmy Cobb.—B.D.

DUKE PEARSON

DUKE PEARSON: "The Right Touch." Chili Peppers; Make It Good; My Love Waits; Los Malos Hombres; Scrap Iron; Rotary (Blue Note BST 84267).

Pearson (pno), Freddie Hubbard (tp), Garnett Brown (trb), James Spaulding (alto, flt), Jerry Dodgion (alto, flt), Stanley Turrentine (trn), Gene Taylor (bass), Grady Tate (drs).

PIANIST Duke Pearson has been virtually a house arranger at Blue Note, and when he makes albums under his own name they are usually well-conceived, attractive affairs liberally flavoured with the excellent soloists who make up the Blue Note stable.

This falls neatly into that category, a satisfying exercise in small-band mainstream-modern jazz using six Pearson originals as material. His composing is consistent and his lines never fail to produce good raw material for the soloists, Hubbard, Spaulding and Turrentine.

"Chili," "Los Malos" and "Rotary" all contain some emphatic solo work, while Hubbard turns in a beautiful

BILL EVANS: "Further Conversations With Myself." Emily; Yesterday; Santa Claus Is Coming To Town; Funny Man; The Shadow Of Your Smile; Little Lulu; Quiet Now. (Verve VLP9198).

Evans (pno).

performance on the bossa ballad, "My Love."

Pearson has most of "Make It Good" to himself, and he does just that with a nicely-paced solo. The excellent Tate and Taylor make an impeccable rhythm team to add to the muscular blowing on this attractive set.—B.H.

CLARA SMITH

CLARA SMITH: "Volume One." I Got Everything A Woman Needs; Every Woman's Blues; Kind Lovin' Blues; Down South Blues; All Night Blues; Play It A Long Time Popo; I Want My Sweet Daddy; Irresistible Blues; I Never Miss The Sunshine; Awful Moanin' Blues; Don't Never Tell Nobody; Waitin' For The Evenin' Mail; Kansas City Man Blues; Uncle Sam Blues. (VJM VLP15).

Smith (voc) with probably Fletcher Henderson (pno), Add Elmer Chambers (cornet) on "Irresistible Blues." June to October, 1923. New York.

CLARA SMITH was one of the early blues women whom writers tend to term the classic singers. She, like most of them, sang in a dramatic fashion suited to the Southern theatres and tent shows in which they worked; and her repertoire included popular songs and novelties as well as blues. But when she fastened on a blues, you knew why she was billed as Queen of the Moaners.

Panassié has called her the greatest blues singer next to Bessie Smith and Ma Rainey, with a style very similar to Bessie's. Norman Stevens, in an interesting note to this album, compares her with Bessie and makes the point that she was more at home with a "boisterous comedy routine or a conventional popular song" than Bessie often sounded.

The 14 titles presented here are the first 14 recordings of hers that were issued, though she made a pair of titles in May of '23 that were not released.

They are not, as you might expect, her most impressive performances (and accompaniments are uninspiring), but they get better as they go along and such tracks as "Never Miss The Sunshine," a splendidly converted pop of the time, and "Irresistible," with Chambers on cornet, have quite a bit to recommend them.

Among other numbers which show off her considerable equipment are "Awful Moanin'" (on which she does indeed), "Sweet Daddy," "Kansas City Man," "Don't Tell Nobody" and "Evenin' Mail." On the debit side, I should mention that tempos are slow and samey and that Clara's peak performances will be included on future volumes.—M.J.



EVANS: dancing quality in his right-hand lines.

JERRY HAHN

JERRY HAHN QUINTET: "Ara-Be-In." Ara-Be-In; In The Breeze; My Love; Ragahantar; Dippin' Snuff (Changes Stereo 7001).

Jerry Hahn (gtr), Mike White (vln), Noel Jewkes (trn, flt), Ron McClure (bass), Jack DeJohnette (drs).

GUITARIST Hahn's quintet is made up of two parts of the first John Handy Quintet (Hahn and violinist Mike White), two parts of the Charles Lloyd Quartet (McClure and DeJohnette) plus reedman Noel Jewkes who, according to the sleeve, has worked with Big Mama Thornton, Jon Hendricks, Jimmy Witherspoon and a San Francisco experimental lights-and-sound group.

It is the exuberant talents of Hahn and White which dominate the album. Hahn's guitar style is a marvellous mixture of various influences, from Django Reinhardt to Ravi Shankar, while White's lively violin strikes me as a Stuff Smith updated, and just as swinging.

The Lloyd rhythm men blend beautifully into the abandoned atmosphere and every track swings mightily from start to finish. "Ara-Be-In" begins with a long Hahn solo which justifies the title and has an effective tenor solo from Jewkes; "In The Breeze" and "Dippin' Snuff" are lines similar to the odd moments of whimsy that Handy uses, and again White

and Hahn impress with uninhibited solos.

"Ragahantar" is a guitar solo and Hahn underlines the tremendously diverse sources from which today's generation of jazzmen, especially American, draw their inspirations.

This is a very attractive set which should have wide appeal, and not just to jazz buyers.—B.H.

ELVIN JONES

ELVIN JONES: "Midnight Walk." Midnight Walk (b); Lycra Too? (c); Tintiyana (a); H.M. On F.M. (a); Cross Purpose (b); All Of Us (b); The Juggler (a) (Atlantic 1485).

(a) — Elvin Jones (drs), Thad Jones (tp), Hank Mobley (trn), Dollar Brand (pno), Donald Moore (bass). (b) — as (a) plus George Abend (percussion). (c) — as (a) plus Steve James (electric pno).

THERE'S a superficial Jazz Messengers feel about this aggressively swinging band — and like Art Blakey, Elvin Jones coaxes enormous sounds out of his drums.

Brother Thad and Hank Mobley make up one of the most evil-sounding front lines in the business and Thad, in particular, creates some fascinating solos.

Dollar Brand has never really got through to me, but he is beginning to and I very much like his work on "Tintiyana," which he wrote and which opens with a long, unaccompanied piano passage. Even the electric piano, used on "Lycra" by its com-

poser Steve James, is acceptable. While concentrating on swinging, the session utilised a lot of good material, including originals from Thad, Brand, Mobley and Elvin.

But Elvin Jones is the star of his own record. Generally playing with far greater simplicity than he ever did with Coltrane, he generates enormous heat. B.D.

A record like LONNIE SMITH: FINGER-LICKIN' GOOD (CBS) is likely to start all kinds of arguments about what is jazz, pop, soul, etc. This is probably R&B. It lacks a hard jazz line, though organist Smith has George Benson on guitar, a couple of saxists (including King Curtis) and trumpet man Blue Mitchell. But when Lonnie is playing there is a distinct poppish feel and that's no sneer for he is exciting and highly accomplished — much more exciting than many of today's jazzers. He imparts the same kind of poppish excitement you get from the Gary Burton group. The hardest hitting jazzman in this group is Blue Mitchell, a most underrated player whose solid satisfying tone and economic lines always seem to be telling the truth. Benny Golson's arrangements are excellent.—J.H.

There's a bit too much of the instant soul about Lou Donaldson's MR SHING-A-LING (Blue Note BST84271) with its domination by organist Lonnie Smith and drummer Leo Morris. However, there are some nice trumpet solos from Blue Mitchell and to a lesser extent, Donaldson's alto and Jimmy Ponder's guitar. An attempt to turn Bobbie Gentry's "Ode To Billie Joe" into soul jazz doesn't really come off, and the best track is "The Shadow Of Your Smile." It's all easy enough to listen to but appeals mainly to the feet.—B.D.

SPOON FOR EASY LIVERS

Someone called Peter Paul produced Jimmy Witherspoon's BLUES FOR EASY LIVERS (Transatlantic PR7475) album, and in truth it is aimed more at easy listeners who go for easy blues sounds than at real blues hounds. Spoon has the technique and authority to sound good when he's working with high-class jazz musicians and he proves it again on such tracks as "Lotus Blossom," my favourite of the set, and "Gee Baby." The accompanists here are pianist Roger Kellaway, a most exciting player who is also responsible for the arrangements; Pepper Adams (bari); Bill Watrous (trb); Richard Davis (bass) and Mel Lewis (drs). Nothing on the first side is strictly blues, and there are passages during slowies like "Travelin' Light" and "P.S. I Love You" when nothing much happens for me. Still, control and flexibility are ever-present and people who dig Spoon's ballad singing will like the set. Same goes for side two, though it includes "Trouble In Mind," "I Got It Bad" and "Big Bill's "How Long Will It Take To Be A Man." On the one fast track, "I'll Always Be In Love," Adams takes a chorus on tenor. The expensive rhythm team doesn't swing as hard as you might expect.—M.J.



WITHERSPOON

VJM Records continue to serve collectors with rarities from the past. THE HALFWAY HOUSE ORCHESTRA (VLP19) offers 15 tracks dating from the period September '25 to December '28. As Brian Rust notes on the sleeve: "All these tracks have long been quite rare collectors' items. One, 'Wylie Avenue Blues,' was never issued in the United States at all, but for some reason the master found its way to Australia and was issued there in 1929." The band, led by Albert (Abbie) Brunies, cornet playing brother of George (now spelled Brunis), was a jazz-styled dance orchestra which worked at the HH, a little way from New Orleans, during the Twenties. For me the music is a shade too polite — perhaps, as Rudi Blesh says, "in a state of suspension between sweet and hot" — but it sounds quite bouncy and endowed with enough melodic charm to pleasure ears attuned to old-time hot music with its complement of insipid vocals. Johnny Saba is the culprit here — on "I Want Somebody To Love," "Tell Me Who," "Just Pretending" and "If I Didn't Have You" — but Brunis, clarinetist Sidney Arodin, bassist Chink Martin and the others push the last three of these songs along commendably. And clarinetist Charlie Cordella, on "I Want" and the nine preceding tracks, was capable of effective solo and ensemble work. Historic and entertaining.—M.J.

by CHRIS HAYES

RADIO JAZZ

British Standard Time

FRIDAY (8)
4.5 p.m. J: 1605 To Nashville (Fri, Mon-Thurs). 5.15 H1: Pim Jacobs Trio, Rita Reys. 7.0 H2: Jazz Rendezvous. 11.5 E: Lionel Hampton, 1937-1940. 11.30 T: Marilyn Maye. 12.0 T: Paul Bley Trio. 12.5 B1 and 2: Jazz At Night (Newborn, Duke, Ory, Brubeck, Bergan). 12.15 a.m. E: (1) MJQ (2) Sammy Davis (3) Quincy Jones. 12.35 J: All That Jazz (Fri, Mon-Thurs).

SATURDAY (9)
12.0 noon B3: Jazz Record Requests (Steve Race). 2.40 p.m. H2: Radio Jazz Magazine. 4.2 H2: Jazz. 10.35 Q: Pop and

Jazz. 11.15 A2: Get To Know Jazz. 11.30 T: Buddy Rich Big Band. 12.0 T: Frank Sinatra, Duke Ellington Ork. 12.30 a.m. J: Bobby Troup's Jazztime.

SUNDAY (10)
7.0 p.m. B1: Mike Raven's R and B Show. 7.35 B1: The Jazz Scene (Humph, Peter Clayton, Kenny Clarke, Benny Green). 9.5 U: Folk and Pop. 9.5 J: Finch Bandwagon. 11.3 A1: French Jazz Groups.

MONDAY (11)
4.35 p.m. U: Pop and Jazz. 10.20 E: Kurt Edelhagen Ork. 10.55 H2: Jazzpresso. 11.10 M: Jazz. 11.30 T: Pop and Jazz. 12.0

T: New Jazz Records.

TUESDAY (12)
5.15 p.m. H2: Dixietime. 9.20 H2: Jazz Spectacle. 11.0 U: Harald Eckstein Sextet. 11.5 O: Jazz. 11.30 T: Frank Sinatra, Duke Ellington Ork. 12.0 T: Dave Brubeck Quartet.

WEDNESDAY (13)
8.0 p.m. B1: Jazz Club (Gordon Beck Trio, Joy Marshall, Colin Purbrook Quintet, Ronnie Ross Sextet). 9.20 O: Jazz. 10.35 Q: The Swing Era. 11.20 H2: Radio Jazz Magazine. 11.30 T: Bud Shank. 12.0 T: Music of Onette Coleman. 12.15 a.m. E: Jazz.

THURSDAY (14)
4.35 p.m. U: Clarke-Boland Big Band. 7.30 E: Jazz. 11.30 T: Marilyn Maye. 12.0 T: Buddy Rich Big Band.

Programmes subject to change.

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A: RTF France 1-1829, 2-348, B: BBC 1-247, 2-1500 VHF, 3-464/194/VHF. E: NDR: Hamburg 305/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221.

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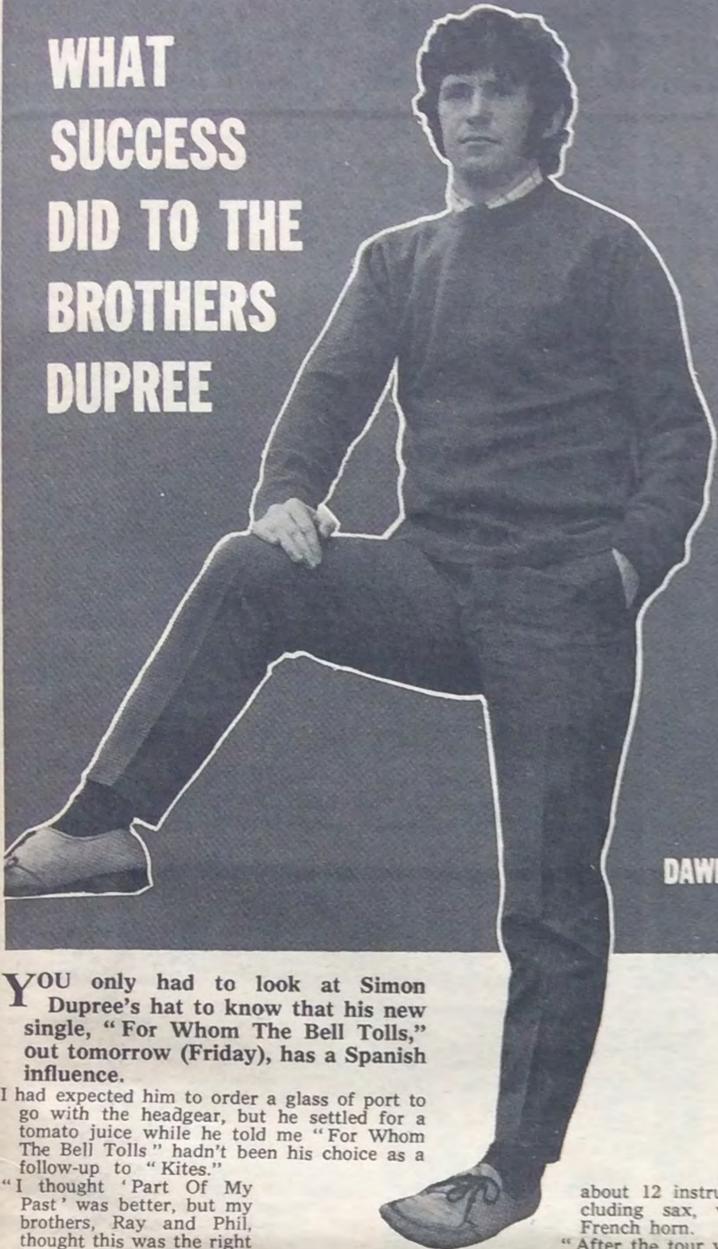
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WHAT SUCCESS DID TO THE BROTHERS DUPREE



BY BOB DAWBARN

YOU only had to look at Simon Dupree's hat to know that his new single, "For Whom The Bell Tolls," out tomorrow (Friday), has a Spanish influence.

I had expected him to order a glass of port to go with the headgear, but he settled for a tomato juice while he told me "For Whom The Bell Tolls" hadn't been his choice as a follow-up to "Kites."

"I thought 'Part Of My Past' was better, but my brothers, Ray and Phil, thought this was the right one for an A side. Anyway, it's written by my sister and Paul Smith.

"Actually I have no idea of what is commercial and what isn't, and I don't like much pop music anyway.

"I really enjoy classical music and modern jazz. Favourite composers? Mozart, Handel and most symphonic music, though I don't like the moderns much, apart from Elgar."

Simon turned to the topic of the moment. "We've never used a sessionman on a record," he said proudly.

And the early Shadows stuff — I still play 'Apache' and the rest of them."

The success of "Kites" has had some unexpected results, according to Simon. "For one thing, the three brothers — Ray, Phil and myself — are emerging as different sorts of people, getting their own separate identities.

The girls are always after Ray now — and Phil is always moaning that I get all the press.

"On the Gene Pitney tour we will feature the three of us as separate identities, try and project the different personalities.

"We shall be using a lot of instruments, too—on one number we will feature

about 12 instruments including sax, vibes and French horn.

"After the tour we are going to take a break — we've been working continuously for a year. We'll go our own separate ways for three weeks.

"Then when we get back we'll do something abroad — we want to promote ourselves in the States and 'Kites' is doing well in places like Japan, Israel and Norway."

As befits someone who had a long apprenticeship of one-nighters, travelling up and down Britain, before getting a hit record, Simon is not one to chuck his money away.

"I like to invest in things," he says. "Property and shares. We all draw wages each week and put the rest of the money away.

"Mind you, we are thinking of buying a Rolls Royce to transport the group."

PROBLEMS

"We feel that if you can't do it yourself, don't do it. If somebody else is playing, then where do you get the satisfaction. The great pleasure is hearing what you have done."

Musical versatility can breed its own problems. Says Simon: "We sometimes have trouble on broadcasts. On Radio One O'Clock recently we had eight or nine instruments on stage and we asked the engineers for three mikes to sing in.

"They said they hadn't got any spare. Most engineers hate anything that means a change from three guitars and drums."

I asked what Simon felt about predictions of a rock 'n' roll revival.

"If the Beatles have gone rock on their new single then it may come back—and last six months," he said.

"Actually, I like rock — it had guts. I still listen to Eddie Cochran records.



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Search is on for the champion Belcher of Britain

CRY halt! — The Bonzo Dog Doo Wah Diddies (as they're known oop North) are howling for a break. The gentlemen of this extraordinary orchestra want to be let off the leash and be allowed to gambol free for a few weeks.

They need a rest to stop and think, and as a result

have pulled out of a major British tour with Gene Pitney, which would have meant nationwide exposure to a vital pop market.

Bonzos Vivian Stanshall and Legs Larry Smith picked at a selection of delicious eats in a London boozier this week and explained their actions.

"We can't stand heights,"

said Viv, while Larry poured cream for his coffee on the wrong side of a spoon.

The truth is leaving the tour gives us three weeks to rehearse and do new numbers. We could have done a rip-roaring show all right. We weren't worried about the audience."

"We're planning a Burpo-

meter," revealed Larry. "It will register an audience's belches in an attempt to find the Belcher Of Britain. Roger is building the machine. Each night it will register who is Pig Of The Evening, who will go forward to the finals to meet Braniac."

When was the decision to quit made? "A couple of weeks

ago at Birmingham I thought — 'I won't, I won't, I won't!' We've been working every night of the week, and when we haven't been playing we've been doing boring interviews with Chris Welch, or TV rehearsals. It got to a ridiculous pitch."

Larry talked about the

eagerly awaited follow up to "Gorilla."

"We've got lots of ideas, but the general treatment is top secret. There will be novelty numbers of course. The next single may be 'Humanoid Boogie.' It's quite a newie. Musically the album will be fifty per cent stronger than the last one."

"It that possible?" inquired Viv.

"We'll roll our saxophones in dung then," planned Larry. "The album hasn't stopped selling, especially since the TV series. The next one will be out in July and the single in early May."

MM special behind the big news

A BACKLASH that could affect future bookings of British pop groups has blown up in Australia following the recent two-and-a-half-week tour there by Small Faces, Who and Paul Jones.

Ken Brodziak, biggest promoter in Australia, was said this week to be "reluctant" to book British pop groups until the present storm has "died down."

Brodziak has handled a string of world stars, including the Beatles, the Seekers, Cliff Richard and the Shadows, Peter, Paul and Mary, and Herb Alpert.

And the management of the Southern Cross Hotel—leading hotel in Melbourne—have written to the management of the halls where the tour played, saying: "We would be pleased to accommodate other well-known artists or groups but must draw the line with these 'pop' group types."

The row, which has now reached Government level in the State of New South Wales, erupted following the alleged use of "a four-letter word" by a member of the Small Faces and the Who during a concert appearance at the Sydney Stadium.

And Aussie publication, The Showman, has called for a ban on "these scruffy, guitar-twanging urchins once and for all."

According to the Adelaide News, the New South Wales Premier, Mr R. W. Askin, has called for a report on "why police allowed pop singers to use filthy language at Sydney Stadium."

And under the banner heading "Filthy Words By Star," Jeff Wells, in the Sydney Sunday Mirror claims that "members of the English pop groups, the Small Faces and the Who behaved like animals on stage at the Stadium."

Says Wells: "The behaviour of these pouting princes of popdom had me squirming in my seat with embarrassment for the girls of 12 and 13 who had paid \$3.50 each to be within earshot of them."

"I watched and heard Steve Marriott, the leader of the Small Faces, run across the stage screaming a four-letter word."

A Sunday Mirror reporter—according to Adelaide News—claims he heard the same word being shouted by a member of the Who.

Comments Chris Stamp, co-manager of the Who: "The Who never used four-letter words."

On the general fuss about the concert, Chris adds: "The Australians are a very puritanical people. They're very backward and have a very strict moral code. The Press didn't understand the Who's stage act, but the kids did—and they loved it."

"The Who were asked back as soon as they had ended their tour. It was a fantastic success."

Mr Askin is reported: "We must observe certain standards of decency, especially when young impressionable girls of 12 and 13 are present."

"Pop singers have no



PAUL JONES

AUSTRALIA



WHO



SMALL FACES

'Ban these scruffy urchins once and for all...'

licence to swear. If the facts are reported there will have to be a tightening up against these pop groups."

It is also alleged bad language was used during a flight from Adelaide to Melbourne.

Melody Maker understands, however, that Ken Brodziak completely exonerates Paul Jones from any blame and says he would be welcomed back in Australia at any time.

Small Faces spokesman Tony Calder tells MM that the group has also been invited back. And last week in Melody Maker, the Who's Pete Townshend said: "The promoters have already asked us back."

But this week, MM could get no confirmation of return bookings for either Small Faces or the Who.

Commenting on the tour, Paul Jones says: "The Who put on their normal stage act. But there was some trouble in Sydney when a small rabble element in the audience started throwing pennies on stage."

"The Sydney Stadium has a stage in the centre of the audience. It was supposed to revolve, but didn't. And the amplifiers were six feet tall—a good few inches taller than the Small Faces—and hid them from about two-thirds of the audience."

"When the people booted, Steve Marriott said: 'I'll be down to clip some bleeding earoles if it doesn't stop. Next day, the paper said 5,000 people booted the Small Faces as they left the stage. This is absolute lies."

"The tour was well attended. But local reporters put the Who down for their long hair and the Faces for their 'untidy' clothes. But the halls were full of screaming teenagers."

"I had a nice letter from the promoter saying 'Thank you very much, it was a very successful tour. You are welcome to come back any time.'"

Paul claims the row in the plane taking the package from Adelaide to Sydney via Melbourne was also exaggerated.

"The hostess who serves coffee missed us and went by. I asked her why, but she didn't reply, which struck me as very rude."

"We were accused of swilling beer—which it transpires is illegal. But only one beer was being drunk, and that by my backing group, who were Australians. There was none drunk by the Who or Small Faces. I don't drink."

"Tempers were lost, and the police were wired in Melbourne to meet the plane. It was said we were very dangerous, running around and threatening violence."

"When we arrived in Melbourne, the police met the plane, but by this time we'd given up trying to present our side of the case."

● FOOTNOTE: Following his call for the police report, Premier Askin has since said there had been no other complaints about the show.

He is reported in the Sydney Sunday Mirror as saying: "I do not question the word of the Sunday Mirror reporter, but the proceedings were extremely rowdy and what may have been heard in one quarttr may not have been audible elsewhere."

The MU ban



MOST: 'out of work'



RATCLIFFE: 'ghosting'



EYDEN: 'I'm in favour'

'It's childish—why worry about who plays a drum on a record?'

BY LAURIE HENSHAW AND ALAN WALSH

TOP British record producers this week lashed out at a decision by the 35,000-strong Musicians' Union to ban session musicians from standing in for pop groups.

Says Mickie Most, who produces records by Lulu and Donovan: "I can't believe why the Union are putting their own members out of work."

Says Tony Macaulay, Pye record producer of records by Foundations and Long John Baldry: "As a result of this American products will beat British cover versions into the charts."

Says Mike Smith, the man who made "Everlasting Love" with the Love Affair: "This is going to lose a lot of useful and lucrative work for a section of their members."

Union criticism three weeks ago of the Love Affair's admission that apart from singer Steve Ellis, sessionmen were used on "Everlasting Love" came to a head this week.

After a four-day meeting of the 19-strong MU Executive Committee, General Secretary Hardie Ratcliffe issued the following statement:

"The Union National Executive have today adopted a Code of Fair Practice to be presented to the gramophone recording industry for agreement."

"Pending discussions with the industry we think it would be improper to give details of the Code except to say that some parts of it are designed to bring an end to what has been described as ghosting—the practice of using highly-skilled freelance session musicians to stand in for those members of pop groups who are unable to do the work themselves."

"A separate Code of Fair Practice will be presented to the ITV companies and to the BBC with a view to regulating the manner in which special records are used by pop groups and certain artists in radio and TV productions."

First to hit back was Mickie Most, record producer, who first clashed over the "ghost" question with Hardie Ratcliffe on TV.

Said Most this week: "I think the whole thing is childish—when half the world's at war and the other half is starving to death, why worry about who's playing a drum on a record? The Union must have nothing better to do. I can't believe why it is putting its own members out of work."

Adds Tony Macaulay: "The first people to suffer from this will be the sessionmen. But sessionmen have been used in the past, not because the groups can't play, but because it's an economy measure—to save time."

"What will happen is that American producers will beat British



LOVE AFFAIR: their admission on TV started the row.

cover versions into the charts. For the last couple of years we have been able to keep the American versions at bay. Now I can see the British version being too late."

"Cover versions are an important part of the business, although I don't like them too much myself."

Says Mike Smith: "This is going to lose a lot of useful and lucrative work for a section of the MU members and it looks as though we might have to go back to the glorious system of working on the Continent again."

"I don't want to interfere in matters of MU policy, but this is an unwarranted intrusion into our business. We employ MU members; we aren't here for their benefit."

Says record producer John Burgess: "At the moment, the MU statement is a black and white thing and as it stands I can foresee difficulties."

"The thing needs more clarification. For example, if I go into the studio with a voice and rhythm track and want to add brass, will the musicians refuse to do it?"

On the other hand, Tony Secunda, manager of the Move and Procol Harum, says: "The ban is a very good idea. It had to come."

"In the past ten years, pop music has matured, grown up. The standard of the average pop musician today is high enough not to have someone else playing for him."

"If pop musicians can't play, they shouldn't record—otherwise they're cheating the public."

"This ban will help strengthen the case for pure talent and make for a better scene."

Says Beatles press officer Tony Barrow: "We are not worried about the ban. It does not affect the Beatles or any of the artists we handle."

"Session musicians used on Beatles recordings are used to augment the Beatles' own instrumental line-up. Often the Beatles themselves 'augment' by providing their own double or treble-tracking effects."

"For instance, on their new single, 'Lady Madonna,' Paul not only plays bass guitar, he is also

heard playing piano. "The session was also augmented by four sax players. There never would be any question of sessionmen actually playing for the Beatles, or replacing them."

Says a spokesman for EMI Records: "This ban will not affect any EMI artists. The sound heard on records by any of our groups, including the Beatles, Hollies and Shadows, is their own sound."

"We employ session musicians, naturally, to back our solo artists, but all our recording groups are quite competent to cut their own records."

Says the BBC: "Ever since the MU banned miming in July, 1966, we have had an agreement with the MU not to permit the miming of commercial records on our programmes."

"Groups appearing live on Top Of The Pops play with the studio accompanying orchestra and simulate the sound of their hit record as closely as possible. But they may record the number earlier for showing on the programme. This is permissible."

"We have not yet heard from the Union on this latest ruling, but if they tell us it will be only a matter of formality, as the no-miming agreement is already in force."

Says ITV: "Until we receive the letter from the MU and consider it, we can make no comment."

Session trumpeter Leon Calvert says: "The ban would hardly affect brassmen—it would apply more to guitarists, drummers, or bass players."

"I think it would have been a good idea to pay royalties or more money to sessionmen who do stand in for members of groups. I don't think people should take credit for someone else's playing, but I don't like the idea of anything being banned."

"I would like to see negotiations that might bring sessionmen who stand in more money for solo work."

Bill Eyden, drummer who actually played on Procol Harum's world hit, "A Whiter Shade Of Pale," says: "I'm in favour of the ban. But I don't think it will worry sessionmen, as a lot of them can earn from between £100 to £200 a week anyway."

Footnote on the whole uproar is provided by the group that triggered it off. Love Affair co-manager Sidney Bacon told MM this week:

"I think the ban will be a good thing. Perhaps the groups will now get the £9 10s session fee! I suppose we are responsible for this in a way because we brought it out into the open—although the union had known it has been going on for years. But they were caught with their pants down and felt they had to do something."

"We didn't plan to do certain musicians out of work by this. We didn't think that it would go this far, but we have to play it the way it's gone."

NEXT WEEK

SPECIAL DRUM SUPPLEMENT

DON'T MISS IT



POP SINGLES/CHRIS WELCH

Beatles recall all our yesterdays

BEATLES: "Lady Madonna" (Parlophone). Not so much a rock and roll song, more an impressionist view of that riotous music of all our yesterdays.

The same feeling was created by the Beatles' last rocker "Sgt Pepper," and once again Paul McCartney clears his throat to jig up and down and shout the usual quaint Beatles words.

This time it's about some bird lying in bed and mending her stocking — I think.

Best bit is the piano intro, then you can have fun wondering why Paul sounds like Ringo. Say, "great, good old Beatles," then go out and buy another record.

After all that progression, the best thing they could have done was to go backwards. But I can't really see this being a hit, not when there's stacks of competition from Four Jacks And A Jill and Kay Starr. A good try.

SPENCER DAVIS GROUP: "After Tea" (United Artists). An explosive sound, but a strong enough melody for everybody to retain in their memory cells.

Spencer is determined to produce advanced quality pop. His first with the new group "Time Seller" everybody said should have been a hit. "Mr Second Class" was better than most of the dross currently littering the chart.

Let's hope this stirring performance is strong enough to tempt the public palate. One lump or two?

EDDIE FLOYD: "Big Bird" (Stax). A very farout sound for both Stax and Mr Floyd. While the incredibly high standard of production and performance is maintained, the sound has some of the moody qualities of a hip West Coast group.

Deserves attention, but unfortunately its hit power rating is not too high.

LONNIE DONEGAN: "Toys" (Columbia). It's difficult to calculate Lonnie's influence on the British popular music scene.

Back in the days of skiffle, his was the voice that launched a thousand groups and a thousand careers.

CONVERTED

For my part, hearing "Rock Island Line" for the first time converted me overnight from trainspotting and led me to buy a washboard and finally end up here and now discussing — Lonnie Donegan's latest.

Pretty, folk flavoured, backed by attractive strings and commercial, it may not be as exciting as "Gambler's Man," but in view of current trends, it could be a hit.

SMOKEY ROBINSON: "If You Can Wait" (Tamla Motown). "But they all sound the same, them Tabla Muton records," said a thick acquaintance.



PAUL: clears his throat to jig up and down.

Tipping porridge over his head proved satisfying, but useless.

Pretty voices, supplied by the Miracles, and a gentle song are not enough it seems.

Porridge streaming down his features, the thick one resolutely denied Mr Robinson a hearing, and as a recent census confirmed thickies outnumber the rest by three to one, it seems unlikely Smokey will rise up the chart.

JIMMY YOUNG: "Silver And Blue" (MGM). A hurdy gurdy effect is created by the gentlemen of the orchestra, providing a lilting accompaniment in waltz time to Jimmy's warm and mellow tones.

It's all terribly romantic — his tears are silver you see, when she found someone new, and blue was the day when she went away. It's all cunning symbolism.

To put it in more simple terms, if you drop a stone in a bucket of water, the ripples spread outwards. And remember, there are only two kinds of music — good or bad. LP winner.

But enough of these clichés, the point is, Jimmy is heading for a big hit.

CIRCUS: "Do You Dream" (Parlophone). Michael D'Arzo

produced this song by Phillip Goodhand-Tait, and indeed Circus, it is widely believed, were once hailed as the Stormsville Shakers, Master Phillip's old group. This has fairy tale quality, with liquid clarinet, toy trumpet and evocative lyrics.

Seagulls make a guest appearance in the final grooves.

TOMMY JAMES & THE SHONDELLS: "Get Out Now" (Major Minor). There are three speeds suitable for pop performances.

VARIOUS

There is "draggy slow" used by balladeers and for transcendental meditation instruction.

"Super fast" is employed by Lulu on "Shout" and Mitch Ryder on his various permutations of old rock songs. Then there is "medium stomp," most popular and ideal for dancing as typified by this reasonable bit of bashing and shouting.

Quite fun and one can almost see Mavis Cattermole at the youth club dance, wearing her maxi-skirt, and a slightly vacant expression, jerking her elbows to the beat and hoping against

hope that good-looking Ron Thighs will give her a lift home on his Hercules bicycle, stopping only to buy a bottle of Tizer at the fish shop.

AT LAST THE 1958 ROCK AND ROLL SHOW: "I Can't Drive" (CBS). Freddy "Fingers" Lee batters the piano a la Jerry Lee, as the group rocks its way through his own composition.

They have been getting fantastic receptions at clubs and universities, spurred on by Fred's traditional activities, including playing piano with his feet, standing on his head. I mean, yer psychedelic groups can't beat that.

Singer Ian Patterson says: "We've retained the earthy spirit of rock, but get a fuller sound because rhythm sections are much better today. This is rock of the Sixties." And it should be a hit.

JIMMY POWELL AND THE DIMENSIONS: "I Just Can't Get Over You" (Decca). Jimmy has been around a long time, and led a great group at the height of the R&B boom.

He's back with a reasonable song and some good vocals.

a little lacking in excitement, but it makes up for that in exuberance.

ROY ORBISON: "The Fastest Guitar Alive" (London). Soundtrack songs from Orby's first movie. And Roy's amazing voice roars over some pretty mediocre material. The sings are penned by Orbison but aren't near the class of "Only The Lonely" or "Running Scared" in either atmosphere or melodic invention. They may fit beautifully into the film, but make poor album offerings. Roy's voice just saves the day. Titles include "Whirlwind," "Fastest Guitar," "Pistolero" and three extra songs including "There Won't Be Many Coming Home."

ROLF HARRIS: "The Rolf Harris Show" (Columbia). It's the darlin' of the Sheilas, Rolf himself, armed with un-amplified wobble-board on some of the most popular songs from his Saturday night TV series. He includes his best ever: "Jake The Peg" and 14 others and the only bad thing about the album is the fact that you can't see all those dishy birds leaping about.

Diary of the Mayall band



MAYALL: superb

JOHN MAYALL "Diary Of A Band Vols 1 & 2" (Decca). A remarkable collection of "live" performances selected from sixty hours of club recordings made in Britain, Ireland and Holland last autumn. Although recorded at domestic tape recorder speed, balance and reproduction quality are good. More important the atmosphere is often electric and the musical content superb. For the first time, the creative improvising ability of a British group has been properly captured. John eschewed making a special "live" album which usually results in phoney audience reaction and poor playing. Between tracks are pieces of band humour, interviews and even some crowd barracking. When the cheers come, like the roar for "I Can't Quit You Baby" at Schladam, Holland, they are obviously genuine. The band is John's best ever. They work as a team and all musicians are of equal stature. Guitarist Mick Taylor is superb without being flashy on "Anzio Annie," and tenorist Dick Heckstall-Smith blows the blues with great feeling on "Blues In B" at London's Speakeasy. Keef Hartley's drum solo is amusing and exciting, with some choice

asides to tenorist Chris Mercer who told him to hurry up and get it over. John sings with passion throughout. His organ is a powerful complement to the band throughout. his harmonica is featured on "Help Me" and "The Train." Particularly meaningful is the spontaneous protest "Blood On The Night," after thugs beat up bassist Paul Williams before he was due on stage. Keith Tillman replaces Williams on bass for the rest of the albums. Strangest track is "God Save The Queen" which the band had to play at an Irish ballroom, complete with an eavesdrop on Irish com-

ments on their unusual treatment, Mike Vernon and Gus Dudgeon sweated on compiling John's tapes. It's a labour of love well worth the effort for it makes a fascinating and unique musical document.

TRINI LOPEZ: "It's A Great Life" (Reprise). Another entertaining offering from Trini with Don Costa handling the arranging and producing. Trini is first and foremost an artist who has to be seen, but his rhythm comes across here. Best of the bunch are the Latin tempo songs like "Luna Lunera." Not one of the greatest and

ing, but somehow the vital spark is lacking.

FOUR JACKS AND A JILL: "Master Jack" (RCA Victor). I always remember that group Four Twits And a Berk. Then there were Eleven Halfwits And a Freak. Ah, happy days.

These aren't half as good as those legendary names from the past. Twee, folk-flavoured whimsy. Jill sings well, backed by the burly Jacks, while gentle guitar lilt is in the background.

This reminds me of Peter, Paul and Mary and, of course, we are all supposed to fall down and groan "How wonderful" when this pap is inflicted on us. They can all rot in hell as far as I'm concerned.

AMAZING

ADAM FAITH: "You Make My Life Worthwhile" (Parlophone). It's amazing—there are some records when you have heard everything it has to offer after the first two grooves.

This is such a record. Adam released some interesting sounds on singles in recent months and none of them happened.

Now he comes up with one of those computer-written, jog-along ballads without a trace of originality, that will doubtless storm a way to the top. Such is life.

KIPPINGTON LODGE: "Rumours" (Parlophone). "Shy Boy" was a great song, but failed to happen for this newish group.

With some excellent production by Mark Wirtz and coy vocals, their second attempt might result in overnight success — or abject failure. If the gods and the deejays are on their side, who knows what chart wonders may be unleashed?

RIPPING

BARRY LEE: "I Won't Cry Anymore" (Columbia). Magic tonsils, super band and a ripping song add up to... add up to... well, magic tonsils, super band and a ripping song.

I remember dancing with Cynthia Spottiswoode at the Purple Cheese Club, Mayfair, in the summer of 1936 to Ace Fotheringay, His Saxophone and His Orchestra, and thinking aloud: "My God, Fotheringay, you're looking simply divine tonight," to which Cynthia broke a blancmange over my head.

It's that kind of music, folks — like a blancmange breaking over your head. Beautifully performed and deserving of a high place in the scheme of things.

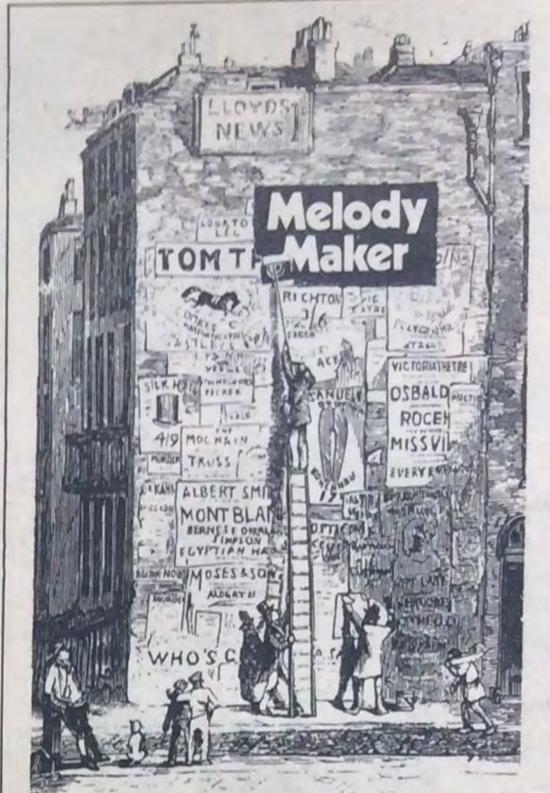
HANS CHRISTIAN: "Never My Love" (Parlophone). Leap into your Anderson shelters, here comes a blockbuster of a hit from a hip young fairytale teller with an emotion-packed voice.

The orchestral accompaniment builds up into a veritable frenzy with a gibbering vocal chorus and battering drums.

It's pretty exciting, and no doubt we shall all be seeing Mr Christian bringing mutiny to the good ship Top Of The Pops 'ere long.

CILLA BLACK: "Step Inside, Love" (Parlophone). A great song Paul McCartney wrote for Cilla which we hear each week on her TV show. Cilla is on top form and once again makes use of her "two voices" — switching from gentleness to harshness with tingling effect.

The arrangement sweeps Cilla along to a powerful climax, then fades out on a calmer note. Here is an epic destined for chartdom.



NEXT WEEK

Alan Freeman IN BLIND DATE

Tom Jones Lemon Pipers

Lemon Tree



WILLIAM CHALKER'S TIME MACHINE



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BOB DYLAN: book not yet available.

I'm having difficulty getting the correct balance of sound from my organ and amplifiers. What equipment does Alan Haven use?—Arthur Nix, Chadwell Heath, Romford.

My organ is a Lowrey Heritage De Luxe which feeds two cabinets. One is a Leslie, which takes the keyboard, and the other is a bass speaker, specially built for me, which takes the pedals separately. The Leslie normally produces about 25 watts, but I have substituted a more powerful amplifier and changed the lower speaker for an 18 inch Goodman, so I'm getting about 75 watts out of the Leslie. The upper speaker is the original American component, which is a pressure unit. My bass cabinet, which was specially designed for me, is about the same size as the Leslie, but it houses a Goodman Audio-90 18 inch bass speaker. This gives a better bass quality, and is on a separate volume control, so I can keep the bass signal at a constant level, regardless of the swell pedal of the organ. Everyone asks me how I get my great bass sound—and this is the answer. It is not so much a question of volume as quality of sound, which is important to every organist. Due to my successful

adaptation of the Leslie, Selmer are now producing one with similar specifications, containing a greatly-improved amplifier, the Selmer Treble 'N Bass 50-watt, with built-in reverb and two 12 inch speakers.—ALAN HAVEN.

IS it possible to obtain the book about Bob Dylan written by Daniel Kramer?—MISS V. EVANS, Basildon.

The book is not yet available in this country, but can be obtained from The English Bookshop, B.T. Centralen, Raadhushpadsen, Copenhagen, Denmark, for £2 including packing and postage. You must send an International Money Order. Dylan authority Christine Preston tells me that the book is packed with in-

'Quality of sound is the answer' says Haven

EXPERT ADVICE

BY CHRIS HAYES

formation and photos of the elusive celebrity, including dozens of revealing personal anecdotes, such as his shortsightedness, which is the reason for those infuriating dark glasses.

I AM doing a short biography of Donovan for the folk club I attend in Bolton. I understand that he spent some time in hospital. Do you know when and why?—Miss P. A. Farnham, Nolton.

Donovan was hospitalised as a child, due to polio, which left him with a slight limp.

visits to the school to check on progress. The Method, which originated in India, broadens the understanding of individuals in their relationship with others, gives a new insight into all activities, and brings greater happiness and deeper satisfaction. It is practised by devotees of all walks of life all over the world, including the Beatles. Over 5,000 people have been taught at the school, which was opened in 1961.—THE SCHOOL OF MEDITATION, 45 South Molton Street, London, W.1.

WHAT is the name of the tune played for the sand dance? My friend and I are going to do it for a laugh at an OAP's club and we want a record to practice to.—Mrs S. B. Pearson, Brynmill, Swansea.

At first you had me puzzled, but suddenly I remembered those droll comedy dancers, Wilson and Keppell, with their captivating assistant, Betty, whose irresistible act I first saw at the old Holborn Empire long ago. A great laugh, with their beanstalk figures, drooping moustaches and forlorn faces, they did their inimitable sand shuffle to the strains of "Ballet Egyptian," which you should be able to get on a classical or musical comedy LP.

I HAVE been trying to get a Judy Garland LP recommended to me, which contains You'll Never Walk Alone and A Great Day For The Irish, but record shops seem unable to identify it.—Miss H. Carmichael, Tooting.

This is probably because it is a World Record Club album, available only to order, or direct from World Record Club Ltd, Parkbridge House, Little Green, Richmond, Surrey. It is called You'll Never Walk Alone (T.675) and it costs 27s 11d. (postage 2s 6d extra). These are songs by the grown-up Judy, including a selection from her repertoire at the Palace, New York.

AFTER hearing John Mayall's interpretation of "Driving Sideways," I wondered if it is possible to get the original version by Freddie King and the Chicken Shack.—Vincent Edmonds, Bracknell.

It is an American record (Federal 12518), not available in this country, but you should be able to get it from Randy's Record Shop, Gallatin, Tennessee, USA. They can usually supply American records not issued in Britain and will send you a catalogue showing artists, titles and prices, including postage.

For expert advice on purchasing and playing—see your local dealer

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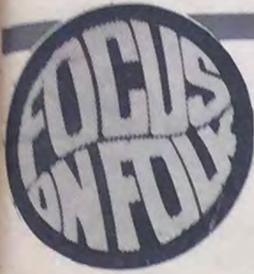
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Carolyn guests on BBC

CAROLYN HESTER is on the Rolf Harris Show on TV this Saturday, with appearances on My Kind of Folk and Country Meets Folk coming up. She is at Surbiton club at Surbiton Assembly Rooms next Wednesday, March 13.

Surbiton resident Derek Sarjeant will be compering and singing in an open-air folk festival organised by Merton Borough Council in Morden Park on Sunday, July 21, with the Ian Campbells, Dave and Toni Arthur, the Southern Ramblers and Graham Bradshaw.

He goes to Stockholm from September 27 to October 5 for five solo concerts in the Kungsträdgården as part of British week.

He is at the Hole-in-the-Wall, Chichester, tomorrow (Friday), Salisbury on Monday, the Jolly Farmer, Farnham, the following Monday, March 18, Portsmouth on March 24, and Coventry on April 1.

MARTIN CARTHY and Dave Swarbrick have their long-awaited solo concert at the Queen Elizabeth Hall this Saturday, March 9. Manchester Sports Guild are presenting them in concert at the Free Trade Hall on April 11 along with Jeremy Taylor and Ann Briggs.

The 'Incredibles' new record, "The Hangman's Beautiful Daughter" will be out on March 15. Steve Sparkes tells me it is already getting lots of air plays on the West Coast's "new pop" FM station, KLMX.

They recorded for the first of John Peel's Wednesday Night Ride programmes this week.

DAVE CALDERHEAD is off for a week's tour starting at the Watsons' old club, Folk Union One, in Hull, on March 17 and finishing at Knaresborough on March 24. While up there he will be taking part in a charity concert at Hull City Hall on March 21 in aid of the Lord Mayor of Hull's Appeal for Trawlermen's Wives. Along with him will be Fred Jordan, Bob Roberts, Dave and Toni Arthur, and Tim Hart and Maddy Prior.

Dave is secretary of this year's London Folk Music Festival which will take place at Cecil Sharp House from October 11 to 13 with the Yetties and Dave and Toni Arthur, as well as a group of traditional singers from Sussex brought along by Ken Stubbs. — KARL DALLAS.

LATEST folk singer to take the non-folk road is 27-year-old Maureen Kennedy-Martin the dark-haired, dark-eyed beauty who stands in between Mick Flynn and Gerry Fox in the Tinkers. Why? She leaves the group after two years which can be described as at least moderately successful. They have appeared in concerts, on TV, at the Edinburgh and Cambridge Festivals, they were booked for the opening of the Malta Hilton, they have made an LP and three singles. Their Friday night club at Hampstead's Three Horseshoes is packed out. One of the singles, "Carrickfergus," got to number five in the Irish charts. So why leave? "I've enjoyed working with the group," says Maureen, "and as groups go it was working out for us. We were making a good living.

"But I want to develop as a solo singer, not necessarily sticking to recognised folk songs. This is hard to do in a group. You get a very



MAUREEN: singing since she was a student.

MAUREEN—WALKING THE NON-FOLK ROAD

At least, things are beginning to happen for Terry

THEY asked Paul Jones to sing in last year's Camden Festival. He couldn't make it, so they asked me," said Terry Gould, Hampstead folksinger, songwriter and guitar virtuoso. This year, they asked Terry first time. He is producing and performing in an evening of folk song and poetry called Several Kinds Of Loving on March 10 and 17.

Seventeen years of guitar playing are paying back dividends for Terry this year: he is currently doing a weekly BBC series called English By Folk song for overseas listeners, as well as a monthly programme on the BBC German service. His Folk-Guitar Tutor, first published a year ago, is being reprinted for the third time, and he is much in demand for club bookings and regional TV shows.

"It all started when I was at college," said Terry. "I got into a play because they thought I could play the guitar. I couldn't, so I had to learn."

He played the "usual Burl Ives stuff" for a few years, then studied classical guitar for a time. "I think the discipline of the classical approach is very valuable: sooner or later self-taught blues players come up against barriers. It's interesting that people like Bert Jansch and John Renbourne, whom I admire tremendously, have come round to realising they need classical instruction to advance their techniques."

What tips did Terry have for people learning the guitar

pronounced group identity and it's very difficult to chop and change that identity when you're on a concert platform.

"Besides, I've really had the traditional scene. There are a few traditional songs I like to sing, but I want to stick to modern stuff. I'm very interested in the chansonier type of song, poetry and music. Some of them have been written in the folk field, but a lot of them have come from outside."

Student

Maureen has been singing since she was a philosophy student at Trinity College, Dublin. Her first professional appearances were as a solo artist when she came back from Rome where her husband had been running a successful folk club.

Her luscious voice, pleasing looks, and the "fantozzi" lyre guitar which quickly became her trademark had already established her on the folk scene before she joined the Tinkers on the eve of their success.

by JEAN AITCHISON

Irish

today? "It's difficult to advise people in a nutshell," he said. "It's rather like asking someone who's a hundred years old how he got to that age. The best advice I could give to anyone studying the guitar is not to be half-hearted about it. It's also more important to play a few chords in the right places than dozens of different ineffective ones."

He envies the opportunities of today's young performers; they have so many people to learn from. "Though far too many waste time and energy making perfect copies of well-known performers, instead of directing their talents towards something simple and original," he commented.

"I think people should try and express themselves when they sing. I find the 'musical historian' approach totally foreign to my way of thinking: you know, when a singer gets up and says, 'This song was collected from Mrs Blagworthy in Lower Fiddling on April 24, 1907, and this is the way she sings it.'"

Terry seemed genuinely surprised by the success of his Folk-Guitar Tutor. "I never expected it to be a folk best-seller. I wrote it because I wanted to put a worthwhile guitar tutor on the market."

Terry's fame is not limited to folk singing: he is well known in Hampstead as a tea and coffee merchant. He has a small and very popular shop in Flask Walk, where you'll find him blending tea for the local housewives when he's not actually singing.

What are Terry's plans for the future? "In the near future, there's an LP, which I'm hoping will appear this summer. Apart from that, I'd just like to go on doing what I am doing."

One thing she has found difficult during her time with the Tinkers has been the rebel songs that are an essential part of any Irish group's repertoire. "I'm as fond of Ireland as anyone," she says. "My grandparents were Irish and I've still got relatives there, though I suppose I'm really Scottish. But I don't think of myself as belonging to any country in particular. I just am."

"I don't feel bound by any nation or by nationalistic feelings. I suppose I'm mostly a city girl. I love London, and of course Dublin is wonderful.

"There are a lot of fine rebel songs, but during our last tour of Ireland we were criticised quite severely for doing songs that weren't Irish.

"That's the sort of limitation I want to get away from. "Most of all I want to see just what I'm capable of, to use my voice as much as possible in as many different ways as possible, experimenting with different sounds."

Maureen's parting with the Tinkers has been amicable. They are looking for a girl to take her place.

Anyone want to accompany the Tinkers on the next step up the ladder?—KARL DALLAS

FOLK LPs—P. 20

FOLK FORUM

THURSDAY

BLACK BULL, High Road, N.20
STEFAN GROSSMAN, SAFFRON,
GEORGE HARVEY AND CHARLI.

HOUNSLOW FOLK CLUB, White Bear, Kingsley Road, Nr. Hounslow East Station, DEREK BRIMSTONE, 14th March Ralph McTell.

JOHN GARRICK, Selkirk Hotel, Selkirk Road, Tooting.

MOONLIGHTERS FOLK CLUB (see Tuesday) SINGERS NIGHT, MOONLIGHTERS, singers welcome

SIR JOHN CASS COLLEGE FOLK CLUB present

TOM PALEY at the Students Union Centre, 85 Minories, Tower Hill, E.C.1.

THE DOGHOUSE Folk Club, Greyhound, Fulham Pal Rd presents

ALEX CAMPBELL Residents: The Punchbowl. Come at 8 pm.

The Folk Centre, Hammersmith DAVE & TONI ARTHUR Rod Hamilton, Don Shepherd, London Apprentices

Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.

THE FOX, Islington Green, CYRIL TAWNEY, Residents.

FRIDAY

AT IV Folk Club, Ewell, MALCOLM PRICE, Roger Hill.

AT LES COUSINS, 49 Greek St., 7.30-11.

DAVY GRAHAM

AT THE CENTRAL, EAST HAM, BARKING ROAD, RARE APPEARANCE OF GUITAR GENIUS ROY HARPER

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NEW FOLK ALBUMS

The shifting moods of the Dubliners

THE Dubliners always manage to sound fresh despite many listenings and the answer lies in the vigour and range of their music and their ability to shift moods and sound.

On "DRINKIN' AND COURTIN'" (Major Minor) they move further outside the Irish idiom for their material which takes in Ewan MacColl's "Dirty Old Town" and "My Little Son," from the MI radio ballad and a version of "Flop Eared Mule," re-titled "Donkey Reel."

As usual Ronnie Drew and Luke Kelly share most of the singing. Luke is heard to good effect on the ballad "Peggy Gordon" and sings excellently "My Little Son." The more cheerful stuff like "Quare Bugle Rye" and "The Morning" are performed by Ronnie in his inimitable gruff style.

"Donkey Reel" features fiddler John Shehan and Barney McKenna doing a fine imitation of bluegrass-style with his plectrum banjo playing.

Cairon Bourke contributes "Mrs McGrath," a parody on the anti-war song, this time dealing with the trials of a student in Dublin.

Other songs include "Maid When Your Young" and "I Know My Love" and "The Parting Glass." This is a good album and Dubliners fans will not be disappointed. Let's hope next time there will be more room for John and Barney — perhaps even a whole album to themselves.

VARIETY is the spice of life and it certainly seasons Ralph McTell's debut album, 8 Frames A Second (Transatlantic TRA 165). McTell seems at home in a number of styles ranging from jug band things to orchestra accompanied songs and simply singing to his own guitar.

"I'm Sorry—I Must Be Leaving," "Eight Frames A Second" and "Nanna's Song," all by McTell, Tim Rose's "Morning Dew" and "Granny Takes A Trip" have been arranged and directed by Tony Visconti. The first three are quiet, thoughtful songs and "Morning Dew" is given different arrangement for a change, without the familiar Tim Rose intro.

"Granny" which finishes the record is Mick Millward and the Nitwits style musical lunacy, with Ralph McTell going quite cockney and the accompaniment full of euphonium, bird calls, wood blocks and police whistles. "The Mermaid and The Seagull," an adult fairytale, is with just Ralph's guitar, as is "Are You Receiving Me, which is in an incredible String Band groove. "Hesitation Blues" and the rag time song "Too Tight Drag," by Blind Blake are both sung and played well and Ralph's guitar work really shines on "Blind Blake's Blues" which is a very good example of that great guitarist's style. "Wiloughby's Farm" is another guitar solo, a medium tempo Jansch styled piece. For "Louise" and "Sleepytime Blues," both McTell compositions, he is joined by a jug band and they knock out some very foot-tapping stuff in the true jug-band idiom.

A good debut album with plenty to hold the attention, Ralph McTell is one of the brighter stars on the horizon though just how strongly he glows remains to be seen.

KINICHI NAKANOSHIMA is a contemporary composer who has taken his native Japanese traditional music and combining it with his knowledge of Western music has produced a hybrid music which still retains its Japanese roots. The results of this combination can be heard on KOTO AND FLUTE (Liberty LBL 83028E). One side is taken up with his "Suite For Koto And Shamisen," the other with "Fantasia For Bleached Cotton" and "Fantasia Of Veena." The music is evocative and often delicate in nature. Besides the Japanese instruments, koto and shamisen, he employs flute and oboe, which when combined all compliment each other effectively, a tribute to Nakanoshima's writing skill.

The composer himself plays the koto on the album, although just where is not indicated. For a true example of East meeting West, listen to the music on this album. —T.W.

THE Ian McCalman Folk Group are an Edinburgh-based trio who make their debut on ALL IN ONE MIND (Waverley/EMI ZLP2103). They sing very well on a selection of mainly traditional songs with Cyril Tawney's hardy perennial "Sally Free And Easy," "Quaheri," a Kenyan song, and "Cocaine Blues" the odd ones out. Why the last two were included seems a bit mystifying because the strength of this record lies in their interpretation of traditional material which on the whole is respectful and tasteful. The trio, Ian McCalman, Hamish Bayne and Derek Moffat, accompany themselves on guitars, whistle and mouth organ on songs such as "Homeward Bound," "The Bold Tenant Farmer" and "Sally Free And Easy" but it is on the unaccompanied songs, "Doo Me Ama," "North Country Farmer" and "Peace Egging Song," that their singing really shines. This is a highly enjoyable album from a group who are a cut above the average. —T.W.

DON'T expect any folksongs on Tommy Makem's solo CBS LP "TOMMY MAKEM SINGS TOMMY MAKEM." The songs, all Tommy's own compositions, all divorced from the folk idiom. They are average, the backing adequate and Tommy's singing is as to be expected, that is, easy on the ear. Unfortunately, unless you are fond of showband type stuff, there is not much to recommend this album.

It's all on the Val Doonican scene really, to draw a comparison, with songs like "Farewell To My Sorrow" and "Rambling River." The cover shows Tommy with a banjo, which is misleading really. However, the sleeve notes give a fair idea of what to find on the record.

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Brockley Jack (Nr. Crofton Park Station)
WEALSTONE RAILWAY HOTEL. TONITE! DIS-TRAC-TION! THIS SUNDAY! JOEY YOUNG! BE EARLY!

SATURDAY
BIRD CURTIS QUINTET, Goldsmith's College.
BLACK CAT BONES
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BROCKLEY JACK. See Friday.
FROGLAND JAZZ BAND "Winston Churchill Hall," Ruislip.
FULHAM TOWN HALL, Fulham Broadway, S.W.6. Big soul dance. BLUE RIVERS AND HIS MAROONS, plus The Grenades, starring Ray Williams. Licensed bar, 8-12 pm.
M.J.S. CLUB, ROYAL OAK, TUDLEY STREET, SE1. TONY LEE TRIO featuring TONY LEE ON PIANO, TONY ARCHER ON BASS, PHIL SEAMEN ON DRUMS. Special Guest Artist: DICK MORRISSEY.
SHAKY VICK'S BLUES BAND, Blues Thing, 21 Winchester Rd. N.W.5.
SIX BELLS, Kings Rd Chelsea. JOHN CHILTON'S SWING KINGS March 21. Humph's 20th anniversary birthday party.
THE ORIGINAL EAST SIDE STOMPERS. Chelmsford.

SUNDAY
BILL BRUNSKILLS Jazzmen. Fighting Cocks, Kingston.
BILL GREENOW STRONG JAZZ With CUFF BILLITT 12-2 pm
Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park Tube).
BLACK PRINCE HOTEL, Bexley, Kent.
AMBOY DUKES
BROCKLEY JACK. See Friday.
CLERKENWELL TAVERN. BIG BAND MODERN JAZZ with the KEN GIBSON orchestra. 8 pm.
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32-20 THE "BLUES THING" 21 Winchester Road, N.W.3.

MONDAY
Black Prince Hotel, Bexley, Kent
KENNY BALL
COOKS FERRY INN Angel Road, Edmonton
AYNSLEY DUNBAR
HATFIELD, Red Lion, ALEX WELSH.
JAZZ! COCK TAVERN PALMERS GREEN, N.13
KEITH SMITH BAND, Peterborough.
READING, SHIP, BOB WALLIS.
THE BLUE HORIZON
SAVOY BROWN
Nag's Head, 205 York Rd, SW11. Buses 44 and 170.
THE FOX, Islington Green. SPECIAL FAREWELL PARTY. CAPT JOHN HANDY. BARRY MARTYN BAND.
THE ORIGINAL EAST SIDE STOMPERS. Green Man, High Road, Leytonstone.

TUESDAY
AT THE PLOUGH, Ilford. B. EVERINGTON QNT. New Jazz Quartet
BERKHAMSTED, Kings Hall, Alex Welsh
BLUES NIGHT — Mitre Tavern, Tunnel Avenue S.E.10. "JOHN WALDEN'S BLUES COMBINE."
CAVE DISCOTHEQUE
Merlin's Cave, Margery Street, W.C.1.
ERIC SILK. (550 2686). 100 Club, Oxford Street.
FOSTER / SHAW ALL STARS. HOP-BINE, NORTH WEMBLEY.
FRED STEAD'S SUNFLOWER JAZZ BAND. Holloway Castle, Camden Road, N7 (opposite Holloway Prison).
"GEORGE," MORDEN. KEN COLYER.

WEDNESDAY
BLACKBOTTOM STOMPERS. Green Man Blackheath. String-buster soldiers on.
BLUES
AT THE ROEBUCK
TOTTENHAM COURT ROAD, 8-11. RESIDENTS PLUS GUESTS, BAND, WAITERS WELCOME.
ERIC SILK. (550 2686). Cricketers, Feltham.
FELTHAM, CRICKETERS, ERIC SILK.
HITCHEN, Hermitage Ballroom, KENNY BALL.
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Thursday, March 7th
CHRIS MCGREGOR GROUP
Friday, March 8th
LENNIE FELIX
DAVE QUINCY QUARTET plus JUDY WARD
Saturday, March 9th
FRANK RICOTTI QUARTET
ADRIAN PATON SEXTET
Monday, March 11th
LYNN DOBSON GROUP
Tuesday, March 12th
6.30 - 8.30
NEW RECORD RELEASES 8.30 - 12.0
JOHNNY PARKER'S BAND
Wednesday, March 13th
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Licensed Bar
8 p.m.-11.15 p.m.
Free Membership

HOPBINE nr. N. Wembley Station
TERRY SMITH TOMMY WHITTLE QUARTET
with BARBARA JAY
THIS THURSDAY, MAR. 7th, 8 p.m.

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Saturday, March 9th
ART ELLEFSON RONNIE ROSS
Sunday, March 10th
FRANK RICOTTI

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Resident Trio
TONY LEE PHIL SEAMEN TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
BILL LE SAGE TRIO
Friday, Saturday, Sunday, lunch & evening
Friday, March 8th
PETE KING
Saturday, March 9th
PETE KING
Sunday, March 10th
Lunchtime and Evening
HAROLD McNAIR
Monday, March 11th
JOHNNY SCOTT QUINTET featuring David Snell (Harp)
Tuesday, March 12th
PETE KING
Wednesday, March 13th
LENNIE BEST
Thursday, March 14th
HAROLD McNAIR

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Tuesday, March 12th
PETE KING
Wednesday, March 13th
LENNIE BEST
Thursday, March 14th
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Tenor Selmer Mk. VI, as new £130
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Gibson EBO, cherry, as new £115
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Epiphone Rivoli, sunburst £100
Vox Bass, as new, white. £45
Vox Semi-acoustic Bass. £35
Burns Vista Sonic, as new £40
Burns Sonic Bass £25
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mailbag

Please! Not a rock revival!



BEATLES: "Lady Madonna" is reputed to be a rock song.

HOW obnoxious — a rock and roll revival! It brings to mind horrible images of unshaven, greasy haired thugs in leather jackets and blue jeans stuffing themselves with egg and chips with their equally detestable girl friends in Fred's Caff before setting out on 500 cc motorbikes (doing a ton of course) to beat up some helpless individual with studded belts.

What a terrible contrast to last summer's beautiful scene.

I can only suggest that they extend their stay with the Maharishi and perhaps realise the consequences of reviving rock. — B. J. FITZGERALD, Waterford, Ireland.

● LP WINNER

WHAT nonsense from Ray Tolland (MM Personal Opinion February 24).

Apart from reviving the old fable that jazz is dying, and that it used to be popular (never — not even in the Goodman days), he claims that today's potential fans are easily discouraged by the snobbishness of musicians and critics.

All potential fans need today are enthusiasm and perseverance. Incidentally I'm also a Dave Brubeck fan — and damn the jazz sniff noses! — ROY T. PLUMB, Callow End, Worcester.

I WOULD like to say a word of praise and defence for the MM Jazz Poll.

It was criticised on Radio One's Jazz Scene as something best left alone. I disagree. The poll creates interest in jazz which it can ill afford to be without. For instance, in my form at school, the MM is read by all the groups. The poll caused interest, and as a jazz fan I talked shop and persuaded one or two to sample a jazz LP. The poll is necessary and interesting and I hope it will continue. — PAUL HENSBY, Stamford.

The case for and against John Peel

WHY was John Peel so uncool about my letter published in the MM on February 24 to the extent of commenting on Top Gear?

He advised me to switch off my radio if I did not appreciate his show.

I feel that to gain an understanding of any music it is essential to listen to all kinds and then decide which type suits the individual taste.

He should realise that every deejay is open to criticism and remember he has a two-hour show at his disposal which gives him ample scope to play a wider cross section of popular music than he does at present. — D. G. WINDRAM, Gilmore Place, Edinburgh.

WHAT has John Peel done to warrant such idiotic remarks about him in Mailbag recently?

I would like to thank John and the BBC for Top Gear and hope they realise a few stupid remarks by a few people are not representative of the majority of listeners. — A. PARGETER, Hamborne, Birmingham.

IT is completely beyond my comprehension how anybody of even meagre intelligence can fail to appreciate John Peel and the records he plays, let alone describe it as "unmusical!" (MM February 24).

He is the only deejay with any valid opinions about present-day music and is prepared to stick to them. If it wasn't for him we would hear nothing of groups like Country Joe and the Fish or Love. — CATHERINE ROSS, Lancaster, Lancs.

WHY try to drown the minority voice D. G. Windram and Lin Shorey? Some listeners have taste. Allow them to pick real music



PEEL



PETULA



JANSCH



WINWOOD

from the rubbish and allow John Peel to make it possible. The slop lovers have more than a fair share of their music on Radio One and Caroline. They must not hog it all. You can carry democracy too far! — MISS A. WRIGHT, Eastbourne, Sussex.

I FEEL sorry for Miss Shorey I who firmly believes it is snobbish to be individual and pretentious to be progressive.

She was downright rude to people like John Peel who support attempts to experiment. This is the way to encourage musical stagnation. — DAVE HOWARD, Fishponds, Bristol.

I AM an avid reader of MM. My English friends send it to me regularly. But it puzzles why you English are so self-critical.

You have produced the finest groups and artists the world has ever seen — Beatles, Petula Clark, Who, Move and Pink Floyd. We rate them as fantastic.

I have been to that over-rated hippy haven called San Francisco and believe it's nowhere near the status of London, which I visited recently. Cheer up England, you are still the greatest by far. — G. ROSS, Calgary, Canada.

● LP WINNER

WHAT the hell is folk music?

Roy Guest's recent Albert Hall programme at least tried to explore the boundaries of folk by including with the traditional Waterstones, two strictly contemporary singers, Dorris Henderson with Tintagel, and Chapter Three.

This suggests folk is not confined to unaccompanied vocals or acoustic music.

It's 1968 and techniques and media have changed and are still changing. Whether

it comes out of the soundbox of a guitar, loudspeakers, the gourd of a sitar or even a hollow log bashed with a stick, it's still an interpretation of emotional and physical experience.

Tintagel will continue to work with Dorris as long as it is mutually rewarding, although it is hoped in future we can manage more than two rehearsals and have more than a week's notice of booking. — DICK JONES, bass player, Tintagel, Kingston, Surrey.

WE had a musical revelation in Norway recently — Bert Jansch's concert at our Club Seven.

You may have devaluation, Harold Wilson and Solomon King in your country, but Bert Jansch makes up for them all. His music is for the blues and folk adherents, and those who like the most thrilling experience by one of the world's most imaginative guitarists.

I'm backing Britain — by buying every Bert Jansch record available. — JON RANHEIMSAETER, Elgfaret 5, Bekkestua, Norway.

HAVING seen Traffic at the Imperial Ballroom, Nelson, I feel I must apologise to Steve, Chris and Jim for the unbelievably ignorant audience.

Their performance was fantastic but I could have died when the audience talked among themselves during "No Face, No Name, No Number."

Who could blame Steve for the note of sarcasm in his voice when he said "thank you for listening so appreciatively." — MISS S. SPENCER, Burnley, Lancs.

I HAVE just received a great letter from the recording industry's "first citizen" — none other than the King himself — Bing Crosby.

The Ol' Master tells me that by mid-March he has plans to complete two more albums. This includes 16 tracks for the Longines Symphonette Society and 12 tracks for Pickwick Records which include a couple of songs from Dr Doolittle. This news should please Bing fans. — LESLIE GAYLOR, Newport, Isle of Wight.

VIVA MACGREGOR!

CHRIS MACGREGOR lives!

Yet in mounting despair I searched through the jazz poll results and found no mention of Dudu Pukwana (alto), Ronnie Beer (tenor), Mongezi Feza (trumpet), Johnny Dyani (bass) or Louis Moholo (drums).

And this is the recognition for that memorable big band last summer. I just hope their LP will convert the multitudes.

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