

Melody Maker

March 16, 1968

1s weekly

ALAN FREEMAN ON NEW SINGLES

SAVILE FOR RADIO ONE



SAVILE: series

Weekend show in April?

JIMMY SAVILE, the deejay omitted from the original roster signed for Radio One last September, is now to have his own weekly series?

Says Radio One chief **ROBIN SCOTT**: "Jimmy Savile was never actually excluded from Radio One, but he was not the sort of person who just wanted to do another deejay show."

"In any case, he just wasn't available to do a regular show — he was so busy he was a difficult chap to pin down."

"But we are working on an idea for him and hope to announce something in due course."

MM understands that Jimmy will get his own weekend show and that it may start in April.

He was previously featured on Radio One in a "Be My Guest" item, but this will be the first time he will be showcased as a Radio One personality with his own series of programmes.

● **ALAN FREEMAN**, who ends his run in All Systems Freeman on March 22, will be rejoining Top Of The Pops.

● **PETE MURRAY**, who will have to leave Top Of The Pops while he stars in his BBC-One series, Mum's Boys—due to start a seven-week run on April 3—will then return to TOTP.

OFARIMS going for a gold

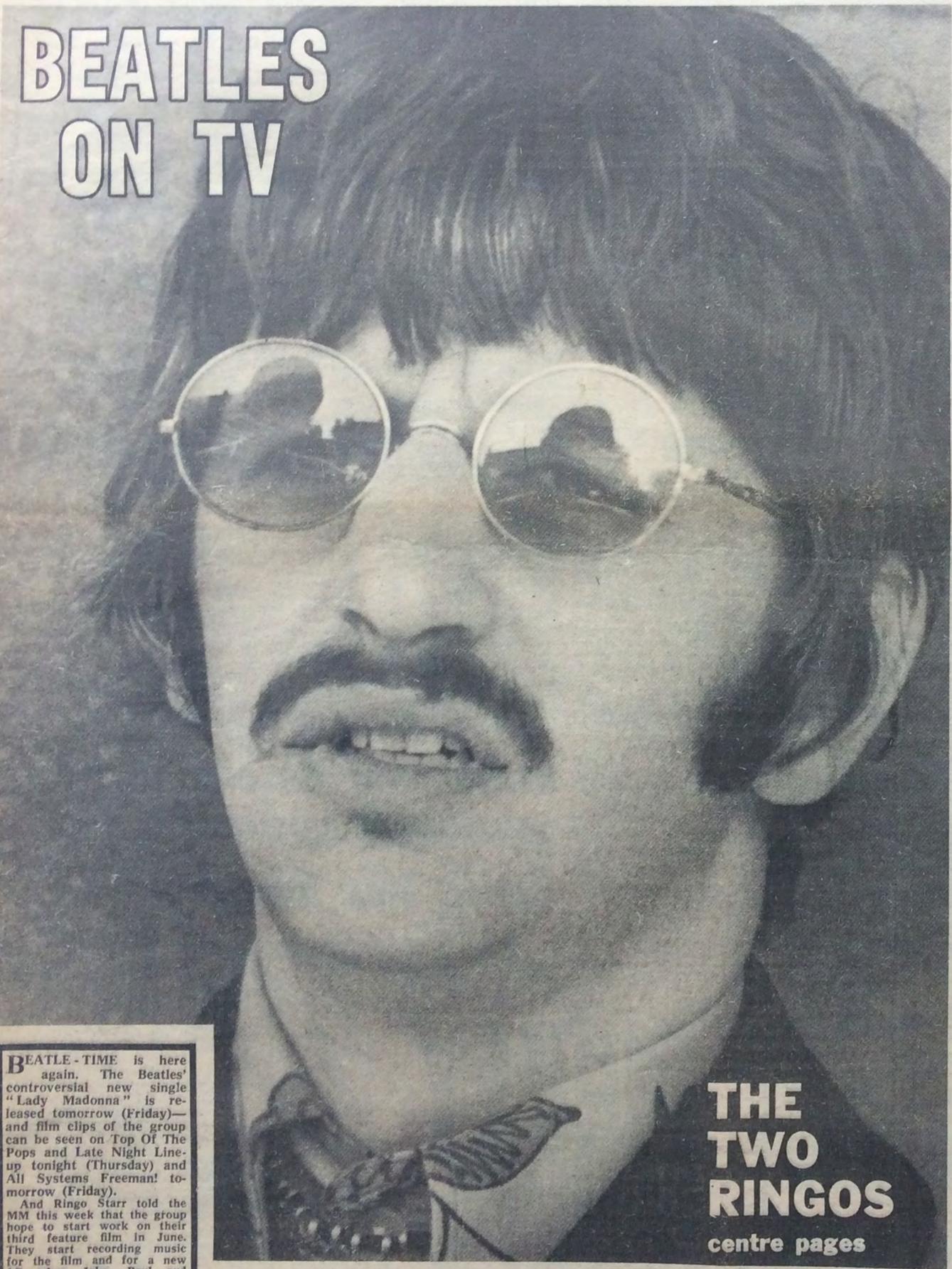


OFARIMS: near million

ESTHER and **Abi Ofarim** are approaching a million sales for "Cinderella Rockefeller" — still number one in the MM's Pop 30.

The record will be awarded a Gold Disc when it hits the million mark. It is the duo's second single in Britain. Their first, issued just before Christmas, was a Bee Gees' composition "Morning Of My Life."

BEATLES ON TV



THE TWO RINGOS

centre pages

BEATLE-TIME is here again. The Beatles' controversial new single "Lady Madonna" is released tomorrow (Friday)—and film clips of the group can be seen on Top Of The Pops and Late Night Line-up tonight (Thursday) and All Systems Freeman! tomorrow (Friday).

And Ringo Starr told the MM this week that the group hope to start work on their third feature film in June. They start recording music for the film and for a new LP when John, Paul and George return from India.

In India, the Beatles have been doing extensive 16mm filming. Press officer Tony Barrow said they would have the film processed back in London and view it before deciding whether it could be seen by an audience or whether it was purely for the Beatles personal use.

The film includes footage of actress Mia Farrow, wife of Frank Sinatra and Beach Boy Mike Love.

BENNETT - RICH / DRUM SUPPLEMENT / GRIFFIN / INSIDE

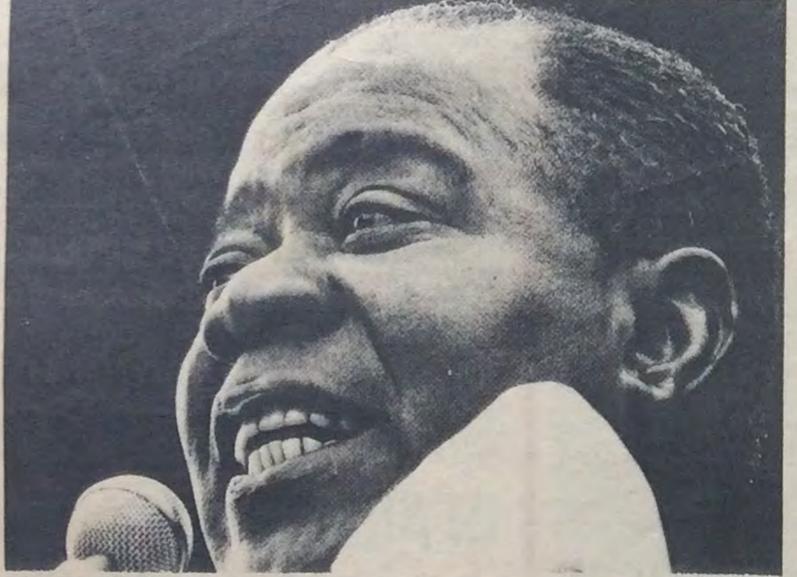
MELODY MAKER POP 30

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

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POP 30 PUBLISHERS

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



SONG STYLES come and song styles go but Satchmo style seems to go on for ever. Louis Armstrong's HMV recording of "Wonderful World" stands at 19 this week in the MM's Pop 30. It is his first big seller since "Hello, Dolly!" but Louis has been making records since March, 1923, when he cut "Just Gone," his first title with King Oliver's Creole Jazz Band. Louis sang after a style on Fletcher Henderson's "Everybody Loves My Baby" and his own "Gut Bucket Blues" (both 1925). His first real vocal, though, was a feature with Lil Hardin Armstrong on "Georgia Grind" made in February, 1926.

TOP TEN LPs

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

US TOP TEN

- 1 (3) As listed by "Billboard"
THE DOCK OF THE BAY
Otis Redding, Volt
- 2 (2) VALLEY OF THE DOLLS
Dianne Warwick, Scepter
- 3 (1) LOVE IS BLUE
Paul Mauriat, Philips
- 4 (4) SIMON SAYS
1910 Fruitgum Co., Buddah
- 5 (6) JUST DROPPED IN
First Edition, Reprise
- 6 (5) I WISH IT WOULD RAIN
Templations, Gordy
- 7 (9) LA-LA MEANS I LOVE YOU
Delfonics, Philly Groove
- 8 (—) VALLERI
Monkees, Colgems
- 9 (—) SINCE YOU'VE BEEN GONE
Aretha Franklin, Atlantic
- 10 (—) I THANK YOU
Sam & Dave, Stax

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BOB DYLAN

New Bob Dylan single cancelled

THE proposed new Bob Dylan single, "I'll Be Your Baby Tonight," has been cancelled. In a statement issued by CBS press office the reason given was "unforeseen contractual difficulties."

It was due for release on March 22, and was to be backed with "Drifter's Escape," both tracks from the "John Wesley Harding" album.

PENNY'S SINGLE DATE

THE Plastic Penny's new single, "Nobody Knows" will be released by Page One Records on March 22. Written by Phil Coulter and Bill Martin, there will be no session men on the backing.

Page One chief Larry Page said that there was to be a string backing on the record but it was decided that it would be superfluous. The B-side is "Happy Just To Be With You" written by vocalist Brian Keith and organist Paul Raymond.

Prior to the single, an album, "Two Sides Of A Penny," will be released on March 15. Appearances on All Systems Freeman, Top Of The Pops, and Radio Ones David Symonds show, on March 25, are lined up.

BEE GEES STAR ON ED SULLIVAN SHOW

FOLLOWING their series of sell-out concerts in Germany and Switzerland the Bee Gees fly to America for an appearance on the Ed Sullivan television show on March 17. A new Bee Gees single called "The Singer Sang His Song," coupled with "Jumbo," both written by the group, is due for release on March 22.



BEE GEES: Sell out

The Bee Gees German tour, which started on February 22, was a sell out at every performance. The group played 21 concerts in 13 cities in 13 days.

In Munster firehouses were used to clear away 2,000 fans in front of the group's hotel, while the Bee Gees were evacuated to a nearby army camp.

On March 27 the Bee Gees begin their British tour, opening at the Royal Albert Hall, London, with Dave Dee, Dozy, Beaky, Mick and Tich, the Foundations and Grapefruit.

They will be backed on that evening with a 67-piece orchestra and on tour will have a twenty-piece backing group. The tour visits venues in major towns including Birmingham, Manchester, Glasgow, Edinburgh, Dublin and finishes in Belfast on May 3.

CHARITY POP SHOW

THE Move, Dave Dee and Co, Cliff Richard, Simon Dupree and Amen Corner are among the artists appearing at a charity show for spastics at Wembley's Empire Pool on March 24.

DEXTER AT CLUB 43

TENORIST Dexter Gordon is to play a four-day season at Club 43, Manchester, from April 11-14. Maynard Ferguson and his big band are again at the club tomorrow.

Esther and Abi's provincial tour opens this month

A PROVINCIAL tour for Esther and Abi Ofarim, follows their sell-out concert at London's Royal Albert Hall on March 30. A

EASY BEATS TV

THE Easy Beats guest in both Saturday Club and Dee Time on March 23 and are currently working on a new album for release in May.

Easy Beats' Harry Vander and George Young have written the new Lemon Pipers' single, "The Land Of Make Believe", which will be the follow-up to "Green Tambourine".

They have also written the new singles for two more American groups; Music Explosion and the Buckingham.

LEMON TREE CLUB

THE Lemon Tree guest in Time For Blackburn on March 23.

The group is currently negotiating for premises in the centre of Birmingham in which to open their own club. They hope to have it open by May 1 and feature name groups on Fridays.

KINKS TOUR DATES

NINETEEN dates have been set so far for the Kinks-Tremeloes-Herd package tour which opens at Mansfield Granada on April 6.

It then plays Granada Cinemas at Walthamstow (7), Bedford (8), Exeter (9), Gloucester (10), followed by the Capitol, Cardiff (11), City Hall, Newcastle (13) and Birmingham Town Hall (15).

They then visit ABC Theatres at Northampton (16), Peterborough (17), Chesterfield (18), Chester (19), Liverpool Empire (21), Manchester Odeon (22), ABC, Cambridge (24), Granada, Slough (25).

Central Hall, Chatham (26), Winter Gardens, Bournemouth (27) and New Theatre, Coventry (28).

NEW ROSE TOURS

AMERICAN singer Tim Rose ended his British tour on Sunday but has already been booked for new tours, one starting in late July, and a second at the end of September.

He has been added to the line-up for Musical '68 in Majorca from July 22 to 27.

GRAPEFRUIT RECORD

GRAPEFRUIT — number 25 this week with "Dear Delilah" — spent two days in Bremen, Germany, recording a TV show on April 8 and 9. They have two days free from the Bee Gees tour to do the shows.

They fly to Paris tomorrow (Friday) for a TV show and appear on TV in Brussels (19) and Paris again (20).

A possible title for their next single is "Yes" written by Grapefruit member John Perry.

MOODY BLUES' SALES

WORLD sales of The Moody Blues' "Knights In White Satin" have now passed half a million. More than half the sales were in France, despite two cover versions there.

The Blues have spent a number of days recording material for a new single, but so far have rejected all the material they have completed.

They are in line for an American tour in late April or early May.

THEATRE TAKEOVER

A NEW YORK theatre has been taken over by Bill Graham, boss of San Francisco's Fillmore ballroom and re-named "Fillmore East." The theatre is in New York's East Village area, reports Ren Grevatt.

Fillmore East opened last Friday with Big Brother and the Holding Company, featuring Janis Joplin, and Tim Buckley and Albert King. Graham presents Traffic at the venue on April 26 and 27.

MOVE IN ANTWERP

THE Move fly to Antwerp, Belgium tomorrow (Friday), for a concert followed by two days of appearances in Holland.

The group were accompanied by a German TV camera team at an appearance in Monday at Ipswich baths. The team are making a film of the group to be shown on German TV in about six weeks.

MONRO SEASON

MATT MONRO, who opens a four-week season at London's Talk of the Town today (Thursday), has a new single rush-released on March 22. It is "One Day Soon," written by Frances Lal and Matt's manager Don Black.

The B side is "You're Alone." Matt appears on Dee Time on April 6.

PROCOL TOUR

PROCOL HARUM's forthcoming American tour of colleges has been put back from mid-April to May. Most venues are being fixed for the tour.

Gary Brooker is recording the lyrics for their new single "Quite Rightly So," released on March 22, in Italian for release in Italy next month.

The group appear on Time For Blackburn on Saturday (16).

DUDLEY MOORE

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similar concert is fixed for the 6,500-seater hall on April 9.

The provincial tour kicks off at the City Hall, Newcastle-on-Tyne, on March 31, followed by Free Trade Hall, Manchester (April 1), Colston Hall, Bristol (2), De Montfort Hall, Leicester (3), Winter Gardens, Bournemouth (6), Odeon, Liverpool (7), and Town Hall, Birmingham (8).

There are also concerts at Fairfield Halls, Croydon (March 27), and Town Hall, Chatham (28). The duo guest on the Rolf Harris TV Show on March 23.

Esther and Abi are currently playing concerts and TV on the continent. They return to Britain this Saturday and hope to settle in a flat or house here.

They are now discussing follow-up material to "Cinderella Rockefeller" with Philips Records top A&R man, Johnny Franz.

DON IN CABARET

DON PARTRIDGE makes his cabaret debut at Stockton's Flesta Club for seven nights commencing next Sunday.

Future attractions at the club include the Rockin' Berries (March 24 week), Vince Hill (March 31 week), Long John Baldry (April 7), and the Ted Heath Band Show (April 14 week). Duane Eddy appears for a week from May 19.

DON IN CABARET

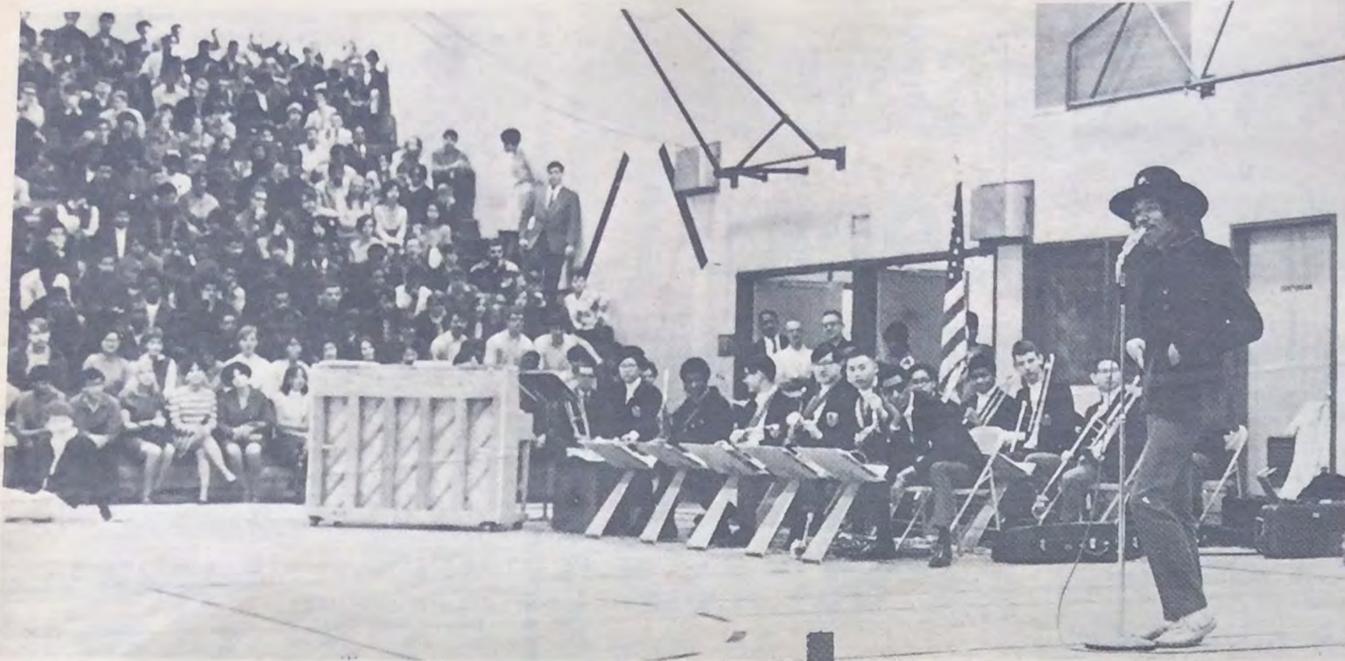
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Tom approached for Musica '68

TOM JONES has been approached to appear in Musica '68, the international pop and jazz festival in Palma, Majorca from July 22-27.

Manager Gordon Mills told the MM: "We have been approached but have not finalised terms yet. It depends on a number of things."

Artists already fixed for the festival include Donovan, Georgie Fame and Jimi Hendrix Experience.

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This fabulous 12-day holiday-of-your-life will cost only 35 guineas and that includes all travel and bed-and-breakfast accommodation in excellent hotels near the famous festival.

The 12-day coach trip leaves London on Wednesday morning, July 17, and arrives back on Sunday evening, July 28.

Last year dozens of MM readers raved about the MM Antibes Holiday trip.

"The best holiday I've ever had," said Tony Hill of Swindon.

"The most fantastic 12 days jazz fans could have wished for," said Danny Daniels of Dartford.

"It exceeded all my expectations," said Paul Kavanagh of Co. Dublin.

If you didn't make it last year, don't miss the bus this time. Just think of all that sun, all the jazz and all the raves-ups with your fellow MM readers.

FILL IN THE COUPON BELOW AND SEND IT OFF TODAY.

Please send details of the MM Antibes Festival trip

NAME

ADDRESS

Post to: Antibes Trip, Page and Moy Ltd, 221 Belgrave Gate, Leicester.

BACK TO SCHOOL FOR JIMI. That distinguished former pupil of Garfield High School, Seattle, Jimi Hendrix, performs in the school gymnasium for the class of '68. It happened during Jimi's current American tour (see Frank Simpson's report from the States on page 5) and the fact that Jimi was kicked out of school at the age of 16 seemed to be forgotten for the occasion.

JOHN MAUS RETURNS

JOHN MAUS, who quit his solo career in Britain to return to America, is back in London. The ex-Walker Brother is currently without business connections here but John told the MM on Monday: "I've got plans to do some recording. I've been cooling it for a while."

"I didn't like what I was doing before, although I told myself at the time I did. It's easy to do that. Now I want to try something different."

PRICE U.S. TOUR OFF

ALAN PRICE'S American tour has been cancelled and he will return home on April 3.

It is understood that due to visa difficulties his group could not join him and in consequence the tour was cancelled.

CONCERTS CANCELLED

SIMON and Garfunkel had to cancel concerts in London and Birmingham last weekend following Art Garfunkel being rushed to a New York hospital on Thursday.

Garfunkel was suffering from a combination of exhaustion and a 24-hour virus. He was released from hospital on Tuesday and is currently recuperating at home.

Garfunkel was to have flown to London on Thursday for the duo's Royal Albert Hall concert last Friday. In a message to fans in Britain Garfunkel said he was probably more sorry than they were that the concerts had to be cancelled, particularly the Royal Albert Hall, as this was their most important venue and because London has always been very good to them.

LOUSSIER DUE

FRANCE'S Jacques Loussier Trio are due to arrive in London on Saturday morning. The same evening the trio guests on the BBC's Rolf Harris Show.

The trio then makes four concert appearances at London's Royal Albert Hall (17), Newcastle (18), Manchester (19) and Bristol (22).

ENGELBERT AWARD

ENGELBERT Humperdinck crowned a year of achievement by being voted Showbusiness Personality Of 1967 by the Variety Club of Great Britain.

Engelbert was presented with his Silver Heart award by impresario Bernard Delfont at London's Savoy Hotel on Tuesday.

Dusty starts new ATV show in May



DUSTY

DUSTY SPRINGFIELD — whose two previous TV series have been for the BBC — will start a new ATV series of 30-minute shows on May 7. A major guest star will be featured each week.

Dusty's new single will almost certainly be "Magic Garden," written by Jim Webb, who wrote "Up, Up And Away." It is scheduled for release early in April. She is also currently working on a new LP.

Dusty flies to Canada on Saturday (16) for her first Canadian cabaret season, opening at Issy's Club, Vancouver, on March 21, for three weeks. She then goes to Hollywood where she will sing "The Look Of Love" at the Hollywood Academy Awards. She will also do the Bob Hope TV show while in Hollywood.

Last weekend, Dusty's manager, Vic Billings, withdrew her from the Grand Gala Du Disque in Amsterdam. He alleged that there was insufficient rehearsal time and the hall provided for her rehearsal was not suitable and crowded with people.

PATRICK IS NEW CHAIRMAN

BIRMINGHAM pianist-arranger-bandleader Johnny Patrick is the new chairman of the National Executive Council of the Musician's Union.

He takes over from Sammy Lee. Patrick told the MM: "One of the many things I hope to see during my term of office is the recognition of jazz as a serious art form with full support from bodies like the Arts Council."



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HENDRICKS: London base?

Jon hopes to form vocal trio

AMERICAN singer Jon Hendricks wants to form a vocal trio with Annie Ross and Georgie Fame.

"I admire Georgie Fame very much," says Hendricks. "He reminds me of myself when I was starting out."

On Monday, Annie said she had been talking things over with Jon. "I would love to do it," she said, "and I don't see any reason why it shouldn't come off." Georgie, who was telecasting in Italy on Monday, could not be contacted at press time.

Jon Hendricks is currently appearing at London's Ronnie Scott Club. He has business interests in this country and may make London his base.

DEBUT SINGLE

THE Karlins' first single under new contract with Norman Newell will be released by Parlophone on April 5.

The group open at London's Quaglino's for three weeks on April 29 and has signed for a summer season with the Barron Knights at the Palace Theatre, Brighton, from June 29. They go to Germany for two days of TV on April 8.

TIME BOX IN PARIS

TIME BOX, currently in Paris, have been re-booked for further Paris club, TV and concert appearances from May 10 to 12.

On March 19 the group appears with the London Youth Jazz Orchestra at the Marquee Club. They record a new Deram single on March 26 and 28.

MANN FOR AMERICA

MANFRED MANN and his group, featuring Michael D'Abo are to visit America for several top US TV shows in mid-April.

Their current hit "Mighty Quinn" is high in the American charts.

BROCK WILL PRESIDE

EDWIN BROCK will preside at an Evening Of Poetry and Jazz at the Holborn Library Hall on Monday (18). It is part of the Camden Festival 1968, and the poets will be supported by the Ron Rubin Quartet.

Monkees' single out next week



MONKEES: Single titled "Valleri"

THE Monkees and the Symbols have new singles released within the next week. And titles have been set for singles for the Small Faces and the Tremeloes.

The Monkees single, out on March 22 is titled "Valleri" and is on the RCA label. The Symbols release "A Lovely Way To Say Goodnight" is out tomorrow (Friday) and the group appear on All Systems Freeman the same day.

The group's second U.S. tour is from April 17 to May 10.

The Tremeloes single will be called "Hellehah," based on an African traditional tune. No release date has been set, although the group were due back in Britain on Tuesday from a three-week tour of South America.

The Small Faces single, also unscheduled, may be "Lazy Sunday Afternoon," by Steve Marriott and Ronnie Lane. The Small Faces and P. P. Arnold top the bill at a concert at Newcastle City Hall on March 19, with Simon Dupree and the Big Sound and the Symbols.

ITALIAN LONG JOHN

LONG JOHN BALDRY Italian versions of "Let The Heartaches Begin" and "Hold Back The Daybreak" are to be released in Italy in April. The Italian translations have been made by Domenico Modugno, composer of hit songs "Volare," "Romantica" and "Come Prima."

John appears at the Pantiles, Bagshott on March 15, George Ballroom, Hinckley (16) and Bayswater (17).

NEW DUO SINGLE

JACKIE TRENT and her husband Tony Hatch have a new duo vocal single, "Thank You For Loving Me," released on March 29 and are working on an album of duets which will be released at the end of April.

Tony will have a new instrumental album released in May.

NEW BENNETT DISC

CLIFF BENNETT'S new single, "You're Breaking Me Up (And I'm Wasting Away)" will be released by Parlophone on April 5. It has been written for Cliff by the Move's Roy Wood.

Cliff and his band appear at Newcastle - Under - Lyme on March 15 followed by Chelmsford (16), Rasputin Club, London, and the Lotus Ballroom, East London (19). On March 18 Cliff begins recording an album.

TINTERN ABBEY TOUR

TINTERN ABBEY on May 16 start an eight day tour which will take them to Belgium, Holland, France and Scandinavia.

The group's second Deram single, "How Do You Feel Today," will be released on April 5.

STUART SPAN OPERA

THE Mike Stuart Span have finished the 15-minute Science Fiction opera which was commissioned for the Brighton Festival (April 27 to May 11).

It will be premiered before the Festival, at London's 100 Club on April 18 when it will be performed by the Span, the Electric Liquid Light Show and the Crimson Ballet. The work will also be included on the Span's new LP which will be released in April.

The group tours Iceland from May 8 to 16.

SONG FESTIVAL

A FIVE-DAY song festival titled "International Essener Song Tage" is to be held in Essen, Germany from September 25 to 29.

Artists invited to attend from countries all over the world include Pete Seeger, Donovan, Mothers Of Invention, Juliette Greco, Julie Felix, Jacques Brel and the Fugs.

The festival will include two concerts each lasting five hours devoted to developments from folk song to pop song.

JAZZ AWARDS

THE 1968 awards by the French Academie du Jazz were announced by the Academie's president, Maurice Culaz, at a party held in the Drug Store at the new town of Parly II, a few miles outside Paris.

The Prix Django Reinhardt, awarded to the most deserving French jazz musician, went to saxophonist Michel Portal. The Oscar for the best jazz disc went to "Mama Too

Tight" by Archie Shepp on Impulse, and the Prix Fats Waller for the best re-issue was awarded to "The Bix Beiderbecke Story, Vol 1" on CBS.

The Prix Big Bill Broonzy-Otis Redding, for the best gospel, blues or spiritual recording went to "The Otis Redding Story" on Stax.

DEE—NO DECISION

SIMON DEE'S agent Bunny Lewis denied this week reports — not in the MM — that Dee Time would be taken off by the BBC at the end of the current series at the end of June.

"Absolutely no decision has been made," says Lewis. "But, as with any other series, the option for further programmes could be taken up. As a matter of fact, the option for Dee Time was continued only a month or so ago. The series is very successful, fluctuating between an audience of 9 to 11 million.

"Because of the shows I had to turn down an offer for Simon to appear in a film with Tony Newley and Joan Collins, being shot in Malta."

AMEN CORNER DISC

THE Amen Corner, currently touring Scotland, will complete their next single at a recording session in Edinburgh this week. The disc, an Andy Fairweather-Low composition, will be released on March 29.

The Corner joins the Gene Pitney package tour from April 5 to May 7, but because of other commitments will not appear on all dates. They will not be in the show at Glasgow (April 9), Wolverhampton (11), Blackpool (13 and 14), Derby (15) and Birmingham (25).

The group's album, "Round Amen Corner," is released tomorrow (Friday).

They finish their Scottish tour at Dunfermline on Sunday (17) and then visit Southampton (19), Stevenage (20), Worthing (21), Portsmouth (22), Romford (23), Empire Pool, Wembley (24), Newport (25), Bristol (26), Basildon (29) and Dunstable (30).

DUANE EDDY DATES

AMERICAN guitarist Duane Eddy begins a British tour on April 26. He opens at Pontypridd then goes to Wembley (28), Purley (29), Norwich (May 1), Tottenham (3), Prestatyn (4), Bayswater (5), Berkhamsted (6), Birmingham (8), Liverpool (9), Manchester (10), Nelson (11), the Savoy, Wakefield, and the Ritz, Brighouse (12-18), the Variety and Social Club, Spennymore, and the Fiesta, Stockton (19).

Duane Eddy had nearly 20 hits in Britain, including

"Rebel Rouser," "Because They're Young," "Pepe" and "Boss Guitar."

BLUES PACKAGE

A BLUES package featuring Ten Years After and Jethro Tull is being planned by the Ellis-Wright agency for a tour of Britain and Europe in May.

An American blues group is to be added to the bill, as yet unnamed.

The Jethro Tull group are to start a residency at London's Marquee Club from May 3.

Another Ellis-Wright group, Clouds, have been invited to tour Sweden with jazz singer Ingrid Jensen in May.

COLLIE IN HOSPITAL

BANDLEADER Max Collie was admitted into Beckenham Hospital on Sunday for an operation on his ear. Clarinetist Roy Pellett takes over leadership of the Rhythm Aces in his absence, and Jim McIntosh from Cambridge's Riverside Jazzband is stepping on trombone for Max.

Don Aldridge of the Bilk Agency tells the MM he is confident that Collie will be fit in time to commence his tour with Australian pianist Graeme Bell in April.

FUNDS FROM POP

FUNDS to send British athletes to the Olympic Games in Mexico this year will be swelled by money raised at a pop show in Skewen, near Swansea, on March 21.

The Dream, Love Sculpture, Liquid Umbrella, the John Smith Committee and deejay Tony Kay will all take part in the show being held at the Ritz Entertainment Club, Skewen.



THE "Puppet On A String" team of Bill Martin and Phil Coulter have done it again.

Last year, Sandie Shaw sang their "Puppet" song and won the Eurovision Song Contest for Britain.

Now their song, "Congratulations," has been voted top British song and will go forward to the Eurovision Song finals to be fought out by 17 countries at London's Royal Albert Hall on April 6.

This song and the runner-up "High And Dry" by Roger Cook and Roger Greenaway are being rush released as the A and B side respectively of Cliff Richard's new single out tomorrow (Friday).

BBC TV viewers sent in 250,000 votes (see picture above) after Cliff sang the final six songs on Cilla Black's BBC TV show last week. And 171,000 votes were for "Congratulations."

Altogether there were 198 British entries for the contest.

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

CRITICS and a capacity audience gave an enthusiastic reception in Cincinnati to the world premiere of Dave Brubeck's first religious composition, "The Light In The Wilderness." Brubeck was the piano soloist with Erich Kunzel conducting the Cincinnati Symphony Orchestra. The work, an oratorio, has text adapted from the Bible by Dave and his wife Iola.

Teo Macero, Columbia Records A&R Man currently in London, told the MM that Miles Davis is currently recording a new album with Gil Evans, Miles is playing amplified trumpet and the orchestra includes woodwinds, guitar, mandolin and harp.

The London Youth Jazz Orchestra plays London's Birkbeck College tomorrow (Friday) and the Marquee on March 19. On March 23 they travel to Manchester to appear in the University Arts Week and also at Club 43. Following an MM mention, over 100 applications have been received for the Easter Jazz Course.

Pharoah Sanders, leading his own quartet, performed his composition "Upper And Lower Egypt" and John Coltrane's "Om" in a concert at New York's Donnell Library Centre last week. The tenorist was joined by Dave Burrell (pno), Cyron Norris (bass) and George Brown (drs).

Eddie Harvery will conduct the Holborn Modern Jazz Orchestra in a series of improvisations with the Experimental Theatre Group at London's Jeanetta Cochrane Theatre on March 27.

The Earl Hines-Budd Johnson Quartet, plus trumpeter Buck Clayton, has opened a ten-day engagement at New York's Village Vanguard . . . pianist Les McCann opens at European tour at the Montreux Jazz Festival on June 15.

The Johnny Parker Band opens a new club at the New Merlin's Cave, Margery Street, London, W.C.1, on March 20. Johnny (pno), leads Ches Chesterman (tpt), Mike Sherbourne (tmb), Bill Greenow (clt, alto), Chris Capon (bass) and Ian Castle (drs).

The Ken Gibson Big Band is featured two weeks out of four — alternating with name combos — at a new club in the Clerkenwell Tavern, near London's Mount Pleasant Post Office on Sunday evenings.

Benny Goodman is staging, and performing in, a benefit concert at New York's Philharmonic Hall on Sunday (17) in aid of the New York Medical Centre. The show will include classical music as well as a set by Goodman, Lionel Hampton, Teddy Wilson, Joe Newman, Gene

BRUBECK PREMIERES RELIGIOUS COMPOSITION

Bertoncini (gtr), George Duvivier and Bobby Donaldson.

Ken Colyer's Jazzmen play a concert at Dorking tomorrow (Friday) before leaving on March 19 for a four-day trip to Belfast . . . The Monty Sunshine band, Terry Smith Quartet and folk singer Noel Murphy are included in a concert at London's Chiswick Polytechnic on March 19.

The Four Freshmen's only London club appearance of their British trip will be at Ronnie Scott's on Monday (18) when they are added to the current American attractions, Jon Hendricks and Johnny Griffin.

First release on the new Opportunity label with be "Discussions" by the Howard Riley Trio early in April. The Trio — Howard (pno), Barry Guy (bass) and Jon Hiseman (drs) — are at Ronnie Scott's Old Place on March 20.

Dick Morrissey and the Colin Peters Quintet play London's Centre Jazz Club at the Civil Service Recreation Centre, Victoria, on March 20. Tommy Whittle guests with the Peters group at the Olde Gatehouse, Highgate, tomorrow (Friday).

Blossom Dearie recorded two singles for Fontana before leaving London on Tuesday for Rome where she has TV and recording dates. She then returns to the States . . . the Wally Fawkes Quartet guests at the Six Bells, Chelsea, this Saturday (16).

Pee Wee Russell's new Impulse album, "The Spirit Of '67" has just been released in the States . . . Lalo Schifrin has been commissioned to write a concerto for the Pittsburgh Philharmonic Orchestra.

Loughborough University Jazz Club present the Alan Elsdon Band at the Bulls Head, Shelthorpe, on March 17, followed by the Johnny Johnston All Stars (24) . . . the Johnny Scott Quintet plays the Phoenix Jazz Club in London's Cavendish Square, on March 20.

The Fylde Coast Jazzmen, resident at the Traditional Jazz Club, Victoria Hotel, Cleveleys, near Blackpool, visit Accrington Jazz Club on March 19. Kenny Ball's Jazzmen visit Cleveleys on April 18.

Sponsor for Rome Fest

LORD HARLECH, chairman of Harlech Television, has agreed to become an official sponsor for the First European International Pop Festival in Rome from May 4 to 10.

In a letter, dated March 4, to the Festival's British representatives,

Lord Harlech thanked them for detailed documents concerning the festival, and remarked: "It looks as though it should be a great success."

He went on to say, "As for the objectives of the Festival Committee, I find myself in much more general agreement with them than with a number of other enter-

prises I have supported in the past, and I am therefore happy that you should use my name as a sponsor to the Festival."

Other sponsors include Mick Jagger and Radio-1 deejay John Peel. So far 25 groups have been booked for the seven-day festival being held at the huge Palazzo Dello Sport.



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TOM JONES

Films are the only thing left for Tom Jones now

TOM JONES, Britain's roving ambassador of rhythm and song, soars back over the Polar route to Los Angeles this week after a week at home.

He is going back to the States to star in Las Vegas, appear in several major TV shows and discuss a role in a major Hollywood film. Tom's an international name now, but over a steak and chips meal at ABC's Teddington studios on Sunday Tom said: "I could easily be back in Wales singing in the pubs if it hadn't been for Gordon."

Gordon is Gordon Mills, his manager and his friend—the man who "discovered" Tom in Pontypridd and devoted his energies to making him a star.

He's succeeded in just three years. Tom had the talent, but Gordon promoted it. "I couldn't push myself," said Tom. "I was always waiting for someone to come along, find me. If Gordon hadn't I'd still be back there."

Gordon devotes a tremendous time to Tom. He sees him every day when Tom's in Britain, often accompanies him abroad and even does his worrying for him—leaving Tom free to devote everything to his performance.

"I'm not a worrier anyhow," said Tom. "Even back in Wales I never used to worry."

"If I overslept and missed the bus to work, I just wouldn't go. My wife would say 'we'll be short this week.' If we were, we were. I couldn't worry about it. I've always been late — I was always late for school, late for work. Now I'm late for TV shows. It's just me—that's how I am."

Tom's carefree attitude is reaping rewards. He's made it from rocker to international star in three years. And now his eyes are sighted immovably on films. "I've done everything else in Britain—hit records, cabaret, tours. Films are the only thing left for me," said Tom slicing into a canteen steak. We were talking during a break from rehearsals of the Eamonn Andrews Show.

Tom has, in fact, been offered countless film parts, but has rejected them for one reason or another. Ironically, one part which did attract him, he may not be able to do because of his April commitment at the London Palladium.

It's a co-starring role in a new film starring Sean Connery, Richard Harris and Samantha Eggar titled *The Molly Maguires*, the story of friction between the Irish, the Welsh and the English in the mining towns in Pennsylvania in the last century. The part offered to Tom is that of a rebellious Irishman!

"It's a good meaty part, one I would have liked to do, but it looks doubtful because filming starts while I'm at the Palladium. If they could hold the film, I'd do it like a shot."

"There's no music in it as far as I know, unless I do a song over the credits," said Tom. He flies back to Los Angeles today (Thursday) and will have talks about the film. He'll know then whether the timing can be re-arranged—or whether he'll have to drop out of the part.

Then — he opens at the Flamingo, in Las Vegas. He will do the same act as he did at New York's Copacabana. It's 45 minutes of beat numbers and ballads, including his hit "Delilah" which has already hit the American chart in the eighties and seems poised for at least a Top Ten placing.

It's a big event for Tom, who also has the added thrill of a meeting with Frank Sinatra while he's in the States. And there are rumours, too, that Tom and Gordon Mills may meet up with Elvis Presley and his manager, Colonel Tom Parker.

The meeting with Sinatra was lined up while Tom was at the Copacabana. He spoke to Sinatra by phone and they meet up while Tom is in California.

Is it business or just a social call? "Well, I think he's interested in me as a singer. But he also has some business propositions to put to me, but I can't say anything about that at the moment."

HOW TO UPSET THE BLUES PURISTS

AMONG Britain's young blues fans, Eric Clapton was once hailed as a god, then discarded by the ethnics when he left John Mayall's Bluesbreakers for the Cream. Taking his place in their affections was Peter Green, a 21-year-old from Bethnal Green hailed as the true voice of the blues guitar and symbol of dedication.

SHOCK

Peter left Mayall to form his own group, the Fleetwood Mac and it may come as something of a shock to his fans to learn that he is not a raving blues purist and started life as a rocker. "The group has been very successful since we formed it last August. There is a big interest in blues in Britain, although not what I call real blues, more progressive stuff from Jimi Hendrix and the Cream. But it's definitely spreading. There are only two places in the whole country where we don't go down—a couple of dead universities."

CHOCKED

"John Mayall has been the spearhead in reviving interest in blues. He's really done a lot for it. I've been playing blues guitar for about three years, and before that I was playing bass. "When I left John, I didn't want to form a group. I wanted to go to Chicago, but it was difficult to be sure of being safe and I ended up dropping the idea. I was happy doing nothing, but Mike Vernon said 'Why not?' and he talked me into it."



PETER GREEN

Peter has been featuring rock 'n' roll a lot in his act. What did he think of the current revival? "I'm a bit chocked about it. I hope people don't think we're doing it because of the revival!"

PICTURE

"I was first interested in rock 'n' roll and Bill Haley when I was ten years old. It has a big place in my musical heritage. I had a picture of Haley on my bedroom wall. We're all big rock fans in the group."

"We started out doing 'At the Hop' as a joke, then we did 'Ready, Teddy,' and 'Lucille' and we really enjoyed them. "A lot of so-called blues purists are against us doing it, but I don't care what they think. We play what we like—we're not just playing for purists. "I'm not a blues purist. I don't know every record ever made, or their numbers, and I'm not interested in talking about the blues all night. I just play blues — and rock 'n' roll." — CHRIS WELCH.

MM EXCLUSIVE—HENDRIX IN NEW YORK

The Black Elvis

BY FRANK SIMPSON



NEW YORK, Monday. — The somewhat staid New York Times calls him "a black Elvis." The hippy-oriented Los Angeles Free Press gets a little more ecstatic: "He's an electric religion . . . in a cataclysmic-volcanic-organism finale, we fell back limp in our seats, stunned and numbed."

This, plus sell-out audiences and even a gang of teenage ticket forgers, is the reaction that the Jimi Hendrix Experience gets from its current American tour.

Now, mid tour, Jimi Hendrix has four days off — and needs them. He's relaxing in his hotel room in New York after being thrown out of his first hotel — "must have thought I was an Indian," he says.

EXTRA CONCERTS

He's tired, says so, and should be. February began with a Paris-New York-San Francisco trip and then continued through 28 concerts, city hopping from East to West Coast, down to Texas and up to Canada. The other Experiences, Noel and Mitch are in the Bahamas and the sunshine. Jimi remains behind. "I want to think about some sessions we're doing in New York. They're in my mind right now but I've got to think about them."

About his tour Jimi says shortly: "Completely successful." A publicity girl, Pat Costello, fills in the details. Each concert a sell out, extra concerts were prompted at several places and also sold out. A counterfeit ticket ring operated in New York, Texas and Arizona. Jimi outgrossed the Bee Gees in California. Nearly 100,000 so far have watched the Experience.

Jimi remembers Seattle, Washington. "It's my home town and I met my family and we were happy for a change. I enjoyed it. I went to Garfield high school which is my old school — they kicked me out when I was 16 — and did a concert for the kids there. Just me. I played with the school band in the gymnasium. Only thing wrong was that it was eight in the morning. They cancelled first class to listen to me."

GETTING BURNED

Jimi was scheduled to get an award from Seattle's mayor but it was Lincoln's Birthday (a national holiday here) so that particular gig was cancelled.

Admitting that, music apart, he doesn't do much, Jimi talks about his "mechanical life." He means the travelling, the hotel-motel rooms that are look-alikes, cities and audiences that merge into one. He isn't fond of three concerts in 48 hours that took him from Los Angeles, California, to Seattle, Washington, and back to Los Angeles. . . .

The hotels might be better and the money is there, but Jimi thinks his kind of touring life is not all that different from his days in backing groups, playing behind Little Richard, Ike and Tina Turner, King Curtis and so on.

"Bad pay, lousy living and getting burned — that was those days. With Little Richard, he was the guy out front and that was it. The King of Rock and Rhythm — that was him. And he said he was the only one allowed to be pretty . . . that was when I got a fancy shirt because I was dragged at wearing his uniform. 'Take off those shirts,' he told me and another guy."

Tired, dragged or just being mechanical, Jimi still reacts to music. Buddy Miles dropped in to see him. Miles is a member of Electric Flag, a West Coast blues group who shared billing with the Experience. Talk turns to "jamming." Both Buddy and Jimi want to get out and jam in a club for the evening. The first thing Jimi did, arriving in New York and finding that Eric Clapton there, was arrange to jam with him. "You can do this in New York," he explains.

SUCCESSFUL TOUR

The talk turns to cars. Miles knows how to get hold of a Stingray '68. Jimi insists he wants one — "with all the extras, red wall tyres and a nerve bar." Miles rings California, meanwhile explaining that a nerve bar is built in to help you if the thing rolls over. He gets California, but not the dealer.

Jimi is cool about his success in America—a couple of years ago he was scuffling in Greenwich Village ("Nice there, man. The people were more friendly there than in Harlem. Harlem is cold.") and now he headlines a fantastically successful tour.

"I knew it would happen. I used to see the numbers 1968 in my dreams. I was just waiting till then," he explains.



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MR. NINE PER CENT the loser agent

by Leon



Get off of my blue suede toe

BEWARE all those groups planning to jump aboard the Rock Revival—rock has its dangers.

Freddie "Fingers" Lee hopped into the bar at MM v Liberty Records football match on Sunday and explained he'd broken his big toe. He hit it on a rafter while standing on his head to play the piano with his feet. In the old days he'd have had his toes insured at Lloyd's.

Dominic Behan, explaining why he's holding his St Patrick's Night show at the Royal Albert Hall tomorrow (Friday) instead of Sunday: "All the Irish get paid on Thursday and they'd be too broke to come if we held it on St Patrick's Day."

Nods

Tony Bennett and Buddy Rich made straight for Ronnie Scott's when they arrived in London. Rumoured that Buddy Rich and Dusty Springfield exchanged nods backstage at the Palladium.

Nice to see somebody with the mammoth common sense of Johnny Patrick as the new chairman of the Musicians' Union NEC. Love Affair and Amen Corner digging the Move at London's Marquee.

US sales of Otis Redding's "Dock Of The Bay" over the million. Sheffield reader Bob Thomas asks: "Is Dave Dee's skill with the whip a result of his days in the police?" Naughty!

Eric Clapton seen looning round New York's Greenwich Village with ex-Lovin's Spoonful Zal Yanovsky. Buenos Aires police threatened to forcibly cut the Tremeloes' hair. Who shouted "Phil Seamen lives" when Chris Welch sat in with Graham Bond at the Pied Bull, Islington, on Sunday?

Latest deejay to make a single is Kenny Everett. He records a Tony Macaulay song next week. RCA are to release album titled "The Truth About Bonnie And Clyde," spoken by Bonnie's sister, Billie Jean Parker.

Box

New publicity gimmick—the title and number of the Easybeats new single, "Hello, How Are You," printed on each sheet in a box of toilet paper. Should get them to the bottom of the chart.

The nine gallant men of the MM football team beaten 3-0 by the rotten ten of Liberty Records at Colliers Wood last Sunday. Cilla Black admits to being terrified of lifts.

Family Dog have a new member—a dog called Warlock. His personal details include: Born, Kenelworth. Present home: Barking. TV Debut: Time For Blackbone. Favourite Song: "Bark On My Feet Again."

Favourite food: Chum and chips. Ambition: To spend a penny and avoid the pound. Taste In Music: "My Bach is worse than my bite."

Discotheque killers—rude waiters... Golfer Gary Player getting his own back on Bing Crosby and Val Doonican—he's planning to record a single... What was all the moody at Manfred's Philips reception last week?

Boring

Seems like every Radio One deejay and pundit is claiming to have predicted the Rock Revival... Many Buddy Rich fans unable to get tickets for his tour because of the popularity of his singer.

Mike D'Abo wrote and produced Rod Stewart's next immediate single, "Little Miss Understood"... After boring BBC-2 Midnight Movie, the announcer admitted "More Hollywood go next week."

Startling resemblance between Grapefruit's John Perry and Stevie Marriott... Tom McGuinness has been trying for six months to get somebody interested in a TV film documentary on rock.

Herd's Peter Frampton so keen to fly home in time for Chris Welch movie party on Sunday, he left half his laundry in a Swedish hotel.

Stones U.S. business manager Allen Klein expected in London this week... Beach Boys have taken themselves off their own



The RAVER'S weekly tonic

label, Brother Records, and gone back to Capitol.

Who's new American single, "Call Me Midnight" described by Ren Grevatt as "like a page out of the Bill Haley past"... while Britain threatens to rock, France is preparing an apache revival.

Lulu got good reviews for her opening at the Coconut Grove, Los Angeles... And in the States there's a group touring the clubs called the New York Rock And Roll Ensemble.

Mickie Most off home to South Africa this week... Tony Blackburn an honorary member of Cliff Richard's fan club.

Cy Laurie sitting in with Sandy Brown at the Crown and Anchor, Islington, Sunday... John Surman played fourth trumpet parts on soprano when he sat in for missing brassman at Ken Gibson Big Band session in Clerkenwell.

AMEN CORNER'S album, "Round Amen Corner," is released this week—and the group want to give away 25 autographed copies. What they want is your opinions of them—good or bad, it doesn't matter as long as the criticism is constructive. The group themselves will judge your letters and choose the 25 winners. So, if you want a free album, send your reasons for liking or disliking the Amen Corner to Raver Competition, Melody Maker, 161, Fleet Street, London, EC4, by the first post on March 25.



TONY BENNETT ON STAGE AT THE ODEON, HAMMERSMITH, ON SATURDAY.

WHEN "QUALITY" POPULAR music meets fringe jazz the results are bound to be full houses and the current Tony Bennett/Buddy Rich tour which opened at the Odeon, Hammersmith, looks like being a winner.

Of Buddy Rich, all the superlatives have been used and I for one have got nothing to say, except that the man is absolutely superb. It's also interesting to note that, despite the bombast and bounce, when it comes to the crunch he is also a terrific pro, melting into the background during Bennett's spot yet still providing lift and drive when required yet never upstaging the man whom the bulk of the audience have obviously paid to see.

The band itself is hardly a great one, but is very definitely under the drummer's leadership—far better than the sum of its parts which, to judge from the solo work are pretty mediocre parts at that; nevertheless when craftsmen like these work together every night, the music that they can produce, particularly the trumpet section, is frequently electrifying.

Of Bennett, I can say little. He sings most of the songs the fans seem to expect, he has a warm engaging stage presence and, to be fair, works really hard to give the cash customers value for money. That it's not my particular cup of tea is really quite irrelevant. A good evening's entertainment for the fringe crowd. —CHRISTOPHER BIRD.

CARTHY & SWARBRICK

CAN AN EVENING of traditional music and song, with only a couple of instrumental ragtime interludes, but mainly consisting of one singer with guitar and/or fiddle, mandolin or hardanger accompaniment, fill the Queen Elizabeth Hall and have the audience yelling for more at the end of it? Everyone knows it can't be done—and everyone is wrong, especially if the artists are Martin Carthy and Dave Swarbrick, who did exactly that last Saturday night.

With never a contemporary song to lighten the fare (though some of Bert Lloyd's updated ballads in Balkan-sounding rhythms sound pretty contemporary) on whatever instrument he is playing at the moment, often with finger-busting parallel runs to Dave's melody line. Dave, for his part, has found a new simplicity and restraint for his exuberance, which has sometimes seemed to stand between the music and his audience in the past. His virtuosity has become a vehicle for the music, rather than vice versa, though

WHEN 'QUALITY' POP MEETS 'FRINGE' JAZZ

CAUGHT IN THE ACT

It's no less dazzling for all that. This new sensitivity came most to the fore when he accompanied Martin's solo voice without guitar, sometimes anticipating the way the melody was about to move, always in tune with the changing moods of the piece.

For lovers of the unaccompanied voice, however, the evening must have been an absolute delight, for Martin seems to have now found the unaccompanied style he seemed to be looking for in his earlier records.

Once again, Carthy and Swarbrick have proved that there is nothing so exciting as traditional music, treated creatively but with respect. —KARL DALLAS.

CAROLYN HESTER

IT WAS A MISTAKE for Carolyn Hester to start her English tour at the Marquee, where audiences are notoriously apathetic.

Last Wednesday she did her best—and thanks to her good nature and professionalism her performance grew steadily more confident in spite of persistent chattering from onlookers. Her best songs were Joan Maitland and Johnny Scott's "Half The World," and Gershwin's "Summertime," in which she had some beautifully sustained notes.

She was billed as a folk-singer, but there wasn't much folk on the programme: just a pretty girl with a pretty voice singing a variety of pretty songs. —JEAN AITCHISON.

MY KIND OF FOLK

THE FIRST OF a new BBC Radio One folk series was introduced last Wednesday by Alex Campbell.

Entitled My Kind Of Folk, the programme sounded like somebody else's kind of country Alex—or maybe the producer Frances Line—gained confidence, and a few folk songs filtered through.

Alex's personal magnetism didn't really come across on the radio—the whole thing was innocuous and gently syrupy. The second half was

pleasantly nostalgic, as Alex sang old folk favourites such as his own "So Long," Tom Paxton's "Hold On To Me Babe," and introduced a McPeakes' recording of "Jug Of Punch."

An added bonus for folkies listening in last week was the Spinners' lively half-hour on Sunday (the fifth of thirteen programmes), and the Ian Campbell Group's performance on Saturday's Country Meets Folk: the BBC are at last discovering that Julie Felix isn't the only British folksinger around. —JEAN AITCHISON.

MARK MURPHY

WHERE, THESE DAYS, can you hear a singer with tonal purity, superb diction, hip phrasing, great technical command, distinctive style, vocal flexibility and who, in turn, can be sensitive, moody, brash, sentimental and humorous?

Well, if you'd been in Manchester's Club 43 last weekend you would have heard just such a singer—Mark Murphy. And he was truly magnificent. The term jazz singer is often misused. I've even heard John Lennon and the Singing Postman referred to as jazz singers. When applied to Murphy, though, the term carries real meaning. And he varies his programme to suit all tastes.

There was an adventurous scat version of "Goody Goody," a knock-'em-for-six workout on "Let The Good Times Roll," an experiment in tempo changes on "What Is This Thing Called Love," and hilarious off-key and "Tenderly."

He indulged to the full in his penchant for out-of-the-rut songs and gave stunning and exquisite interpretations of "My Ship" and "Spring Can Hang You Up The Most" during which he accompanied himself at the piano. Most of his backing, however, was by the local Joe Palin Trio, and singer and group quickly established such a rapport that the good times rolled all night. —ALAN STEVENS.

DICK MORRISSEY

A SLIGHTLY DISAPPOINTING evening when Dick Morrissey

teamed up with some of the North's finest jazz musicians, the Eric Ferguson Trio of Ferguson (pno), Paul Bridge (bass) and Tommy Lawrence (drs), and Barry Witworth (tp), at Sheffield University on Thursday.

Not that the music was bad—far from it, and on an up-tempo blues Morrissey managed to get into one of his really roaring moods, moving into a Rollins-type calypso against bass and drums alone which managed to rouse the rather thin crowd into some sort of reaction.

Two ballads, "You've Changed," from Dick and Milt Jackson's "I've Lost Your Love" from Witworth, showing off probably the best jazz trumpet sound in Britain, were superb, but I'm afraid that the moments of this quality were few and far between.

Which all seems to prove that the relatively limited repertoire which seems to be the pattern for this type of gig makes for jazz which is on a much lower calibre than that which all the participants could produce using more challenging material with which they are separately familiar. —CHRISTOPHER BIRD.

WESTBROOK

IN "MARCHING SONG," Mike Westbrook and John Surman's full-length composition for the 15-piece Concert Band, given its London premiere as part of the Camden Arts Festival on Monday, and dedicated to Human Rights Year, we are presented with a still unusual conception of field jazz composition—a concern for content, what the music is about, rather than merely the forms in which it is played.

On the deficit side it seemed that the braying animal noises of which Westbrook is so fond to create tension, were used to make an easy effect too often and too long that the brass playing in the opening "military" section was distinctly shaky, and overall the various themes were a little short on melodic strength.

But the cumulative impact of the whole two-and-a-half hour work, particularly the second half, was immensely satisfying and moving. Highspots came from John Surman on baritone and Mike Osborne on alto in a classically-derived duet, "Tarnished," Dave Holdsworth's declaratory flugelhorn both unaccompanied and against nicely subdued voicings on Surman's "Prelude," and a tremendous shouting solo from Malcolm Griffiths' trombone on a funky 6/8 blues theme, "Home."

Dave Holland's bass playing, as it usually is, was superb throughout; as indeed was the two-drum (Alan Jackson and Denis Smith), two-bass (Holland, Harry Miller) rhythm section which provided contrasting rhythmic patterns, many of which were far removed from the usual conception of jazz time. —CHRISTOPHER BIRD.

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'Traffic's right for the States' says Jim



CAPALDI: 'the playing is getting better'

TRAFFIC, whose next album and single may be recorded in America, cross the Atlantic for a host of personal appearances in major cities this month, the tour kicking off at San Francisco's Fillmore Auditorium.

Drummer Jim Capaldi explained the group's reasons for recording in the States in London last week. "Everything we are doing now is for an album and we would like to record as much of it as we can in America because the studios are much better," said Jim. "Most of the American studios have eight track recording equipment and some have 32. There has never been a sound like it over here. They're only just getting eight tracks here but they have had them in America for so long.

"Tama records, for instance, get a good sound and separation, and the cutting is so much better. The version of the LP cut for the States is better because the level is higher. A lot of groups get a good level in the studios but then have trouble with the pressing because they lose half the level when the record is pressed."

Traffic's new single, "No Face, No Name, No Number" is a track from their "Mr Fantasy" LP. Why did they prefer to use an LP track rather than issue a new song? "We put it out to fill in time to bridge a gap, although actually it was originally intended as a single and it was difficult to know whether or not to put it on the album, but we thought if it is good enough to be a single why not put it out."

As well as their own single, the Traffic are heard on

another Island Records release "Little Woman," by ex-Traffic man, Dave Mason. "We play on the B-side, 'Just For You,' although the B-side was going to be the A-side, but Dave stuck out for what is now the A-side, and I'm glad he did," said Jim.

Traffic are extremely pleased with themselves and the way things are going for them. "It's beautiful," reflected Jim, "and we know where everyone is—the office doesn't—but we do. We really feel each other, it's all there and the playing is getting better. At every show it really sinks in and carries over to the next show. It's really getting over to the audiences."

"The audiences haven't been like 19 or twenty year olds but all ages, we've been doing the whole circuit. We're managing to communicate on our groove with things like 'Blind Man' and 'Feeling Good.' We're not actually pop but we're getting through. It doesn't matter what you do, it's the way you do it."

Traffic are working on the music for a film called The Touchables, due for release in June. "It's not hard work but it is time consuming," commented Jim. "Taking on a film is taking on more than you bargain for because it comes in the middle of bookings."

With the American tour approaching Jim's thoughts turned to travelling. "I'd like to do a tour on the Continent. It's nice to keep moving," said Jim. "If I stay still, I get stagnant, I can't think. Getting from A to B with nothing happening, you can think. We're travelling by car in the States which should be really nice."

The "Mr Fantasy" album is moving well in America, particularly on the West Coast. "The 'Mr Fantasy' track is selling it," Jim reckoned. He is confident that Traffic will be right for America. "I am sure about the States—more so than this country."



ONCE upon a time, living in a fairy castle on a cloud, was a wise

magician called William Haley who looked down on the world and saw, like, the kids weren't having fun listening to Rosemary Clooney and Jo Stafford.

So he took lots of magic ingredients called rhythm and blues and country and western, mixed them up in a steaming cauldron and called it—rock 'n' roll!

And he sent winged messengers, called the Comets, to the four corners of the earth bearing the good news, and lo the kids were overjoyed and cried out: "Go, man go! Give us more of this magic stuff!"

And then a powerful wizard, Elvis Aaron Presley, stretched forth his legs and spake: "I am nothing, if not a hound dog," or words to those effect.

And soon rock 'n' roll had spread to all the kids of the planet and much was the bopping, jiving, and ripping of cinema seats.

Well, that's the way it happened, children of 1968. Maybe you think the pop scene started with Esther and Abi Ofarim, but peer through the mists of time and you see what your big brothers and sisters were raving about in 1958, and why there is a revival in 1968.



YOU see, kids, rock was more than the pop of the day. It was a revo-

lution and a way of life. To young people starved of glamour and excitement in the ration-book post-war years of austerity, rock was a revelation.

It horrified the older generation and shocked established musicians, but for the first time here was a music that was the personal property, the badge and emblem of young people earning their first real money and able to buy the clothes and records of their choice.

It meant pure freedom and a degree of anarchy never before possible. The smashing drum beats, honking saxes, clanging guitars and howling vocals were a battle cry for teenagers versus The Rest.

Today you can buy Haley's "Rock Around The Clock" album and wonder what it was all about. But then it had all the kick of a rocker's boot.

But although teddy boys and violence were unfortunate fellow travellers with the new music, then as now, a lot of it was due to newspaper incitement.

Fans were told it was the "in-thing" to slash cinema seats during the first rock film, Rock Around The Clock, and so of course they went out wielding Dad's shaving razors.

Yet real rock fans are peaceful blokes who like reading handtyped news bulletins on Gene Vincent, paying £6 for old 78 rpm's and going on pilgrimages to see their idols even if they are only doing a one-night stand 300 miles from home.

They are the ones who have kept the flame of interest burning over ten years. One wonders how they feel as their kid brothers and sisters take their first tentative jive steps, a little uncertain after years of frugging, at the local hop.

It comes as a shock to hear 16 year-old hippies saying innocently: "But who was Jerry Lee Lewis?"

Gather round children. Jerry Lee was, and still is, a phantom blond Louisiana piano beater who blew everybody up with ravers like "Whole Lotta Shakin'," "Great Balls Of Fire," and "Breathless."

He got slammed in Britain, once again by our old friends the national press, for having a child bride when he came

A rock 'n' roll fable for our modern times

BY CHRIS WELCH



BILL HALEY/FATS DOMINO/JERRY LEE LEWIS/LITTLE RICHARD/BUDDY HOLLY /CONWAY TWITTY

to our shores for his first visit and sunk into obscurity, until the hard core revivalists got to work a couple of years ago.

Little Richard terrified the masses with his emotional screaming on "Lucille," "Tutti Frutti," "Long Tall Sally," "Good Golly Miss Molly," and "Rip It Up."

With a wild pre-Hendrix hairstyle, and a rocking band, he made sensational appearances in the great films of the time like Girl Can't Help It.

This milestone movie also featured Gene Vincent and the Blue Caps who hit with the unique "Be-Bop-A-Lula," and "Blue Jean Bop," not to mention "Be-I-Bickey-Bi-Bo-Bo-Go." Others were Eddie

Cochran who made some of the finest recordings of the era like "20 Flight Rock," "C'mon Everybody," "Summertime Blues," and "Something Else."

Buddy Holly and the Crickets with "Peggy Sue," "Oh Boy," and "That'll Be The Day," were shamefully never featured in films, but their name lives on to thousands of dedicated admirers.

Fats Domino, one of the greatest million sellers of all time, exploded on rock with "Ain't That A Shame" and "Blueberry Hill," although he had been getting hits since 1948.

The Everley Brothers gained worldwide fans with a succession of hits like "Bye Bye

Love," and "Wake Up Little Suzie."



achieving lasting fame, others falling by the wayside.

Do you remember Freddy Bell and the Bell Boys, Nervous Norvus, the Trenniers, Charlie Gracie, Laverne Baker.

Larry Williams, Royal Teens, the Silhouettes, Coasters, Carl Perkins, Charlie

Rich, Huey Piano Smith, Frankie Ford.

Johnny and the Hurricanes, Duane Eddy, the Big Bopper, Chuck Willis, Johnny Burnette, the Champs, Neil Sedaka, Bill Black Combo, Danny and the Juniors.

Dion and the Belmonds, Sanford Clark, Dickie Do and the Don'ts.

Frankie Lymon and the Teenagers, Platters, Conway Twitty, Marvin Rainwater, and Mitchel Torok with that classic "When Mexico Gave Up The Rumba To Do The Rock And Roll."

What do you mean, you don't remember them?

Oh well, next week the MM starts a Psychedelic Revival!

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Little Giant in search of a club

BY MAX JONES

NOW IN HIS fifth year as a jazzman-in-Europe, Johnny Griffin is enjoying his latest stint at Ronnie Scott's Club and feeling fairly contented with life on the Continent. Contented enough, at any rate, to continue to make his home in Paris and to shake his head firmly when I asked if he had plans for returning to the States.

"Do I like it over here?" he said, echoing my question. "Yes, it's okay. It's a change and the life is relaxed. I can think of worse. And I can think of better, but it's a matter of finding it. I haven't found it; otherwise I'd be there."

On the subject of what he would like to do in the future his views are not precise. He intends to go on playing jazz, and he doesn't want studio jobs.

"I haven't done anything in the studios and I'm not interested. If I had been I'd have continued with my clarinet and oboe, because it is an advantage to double for studio work. In fact, I'm only playing tenor."

"A club is something I have in mind. I'm at the moment looking for a place in Paris. There are many eyes looking for a place there, and mine are included."

"It's tied up with forming my own group. There's no sense in starting a band if there's no place to take it: If I had a club I'd get together some nice sounds."

"What size group? Well, it would be a quartet for myself. Just me and a rhythm section. I like quartet work."

"But if I was running a club, or putting some ideas in one, anyway, it wouldn't be just for my group to play in. It would be a place for all musicians who come to Europe to play in, where they'd be comfortable and decently treated. Some clubs at present are little better than toilets."

MONEY

Griffin believes a club would be a feasible proposition in Paris still. "Things are expensive there, I know," he says. "But that doesn't stop them spending on enjoying themselves. People spend big money in Paris."

Listening to Griffin, it seems clear that he is playing as well as ever and with perhaps added depth and dignity to his balladising on numbers such as "Little Man You've Had A Busy Day."

But people (including musicians themselves) often say that after a few years in Europe an American jazz player begins to lose artistic steam unless he goes home to re-vitalise his ideas. The "Little Giant" doesn't agree.

"I have a chance to play with many American musicians who come over here, and I hear them all. I don't hear anything new. There's been nothing really new since Charlie Parker—it's all offshoots of his music."

But what about accompanists, for example? How does Griffin find it working with local, often pick-up rhythm sections?

Difficult, he admits, but not crucial. "If the musicians are competent it all works

out. It's a matter of interpretation.

"And, of course, I often work with Arthur Taylor and that helps. With A.T., Tootie Heath or Kenny Clarke you have something different. It's not just musicianship. They're from where I'm from and there's that rapport. We're used to the same pressures. I guess it's that more than anything."

"Recently I haven't worked so much with A.T. but we are on a concert together on March 29 at the Mutualité on the Left Bank. Ben Webster will be there, too. We're on different halves but I expect we'll get a chance to blow together. You know, we'll do a father and son act."

SPEED

Griffin laughed, then indulged in some silent finger exercises on his tenor. The name Martial Solal came up and he smiled appreciatively.

"Yes, Solal. The only time I worked with him was at the Workshop in Hamburg. But I do know him. He's a hell of a pianist."

In conversations about Griffin the matter of saxophone speed is generally introduced before long. "He's fast," is the usual reaction. Griffin knows this, and he's slightly tired of hearing it.

NERVOUS

"They are always saying that, but what's 'fast'? It's my way of expressing myself, that's all it is. Truthfully, the reason is that I'm so nervous. Whenever I put the saxophone in my hands it vibrates."

"But I've settled down a bit over here, feel a lot more relaxed. I'm not trying to prove a thing—just playing for the enjoyment of the music."

When I was saying goodbye I told Griffin he'd been away from home so long he was becoming a regular European. He looked incredulous.

"Oh no," he said, "I'm not European. I'm still pure Chicago."



Backing British jazz

BY BOB DAWBARN

THE PROBLEMS facing the British jazz musician make one wonder why anyone but a masochist should choose to become involved.

For a start, the meagre financial rewards are hardly compensation for the years of hard work and study necessary to become even a competent jazzman.

And even if you have something original to say and the finest technique in the world with which to say it, the chances are the paying customers will save their cash to hear the next American visitor.

The British Fellowship of Jazz Musicians is both



THOMPSON: fund-raising

aware of the problems and determined to do something about them.

"We are inaugurating a campaign backing British jazz," the Fellowship Secretary, bassist Danny Thompson, told me. "We are trying to get the general public to realise that what we have is an art form and, as such, should be subsidised."

"We are going to do fund-raising concerts ourselves, but what is really needed is some sort of subsidy. In this country it seems to get harder and harder for people to become full-time jazz musicians."

"A kid at school who becomes a reasonable violin player is given a grant and the chance to perfect it. But a potential jazz musician has to do the gigs, the American bases and the clubs in the hope that, in the end, he might make it."

"If we were subsidised we could have a studio where our members could give tuition—or they could go to the schools."

Chairman of the Fellowship is Humphrey Lyttelton and the treasurer is Bill Le Sage. The committee in-

cludes Pat Smythe, Tony Roberts, Chris Pyne and John Cox.

They have already put down a motion, to be discussed by the London Branch of the Musicians' Union in April, protesting at the lack of British jazz on the last, and next, Jazz Expo concert series.

"We are not against Americans coming over," explained Danny. "Our attitude is let them all come, but we want to be represented as well. No other country has its own musicians so badly represented on a jazz festival."

"We are not saying that our big bands sound like Ellington or Basie. We say they sound like Tubby Hayes' band or Stan Tracey's band and deserve to be

heard. "People like John Surman, Mike Westbrook and Chris Macgregor all produce original sounds. We aren't comparing them with Miles Davis, we are just saying 'These musicians are producing original sounds and deserve to be heard.'"

Danny feels that both promoters and agents must carry some of the blame for the difficulties of the British jazz scene.

"The promoters say it's a business and British jazz doesn't sell," he explains. "Fair enough, but half of the promoters never visit the clubs. They don't know what people are doing, or who are the up-and-coming musicians."

"The agents too often price the musician out of work. We get a lot of colleges, for example, ringing us to ask for our help over festivals. They ask for a particular group and we get in touch with them. When we tell the college they will do it for, say £60, they are amazed at how low the price."

"Partly, they are amazed because it's so much lower than Herman's Hermits' price and partly because they have rung an agent saying that they have £80 to spend and he has told them the group they want is out of the question at that price."

"It's ridiculous that there are well-known jazz musicians virtually starving to death when there are people who want to book them."

Previous attempts to get jazz musicians to work together through federations or fellowships have failed because of the lack of interest among musicians themselves. I asked Danny how much of a problem this was.

"We've got most of the well-known names in the Fellowship," he told me. "It's the younger ones we need more support from. We charge a £1 subscription to join and we are thinking of making an annual renewal charge of 7s 6d. We don't charge for any work we pass on."

my favourite things

TEO MACERO

chooses the

Ellington-Basie 'Battle Royal' LP



THE REASON I PICK "BATTLE ROYAL" is because it's such a good and unusual album, and not because I produced it. The fact is, the original idea of putting the Ellington and Basie bands together wasn't mine.

Irving Townsend was instrumental in bringing them together. He knew Duke pretty well and I think it had been his ambition for a long time to do something like this, so he deserves the credit. Irving and I discussed it, and when he left to go to the West Coast he told me I'd have to do the session. I said I'd try.

We called the album "First Time" in the States. I didn't like it, but it was a compromise title. I don't think Basie wanted "Battle Royal" because he said it wasn't a battle, more of a get-together. He was right, of course, but Duke's "Battle Royal" is the first tune on the album and it seemed very apt. It hasn't been re-packaged yet in the States under that name, but it should be.

In my opinion the album is a musical landmark—two such bands working together so successfully, and two great leaders in the studio at the same time.

It wasn't easy getting the bands to-

gether and it wasn't easy recording them together. We had 14 brass and 10 saxes and, of course, the two pianos. There wasn't much rehearsal and some of the scores were being written in the studios.

I had the bands separated—Duke on the right, I think, and Basie on the left—and tried to have Basie's drum and bass on his tunes, Aaron Bell and Sam Woodyard on Duke's numbers. As I recall, Basie didn't want to split up the bands like that, preferring one vast organisation, and he was unhappy about it until he heard the playbacks. I remember being worried because it was my first project with Basie. So I had

to be very diplomatic. During the session a couple of funny things happened. On "Battle Royal," Woodyard was playing of course. But before the end, Sonny Payne got so excited he jumped up on his set of drums and joined in. That's how that exchange took place.

The other time was when "A Train" was recorded. Basie didn't want to do it. Billy Strayhorn was in the control room with me, and Basie refused to play the piano part with those two piano players in the studio. Duke was chasing him round the studio at one time but Basie was adamant. I was beginning to worry about the costs, with that kind of orches-



tra sitting about waiting, so I persuaded Billy to join Duke on piano. Finally he got up and performed and it sounded great. I believe the band applauded him.

What I must say—and I love the record and think it really stands up as music—is that the greatest thrill is not on the record. You couldn't get the sound of this band, these two bands, on a gramophone record. You walked out there and heard them—it was a fantastic sonority. It had cohesion and swing.

"Battle Royal" by Duke Ellington and Count Basie (Philips stereo SBBL 657). Currently unavailable.

SPOTLIGHT ON THE GROUPS ADDING FLAVOUR TO THE CHART

GRAPEFRUIT have only just squeezed in the chart with "Dear Delilah" which has been released for a month, but the boys aren't getting the pip.

If you are a keen pop fan and like to keep up with all the latest fax and pix, you might know Grapefruit are John Perry, 18 (lead guitar), Geoff Swettenham 19 (drums), Pete Swettenham 18 (rhythm guitar), and George Alexander 20 (bass), backed by the Beatles through Apple publishing.

They are unknown to the public at large because they haven't made any appearances yet, but they will shortly receive this when they make their debut on the Bee Gees tour.

How do the fruity ones feel about their long haul up the chart and their forthcoming exposure to the critical masses?

To answer probing questions, John and Geoff arrived at the Beatles' London Office, sleepy but cheerful after a hard night recording.

Publicist Marion Rainford, whom they call "Auntie" rushed around to feed them cigarettes and coffee, Geoff, wearing screamingly floral trousers and John, more quietly attired, collapsed slowly on to chairs and slowly came to life.

"We aren't worried about playing on the tour," said Geoff, good looking and helpful. "We'll put on a good show and we've got enough numbers. We'll be doing mostly our own songs, and a couple people will know and can latch on to."

The record has been selling steadily, which is nice, and we haven't been feeling disappointed. "Did they feel their initial burst of publicity was good for them — or could it do harm?"

"We were pleased with it," said John. "It's so important to try and get across to the public quickly. I suppose it could do harm. When the Monkees came out they had a lot of publicity, but they are dropping off now although their music is improving."

"If you are going to be a pop group, why not go about it in the right way? The press can't knock us because we play on our records anyway. Every group is 'manufactured.' Manufactured isn't



GRAPEFRUIT: so important to get across to the public quickly

Grapefruit haven't got the pip yet

such a bad word, if you can live up to what you are made out to be. We can do it — we've got the potential. It's just going to take time.

"Everybody manufactures a group as soon as someone says: 'Let's form a group,' whether it's semi-pro or not. We're just doing it the right way. We're starting half-way up."

"Some groups start from the bottom and knock about

for years. It's a matter of working out if I want to be a gigger until I'm 30 or if I'm going to succeed in pop."

"We're very pleased with the way things have progressed recordingwise. We worked on a backing track the other night for a song called 'Yes,' which is the best we have ever done. It shows to me all four of us have the ideas to make it."

"It's a good title," said Geoff. "It'll get a plug every time anybody says 'yes.' We might choose it as a single, but we are not forced to release anything we don't want."

"It's an up-tempo number, explained John, "The trouble with the last one, I hear from various people, was they couldn't dance to it, and that's what pop is for — pleasure and dancing."

"We have made the discovery the simplest music is the best. Progressive pop may be very musical, but it just doesn't click like simplicity. Oh by the way, 'Yes,' is the first song I've written to be used."

"Grapefruit want to go out and please everybody. We're capable, I know. We're working very hard doing sessions from six pm to five am, and yesterday we only had five hours sleep."

"We're learning to pull the appropriate faces, jump up and down at the right times, and be confident."

Suddenly John peered at the pen being used to scribble down his thoughts in note form.

"Here, that's a Grapefruit fan club pen, isn't it?" And indeed it was, to which John laughed heartily in a very familiar manner, just like Steve Marriott to whom he bears an uncanny resemblance.

"I used to live four stops on the District line away from him," admitted John. "He's from Barking and I'm from 'ornchurch."

"Without the H," said Geoff.

"People keep on at me about that as it 'appens. Happens. Oh, what's the point?" John chortled heartily and proceeded to tell a story about three removal men who recently arrived at their flat with a piano.

"They were three strapping geezers. We gave them a cup of tea and they asked, 'Who are you then?'"

Geoff took up the tale: "We said — Grapefruit — all timidly — and they said: 'Never 'eard of you! Play some of your bleeding record then!'"

"But Grapefruit will grow on you all," declared John. "Like fungus." — CHRIS WELCH.

SPECIAL DRUM SUPPLEMENT BEGINS ON PAGE 14

LEMON PIPERS KEEN TO COME TO BRITAIN

A GREEN Tambourine is jangling away at number 7 in the MM Pop 30 this week, and shaking it are five young men known as the Lemon Pipers.

"Fabulous, great to hear it," exclaimed the group's drummer, 19-year-old Bill Albaugh, when he heard the news over the transatlantic telephone line this week.

The song, "Green Tambourine," written for the Lemon Pipers by their friend, songwriter Paul Lecker, has been a number one for the group in America.

"It did over a million," said Bill. "We just got our gold record for it recently. We're more than happy with it."

The Lemon Pipers have

A HIT TUNE FROM THE LAV!

TASTES

THE TUNE THAT Ace Kelford, the Move's bass guitarist, was casually whistling in a public house toilet in his native Birmingham may bear fruit in the chart for the Lemon Tree as "William Chalker's Time Machine."

"Trevor Burton of the Move is a friend of ours," explained Lemon Tree drummer Keith Smart. "We went to see the Who in Birmingham, and Trevor and Ace Kelford came with us."

"We went into a pub beforehand and I heard Ace whistling this tune in the toilet. We asked him what it was and he said that it was a song he was trying to finish."

"We asked him if we could record it, and the next day he and Trevor and ourselves got together and Trevor said he would produce it."

The Lemon Tree were in capable hitmaking hands in the studio, with Ace and Trevor of the Move, whose "Fire Brigade" has burned up the chart, and Andy Fairweather-Low, Amen Corner's singer, bending and shaping a brass arrangement for "William Chalker's Time Machine."

The Lemon Tree had met Andy in Wolverhampton during a gig, and asked his advice about moving down to London, and Andy directed them to his own agent.

"When we brought 'William Chalker' down to London to record it, Andy heard it and he liked it, but he wasn't involved until the backing track was put down," continued Keith.



LEMON TREE

"He went away and arranged a brass part. He came back and sang it to us and it didn't make the least bit of sense, but we put it on and that's the way it turned out."

The Lemon Tree come from Birmingham and were originally called the Agency. They have been the Lemon Tree for about seven months and there are five branches. Derek Arnold (26), bass guitarist; Mike Taylor (23), vocalist; Keith Smart (20), drums; Terry Meredith (20), lead guitar and piano; and Garry Wortley (21), organist.

The group have been working ballrooms and universities, and as Keith said, "The last month we have been working so hard we have had no time to rehearse." There is no leader in the group, all decisions being made by mutual consent.

The group have already appeared on All Systems Freeman and Top Of The Pops. Their repertoire includes soul and Tamla material, "mostly beat and heavy numbers" but they also write a lot of things themselves.

The Lemon Tree are also planning changes in their act. "Not drastic changes, but the show will have to be a lot quicker," said Keith.

"William Chalker's Time Machine," described by Keith as a "child's imagination journey," could be one of the more unusual success stories of 1968.

After all, it is not every tune that goes from a toilet to Top Of The Pops.



LEMON PIPERS

been together for a year now. Individually they are Bill Albaugh, drummer; R. G. Nave (22), organ and green tambourine; Bill Bartlett (21), lead guitar, originally from South Harrow, Middlesex; Steve Walmsley (18), bass guitarist, a New Zealander; and Ivan Brown (20), rhythm guitarist and singer.

The group formed while they were all attending college at a university in Oxford, Ohio.

"We all looked a bit different from the ordinary students, and we found that we had the same tastes in music. So we formed the group," related Bill.

"We didn't have a name when we did our first job. We were just about to go on and someone shouted 'Lemon Pipers!' so we have used the name ever since."

"We'd all been playing with other groups before and I suppose we just stumbled on each other," he continued.

"As far as our music is concerned, we don't like to give it a label. We play a wide range of music, we don't have a particular type. We just call it Lemon Piper music."

WELL

The group already have a follow-up to "Green Tambourine" out in the States. "It's called 'Rice Is Nice,' It's doing pretty well," said Bill.

"But the follow-ups are different in different countries. We have records out in Italy, France and South America for example, and in each case the follow-up is different."

ALBUM

"We also cut our first album, and it's been out about a month. That one is called 'Green Tambourine' and we finished cutting another album this week for release pretty soon."

"We write quite a few of our own songs, but the songs we write aren't quite as commercial as the songs we usually get."

GREAT

"On the first album, there are all different songs. Some are ours, which are not commercial, and some are commercial."

The Lemon Pipers are hoping to make a visit to Britain during a forthcoming tour this summer.

"I don't quite know where we are going yet," said Bill. "But it will be great. We are really looking forward to coming to Britain." —TONY WILSON

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ALBUM COMING SOON



POP SINGLES/CHRIS WELCH

All hands to the pumps for a Paul Jones hit!

PAUL JONES: "And The Sun Will Shine" (Columbia). A mighty team of young talent has been assembled to ensure Paul has a hit.

Barry, Robln and Maurice Gibb wrote the song. Peter Asher produced the session. Paul's ex-Manfred Mann colleague Mike Vickers arranged and conducted the orchestra. And I wouldn't mind betting Davy Jones brought the tea round for the violin players.

Strangely enough, the overall effect reminds one of some of Andrew Oldham's more expansive productions and in the final emotion-filled choruses, Paul sounds a trifle like Master Steve Marriott meets Barry Gibb.

Name-dropping aside, it's Jones' best effort in months, and cries out for hit status.

ANDY ELLISON: "Fool From Upper Eden" (CBS). Watch out for Mr Ellison. He's looking for a break in popbiz.

He has already been near breaking his neck, when pulled off stage with his old group, John's Children. Andy, now solo, has a distinctive, quavery voice, and a penchant for solid organ and drum backings, like the John's Children classic "Go Go Girl."

He rocks along with groovy abandon and threatens to become one of the upheavals of '68.

PINKY & THE FELLAS: "Manchester & Liver-



SCAFFOLD: bound to be a smash follow-up

pool" (Decca). I was hoping this was a football song, then I could have remarked on the mob that rushed past me, hot foot for some match or other, last Saturday, wearing tasteless striped scarves and shouting obscenities at my fellow Londoners in braying dialect.

In fact, it appears to be an apologetic ditty indicating the singers and composers have some strange liking for the towns in question, a view not likely to be shared by anybody who has witnessed braying football fans.

ARTHUR CONLEY: "Funky Street" (Atlantic). It seems scarcely credible I

know, but someone has actually chosen to put some worthwhile music in single form this week. Solid beat and furious hand-clapping urge Conley along on a simple enough theme.

It's not what they are doing—it's the way they do it... with soul.

BARBARA LEWIS: "Sho-nuff (It's Got To Be Your Love)" (Atlantic). A warm, piping voice, drifts through curtains of sound as Barbara is carried along by the strong men of Atlantic battering at their drums and guitars.

Superb production, but not a pop 30 consideration.

JIM REEVES: "Pretty

Brown Eyes" (RCA Victor). Fairly predictable material, produced by Chet Atkins and unearthed from the secret vault of Reeves' masterpieces left for posterity.

Piano and strings move along at a brighter pace than usual, and indeed Jim's voice is not quite so imbued with those qualities of melancholy which have so endeared him to the millions.

Maybe millions more will be attracted as a result. Watch out, Engelbert!

SUN DRAGON: "Blueberry Blue" (MGM). Two gents with an attractive name, and an attractive sound.

Inventive production makes

use of various effects like harp in the backing which stomps along with healthy vigour.

The tune sounds uninspired on first hearing, but gradually insinuates into one's consciousness with cunning ease.

SCAFFOLD: "Do You Remember?" (Parlophone). One of their popular stage numbers, irritatingly catchy, and as colleague Alan Walsh says: "You'll soon find yourself humming it."

If this happens to me I shall tape adhesive over my humming orifice.

Repetitive, and demanding constant plays to extract the meaning, it's bound to be a smash follow-up to "Thank U Very Much."

RAY CHARLES: "That's A Lie" (Stateside). Beautiful backbeat, Ray in good vocal form, and a funky tune.

Reminds a bit of some of Lee Dorsey's things and sounds reasonably commercial.

If you are concerned with making the chart a groovier place to live in, make this a hit, readers.

ROYAL GUARDSMEN: "I Say Love" (London). Seems like they finally shot down the boring Red Baron.

The Guardsmen have turned in a straight, popular air without any gimmicks, and one suspects without the slightest chance of success.

The main problem here seems to be the inability of everybody concerned to be original, or even slightly original.

Not actively offensive. **BARRY MAN:** "The Young Electric Psychedelic Hippie Flippy Folk And Funky Philosophic Turned On Groovy 12 String Band" (Capitol). A song to stir the hearts of all red-blooded Americans.

It sneers at folk singers, pop success, anti-war sentiments and police brutality protest.

Singer is Mr Barry Mann, who with Cynthia Weil are famous as a hit song writing team. It appears

they are upset that young Americans should express their resentment against certain facets of modern life.

I mean to say, how can young people protest about Vietnam? They should leave these things to the older generation.

After all—they started it. **PEDDLERS:** "Handel With Care" (CBS). Deejay Peter Murray wrote the lyrics for his favourite group, a talented trio who are the toast of the night-clubs and discotheques.

Apart from the pun and the semi-classical feel, it's a straight pop ballad sung with feeling.

DOROTHY SQUIRES: "When There's Love In Your Heart" (President). "When there's love in your heart, all the birds sing in tune," commences Dorothy.

Well, I haven't noticed many flat birds, although I did hear a tit warbler with suspect pitch while rehearsing a selection from Wagner's "The Ring" outside my bedroom window recently.

Maybe she was put off by a chaffinch seat singing "Oo Bop Shebam" in a nearby Japonica bush.

A delicate and restful ballad from the ever popular Miss Squires.

DELFOINIS: "La-La-Means I Love You" (Bell). La-la can also mean I loath you, just as goo-goo can often mean: "I want a drink."

In this case it means a tasteful ballad sung in fine style, with discreet string accompaniment, if somewhat lacking in lyrical inspiration.

BRIAN JAMES: "Come Back Silly Girl" (Olga). Basingstoke labourer Brian spent the £1,300 he and his fiancée Linda Payne saved to get married on producing this attractive ballad six months ago.

It's finally released on a new label. With a 20-piece orchestra and Mark Wirtz arrangement it's competent enough to hit.

Lots of luck, Linda and Brian.

LADY MADONNA: WHAT DO THE FANS THINK?

"SAY 'GREAT, good old Beatles,' then go out and buy another record" rasped Chris Welch about the new Beatles single last week. And rubbed salt into the fans' wounds by adding: "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."

Well, was it? More important is what those people who fork out their seven-and-fivences think. So the MM set out to get the viewpoints of the fan in the street.

Shock No 1. Though the disc had been spinning merrily over the airwaves for at least a week (it's not officially out until tomorrow, Friday), the majority of the people we stopped in their tracks just hadn't heard it.

Thought for the day: Just what ever happened to those Radio One ratings?

Here's what the fans think: **CHERRY WEEDEN** (21), secretary, 22 Stonards Hill, Loughton, Essex. — I haven't heard it right through but from what I did hear it was very good. It's better than the ones they've done recently.

PAUL WADE (17), newspaper worker, 21 Severn Rd, Averley, Essex. — It's very good. As rock 'n' roll is coming back, it should set the trend. I like that pounding piano bit. It should go high in the chart.

SUSAN VAN RYSSEN (17), clerical worker, 20 Braywood Rd, Eitham, London, SE9. — It's basically rock 'n' roll. It's good, but not as good as "Hello Goodbye." It'll get to No 1 though.

JANE GRIFFIN (19), audio typist, 3 Lisbon Rd, Hampstead, London. — I don't usually like the Beatles' recordings at the first hearing, but they grow on you and stick in your mind. I expect this will grow on me too. But I don't like this rock 'n' roll revival. It's going right back.

SUSAN KNIGHT (19), typist, 21 Hedcorn Rd, Bromley, Kent. — It's quite good. I prefer it to their weird things like "Magical Mystery Tour." But I don't think it will go very high in the chart. I shouldn't think many people would want to buy it. Why? Because it's rock 'n' roll — and that's old hat these days.

SUSAN MORRIS (18), computer clerk, 19 Countisbury, Sydenham Hill, London, SE26. — It's not as catchy as some of their other numbers but it'll be a hit because it's the Beatles. You wouldn't really think it's by the Beatles; it could be any other group.

SHEILA HOSSEN (22), shorthand typist, 33 Gauden Rd, Clapham North, London, SW4. — It's rock 'n' roll, and I prefer more romantic things, like "Hello Goodbye." I don't like the idea of rock 'n' roll coming back.

PATRICIA MOORE (25), addressograph operator, 35 Beisize Park Rd, London, NW3. — It's better than the things they've recently done. But I don't like it that much. It has a lively rhythm, though.

GLORIA GRIFFITHS (23), secretary, 92 Marks Rd, Romford, Essex. — I didn't know who it was the first time I heard it. But when I heard it again and knew it was the Beatles, I liked it. It's different from what they've been doing recently. I hope it gets to No 1.

PAT STODDART (24), secretary, Flat 3, 91-93 Lee Road, Blackheath. — I didn't like it at first, then I heard it again, I liked it very much. It'll definitely be No 1. I wouldn't say it's very much in the rock 'n' roll style — except for the piano.

So there you are. Seventy five per cent think the Beatles have done it again.

PERSONAL OPINION

BY JERRY DAWSON

"WHY WORRY ABOUT who plays a drum on a record?" asked Mickie Most in last week's MM.

Why indeed. Why, I might ask, should a gentleman be tried and convicted, just because he took money from unsuspecting motorists on the promise that he would insure their cars against loss, damage, or what have you?

The fact that he failed to do just this is surely of no consequence whatsoever in our permissive society. He just used his brains — and other folks' hard-earned cash — in order to feather his own nest. How then can one condone what Mr Mike Smith did when he used a number of experienced session musicians to make a record — then told the unsuspecting, record-buying public, via the label, that the record had been made by a group of youngsters who called themselves the Love Affair?

Why doesn't Tommy Trinder, who is well-used to the big money deals of show business, import two or three Manchester United players (or those of Arsenal or Spurs) to bolster the chances of Fulham F.C. (of which he is chairman) in their efforts to retain their status in the First Division of the Football League?

Why doesn't the committee of the Lancashire County Cricket Club hire the whole of the West Indies team (or that of Australia or even India) in order to revive their fortunes in the world of cricket?

The answer is — in the name of fair play — that it just wouldn't be allowed!

I seem to remember that very recently a fur dealer in a large provincial town was charged with a wrong des-

cription of a garment he sold. The offending garment was made of second-hand rabbit fur — yet was described as new musquash.

Who cares? Why should that unfortunate gentleman have been made to suffer the impact of the law? If you really want to know, I will tell you!

Because what he did was wrong. Yes — even today there is still a distinct line between right and wrong.

And it is still wrong to sell a recording made by session musicians, as being a record made by the Love Affair or anyone else, no matter how good or bad the end product.

No one expects Frank Sinatra or the newest pop singer to make a record without an accompanying band or orchestra.

But what a scream would go up if the leader of one of our famous symphony orchestras, or even a competent member of the rank and file, were to make a record which was subsequently issued as "the debut-disc of 16-year-old Willie Plonkitt!"

Our major record companies have built up fine businesses and worldwide reputations by supplying what the public wishes to buy. Particularly in the world of pop music. They should jealously guard those reputations.

By all means make and sell records by the Beatles — and give them a string quartet or an 80-piece orchestra behind them according to the demands of the orchestration. You wouldn't hear a squeak

from me or from anyone else — for this is an accepted embellishment which serves only to enhance — and this word is important — the performance of the group. And as a record-buyer, I want the "most enhanced" performance possible on the records I purchase.

In other words this is legitimate business. It is right. But to record performances by experts — and declare them to have been made by inexperienced group members is far from legitimate. It is wrong.

Let us not sink all our moral standards in an effort to protect pop music, and the money that is made out of it so easily.

Let us rather acknowledge, promote and glorify talent when it appears. There is no shortage, even in the pop world — but it is not to be found in every group which is prepared to climb on the shoulders of skilled professional musicians.

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BLIND DATE

ALAN FREEMAN

singles out the new singles

BEATLES: "Lady Madonna" (Parlophone).

Oh God! You would ask me about this, I think the moment you know you are hearing the Beatles you listen more intently than to any other records. After "Sgt Pepper" I don't feel they could have progressed any further and still made contact with their fans, and I do believe that above all else, keeping contact with the fans is what they want to do. I don't hear this as rock 'n' roll at all, just up-tempo Beatles and anything of theirs is surrounded by an aura of magic.

SPENCER DAVIS GROUP: "After Tea" (United Artists).

Ah, Spencer Davis! This one hits me immediately in the same way that Manfred's "Mighty Quinn" did. This is an instant hit. It's very good to hear Spencer Davis going back to what is obviously a hit song. They have experimented with a few things that haven't come off, but if this isn't number one, then it will be very close to it.

JIMMY YOUNG: "Silver and Blue" (MGM).

You can't do this to me! You're trying to put me on the spot, I hate it. I've never heard anything lyrically nastier than "silver and blue reminds me of you." All I can say to that is: "Take it away, it's not my day." People will read that and it's sour grapes—and if I'd said it was fabulous they'd have called me a bloody liar. One can only say that Jimmy has a huge



following on his radio programme and a huge following who like his records. But they seem very reluctant to put them in the hit parade. But if ever Jimmy Young was set for a smash hit then I suppose it's gotta be this one. P.S. Dear Jim, Will you phone me on your programme one morning. Love, Alan Freeman.

AT LAST THE 1958 ROCK AND ROLL SHOW: "I Can't Drive" (CBS).

I've got no idea who it is, but I'd say it was British. And I get the message—rock 'n' roll is on the way back. Some people say so anyway, and so the vultures are in and from now there will be a strenuous effort to

really make it happen again—not that it ever went away. I don't hear this as a hit. Or as a miss. I hear it as "There's a rock 'n' roll revival so let's get in and see how we go" record.

SYMBOLS: "A Lovely Way To Say Goodnight" (President).

The Symbols? I don't hear it as a hit record although it's a very attractive arrangement and there is something rather nice about it. But it must have some potential because they have just had a minor hit. I think this is too much like the stuff we already had from the Tremeloes. I think this is the sort of record Jonathan King will be in love with.

JERRY LEE LEWIS: "Another Place, Another Time" (Mercury).

I've no idea who it is. Can I see the label? Good heavens, Jerry Lee Lewis singing country and western. I don't understand it, there's supposed to be a rock revival and here he is doing country and western. Perhaps it's a warmer-up record, an entree for what's to come, because if there really is a rock revival then he is bound to figure in it. I guess the Jerry Lee fans will take this, but it's not for me.

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

Cilla! It's almost a bossa nova arrangement. Her last few singles have all been very dramatic and very much along the same lines. It's nice to hear the voice not being covered

up by background sounds. You know, I'd never have guessed that this was a Beatles song—it's written by Lennon and McCartney. I like the way the song breaks out and the fact that, when it does, Cilla doesn't really give it full force. She holds back right through and it's nice. I don't hear this as an obvious hit song, but I think she always gives a good performance.

NASHVILLE TEENS: "All Along The Watchtower" (Decca).

Nashville Teens? I recognised the lead singer. I've always thought the Moody Blues and the Nashville Teens were two very unlucky groups. They've both been bringing out very good singles with hardly anything happening for them. This is niggling me because I can't remember what it reminds me of. There's nothing new about the arrangement or the melody but the sound is catchy and obviously aimed for the Top 20. They've made a good single and I'd like to see it happen because they deserve a hit.

TURTLES: "Sound Asleep" (London).

Oh, I know this group. It's the Turtles. I think it's great, I love the way they always build up to the finish of a record. What a novel idea to interpolate "Waiting For The Robert E. Lee." I've liked everything I've heard from them. It may sound corny to say so, but they have a happy sound. It's a great, infectious thing. They've been very unlucky in the number of hits they've had here in relation to the number of singles they've had out. I wouldn't think this particular song is as strong as some of the others that have missed, but it instantly hits me anyway. Roll on the Turtles.

Will the real Richard Starkey please stand up?

"JUST BECAUSE THE OTHERS are in India, I get all the interviews," grinned Ringo Starr as we settled into armchairs at NEMS new Mayfair headquarters. Ringo was back in Britain. Chirpy, cheerful, he sipped his sixth answered questions readily and patiently. Ringo has shadows: but he has his own views on things. He agreed loosely on Humphrey Lyttelton's 1956 hit "Bad Penny rishi—and denied he was losing interest in meditation. Beatle Ringo Starr and plain private Richard Starkey. his private and public lives. There was sadness in his try and keep them separate, but you can't," he said. T

● "Lady Madonna" has been called "almost a return to rock 'n' roll." Is this true?

Yes, that's what it is—almost a return to rock 'n' roll.

● Can you explain what you were trying to do in this record?

The thing is, we've been trying to make a rock 'n' roll record for five years now. Because rock 'n' roll has suddenly hit the headlines—the great revival—because this one is a rocker (a slight one anyway) people are saying it's a rock 'n' roll record.

● When did you start thinking about this record?

Paul thought of it originally. He did it like Fats Waller first. I only heard it in the studio. Paul plays piano on it.

What he's doing on piano is a sort of "Bad Penny Blues." We said to George Martin "How did they do it on 'Bad Penny Blues?'" and he said they used brushes. So I used brushes and we did a track with just brushes and the piano and then we decided we needed an off-beat.

So we put an off-beat on it and then Paul decided to sing it in his sort-of Elvis voice.

● Many people thought it was you singing.

Yes, a lot of people did. It didn't sound like me to me.

● Is this as near as you've got to a rock number in five years?

Ever since rock 'n' roll, rock 'n' roll records have been made, but people forgot to say rock 'n' roll. All through the years, there have been people who have come out with rock 'n' roll records but now, suddenly, everyone wants rock 'n' roll to come back so they're saying this is a rock record and that's a rock record.

They've picked out records that have an off-beat, or a sax thing, or a Duane Eddy thing. They're

calling ours rock 'n' roll and the Move's "Fire Brigade" and Elvis's record.

I don't think anyone will ever go back to rock 'n' roll as it was years ago—the re-issues will be the only ones because there's so much more musical influence now from all the years that have gone before.

Rock originally was influenced by country and western and the blues mainly, but now we've had ten or 15 different types so all the new rock 'n' roll records will have a bit of that in as well. They'll be technically a bit more advanced and have a lot more musicians in them.

So I don't think it's really your old rock 'n' roll. It's just a title.

● This single is very different to the sort of Beatles music on Sergeant Pepper, for example.

We always try to be different. If people hadn't been saying "the great rock 'n' roll revival" we most probably still would have done this record, and it would have been just the new Beatles single. It wouldn't have been rock 'n' roll Beatles.

● How do you feel about the early days of rock 'n' roll?

They were the greatest days for me. I was just at the right age, but I don't even think the re-releases of the old rock 'n' roll records will sell.

It's nostalgia for us—you and me... the people who went through that. The twenty-fives and over.

● Would you ever get so nostalgic that you'd want to play again?

No, I don't think I ever would. I don't want to play again on stage. Not at the moment anyway.

● Is this record a step in any specific direction for the Beatles?

It's not a backwards step, as some people have said. Because it doesn't freak out, people think you're going backwards. It's just another

step— all are Just tain th it's ca one is i not a forwar just a It's song! ● days i back, about I v newsp I cam felt lil the w it. I j I'll go and i sun w ● of dis chant to co No, felt i still point becau every would to as do an you c But home hours have can every you've don't about to do We It was every times ● Yes as a Maur kids. thing. I m deny, see th a hur forme feel li we ca

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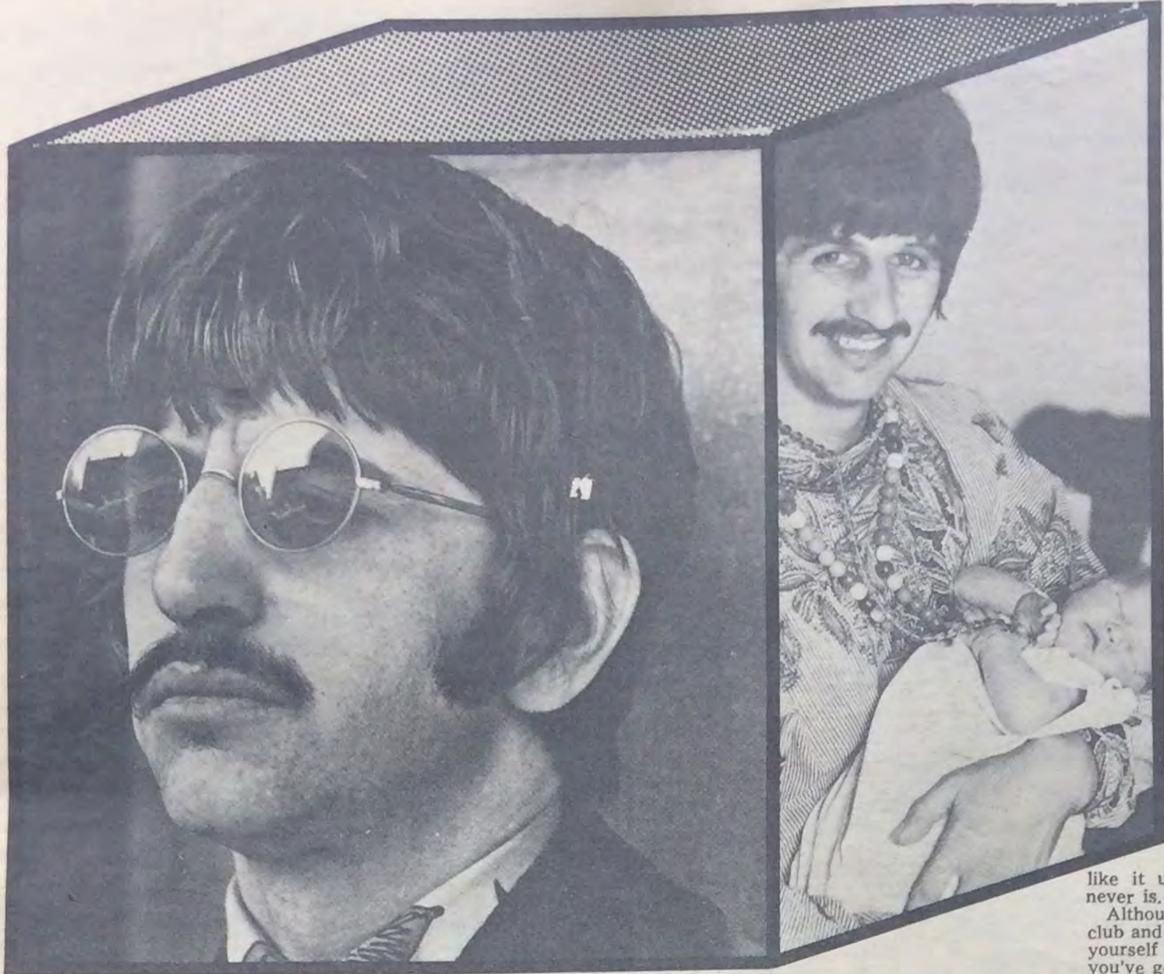


the junction

Original Soundtrack from the Paramount Picture

DRUM DIALOGUE

begins on page 14



I get all...
 ...Ringo...
 ...his sixth cup of coffee of the afternoon and...
 ...Ringo has been regarded as the Beatle in the...
 ...He agreed that their new single was based...
 ..."Bad Penny Blues"; talked of India and the Maha...
 ...meditation and spoke of his schizoid life as both...
 ...Starkey. Two people to him, but overlapping into...
 ...ess in his final remarks on his dual existence. "I...
 ...he said. The questions were asked by Alan Walsh.

step — and that's what they all are.
 Just because we do certain things on some records, it's called progression. This one is just us doing a record... it's just a record. It's not a step back or a step forward or sideways. It's just another step.
 It's just another type of song from the Beatles.
 ● You stayed only ten days in India. When you got back, were you confused about why you came back?
 I wasn't confused. The newspapers were confused. I came back because I just felt like coming back. That's the whole simple thing to it.
 I just thought — well, I'll go home. We got there and it was great and the sun was shining. Nice place.
 ● Was there any element of disappointment or disenchantment in your decision to come back?
 No. It was just that we felt like coming back. We still meditate. The whole point of going there was because we were away from everything and Maharishi would like you to graduate to as many hours as you can do and while you're there, you can.
 But it's impossible at home to do ten or twelve hours really because you have a lot to do. But you can do it there because everything's provided, and you've got your room. You don't have any worries about all the work you have to do.
 We weren't disenchanted. It was just a feeling. I think everyone must get it sometimes wherever you go.
 ● Was it homesickness?
 Yes. It can be described as a lot of things. I think Maureen was missing the kids. That was only one thing.
 I mean we didn't say suddenly, "Oh, we've got to see the kids." It was like a hundred reasons which formed into one thing: you feel like coming home. So we came home.
 ● It was reported that the Maharishi was disappointed when you left.
 We went to see him and he wanted us to stay because he's helping us. If you're going to learn something, you might as well learn it from the boss man and he's the gov'nor.
 ● Were John, Paul and George disappointed?
 No, we just said we're going home, and they said all right. See you when we get back. Not one of us holds the other.
 ● What have you been doing since you got back?
 This is the first day's work. Apart from that, I've been at home doing whatever you do at home. I've just taken up enlarging and developing films. I've been doing that the past few days. That's all really.
 ● You said in the MM in December that the Maharishi looked like answering a lot of questions for you. Is this still true?
 He still does. Somebody said that I looked at him and said, "There I am." But he's a long way ahead from where I am.
 He's so great. There's something about him. I can't tell you what it is really. You just know... there's a great man.
 ● Do you think he'll ultimately lead you to what you're striving for?
 He's put me on the road. Now it's up to me whether I follow or get off.
 ● Do you intend to carry on?
 At the moment, yes. I've never, with anything, said, "In five years I'll still be doing what I'm doing now" because I don't know.
 ● Has it helped you up to now?
 It's calmed me and made me more relaxed, although I still have the same emotions as anyone else. But I feel more relaxed.
 ● What's the practical application of meditation

when you're at home?
 Half an hour meditation in the morning, and half an hour at night. The rest of the time, you just do what you normally do.
 It's meditation because we're "householders" — that's the word for people who have to get up and do jobs and who can't be monks and sit in a cave and not do anything. So we do the householder's meditation — half an hour in the morning and half an hour at night and this eases your mind in the morning before you're out doing your job.
 Then when you're finished everyone's mind's a bit tight and meditation relaxes it and relaxes you. You're a better person.
 All the worries, troubles and tribulations of the day — if they are there, they build up and that's when you get all the aggression, because everyone is so tied up that they are not thinking straight and they are out shooting and fighting before they know what's happening.
 So, that way, you relax yourself and relax your brain and no problem seems to be as big as you make it out to be.
 ● The devotion of the Beatles to the Maharishi has given him a lot of publicity. Has it been good or bad publicity?
 The publicity we've tried to give has been good publicity, but all the people who think it's something else have just been saying a lot of rubbish really.
 This has been bad publicity. But you are going to get this — you get good and bad with everything and it's just a pity that all the people who have never tried it are giving it a lot of bad publicity — like the press and a few pop stars.
 ● Has it helped you musically?
 I don't think it's helped me musically, no. Our songs will be influenced by it because of John and Paul. It's another influence so it'll influence our songs. But I don't think I'll be a cosmic drummer.
 ● Have you acquired any ambitions to go deeper into music yourself?
 No. I have the phases where I want to play guitar or I want to play piano — or anything I can play a tune on because I get sick of bang, bang all the time, though some drummers can make them talk and can

like it used to be, but it never is.
 Although you blame the club and the people, it's you yourself as well, because you've got older and you've changed yourself.
 ● Do you ever become nostalgic for the early days of the Beatles and Beatlemania?
 Not yet. Maybe I will in a few more years. We haven't been away from it that long really. Maybe in ten years, like I'm still nostalgic for rock 'n' roll now.
 ● Are you ever nostalgic for the North of England and Liverpool?
 No, because now I have my own family and my own life. I still go up and see them, and I still enjoy going to Liverpool. If this all finished and I was back to not being Ringo — back to normal — I suppose I might move up there again but I don't know really.
 ● "Back to normal" — that's an intriguing phrase. What do you mean?
 Well, it is. But it's one of the phrases you use. I consider myself as Richard Starkey and Ringo Starr — they are really like two different people. But they're not.
 It's just I think Ritchie Starkey has got his life to lead, and he doesn't want it in all the papers or the whole world shouting about it.
 And there's Ringo, where I'm quite willing to put up with it. This is a Ringo interview. It's no interest if you write Richard Starkey, if I wasn't me.
 I still make two different scenes altogether. I try and keep them separate, but you can't.

AGE

WHEN I FIRST moved down to London I used to go out to the clubs every night and I had great times. But if I go now, I sort of expect it to be like it used to be — but it never is.

SONGWRITING

I HAVE THE odd go, but it's a joke. Usually I write a song and then I sing it to someone and they say "Oh aye, Blue Moon" — and it is.

'LADY MADONNA'

WE SAID TO George Martin "how did they do it on Bad Penny Blues?" He said they used brushes. So we put an off-beat on it, and Paul decided to sing in his sort-of Elvis voice.

ROCK REVIVAL

I DON'T think anyone will go back to rock 'n' roll as it was years ago—I don't even think the re-releases of the old rock 'n' roll records will sell. It's nostalgia for us.

MAHARISHI

IF YOU'RE GOING to learn something, you might as well learn it from the boss man, and he's the Guv'nor. He's put me on the road. Now it's up to me.

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DRUM DIALOGUE

Listen— and then join in

BY JACKIE DOUGAN

PUT quite simply, the drummer's job really is to listen to the artist he is accompanying and appreciate what kind of artist he is.

For instance, to take my own case, if I'm playing with a guy like Stan Getz I don't approach it with the same mental outlook as I would with Roland Kirk because their minds work differently.

This is true of all jazz artists; their minds work in an individual way and they play themselves. Every reputable artist does, anyway. This is what makes an outstanding jazz artist what he is.

So therefore your approach to playing with these guys must be: You listen, and you join in exactly with what they're doing.

Styles

Let me give an example: I have an album by Bob Brookmeyer and Friends on which the drummer is Elvin Jones. But the thing is, listen to this record and you don't realise that it's Elvin on drums.

If you think of the way he plays with Coltrane, when he spreads out and does everything he likes, then listen to

PROFESSOR OF JAZZ PERCUSSION

JAZZ AUTHORITY Leonard Feather, in his Encyclopedia of Jazz, quotes critic Ralph J. Cleeson thus on Kenny Clarke. "I have a suspicion that Kenny Clarke, placed in the rhythm section of almost any group, is the equal of half a dozen poll winners, several thousand volts

and the pocket history of jazz." That "suspicion" materialised into truth when Klook hit London for a season at Ronnie Scott's Club, and subsequently pulled 'em in by the score at a Drum Clinic specially staged not a cymbal-ring from Piccadilly Circus by the Premier Drum Company and promotions manager, Philip E. Franklin.

Kenny, now living in Paris ("It's a nice base for a home") demonstrated his sight-reading method, willingly assisted by volunteers from the audience and his formidable drum technique, both solo and as leader of his trio, completed by French organist Eddy Louiss and guitarist Jimmy Gourley.

Kenny, a pioneer of the bop era, is truly a historical figure. His span

covers Roy Eldridge, Teddy Hill and Claude Hopkins in the pre-war days, and later Dizzy, Tadd Dameron, the MJQ, Bud Powell and Miles Davis. He also toured with a Billy Eckstine concert unit. His last visit to Britain was in 1958, with the Jazz from Carnegie Hall unit including Jay Jay Johnson, Kai Winding, Oscar Pettiford and Zoot Sims.

how he plays with Brookmeyer and Mulligan, you'll find he plays two different styles.

It's not because he wants to switch styles but because he is engaged in playing music and, being a fine drummer, he joins in with the sounds and feelings around him. He's on the same wavelength.

You know if you go to a party where everybody else is stoned and you arrive completely sober you find it hard to get through to the rest of

the people? It's a bit like that with music. Unless you really join in you can't communicate with the others.

I find I'm able to do that. I've worked with Humphrey Lyttelton's band, for instance, and really enjoyed it. I have just as good a time playing with Humph, Tony Coe and so on as I do with Johnny Griffin. And he's another story.

So that's the best advice I can give: listen and join in. Most drummers don't. They shouldn't just be concerned

with playing time; they should be playing the tune and following the changes.

Because if a drummer doesn't know whether it's a blues of 32-bar theme he's playing, how is he going to have a conversation with the artist he's accompanying?

If I do a rock 'n' roll session, I try and play it with as much enthusiasm and intelligence as I would give to a jazz date. All styles of music have a feeling and there's no good in playing if you don't inject some enthusiasm into it.

Singers? Yes, I like working with a good vocalist like Mel Torme, Tony Bennett, Dakota Staton or Mark Murphy. It's as much of a kick, providing we all get together, accompanying a singer as anyone else.

Notes

It's a matter of having this mental tie-up, which only comes from experience, from years of playing with all kinds of different people.

Again, from my own experience, I can say that I get as much gratification working with Ben Webster as I do with some of the wilder musicians, maybe more. Ben can play the same notes almost but with a different feeling every night. He's got every thing going for him.

But you know what? The minds of all these great guys

are so alive to what's going on—they listen and take this thing or that that's nice. I've heard them pick their bit and do it their own way.

Sonny Stitt, Hawk, Ben, Getz, etc. they're hip to the whole scene. One of the best times I ever had was when I played with Zoot Sims for the first time.

I was so elated then, and again when Zoot came back with Al Cohn. They're Mr and Mr Jazz as far as I'm concerned.

Barriers

Another extreme pleasure was working with a little giant like Griffin, he's Mr Electric. And then Stan Getz... it's not just artistry, it's magic.

The fact is, there are no barriers with me. As long as I can have a conversation with the artist, I don't care if the style is avant-garde or Dixieland.

It's like tennis; so long as I hit the ball over the net and he hits it over the net, okay.

But if one of us keeps hitting it in the net, the other is going to say: "Come on, darling, what are you doing?"

For the past 12 years he has lived in Paris, where the French have appointed him the somewhat quaintly-titled "Professor of Jazz Percussion" at two leading conservatoires.

He makes a speciality of teaching, insisting it is vital to be able to read fluently. "Things move so fast these days, you have to read on sight," he insists. He uses a small bass drum—an 18 inch model—and regards this as quite adequate.

And Kenny does not subscribe to the view that there are big band drummers and small band drummers. "Any good drummer should be able to play with either a big band or a small group," he says.

He singles out for special mention Max Roach and Joe Harris among drumming contemporaries. Both for their "applied technique" as against the "specialised technique" of the great Buddy Rich.

Kit used by Kenny Clarke (see picture above): Premier drums, 18 inch bass drum, 14 inch x 14 inch and 12 inch x 8 inch tom-toms, 14 inch x 5 1/2 inch wooden shell snare. Avedis Zildjian cymbals: 18 inch, 20 inch and 15 inch bottom, 14 inch top hi-hats. Premier E sticks.

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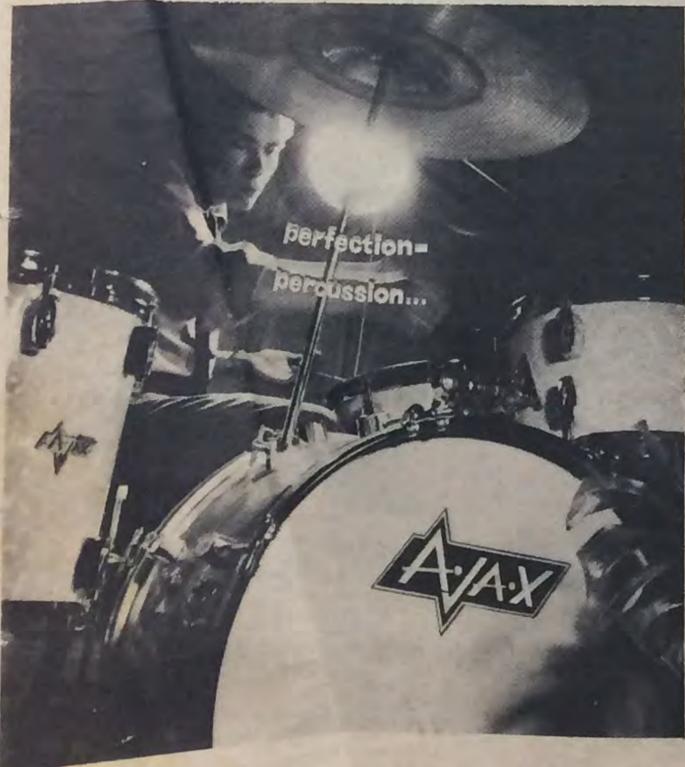
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Rich—one in a million!

It isn't often that anyone gets a chance to explain in print about their boyhood idol and to find that 25 years later he is still one's idol.

I was a member of the local Boys' Brigade Drum and Bugle Band when one evening, on the insistence of my father, I went to the local cinema, to see a film called Ship Ahoy, which featured among others Tommy Dorsey's Orchestra. I couldn't take my eyes off the drummer. He played a long solo and did a wonderful dance routine with Eleanor Powell. He really stole the show for me. I went to every performance for the rest of the week and finally decided, that was what I wanted to be!

My father, a local drummer, had continually tried to interest me in the drums and had taken me to see Duke Ellington when I was four and I had seen every musical film, including Syncopation, which featured Gene Krupa, but nothing had impressed me like Ship Ahoy.

The drummer, I later found out, was Buddy Rich, so he was the direct influence on my starting to play the drums seriously. I didn't, of course, consciously realise that I had picked the master.

After years of buying every one of his records available and some unavailable, I knew that there was a genius in every department of jazz drumming.

I went to New York in 1959 and my one ambition was to see Buddy play. I had been there nearly two weeks before I found out where he was likely to be, after asking everyone I met if they knew. Luckily, he was due to open at Birdland the following week.

Friendly

Two drummers I spent a lot of time with in New York were Jake Hanna and Stu Martin. We were going to visit a famous drum teacher, Sam Ullano, and on our way we called into Manny Music Store and there he was standing at the counter. We spent about three hours with him. Jake had worked opposite him and they were quite friendly.

He didn't really speak to me until I had been there about two hours and then he wanted to know why Ronnie Verrell hadn't come to see him play when he had worked in Chi-



DRUM DIALOGUE



KENNY CLARE

has long been one of Britain's top flight drummers, equally respected in the worlds of sessionmen, jazzmen and pop musicians. Here he writes about his drum idol.

ago on the same night as Ted Heath.

I explained how Ron had been told it was the following week and next day had nearly committed suicide when Eddie Blair and Duncan Campbell told him it had been on all the time. After that we were on a kind of small talk relationship.

I also finally managed to track down Don Lamond, another of my top favourite drummers, on the day of Buddy's opening and went to a session Don was working on. He wanted to spend some time with me and said he had another good big band date that night but when I told him I had never seen Buddy play and that night he was at Birdland, Don said he would see me there.

During my stay in New York I had seen about 40 drummers ranging from avant garde to Dixieland and I remembered as I waited in Birdland for Buddy to appear, wondering whether I would have to make excuses about the style and swing of his playing as I had done with some of the other great, but older, players.

The actual night was incredible! The group consisted of Willie Dennis, Phil Woods, Earl May, John Bunch, and

Buddy. I sat about four feet from the drums and was completely mystified by what I saw and heard.

The sound was beautiful (he was playing Ludwig at the time). It was swinging from the first beat — all those little introductory solos, while they decided what to play. His technique was impossible with

both hands and feet.

Remember we hadn't seen Joe Morello or Louis Bellson over here at that time and I can hear lots of Buddy in their playing. His personality was electric. His whole performance was well paced with all the fireworks happening in the one a.m., set, the busiest time.

I saw nearly every big drummer in New York that night and everybody stayed until the end. Birdland is a typical jazz club—polite applause after a great performance. With Buddy it was overwhelming. I have never heard applause in a jazz club like it until Buddy played at Ronnie's last year.

At the end of the night all the drummers stood around on the street outside Birdland at four in the morning analysing

his performance. I'll give you some of the names — Don Lamond, Sonny Payne, Philly Joe Jones, Charlie Persip, Joe Morello, Jake Hanna, Chico Hamilton, Sonny Igoe, Eddie Shaughnessy, Jo Jones, Gus Johnson.

When Buddy finally appeared, all talking stopped. He casually strolled through the crowd giving friendly nods here and there, shrugging off the praise heaped on him by these great drummers and strolled off up the road. A beautiful performance of how to accept homage of the highest kind.

I visited Hollywood last year and just missed Buddy at the Chez Lounge and while there I spent a lot of time with Jack Sperling, another of my favourites, and he didn't stop telling me about it. It seems he caught nearly every show. This is all living proof that Buddy is indeed a drummer's drummer.

Some few months later I read of Buddy's heart attack and thought I would never see him play again. But he not only played again, but even better than before his three heart attacks.

I have heard Buddy put down for being too military and not swinging, no taste, etc. I personally can't see how anybody could be called military when they play those incredible things on the bass drum, just throwing things in with, or against, the hands. Nobody else can do that.

The supposed lack of taste isn't apparent to me. Listen to the Lionel Hampton Quartet album or the Webster-Tatum-Rich album. I think he has the perfect way of stamping his own personality on things without intruding on the soloist — a rare gift indeed.

Brash

Buddy, as we all know, can be very difficult and has a strong brash personality. I am sure that if he was any other way he wouldn't be able to play the way he does, that is, with such superb confidence with never the slightest chance of a goof or a wrong step in any direction.

His consistency is remarkable. His stamina is impossible. Those long solos he plays are a feat of physical endurance which I am sure many an Olympic athlete would be pleased with.

I think that two things have made Buddy what he is. The first is the show business upbringing which has given him his sense of timing, his sense of dramatics and his sense of humour. The other is his complete natural talent.

As you may know, he doesn't read music. He really doesn't know anything about what he is playing, he just plays anything that comes into his mind and transmits it through his hands and feet.

His tremendous playing of the bass drum is a direct result of his tap-dancing which enables him to do anything he wants with it. Because of his lack of training he doesn't know what he should or shouldn't be able to do according to all the rules of drumming. Consequently he just goes over those barriers as if they didn't exist.

I'm not suggesting that we all throw over teachers and become natural performers because it only happens once in a million times.

And that is what Buddy Rich is! One in a million!

'All a drummer has is emotion'



HISEMAN

JON HISEMAN is already one of Britain's finest drummers, with a wide variety of experience, at 23 years of age.

One of the stalwarts of the New Jazz Orchestra, he has done lengthy stints with the Graham Bond Orchestra and Georgie Fame's band.

An inventive and exciting jazz drummer he also knows how to create the drive of a pop beat.

"The difference between pop and jazz drumming is basically of feeling," says Jon. "If more jazz drummers had a feeling for a straight eight, to the bar they'd be better jazz drummers."

"It's as basic to jazz as pop. It's a difference of nuance—a bit of simplicity opposed to a bit of complexity. I believe in simplicity of ideas and complexity of execution. "That's the way I do it, although I've been criticised many times for being too busy. But so many musicians play as if they were at home in their living room rather than in an auditorium."

"Pop drumming is extremely difficult to do well. When I was with Graham Bond I didn't take any notice of the conventions of pop drumming. I played what I'd always played. I found Georgie Fame required a much more conventional drummer. I had to apply myself to basic simplicity. It was good discipline for me and I learnt a lot."

"The things that really irritate me about young pop drummers is they hit the drums so hard, and they hit them so badly."

"Then there is the length of time they leave the stick on the drum after each beat. They are wasting time with clumsy sticking, and some of the kits are set up so nobody could ever play them. You see drums and cymbals set at all the wrong angles."

"If you are going to make any artistic contribution you need a wide variety of work. Ginger Baker has played everything in his time. All the best drummers have."

"I've played with the New Jazz Orchestra, pit bands, circus bands, and palais bands. I've even accompanied naked women covered in fire and doing contortions. It's all water under the bridge."

"If you are doing sessions you never know what you might have to do. On a TV jingle you might get rudiments, avant garde, and swing all in the space of fourteen seconds—and it's got to be right."

"What is the role of the drums in modern groups — pop and jazz?"

"I can only quote Ronnie

Scott who once said a band is only as good as its drummer. I'm glad he said that and not a drummer.

"The general public still think of a drummer as an imbecile or moron who smashes away. The number of people who come up to me still and say: "Oh, you have music for drums?"

"Really, it's an illusion for a drummer to pretend he can be a musician in a harmony sense. In today's free jazz and intelligent pop music, all a drummer has is emotion, the way time is played and the degrees of thickness of sound that surround the basic beat."

"The drummer can to a large extent dictate the mood of a piece. He can be relaxed or ferocious, and all stages in between. No amount of gentle flute playing will be any good if the drummer is thrashing away!"

"Most pop drummers I hear have about four basic patterns they play all night and they don't have any feeling or creativity. You see them on gigs, all trying to copy Ginger Baker."

"When young drummers see somebody like Keith Moon, of the Who, knocking his kit over and smashing symbols, they don't think they have to bother with the basic problems. "The tenor saxophone player has the immediate problem of producing notes before he can play, and that takes a long while."

"The same applies to a drummer. He should find out how to produce each beat instead of watching Keith Moon smashing around his kit in wild abandon then trying to do the same thing. It's a waste, a terrible waste."

"Any pop drummer should spend time working with a piano trio, to learn absolute control, and listen to what he is playing."

What advice does Jon give these erring players? "ONE—concentrate on getting the stick off the drum faster than you put it down."

"TWO—make sure you hold the sticks correctly. I'm really surprised at the number of players who hold their sticks in a way that makes it impossible to play."

"THREE—check up on your hand and arm positions in relation to the drum. It's quite ludicrous the way some kits are set up."

"People who knock rudiments are misleading young people. Buddy Rich is a bit naughty like that. He says he doesn't bother, but his whole style is based on rudiments. There's no substitute for hard work."

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Barry is one of the few skilled drummers who can also double perfectly on Latin instruments. He is a regular on BBC broadcasts like Top of the Pops and plays on many pop sessions.

His basic Latin outfit comprises a pair of conga drums,

a pair of bongoes, maracas, two tambourines, two queros and a triangle.

"Having decided to go into Latin music, the thing is to study hard and to play with Latin groups. One of the problems is the lack of tuition in the Latin field in this country."

The problem here is that Britain is perhaps the least Latin-minded country in the world, said Barry.

"I think the British are the slowest of all to accept the Latin sound," he said during a break from rehearsals for a recent Top of the Pops programme. "We had a period about ten years ago when the Latin thing was popular. Various Latin records were selling and the cha cha and mambo and things like that were popular. But after a while the whole thing fell off."

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Aynsley taught himself drumming

WHAT kit does Aynsley Dunbar use, how long has he been playing, did he take lessons, how does he tune his drums, what hands has he played with, and who are his favourite drummers? — Nicholas Tompkins, Kensington.



Ludwig kit, with 22 inch bass drum, 13 inch x 9 inch small tom-tom, 16 inch x 16 inch large tom-tom and 14 inch x 5 inch snare drum. My cymbals are 20 inch rivet, 14 inch hi-hats and 602 16 inch crash, all Avedis Zildjian. Premier "C" sticks, Ludwig Speed King bass drum pedal and wooden beater. Bottom heads and front head of bass drum are Weathermaster plastic skins and remainder are American calf. I tune both heads of each drum to the same pitch and tune my small tom-tom higher than the snare drum. I've been playing for eight years and I taught myself by watching and studying all kinds of drummers and practising a hell of a lot! My special favourites are Art Blakey, Elvin Jones and Tony Williams. Before starting my own band I was with the Mojos, a few modern jazz groups, John Mayall and Jeff Beck. — AYNsLEY DUNBAR.

KENNY CLARE describes how he sticks leather soles on to his bass drum head but what if one can't afford to throw away a perfectly good head when the sole wears out? For years I've stuck a patch of leather from an old handbag on to a

piece of drum head and fixed it to my bass drum head with Sellotape.—D. Cullen, Airdrie. I've never been anywhere near wearing through the leather, because the soles I use are at least 1/4 inch thick. In fact, neither the leather nor the head show any signs of wearing and I use mine about six hours every day! Handbag leather is nowhere near thick and hard enough to get the sound that I want, and by using Sellotape and no glue, it is not fixed securely enough. It gives a harder sound than beating directly on to the head, of course, but is not hard enough for me. I feel that a bass drum sound should be exactly like a tom-tom, but a deeper pitch, and with my system, I've got as near to this as possible.—KENNY CLARE.

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BOBBY ORR chooses his . . .

DRUMMING DOZEN

[and one more for luck]

If you had to pick a "dozen of the best" on the drum scene, who would you choose?

We put the question to sessioneer Bobby Orr, Scots-born drummer and trumpeter who first took up the sticks at the age of nine, when he played with the local Pipe Band in Cambuslang.

Here's Bobby personal list of all-time drum greats. "I could choose more than thirteen," he says. "But these will do for a start. Listen to these men if you want to learn what drumming is all about."

KENNY CLARKE. A pioneer drummer of the bebop era who can still set the pace for technique and drive. Though Kenny today plays with his own trio, I still think of him as a big band rather than small band drummer. I first heard him with Dizzy Gillespie's big band and always remember the terrific pulse and excitement he generated. The way he drove that band was something else!

By contrast, Kenny showed his versatility when he worked with the Modern Jazz Quartet. He produced a beautifully relaxed sound from his top cymbal with the MJQ.

MAX ROACH. Another hop veteran, who was



KENNY CLARKE/MAX ROACH/SONNY PAYNE/LOUIE BELLSON/JOE MORELLO/ART BLAKEY/BUDDY RICH



PHIL SEAMAN/KENNY CLARE/TONY CROMBIE/MEL LEWIS/STAN LEVEY/GENE KRUPA

actually influenced by Kenny Clarke. The distinctive feature of Max's playing is that he makes the drums sound very musical. He creates such a variety of tonal patterns, he almost makes them speak.

Of all the drummers, he gets the best sound out of the drums.

SONNY PAYNE. Another big-band drummer whose exciting style was showcased with the Count Basie Orchestra. Sonny seems to throw his whole body and every ounce of energy into his playing. I'll never forget his show-stopping solo performance

with Basie of "Old Man River."

BUDDY RICH. Undoubtedly the Daddy of them all. In the context of drummers, Rich comes into the same "genius" category as Art Tatum with pianists and Django Reinhardt with guitarists.

For technique alone, Rich is streets ahead of anyone else. If you visualise him as being on top of the talent ladder, then you would have to descend several steps before you came to the best of the remaining drummers. Buddy Rich's technique is

faster and cleaner than anyone's. He gets such a clean sound from the snare drum. He can come up to a thunder when playing with a big band—then down to a whisper when he wants to. But his playing is still as accurate—perfect is the word—as ever.

LOUIE BELLSON. Another brilliant drummer in similar vein to Buddy. But Louis is also a very fine composer and arranger, and demonstrated this—and his drum technique—when he was with Duke Ellington and featured on "Hawk Talks" and "Skin Deep."

JOE MORELLO. Worked with big bands — included Stan Kenton—but will always be identified as a small band drummer because of his outstanding work with Dave Brubeck. A great technician and master of complex rhythms, ranging from the simple 3/4 to 5/4 and 7/4.

He is a master at playing tremendous solos in awkward time signatures. He has a fabulous left-hand.

ART BLAKEY. A veteran of the drum scene whose work dates back to Fletcher Henderson. I first met him when I was touring the States with

the Vic Lewis Orchestra. Art was at the Cafe Bohemia in Greenwich Village, and I sat in with his group and Max Roach.

Art is a very forceful player, and generates a true "African" drum sound.

KENNY CLARE. Kenny has been criticised by some because he has been such a devoted student of Buddy Rich. On the contrary, he is to be admired for setting his sights so high. I've listened to Kenny's work a lot, and he is such a hard worker he gets better and better all the time.

PHIL SEAMEN. Certainly one of our most dedicated drummers. And one of the best jazz drummers Britain has produced.

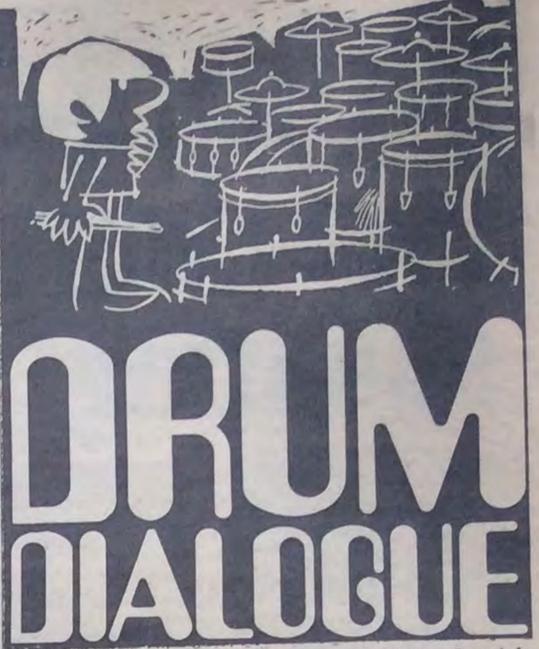
TONY CROMBIE. Tony has a wonderful gift for phrasing. Probably because he also plays piano. As Tony would himself admit, he has not got a great orthodox technique, but just the same he is a very exciting drummer.

MEL LEWIS. Another former member of the Stan Kenton Orchestra. A very creative drummer able to generate a tremendous swing with a fine pulse on the top cymbal and a grand thick tone that cuts right through the band.

STAN LEVEY. Yet another Kenton man. I collected a lot of the early Kenton records, and Stan Levey deserves credit for the drive he generated with that wonderful Kenton ensemble.

One tends, on this score, to categorise Stan Levey as a big-band drummer, but he came to Britain with Peggy Lee and was a member of the group backing her at London's Pigalle. When necessary, he could play in a whisper.

GENE KRUPA. The man who started it all off! Gene was virtually the first of the showman drummers—at least, where the world jazz public was concerned. But he had the technique to go with the fireworks—even though he would sound a bit dated by today's standards.



MANY DRUM PURISTS who "play by the book" turn up their noses at today's pop percussionists—most of whom hold their sticks like a knife and fork and similarly violate all the elementary rules.

Melody Maker Pollrider Ronnie Stephenson, a pro since seventeen, was "legitimately" taught, has been through the hard grind of one-night gigs, variety dates and ballroom circuits and is nowadays a much-in-demand sessioneer.

Just the sort of working musician, one might think, to point the finger of scorn at the hesitant efforts of many pop boys.

Not a bit of it. "There are plenty of good drummers around on the pop scene," says Ronnie. "Men like Mitch Mitchell, with Jimi Hendrix, and Jon Hiseman, who was with Georgie Fame."

"Both have excellent techniques and show a great interest in jazz and music other than pop. These men can read. If there are failings among some pop drummers, it boils down to the fact that so few of them can read a part on sight. These days, it really is essential to read."

"But reading fluently is just a matter of experience, or repetitive playing. This way, you get to recognise whole

Don't let the purists bug you!

SAY RONNIE STEPHENSON

phrases rather than individual notes.

"Technique is another matter. There's no substitute for fast reading, but players can adapt their own techniques—and they don't necessarily have to be orthodox."

"For instance, the purists say there is an orthodox way to hold the sticks—as in military fashion."

"Through a lack of good tuition, a lot of today's pop players have developed their own technique. I don't knock this; I think it is good. But it is advisable to go to a good teacher initially, to avoid de-

veloping bad habits.

"But it's rubbish for anyone to say that if you don't use an orthodox technique you can't play fast."

"For the average person, it is wise to have a good grounding in music theory and harmony before even starting to play drums."

"There was a time when a drummer could get by without reading music. Not today. He has to be as much of a musician as any other member of the band."

"One of my big regrets is that I have not had the time to study harmony. The later you leave it, the harder it is to learn."

"When I started out, it was easy to buy dodgy stuff through lack of advice. You learned hard way by having to sell your useless kit at a hopeless price and have the additional expense of starting all over again."

Nowadays, the youngsters have a better chance of getting a good buy, for there are at least a dozen makes of drum kit to choose from—both British and American—all of which are good.

Remember, a drum sound is only as good as the man behind it. If I played Jackie Douglas's kit, say, I'd still get my sound—and vice versa. A man like Buddy Rich could play the biggest load of old rubbish, and still make it sound marvellous.

"So you've got your savings or cheque-book ready—and want to know what to buy? Before you hand over a penny, go to a drummer you know or admire and ask his advice. Don't steam ahead on your own and make the sort of mistakes I've mentioned."

"Secondly, find a good teacher. If you live in the Provinces, you may have to travel to one of the big cities for lessons, but it's worth it in the end."

"If in doubt, ask your drummer friend about this, too. There's a common alliance among drummers—more so than with many musicians. They're always talking about their gear and technique. And are always willing to help each other."

"Now for the spending spree:

"Start with a snare drum and stand. A good snare drum costs about £25. For that you should get a new British one or a second-hand American model. Stand is about £5. Sticks are around 10s, and £1 should get you a good pair of brushes."

"Now, you can graduate to bass drum, hi-hat and bass drum pedal."

"Bass drum: about £25-£30 (again, new British or second-hand American). Size: not more than 22 inch. I'm using an 18 inch bass drum for studio work, but for outside work, a 20 inch or 22 inch gives more volume."

"And stick to plastic heads. These days, they are very good and keep to a more consistent

tension than calf heads.

"Get the best hi-hat cymbals you can afford. Cost: between £25-£30, and you can get British, Zildjian or Swiss ones. Size: 14 inch."

"Bass drum pedal: pay at



least £5. A pedal gets an awful lot of work and is worth a good outlay.

Top Cymbal: Size anything between 16 inch or 20 inch, and a stand or cymbal post fit on the bass drum. Here, the

price is not necessarily a guarantee the cymbal will be what you want. Look for one that has as little undertone as possible. The tone has to be lively and bright but without many low harmonics; you want a pure tone rather than a tone that produces three or four different notes.

"You can spend hours going through even the very best makes. Always go to a shop that has a good range, put them all on stands, and pick the one you like. Better still, take another drummer with you so that, while he plays, you may stand away and listen to the tone, which always sounds different at a range."

"Tom-toms: If you're using a 20 inch bass drum, you'll need two tom-toms. One 12 inch x 8 inch, the other 14 inch x 14 inch. If it's a 22 inch bass drum, it's more usual to use 13 inch x 9 inch and 16 inch x 16 inch tom-toms."

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NEW JAZZ RECORDS

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

British jazz worth shouting about

THE Rendell-Carr Quintet is one of the wonders of British jazz, a marvelously fluid group, devoid of any dogma, which, as trumpeter Ian Carr says on the sleeve note, "uses the whole language of jazz."

In its leaders, it has two of the finest soloists in current jazz; Rendell, the veteran, playing better than ever and enjoying an artistic peak which all his admirers know he must reach sometime; Carr, the dynamo of the group, finally marshalling his talents as a soloist and composer to the point where, with Rendell, they make up a formidable team.

No stars

As the title implies, this is the group's third album, and it illustrates how all five men refuse to stand back and gloat over past achievements. Each of the five tracks is a gem, fine examples of small band jazz where there are no stars — just beautifully integrated performances garnished with excellent solos.

"Crazy Jane" and "Les Neiges D'Antan" are Carr compositions; Rendell contributed, "On!" and "Bath Sheba," while Garrick wrote the insinuatingly memorable "Black Marigolds."

Changes

"On!" is the simplest of the tracks, with Carr taking a confident solo which bristles with ideas; "Jane" is a "dis-orientated blues" which Carr and Rendell soar through stylishly, manipulating the time changes skillfully.

"D'Antan" is a pensive ballad with a controlled Carr solo, but the piece de resistance of the album is Carrick's "Black Marigolds." A starkly riveting snatch of a theme, Garrick and Rendell (on soprano) build walls of atmosphere with a great soprano solo from Don which just stays this side of frenzy for perhaps his most impressive moment on record to date.

These are the highlights of

DON RENDELL-IAN CARR QUINTET: "Phase III." Crazy Jane; On!; Les Neiges D'Antan; Bath Sheba; Black Marigolds (Columbia SX6214).

Rendell (trn, sop, flt), Ian Carr (tpt, flugel), Michael Garrick (pno), Dave Green (bass), Trevor Tomkin (drs).

an album which is consistently satisfying and often brilliant; throughout Dave Green and Trevor Tomkin play their roles superbly, equal to every call (dig Green's bass solo on "Marigolds").

A great group, who get better with every record and with every week; a group that British jazz can be proud of having nurtured. — B.H.

SONNY STITT



SONNY STITT: "Deuces Wild." Deuces Wild (a); My Foolish Heart (a); Blues Ahead (a); Sittin' In With Stitt (a); In The Bag (b); Me 'n' You (b); Pipin' The Blues (c). (Atlantic 3008.)

(a) — Stitt (trn, alto), Wilmer Mosby (organ), Billy James (drs). (b) — as (a) plus Robin Kenyatta (alto, sop). (c) — as (a) plus Rufus Harley (trn, bagpipes).

I FOR one, won't shed any tears when the sax-organ sound goes out of fashion. Wilmer Mosby, on this set, is a reasonable organist, but I couldn't help thinking throughout the LP how much better it would all have sounded with piano and bass.

The first four tracks, which make up Side One, are all by the Stitt trio with "Foolish Heart," the only ballad, the least successful largely because of the cinema organ chordings behind the tenor. Things are better on the three faster tracks.

Robin Kenyatta sits in for the next two tracks. He has the shrill tone, on both alto and soprano, of so many of the contemporary school, but he has a good command of his instrument and an aggres-

siveness which builds a good degree of excitement.

He has a slightly unsettling effect on Stitt, who tries to prove he can be just as up-to-date as his guest and succeeds in proving that every musician should stick to his own thing.

Rufus Harley is an adequate sax player, though not in Stitt's class, and his bagpipes are a gimmick that can become pretty horrific after more than a couple of choruses.

To sum up, this is one of those records that makes better party jumping about music than sustained listening. — B.D.

Buck Clayton is one of the best so-called mainstream trumpet players in the world today. Proof, if any is needed, is again available on the reissue **BUCK 'N' THE BLUES** (Fontana Vanguard FJL407). Here Buck is among friends — Vic Dickenson, Earle Warren, Hank Jones, Aaron Bell, Jo Jones and Kenny Burrell — and it's an amiable session. True, there is little new. But there is something rewarding and comforting about hearing veteran skilled practitioners parading their jazz maturity and eschewing gimmicks and the temptations to cut each other with flashy effects. The warmth of this kind of jazz radiates from every track. Apart from the Clayton originals, "Squeeze Me" and "Ballin' The Jack" are included. Highly recommended to mainstream fanciers. — J.H.

NEXT WEEK BUILDING UP A BLUES COLLECTION DON'T MISS IT



WELSH RENDELL CARR

ALEX WELSH: "At Home With Alex Welsh And His Band." It Don't Mean A Thing; Just One More Chance; I Got Rhythm; You've Changed; Just Squeeze Me; Please; There Will Never Be Another You; The Shadow Of Your Smile; Wood Green. (Columbia SX 6213.)

Welsh (tpt), Roy Williams (tmb), Johnny Barnes (bari, alto), Al Gay (trn), Fred Hunt (pno), Ronnie Rae (bass), Jim Douglas (gtr), Lennie Hastings (drs). November 15, 1967, Edinburgh.

THIS is by far the best album produced by the Alex Welsh band. Thanks to a largely unchanged personnel over some years, they have reached a maturity of sound and style which is always constant, no matter the tempo or arrangement.

This could lead to boredom, but the Welsh musicians are skilled and exciting and, though the frameworks may be familiar, their solo explorations always impart a gleaming new coat.

Star soloist is undoubtedly Roy Williams, now a trombonist of world class. His facility is impressive but, more than that, his solo work has heat, ingenuity, entertainment and always swing.

Johnny Barnes is not far behind, especially on baritone. He plays a tour de force on "There Will Never Be Another You," always thrusting and growling to great effect.

Alex's "Just One More Chance" is the best solo he's ever recorded. Reminiscent of Hackett, but hotter, and Berigan, he brings out the best of the beautiful melody and, with a neat change from F to Ab at the end, hits a flag-flying finale.

Every member of the band plays at peak form and great strength comes from the four-piece front line and intelligent arrangements.

The only quibble is that two fresher numbers might have been substituted for the hackneyed "I Got Rhythm" and the tear-up twelve bar "Wood Green."

But the playing is magnificent mainstream Dixieland. — J.H.

seems to run short of creative ideas on the four-and-a-half minute blues, "Cootin'." He explores "St James" with a rolling, trilling blues technique which doesn't go too far and hammer the senses, as sometimes happens with this instrument.

But his most effective "plucking" is done on "Uptown," a very funky piece of Mance material which has, in this rocking triple-time performance, the attractiveness of a bit of good contemporary soul jazz by, say, Jimmy Smith. It's a moving waltz, sure enough.

Back on piano, his natural instrument, he injects both a Latin and churchy flavour into "Mellow Feeling," and is captured in his most emotional form on "Harlem."

Both these, and the sprightly "Run 'Em," well accompanied by Taylor and Thompson, are originals. The first side of this pleasant trio album is brought to a close with a delicate treatment of "Falling For You." — M.J.

DAVID NEWMAN

DAVID NEWMAN: "House Of David." I Wish You Love; One Room Paradise; Little Sister; Miss Minnie; Just Like A Woman; House Of David; Blue Now; The Holy Land. (Atlantic 1489.)

Newman (trn, flute), Kossie Gardner (organ), Tod Dunbar (gtr), Milt Turner (drs).

FATHEAD NEWMAN, as he used to be known with Ray Charles, has been away from the record studios for several years, living mostly around his home town of Dallas, Texas.

He makes a mildly impressive return with this quartet set, which shows him to have developed into a restrained and melodic tenor player with a tone almost Getzian in its lean, edgy quality. Ideas and technique are less startling than Getz's, though.

From the tunes chosen you can see that this is more than just another "soul" organ-and-tenor album. There are blues and bluesy themes and plenty of the hard, stomping modern playing which the sleeve note tells us is the typical Texas tenor sound ("Little Sister," "Holy Land," etc).

But there are ballads and even a nifty fluted blues ("Miss Minnie") to change the mood and texture of the music. And a wispily expressive interpretation of Dylan's "Just Like" makes a quite surprising contrast to the "One Room Paradise" kind of contemporary beat stuff.

The title tune may remind older collectors of Henderson's excellent 1931 "House Of David Blues," but the similarity ends with the name. "Blue Now" is a Newman blues; "Holy Land" is a Cedar Walton composition and one of the LP's longer and more imaginative tracks.

The other players furnish a few solos and contribute to a well-knit overall sound which never deteriorates into common or garden "funk." Maybe it isn't exceptional jazz, but it would sound great in the local club. — M.J.

JUNIOR MANCE



JUNIOR MANCE: "Harlem" (c), (Atlantic 1479.)

That "Mellow Feeling" (b); You (c); St James Infirmary (c); Harlem Lullaby (b); Run 'Em Around (c); What Becomes Of The Broken-Hearted (c). (Atlantic 1479.)

Mance (pno, harpsichord), with (a) — Gene Taylor (bass), Ray Lucas (drs), (b) — Bob Cunningham (bass), Alan Dawson (drs), (c) — Taylor (bass), Bobby Thompson (drs).

IT'S good to see Junior Mance back in the record lists. He is a real jazz pianist, playing richly melodic piano full of old-time barrelhouse feeling and beat but showing his awareness of current jazz practice.

On this new album, Mance works on harpsichord for "The Uptown," "Cootin'" and "St James" and avoids some of the pitfalls usually associated with it, though he

cording studio with Ornette since Bill Evans on the "Jazz Abstractions" album, but his presence seems to make little difference, despite Coleman's known aversion to working with pianos. Higgins, as usual, drums superbly, and altogether this is an interesting and very enjoyable set. — B.H.

Jimmy Reed has a very personal style, simple and relaxed, which is a pleasing mixture of rural and city influences. You like it a lot or you don't, and Reed addicts should be fairly well satisfied with his second bluesway set, **SOULIN'** (Stateside Bluesway SL1022), though it doesn't represent him at his best. Much of the material here sounds familiar, though the names have been changed (best known is "Peepin' And Hidin'" which is "Baby What You Want Me To Do"). But this is hardly a disadvantage in the case of Jimmy, who scores for the individuality of his contemporary but traditional blues sound rather than its inventiveness. The Reed harmonica screeches softly on "Cousin Peaches," "Ain't No Time" and some of the other tracks, and the rhythm is as solid as usual (with Al Duncan on drums) although the musicians hardly sound in rapport at times. One good point is the presence of piano on "Buy Me A Hound Dog," "I Want To Ramble" and "Peepin'." It adds fullness to the rhythm section and a certain character to the music. An unusual track is "Dedication," a talking, playing tribute to Sonny Boy Williamson which offers a few new slants on Jimmy's harp-blowing. — M.J.

RADIO JAZZ

British Standard Time
FRIDAY (15)
4.5 p.m. J: 1605 To Nashville (Fri, Mon-Thurs). 7.0 H2: Jazz Rondo, 9.25 U: Shirley Bassey, Nat King Cole. 9.50 E: Maynard Ferguson, Kurt Edelhagen Ork. 11.30 T: Marilyn Maye. 12.0 T: Buddy Rich and his Band. 12.5 a.m. B1 and 2: Jazz At Night (Wes Montgomery, Paul Desmond, Pete Johnson, Sidney Bechet, Artie Shaw). 12.35 J: All That Jazz (Fri., Mon.-Thurs.).
SATURDAY (16)
12.0 noon B3: Jazz Record Requests (Steve Race). 2.0 p.m.

E: Oliver Nelson. 2.40 H2: Radio Jazz Magazine. 4.2 H2: Jazz. 8.35 E: Jazz. 10.35 Q: Pop and Jazz. 11.15 A2: Primitive New Orleans Jazz. 11.30 T: Buddy de Franco and Glenn Miller Ork. 12.0 T: John Coltrane. 12.10 a.m. E: Doctor Jazz. 12.30 J: Bobby Troup's Jazztime.
SUNDAY (17)
7.0 p.m. B1: Mike Raven's R&B Show. 8.0 B1: The Jazz Scene (Humph. Peter Clayton. Yusuf Lateef Charles Fox). 9.5 J: Finch Bandwagon. 11.3 A1: Jazz.
MONDAY (18)
8.30 p.m. H2: Jazz 9.45 E: Friedrich Gulda. 10.10 M: Roy Eldridge. 11.30 T: Pop and Jazz. 12.0 T: Jazz.
THURSDAY (19)
5.15 p.m. H2: Downtown Jazzband. 11.0 U: Soul Made in Germany. 11.5 O: Jazz. 11.30 T: Pop and Jazz. 12.0 T: Jazz.
WEDNESDAY (20)
8.15 p.m. B1: Jazz Club. 9.20: O: Jazz For Everyone. 10.20: E: Jonah Jones, Eydie Gorme, Herbie Mann, Hi-Los, Earl Hines. 10.35 Q: West Coast Jazz. 11.30 T: Pop and Jazz.

POP LPs

Move take their time—and it pays



THE MOVE (Regal Zonophone). The Move have taken their time in releasing their first LP and the results justify their care. Most groups would have been delighted to have any one of the 13 tracks as a single. The Move's strength lies in their instantly remembered melodies and anarchic lyrics plus uninhibited, zestful performances. The material here ranges, from the delightful "Here We Go Round The Lemon Tree," with its discreet use of a string quartet, to the big brass and strings climax of "Cherry Blossom Clinic" via a nod to the Rock Revival with "Hey Grandma," and the off-beat singing of Bev Bevan on "Zing." An excellent album which also includes their single hits, "Flowers In The Rain" and "Fire Brigade."

BEACH BOYS: "Wild Honey" (Capitol). Slightly better than the basically disappointing "Smiley Smile," but it seems that Brian Wilson's muse has taken a vacation since "Pet Sounds" and the Beach Boys are marking time. Nothing here to make your hair stand on end, like "Good Vibrations" or "God Only Knows," and on "Aren't You Glad" and "A Thing Or Two" there's a distinct similarity to some of the Kinks' stuff! Flashes of the old form occasionally on "Thing Or Two," "Here Comes The Night" and their current hit "Darlin'."

NANCY SINATRA: "Movin' With Nancy" (Reprise). Great album. Nancy gets better all the time. One of the sexiest voices in showbiz teamed here with happening backings and singing great songs. She teams up on some numbers with Lee Hazlewood (great), Dean Martin (hmmn) and father Frank (uh, uh). But she's best all by her little self. Includes "I Gotta Get Out Of This Town," "Who Will Buy," "Things," "Jackson," and "What'd I Say."

NAT KING COLE: "The Beautiful Ballads" (Capitol). Nat Cole was magnificent singing all songs but especially so on beautiful ballads. So no Cole fan can afford to miss this collection, never before available on an album. Songs include "Felicia," "Marnie," "A Fool Was I," "If I Knew," and "When It's Summer." Arrangers include Ralph Carmichael, Nelson Riddle and Tony Lavello.

KIKI DEE (Fontana). Kiki told us she didn't dig this collection of her work because of the age of some of the tracks. Why, we don't know because she sings very well on every one. It's tragic that Kiki hasn't had big success — she certainly deserves it. A great voice and a real sense of drama in projecting a song. Among her best performances here — "Excuse Me," "Sunshine," "I Dig You Baby," "Don't Destroy Me."

FRANCIS A. AND EDWARD K. (Reprise). Surely a jazz record, some will ask. To us it's pop, and not all that good pop at that when Frank Sinatra teams up with the Duke Ellington band. The band loses its identity on many of the tracks and sounds like any other Sinatra accompanying orchestra. Sinatra sings well but not as well as he has done on recent albums. There are highlights — on tracks like "Poor Butterfly" and "Indian Summer" — but the great teaming up didn't really

come off. Other sides — "I Like The Sunrise," "Come Back To Me," "Sunny" and "All I Need Is The Girl."

WANDA JACKSON: "You'll Always Have My Love" (Capitol). The plummy voice of Miss Jackson and the whining accompaniment from the Party Timers will send many country fans into ecstasy. They, then, should buy this. Others shouldn't bother. Titles include "You'll Always Have My Love," "Memory Maker," "I'd Like To Help You Out," "Famous Last Words."

BIG BROTHER & THE HOLDING COMPANY (Fontana). Another massive example of West Coast group power, powerful, blues-soaked album spearheaded by the fine cutting edge of vocalist Janis Joplin's voice. Sam Andrew and James Gurley (gtrs), Peter Albin (bass) and David Getz (drs) keep it pretty simple, but driving, in the background as Janis belts out "Women Is Losers" and Moondog's "All Is Lonesomeness," a hypnotic track which is the best of the ten. And Miss Joplin is a belter in the good old tradition, a joy to hear as is every track. Included are "Caterpillar," "Bye Bye Baby," "Blindman" and "Easy Rider."

BELL'S CELLAR OF SOUL, Vol. 1 (Bell). Quite a line up for soul fanciers — Mighty Sam, Betty Harris, The Ovationes, James Carr, Diamond Joe, Gladys Knight and The Pips, Benny Spellman, Jimmy Radcliffe, Curly Moore, Clifford Curry and Barbara Perry. Our pick is Betty Harris with "What'd I Do Wrong" and Mighty Sam's "In The Same Old Way." With 16 soulful tracks you can't go wrong.

THE TEMPTATIONS: "In A Mellow Mood" (Tama Motown). The Temptations get a good feeling going on most of these tracks but it's marred by some way out of tune lead singing especially on "Who Can I Turn To" and "What Now My Love." Pity because it spoils the album. But you just can't ignore it. Also included "Hello Young Lovers," "The Impossible Dream" and "That's Life."

NICE: "The Thoughts Of Emerlist Davjack" (Immediate). Exciting, original and creative, Nice are one of Britain's best playing groups, and their first album successfully captures the musical ingredients that make them so rewarding live. Nice have their faults. Their greatest weakness is in the vocal department, while as far as pop commerciality is concerned they may have a hard job breaking through to a wider public. Their strength is in their original material, lyrics, arrangements, improvising ability and sheer musical talent. There are interesting experiments with electronic and percussive effects, but the most important ingredient is sheer music, drawn from jazz, classical and pop inspirations, often raw, but always satisfying.

KAI WARNER SINGERS AND ORCHESTRA: "Happy Together" (Polydor). If you like to sing along with clear voiced vocal groups, here you go. Get your tonsils 'n' o "Show Me The Way To Go Home," "I Wonder Who's Kissing Her Now," "Something Stupid" and "I Only Have Eyes For You."

by CHRIS HAYES

12.0 T: Jazz. 12.15 a.m. E: Jazz and Near Jazz.
4.35 p.m. U: Jazz Magazine. 11.30 T: Pop and Jazz. 12.0 T: Jazz.
Programmes subject to change
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1—1829, 2-348, B: BBC 1—247, 2—1500 VHF, 3—464/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2—298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 530.

Tantalising team

JACKIE McLEAN: "New And Old Gospel" (Lifeline; Offspring; Midway; Verzone; The Inevitable End; Old Gospel; Strange As It Seems (Blue Note BST 84262).

McLean (alto), Ornette Coleman (tpt), Lamont Johnston (pno), Scott Holt (bass), Billy Higgins (drs).

THE idea of teaming McLean and Coleman is a tantalising one, but when Ornette sticks to trumpet for the whole album it loses its attraction somewhat.

According to Nat Hentoff's sleeve note, Ornette was willing to play any of his instruments and that he didn't after all play any alto seems to me to be an opportunity missed. Whatever, he and McLean have still combined to produce an enjoyable set which could have been momentous.

The Coleman trumpet technique, a subject of much controversy, has improved steadily, as his recent London concert proved. Here he holds his own in the melody state-his own and occasionally his



JACKIE McLEAN

affair of more than 21 minutes which breaks down into four sections. Here the altoist shows his debt to Ornette, not so much in what he plays but in his attitude. Ornette tootles manfully, often making up for a deficiency in technique with some audacious ideas.

Ornette's two tunes, "Gospel" and "Strange" produce the most satisfying music of the album. "Strange" has an assertive solo from McLean, his most typical of the album, and both hornmen have a good romp with "Gospel." Lamont Johnston is the first pianist to go into a re-

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INCREDIBLE STRING BAND

Once again— is it folk?

WHEN poet Pete Brown, lyric-writer for the Cream, heard the new Incredible String Band LP, "The Hangman's Beautiful Daughter," he said: "That's what the Rolling Stones have been trying to do."

When Austin John Marshall, the ex-Observer man, who has just finished a brilliant new film on Jimi Hendrix heard it, his reaction was similar. Only the name was different: "The Beatles can forget it. This is the answer."

As the first critic anywhere to have reviewed the Incredible's first LP, I can only agree with both of them. And now America is going to hear the gentle, persuasive art of Mike Heron and Robin Williamson, in a tour which will take in the West Coast's magic Fillmore Auditorium.

Leaving at the end of next month, they have two concerts at the 4,000-seater Village Theatre in New York on April 26 and 27, and in Boston on May 3, at the Fillmore on May 8, 10 and 11, sharing the bill at one show with Country Joe and the Fish, at Berkeley University on May 17, and in Los Angeles on May 18.

I went down to the BBC's Anoulin Hall to talk to them after they had finished recording a John Peel Night Ride appearance, about their new album and their American tour.

It was an interview filled with sudden, reflective silences in which I sometimes felt that my questions were like rocks being thrown into a deep, clear pool, disturbing

its calm. Still, I threw my rocks anyway.

What was the significance I wanted to know, of the new album's title, "The Hangman's Beautiful Daughter?" How did they think of the title?

"In a way," said Robin, "you could say the title thought of us. What does it mean? You can explain it at several levels."

"The hangman is death," interjected Mike, "and his beautiful daughter is what

comes after."

"Or you might say that the hangman is the past 20 years of our life, and the beautiful daughter is now, what we are able to do as a result of those years."

"Or you can make up your own meaning. Your interpretation is probably just as good as ours."

When I arrived, Mike was sitting on the floor of the control room listening to the playback of one of their

Night Ride tracks, a gospel-tinged section from an item that takes up 12½ minutes of the new album, "A Very Cellular Song."

In a way, this track sums up where the Incredible's stand at the moment, as far as subject matter is concerned. In previous albums, they have been much concerned with love and its hang-ups, treating it realistically, as in "First Girl I Loved," or whimsically though with great humour, as in "The Hedgehog Song."

This new album is almost religious in its sense of the inter-connection of all things, which comes to the surface most tangibly in the "Cellular" track, switching from plaintive, almost Oriental melody to a subtle, hand-clapping gospel section, mixing guitar and Arab fiddle and harpsichord and Hammond organ, one moment reflecting on the joys of "living the timeless life" as one of the simplest of living organisms, building up to a quiet but impressive coda, which is like a benediction to the listener.

Musically, Mike and Robin are multiplying as fast as an amoeba, adding new instruments all the time and sometimes playing several instruments at once.

In "Mercy I Cry, City," Robin Williamson play mouth-organ, whistle, rattle and occasionally mouthorgan and whistle at the same time, and while it sometimes looks incongruous on stage to those who don't know them, musically it makes as much sense as Roland Kirk's multi-instrument playing.

Live, they have added another dimension to their work by including a couple of beautiful dancers who act out the songs; this is conveyed on the record by a neat sense of the absurd, as in "The Minotaur's Song," performed on stage with the girls as the front and back legs of a brightly painted pop-art bull, but on the record given a mock heroic piano accompaniment by Dolly Collins, with anonymous chorus and noises off.

It's easy to write off the Incredible's as fey, unrealistic, poseurs unless you allow their music to make its own approach to you. They walk a delicately balanced tight-rope between the sort of switched-on prettiness that makes Donovan at his most "poetic" so hard to take and the false simplicity of an intellectual trying to come on like the common people.

They make it to the other side, and despite their exotic instruments, their funny clothes, their refusal to take life on anything but their own terms, they have something very relevant to say in their music.

Is it folk? Certainly it gets as far away from plastic chartbound sounds as it is possible to get, and compared with the average Radio One definition of folk one can only be glad that they are getting an airing with John Peel. And without the revival, music like this would have been impossible.

America is about to get something of a surprise. Having tried with electric rock and all manner of psychedelic tricks to create a music which expresses what is going on in Haight Ashbury and the minds of all its young people, among them these two young Scots arrive like missionaries, to explain to them what it is all about.

I only hope they have the sense to listen.—KARL DALLAS.

FOLK NEWS

DOMINIC BEHAN jumps the gun a little with a "St Patrick's Night Hoolie" tomorrow night (Friday) at the Royal Albert Hall, scene of so many Irish victories over the English, with the Johnstons, flying over for the event from Ireland, the Grehan Sisters, Margaret Barry and Michael Gorman, the London-Irish Girl Pipers and Dancers, and Maureen Kennedy-Martin, making her first solo appearance since leaving the Tinkers.

The Tinkers will be on the bill, too, along with their new

girl member, Gill Thurlow, late of the Kerries, who beat the Tinkers in the final round of the Kilkenny Beer Festival a couple of years ago, incidentally.

Noel Murphy will be a special guest artist.

On Saturday night, same place, a St Patrick's concert in aid of the Camden Square Irish Centre will feature Johnny McEvoy, Sean Dunphy, Earl Gill and the Hoedowners, Patricia Cahill, the Dragoons Folk, the Borough Pipers and Dancers, the Glenside Ceilidh Band, all-Ireland champions in 1966 and 1967, traditional fiddler Brendon McGlinchey,

comedian Mike Newman, and Michael Molloy, tenor.

German-Dutch Folk Festival is being organised in Osnabruck, Germany, on Saturday and Sunday March 30 and 31.

Manchester Sports Guild folk committee chairman David Fuller tells me the Carthy-Swarbrick concert at the Free Trade Hall is to be on April 6. Jeremy Taylor has had to drop out and has been replaced by Pete Rodger of the Blackpool Taverners who will also compete.

Leeds schoolteacher Jake Thackray, who writes his own songs and sings to his own guitar accompaniment, is to be a regular guest on the new Monday night BBC-TV show for Beryl Reid.

Willenhall folk club have changed their night at the Three Crowns from Friday to Saturday because they are also taking over the running of Walsall club on Tuesdays and Fridays at the New Inn. Former organiser Brian Collie is giving up to concentrate on his singing career.

Residents at both clubs will be the Tremane, Alan Dyson, who has just got a Eyr recording contract, and John Eyles and the Jug Band.

Future guests include Wizz Jones, the Exiles, the Halliard, Kevin Vickledyke and Noel Murphy. Chart-cracking busker Don Partridge is at Walsall on Tuesday, March 26.

Since their old home was pulled down, the Couriers club in Leicester has had to change night as well as venue. It is now at St Patrick's Club, Abbey Street, on Fridays with the Couriers, Rex Brisland and Jack Harris as residents.

Tomorrow (Friday) they have Johnny Silvo, with Sandy Denny on March 22, Jon Isherwood on March 29, and the Spinners on Good Friday, April 12.

Rex and Jack have been playing a big part in the folk coverage of local Radio Leicester, and a regular folk show starts on the station on April 2.

When is someone going to start up a local radio station for that most neglected of provincial cities, London? Seriously.

Shantey - singers may learn a little about the people whose songs they are singing if they listen in regularly to Story Time on Radio 4 from Friday, March 22. They're reading extracts from R. H. Dana's Two Years Before The Mast.—KARL DALLAS.

ROYAL ALBERT HALL
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FOLK FORUM

<p>THURSDAY</p> <p>AT MOONLIGHTERS FOLK CLUB (see Tuesday) SINGERS NIGHT, MOONLIGHTERS, singers welcome.</p> <p>HOUNSLOW FOLK Club, White Bear, Kingsley Road, Near Hounslow East Station. RALPH McTELL. 21st: NOEL MURPHY.</p> <p>The Folk Centre, Hammersmith MIKE ABSALOM Rod Hamilton, Don Shepherd, London Apprentices Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube. Next week: The Young Tradition</p> <p>THE HARMONIOUS EUPHONIOUS JOE STEAD ABINGDON</p> <p>TONY ROSE, Selkirk Hotel, Tooting.</p> <p>THE DOGHOUSE Folk Club, Greyhound, Fulham Palace Road, presents SHIRLEY COLLINS Resident: Dave Calderhead Come at 8 p.m.</p> <p>BLACK BULL, High Road, N.20 THE HALLIARD! DENNIS AND VANESSA</p> <p>MERTON HALL, S.W.19. Folk Concert for Vietnam. Thursday, 28th March at 7.45 p.m. Karl Dallas, Frankie Armstrong, Dick Snell, The Hogsmill John Thomson, and Norman Dunn, British Czechoslovak Dancers. Adm. 3s.</p> <p>THE FOX, Islington Green, Residents.</p>	<p>SATURDAY cont.</p> <p>At New Anglers Folk Club, Broom's Rd. Teddington, HAL-LOWEEN NIGHT with Steve Baker</p> <p>NOEL MURPHY DAVE PLANE AGAIN. Black Horse, Telham.</p> <p>SINGERS' CLUB. Traditional Ballads sung by the Critics Group. Union Tavern, Lloyd Baker Street, W.C.1. 7.45 p.m.</p> <p>THE PEELERS FOLK CLUB AT THE KINGS STORES, Wide Gate Street, opp. Liverpool Street Stn. (Bishopsgate), near Dirty Dick's with</p> <p>THE PEELERS DIRECT FROM IRELAND Gerri Doyle Comm. 8 p.m. - Licensed</p> <p>THE ROEBUCK, Tottenham Court Rd. Black X Folk.</p> <p>TROUBADOUR, 10.30, 285 Old Brompton Road.</p> <p>MAUREN KENNEDY-MARTIN</p>	<p>MONDAY cont.</p> <p>FOLKSVILLE PUTNEY, Half Moon, Lower Richmond Road, presents PANAMA LIMITED JUG BAND introduced by ROYD RIVERS, CLIFF AUNGIER, FIN-GERSS LEWIS.</p> <p>NEW VOICES Folk Centre, Hammersmith TERRY MUNDAY DODD, ROD HAMILTON and residents. See Thursday</p> <p>ORPINGTON FOLK CLUB, Royal Oak, Green St. Green ROAM COUNTY BOYS' BRIAN CHALKER, DAVE PLANE.</p> <p>PHOEBUS AWAKES, at the RISING SUN, 88 Rushey Green, PARTY NIGHT.</p> <p>DAVE & TONI ARTHUR</p> <p>ROY HARRIS, Merqa, Royal Oak, Wealdstone.</p> <p>THE HANGING Lamp, Opening night at St. Elizabeth's, the Vineyard, Richmond</p> <p>MIKE ABSALOM FRANK MCCONNELL VERITY STEPHENS</p> <p>THE HOP-POLES, Baker St. Enfield, 8 p.m.</p> <p>NOEL MURPHY GEOFF KING</p>
<p>FRIDAY</p> <p>ABOUT 8.15 AT OVAL HOUSE FOLK, 20 yds. Oval Stn, opposite cricket ground. Guests THE LAYMEN, residents "The Rosemary Branch," admission 4s.</p> <p>AT IV Folk Club, Ewell, REDD SULLIVAN, Roger Hill.</p> <p>AT LES COUSINS, 7.30-11.</p> <p>MUSIC OF INDIA N. SONI (TABLA), A. GAJJAR (SITAR). Adm. 5s.</p> <p>At The Central, East Ham, Barking Road. BERT JANSCH JOHN RENBOURN DANNY THOMPSON</p> <p>FIGHTING COCKS, London Rd., Kingston, Peter Nalder.</p> <p>MIKE COOPER. BLUES. ISLE OF WIGHT.</p> <p>Old Tiger's Head, Lee, S.E. GORDON GILTRAP Tony, Tony and Dave. 8 p.m. All singers welcome.</p> <p>PEDRO WILLIAM IV, opposite Leyton Baths.</p> <p>ALEX CAMPBELL TERRY MUNDAY COME EARLY</p> <p>POTTERS BAR HOTEL, DEREK BRIMSTONE, Resident MARK.</p> <p>THE FO'CSLES, at Albany Inst., Creek Rd., Deptford, 7.45 p.m. Bar.</p> <p>THE PLOUGHSHARE THE SOUTHERN RAMBLERS The Plough, Plough Lane, S.W.17. Thanks DAVE WARD.</p> <p>THE LONDON NIGHT AGAIN — March 29th. See advertisement.</p>	<p>SUNDAY</p> <p>AT THE HORSESHOE STEFAN GROSSMAN THE COMPENDIUM JOHN MARTYN TOTTENHAM COURT ROAD 7.30 p.m. MUS 4832</p> <p>DAVE TRAVIS at the opening of the DON QUIXOTE FOLK CLUB. 2 p.m. 259 Old Brompton Road, S.W.3</p> <p>DARTFORD RAILWAY Hotel, Singers Night.</p> <p>DAVE PLANE Star Inn, Portsmouth</p> <p>HAMPSTEAD ENTERPRISE, opp. Chalk Farm Stn., 7.30</p> <p>MALCOLM PRICE Marian McKenzie, Don Bonito.</p> <p>JAZZ at the Richmond Community Centre, weekly at 8 p.m.</p> <p>NAG'S HEAD, 305 York Road, Battersea.</p> <p>SOUTHERN RAMBLERS plus MARIAN SEGAL</p> <p>STARTING GATE, Station Road, Wood Green. SANDY DENNY, Jon Betmead, New Mythology.</p> <p>STEVE BENBOW FOLK CLUB NORBURY HOTEL, London Road, Norbury, Dave Kelsey, Saffron. LEON ROSSELSON</p> <p>ST PATRICK'S NIGHT At The Tinkers Club, Three Horse Shoes, Heath Street, Hampstead.</p> <p>THE TINKERS with SEAN MAGUIRE Fiddler extraordinary Bar extension. 9 to 12</p> <p>TERRY GOULD (SEE LAST WEEK MN) can be booked via Linda Thomas, 2 Flask Walk, N.W.3. HAM 0859 or SWI 2233.</p> <p>THE HIDEOUS INSIDIOUS JOE STEAD DOWNE</p> <p>TROUBADOUR, 9.30 Derek Brimstone</p> <p>TRAMPS and Hawks, Royal Albert, Blackheath Hill, Herbie Wheele & Ken Child.</p> <p>YE BUG 'UTCH Folk Club, Bald Faced Stag, Buckhurst Hill. JON BETMEAD, Resident MARK SMITH.</p>	<p>TUESDAY</p> <p>AT CAMBRIDGE CIRCUS SCOTS MOOSE, W.C.2 TINA MULLINGER, PRESENTS MICHAEL CHAPMAN MOONLIGHTERS FOLK CLUB</p> <p>AT DULWICH "Half Moon," Herne Hill</p> <p>BLAINE SMITH</p> <p>AT COVENFOLK, Earl Spencer, Merton Road, Wandsworth.</p> <p>THE JUGULAR VEIN</p> <p>CLIFF AUNGIER presents STEVE BENBOW at the DUNGEON CLUB The Copper, Tower Bridge Road, S.E.1</p> <p>TROUBADOUR, 9.30 Peter Nalder</p>
<p>SATURDAY</p> <p>AT LES COUSINS, 7.30-11. 49 Greek Street, GER 5413.</p> <p>CAROLYN HESTER Next week: BERT JANSCH. Also from America. Next Friday: BLAIN SMITH, Adm. 5s ALLNIGHT SESSION, 12-7 with STEFAN</p> <p>GROSSMAN CLIVE PALMER</p> <p>AT THE CELLAR, Cecil Sharp House, Camden Town 8 p.m. SPECIAL NIGHT with ROY HARRIS and Nottingham Traditional Music Club. Resident Tony Rose. BAR</p>	<p>MONDAY</p> <p>AT THE PHOENIX (1st over Oxford Circus, towards Marble Arch).</p> <p>RALPH McTELL at 8 p.m.</p>	<p>WEDNESDAY</p> <p>At Crawley Folk Club, Grass-hopper Tilgate</p> <p>DORRIS HENDERSON and Tinlage!</p> <p>AT LES COUSINS, 48 Creek St., 7.30-11.</p> <p>RON GEESIN RALPH McTELL Come early to avoid disappointment. Adm. 3s.</p> <p>HOLY GROUND, 4a Inverness Place, Bayswater.</p> <p>THE TINKERS MIKE ABSALOM JOANNA WHEATLEY Troll, Paddy.</p> <p>SURBITON, Assembly Rooms, 8 pm. DEREK SARJEANT, JOHN FRASER, NOEL MURPHY.</p> <p>THE GORNLESS ENORMOUS JOE STEAD BATH</p> <p>WHITE LION, Putney. The Coven Band introduces THE STRAWBS Singers Welcome</p> <p>Coach & Horses, Kew Green.</p> <p>STEVE BENBOW</p> <p>PANAMA LIMITED JUG BAND THANK NOEL MURPHY FOR HAVING THEM AS HIS GUESTS ON THE RADIO 1 PROGRAMME "MY KIND OF FOLK."</p>
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Thursday, March 14th **CHRIS McGREGOR'S GROUP**

Friday, March 15th **TERRY SMITH QUINTET LENNIE FELIX**

Saturday, March 16th **MIKE WESTBROOK BAND FRANK POWELL SEXTET**

Monday, March 18th **DAVE HOLDSWORTH BAND**

Tuesday, March 19th **JOHNNY PARKER'S GOOD TIME JAZZ**

Wednesday, March 20th **JON HISEMAN HOWARD RILEY BARRY GUY plus FRANK RICCOTTI**

CLUBS

FRIDAY cont.

OSTERLY JAZZ CLUB, BILL NILE BAND.

RAILWAY DISCOTHEQUE. THE LAST OUTPOST OF RHYTHM 'N' SOUL. Railway Hotel, Wealdstone. (Also Sunday!)

STARTING GATE, Wood Green. Free Music Group.

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WHYTEBRIDGE JAZZBAND, "Essex Arms," Brentwood.

SATURDAY

BROCKLEY JACK, See Friday.

CLIFF CHARLES SHAKEY VICK, N.W.3

BLUES THING Chicago style blues session. 21 Winchester Rd., N.W.3.

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FRANK POWELL Quintet, Old Place.

FROGISLAND JAZZBAND, "Brewery Tap," Ware.

GODS Marquee

KEITH SMITH BAND, Birmingham.

M.J.S. CLUB, ROYAL OAK, TOOLEY STREET, SE1. **TONY LEE TRIO** featuring **TONY LEE ON PIANO, TONY ARCHER ON BASS, PHIL SEAMEN ON DRUMS.** Special Guest Artist: **TOMMY WHITTLE.**

NEW SEDALIA JAZZ BAND, Green Man, Blackheath.

SIX BELLS, Kings Road, Chelsea. **WALLY FAWKES**. Thurs., March 21, Humph's 20th Anniversary.

SUPER-ALLNIGHTER THIS SATURDAY, MARCH 16 **NIGHT-7 a.m.** **THE GREAT FREDDIE MACK SHOW** Entrance 15s. Breakfast 4s 6d. **CHATEAU IMPNEY DROITWICH WORCS.** Phone: 070-581-2361

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BIRD CURTIS QUINTET plus **MAGGIE NICHOLS**. Terminus Hotel, Gravesend.

BLACKBOTTOM STOMPERS, Stanmore.

BLACK PRINCE Hotel, Bexley, Kent.

PETER GREENS FLEETWOOD MAC

THURSDAY

ALBANY JAZZMEN, Lord Henricke, The Grove, E.15.

BICKLEY ARMS, Chislehurst. Julia Doig, Peter Bond Trio.

BIRD CURTIS Quintet, Brockley Jack Pub, S.E.4.

BRIAN RUTLAND BAND at the **MADINGLEY CLUB**, Park Road, East Twickenham. See opposite page.

BRIGHTON BLUES. CHAMPION JACK DUPREE and Black Cat Bones at Jimmy's, Steine Street, 7.30.

CROYDON. JAZZ at the Gun.

DOCTOR K's Middle Earth

JOHN KEEN Jazzband, JOLLY GARDENERS, Putney.

MUSIC WORKSHOP, Roger Odell Trio, Deric Wood Quartet, Essex Arms Brentwood.

NEW SEDALIA JAZZ BAND, R.A.F. Uxbridge.

GODS New Inn, Coventry

THAMES CITY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

THREE TUNS, Beckenham. **MIKE WESTBROOK** Band. Next week Bob Stuckey, Terry Smith.

WHITTINGTON, PINNER. HUMPHREY LYTTTELTON.

FRIDAY

BLACKBOTTOM STOMPERS, 100 Club again.

DOCTOR K's Juniper Blossom, Cambridge

ELMER CRUMBLEY'S JAZZ BABES, Red Lion, Brentford.

ERIC SILK (01-550-2686), Dorking Halls, Dorking.

FRANK POWELL Quintet, Bickley Arms, Chislehurst.

GODS Ritz, Bournemouth

HIGHGATE JAZZ CLUB **THE OLDE GATEHOUSE TOMMY WHITTLE** COLIN PETERS QUINTET BRIAN MILLER QUARTET

JOHNNY GOODING Jazzmen at The Lord Rookwood, Cann Hall Road, Leytonstone.

JULIA DOIG, Peter Bond Trio. Tonight, Tomorrow: Tony Middleton Band, Royal Albert, Blackheath Hill, Free.

KEITH SMITH Band, Sheffield.

M.J.S. CLUB, ROYAL OAK, TOOLEY STREET, SE1. **TONY LEE TRIO** featuring **TONY LEE ON PIANO, TONY ARCHER ON BASS, PHIL SEAMEN ON DRUMS** WITH **JOHNNY GARFIELD, VOCALS.**

NEW ERA JAZZBAND Elm Park Hotel, Elm Park, Hornchurch, Essex.

WOOD GREEN (Fishmongers Arms) SUNDAY **ALEX WELSH** AND HIS BAND TUESDAY **PETER GREEN'S FLEETWOOD MAC**

THAMES HOTEL Humplon Court, Middlessex Friday, March 15th **BRIAN GREEN'S JAZZBAND** Saturday, March 16th **THE TIA JUANA JAZZBAND** Sunday, March 17th **BOB WALLIS JAZZBAND**

STUDIO 51 **KEN COLYER CLUB** 10/11 GT. NEWPORT STREET NEAR LEICESTER SQUARE Saturday, March 16th, 7.30 p.m. **KEN COLYER'S JAZZMEN** Sun. afternoon, March 17th, 3-6 p.m. **JOHN DUMMER** BLUES BAND with **TONY MCPHEE** Sun. evening, March 17th **CLUB CLOSED**

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ZODIAC CLUBS **EDEN PARK HOTEL BECKENHAM** Thursday, March 21st **JOHN MAYALL** STAR HOTEL, CROYDON Monday, March 18th **JETHRO TULL** Friday, March 22nd **KEITH SMITH'S CLIMAX JAZZBAND**

IT'S THE PINK FLAMINGO 33-37 WARDOUR STREET, W.1 ***** FRI., MCH. 15th (8.00-5.00 a.m.)

★ **ALL-NIGHT READY-STEADY**

★ **ROCK SESSION WITH LIVE**

★ **THE ROCK 'N' ROLL REVIVAL SHOW**

★ **THE THUMP PLUS**

★ **TONI ROCKET'S ROCK SCENE**

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★ **WATSON BROWN SHOW**

★ **ALL-NITE WALKERS**

★ **TONI ROCKET DISC-TET**

***** SUN., MCH. 17th (7.30-11 p.m.)

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★ **LIVE TONIGHT**

★ **MR. HIP SOUL BAND**

★ **TONI ROCKET SKA-TET**

***** WED., MCH. 20th (7.30-11 p.m.)

★ **THE MIDWEEK BIG NITE OUT**

★ **THE UPTIGHT-AN-OUTASIGHT-NIGHT**

★ **WITH TONI ROCKET**

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Saturday, March 16th **HUMPHREY LYTTTELTON AND HIS BAND**

Sunday, March 17th **THE TED HEATH ORCHESTRA** under the direction of RALPH DOLLIMORE

Monday, March 18th **DOCTOR K'S BLUES BAND**

Tuesday, March 19th **Audition night for New Young Jazzbands** ALL MEMBERS FREE

Wednesday, March 20th **GOMEZ-COOPER'S INCREDIBLE CHICAGO GANGSTERS**

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BICKLEY ARMS, Chislehurst. Julia Doig, Peter Bond Trio.

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MUSICIANS WANTED

(continued)

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BASS / VOCALIST, lead vocal. (in required) for group to work abroad (Nottingham area preferred) — 23 Laburnum Avenue, Kirkby Ashfield, Nottinghamshire.

BASS WANTED for re-forming soul band. Romford / Grays area. — Brentwood 102

BBC invites applications for drummer vacancy in **THE RADIO ORCHESTRA** in London. Full-time engagement. Salary £2,183 per annum. — Detailed applications (quoting reference 68 G 96 MM) to Head of Popular Music, BBC, PO Box 1AA, London, W1, within a week. Do not enclose original references.

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ORGANIST/VOCALIST for semi-pro group re-styling. — Phone Ewell 1407.

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HOOORAY—rock is coming back! No longer will us semi-pro guitarists and organists have to beg our guts out studying Jimmy Smith solos, Bach harmonies, Ornette Coleman and Hungarian folk music to compete with the Nice, Denny Laine or Moody Blues.

We can bash out a load of three chord, unmusical rubbish and still be regarded as "IN." — D. K. HARES, Bow, London.

I HAVE waited years for a thumping rock revival and have crusaded myself for five years with my own group. Recently we have merged our rock programme with blues, and I am delighted to see growing acceptance of British blues.

But although there is a good Midlands demand for rock, it has not yet reached Leicestershire. Will promoters pull their fingers out!

I also hope we may have a renaissance of old rock films to reach the new generation how to rock.

Finally, thanks MM for remaining the one steady publication on a very changing scene. Your standards are consistently high in all fields of your musical coverage. I have bought and kept every MM since 1956.—KEN SPENCER, Warlocks, Leicester.

FOR Mr B. Russell's information (MM March 2), the Lounge Lizards are a cabaret band, but are always well received on their few jazz club appearances. This is probably because most real jazz fans have a sense of humour. Mr Russell's hysterical letter tends to show he has little knowledge either of humour or jazz.—TONI JACKSON, Lounge Lizards Fan Club, Redhill, Surrey.

MAY I wish Jackie Dougan all the best for his future in Australia. Surely he is one of the great British drummers. But where does he get the idea his talent has not been recognised?

He has been recognised as a true artist by drummers all over the country and indeed the world. If I had the money I'd keep him here just to give me lessons! — PETER J. WALT, drummer, the Kippington Lodge, Tunbridge Wells, Kent.

SAYS Chris Welch "Perhaps I am in need of a long treatment with cups of hot Bovril or a week's holiday meditating on the Norfolk Broads" (MM March 2).

I find his "Knock" column nauseating and I suggest he takes that long holiday, preferably in the Norfolk Broads, and adds arsenic to his Bovril and rids the world of a thoroughly bored and equally boring young man.—MISS ANNETTE WHITELEY, Kingston Hill, Surrey.

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Great! It's all back to three chords!

REASON for the overwhelming indifference of the Scott Club clientele is simple Miss Valerie Wilmer (MM March 2). Only a small minority are remotely interested in jazz. Most nights the audience comprise witless night club types who can't tell clarinets from hairnets.

Most genuine jazz fans rely on records and radio due to the rising costs of hearing "live" jazz. When they do venture out to a concert the shock of anything stimulating is altogether too much—witness the dismal restraint accorded the shattering Buddy Rich experience last year.—KEVIN HENRIQUES, London EC4.

I WOULD like to announce the death of the Move and Amen Corner. Cause of death? Trying to revive a dead music—rock 'n' roll. Long live John Peel! — N. BARROW, Tooting, London.

I LIKE the Beatles because they play nice music. I like everybody else because they do too. Except the rude ones—and they don't. I only like English groups because the others say nasty things.

I like reading your nice paper because I think it's super. I also like that nice Mr Welch because he is funny. I am eleven months and five days old—do I win an LP? Oh, thank you, I'll have

"Canned Heat." — D. GIBSON, Mildmay Street, Lincoln. Oh, no you don't!

I WAS annoyed at the MU's decision to prevent members ghosting on pop records. If they don't wish to be involved in permanent group status and escape the uncertain and often fruitless promotion of pop records, they should not complain when one of their ghost records is successful.—PETER COLE, Cheshire, Cheshire.

MUST the Beatles wax a thing like "Lady Madonna" especially after such great numbers as "Hello Goodbye?"

I've always admired the Beatles and have almost every record they have released. I listen to every track of "Sgt Pepper" over and over again. But I honestly think their latest is a load of rubbish and I shall be disappointed if it gets in the MM Pop 30.—GERRY WRIGHT, London NW6.

HAVING just watched Cliff Richard perform six songs for Europe on the Cilla Black show, I have come to the conclusion if British songwriters can do no better than these ditties then they shouldn't bother!

Surely with composers of the quality of Lennon and McCartney in this country, we can at least come up with an original melody?—M. FACER, Garston, Watford.

MORE OF LULU ON THE TELLY, PLEASE



WHEN, oh when, are we going to see Lulu back on TV? I've got all her records, including the latest one, "Me, The Peaceful Heart." But I'm not getting any peace of mind while I can't see her performing in person.

For my money, Lulu is the most dynamic singing personality Britain has yet produced. Far better than some I could name who have been around a lot longer and—let's face it—look old enough to be her mum! Anyway, just where is Lulu at present?—KEN PUGH, Woodford Bridge, Essex.

• Take it easy, Ken. Lulu is now working in the States. She'll be back at the end of this month to start work on a new series for BBC-TV. It'll be shown in May and June. So you'll have to be patient for a bit longer!

C O N G R A T U L A T I O N S Ronnie Scott for providing one of the most intelligent and constructive arguments I have seen in the MM for a long time. (MM, March 9).

Instead of adopting a "holier than thou" attitude regarding jazz, Mr Scott has shown an understanding of both sides in his answer to Ray Tolliday. It's a great pity a few more bull-headed fanatics don't acquire their technique of rational reasoning. Jazz and pop fans might then reach a calmer understanding of each other.—ANNE MAXWELL, Romford, Essex.

• LP WINNER.

DEAR Ronnie Scott, I would like to say first of all, how much I enjoyed your recent article in the MM, Ronnie. (You don't mind me calling you Ronnie, do you?)

It was extremely gratifying to see a dedicated jazzman so moved that he actually felt the need to answer my humble criticisms.

Just one thought. You were very vociferous in answering attacks I hadn't made and very reticent about those that I did. Still, it made good reading, anyway.

As for your advice, I haven't given up that easily and will go on trying to find out about jazz, whether it be good or bad, despite close-minded critics.

Long live jazz, whatever it may be! — RAY TOLLIDAY, Walthamstow, London.

WHAT twaddle from Ronnie Scott! His response to Ray Tolliday and the tone in which it is written just serves to underline Ray's contention.

Ronnie claims that most pop is jazz influenced, but this is simply not true. Fact is that most jazz and most pop have a common root in the blues. Blues is the base link of modern music not jazz.

As for snobbery in jazz, well suffice to say that I, a jazz fan of long standing, gave up going to jazz clubs long ago for just this reason. Jazz has suffered for too long from the snobbery of its fans, its performers and those who write about it.

Listen to a BBC jazz programme and you are made to feel like an ignorant school kid being told the gospel by sir. Jazz needs a Mike Raven to bring it down to earth—and to win it the general acceptance which has always eluded it.—ROGER ST. PIERRE, Goodmayes, Essex.

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