

Melody Maker

March 23, 1968

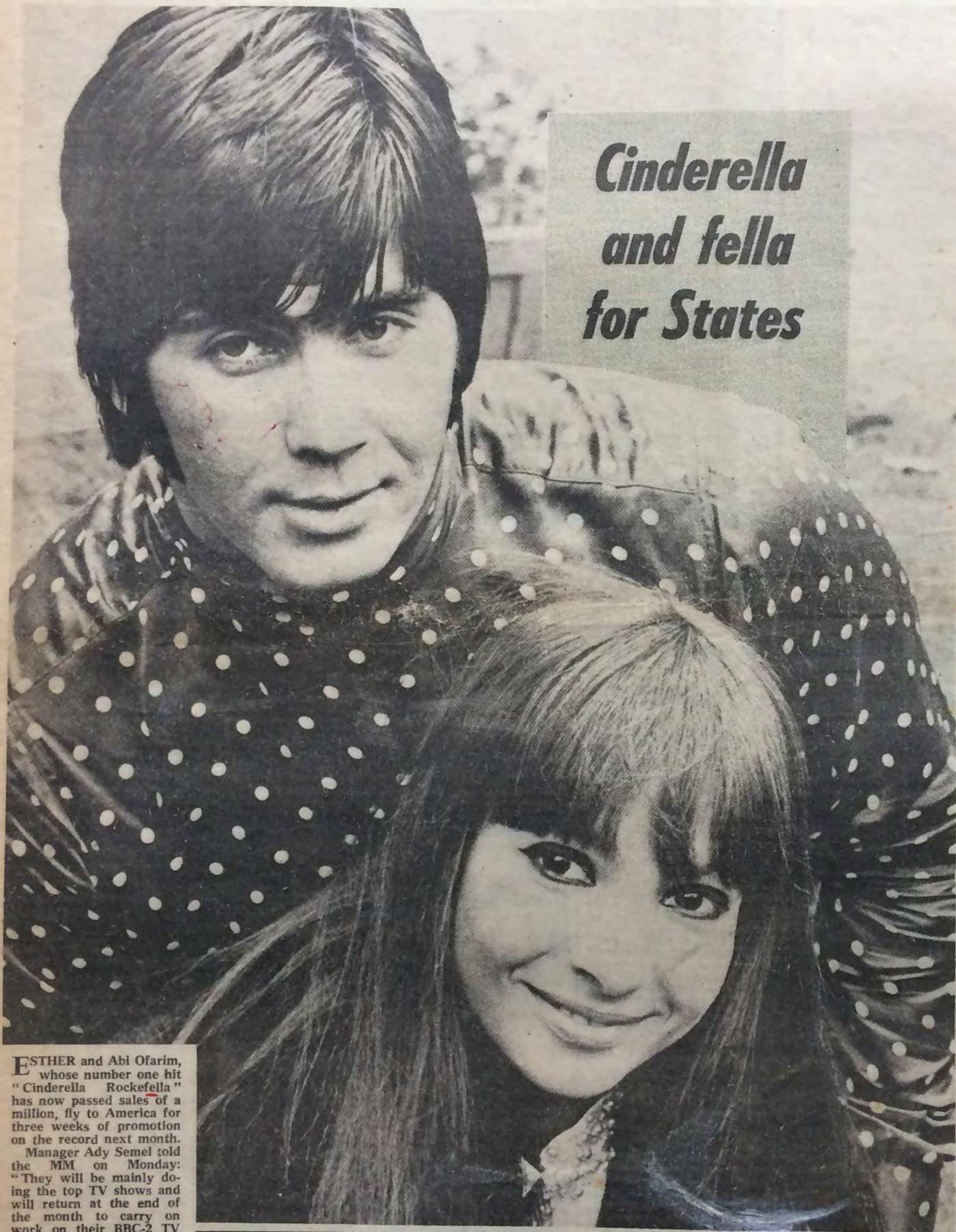
1s weekly

STUART HENRY ON NEW SINGLES

BEATLES - TOM

CHART FIGHT

Cinderella and fella for States



ESTHER and Abi Ofarim, whose number one hit "Cinderella Rockefella" has now passed sales of a million, fly to America for three weeks of promotion on the record next month.

Manager Ady Semel told the MM on Monday: "They will be mainly doing the top TV shows and will return at the end of the month to carry on work on their BBC-2 TV series."

Mr. Semel confirmed that Esther and Abi had been offered the lead parts in a West End musical to start next year. "We are seeing the producers within the next few days. We have not decided to accept the offer. It is a matter of timing — whether we can fit it in as we have so many commitments."

Esther and Abi are on the Rolf Harris Show on Saturday (23).

IT'S Tom Jones versus the Beatles in a heavy-weight bout for the top of the MM's Pop 30

Tom's "Delilah" is challenging Esther and Abi Ofarim for number one but the Beatles "Lady Madonna," released only last Friday, has leaped in to number three. The Beatles new single has already passed the 250,000 mark in the U.K. and has sold more than a million copies in America.

Said Ringo this week: "It's great news." "Lady Madonna" is the song that Ringo admitted was "almost a return to rock 'n' roll" in last week's MM. He said it was loosely based on Humphrey Lyttelton's jazz hit "Bad Penny Blues."

Tom Jones — he opens today (Thursday) at the Flamingo in Las Vegas — has been signed for a six and a half week season at Bournemouth's Winter Gardens from June 6. He will be backed by the Ted Heath Orchestra and the show will also star Roy Castle.

One of the major ITV companies has made an offer for Tom to star in a series of TV spectacles this summer. The MM understands this offer is likely to be accepted.

In October, Tom undertakes a 17 day tour of South African cities and returns to start a new major British tour on the lines of last year's successful tour of UK cities.

RAY-2 DATES

THE great Ray Charles, with his big band and the Raelets, will be coming to Britain in September — for two days only. They appear at London's Royal Festival Hall on Saturday (21) and the Grand Theatre, Wolverhampton (22).



RINGO: "great"



TOM: at Bournemouth

ANOTHER MM EXCLUSIVE

THE ROOTS OF THE BLUES

SPECIAL SUPPLEMENT INSIDE

MELODY MAKER POP 30

- 1 (1) CINDERELLA ROCKEFELLA ... Esther and Abi Ofarim, Phillips
- 2 (4) DELILAH ... Tom Jones, Decca
- 3 (—) LADY MADONNA ... Beatles, Parlophone
- 4 (2) LEGEND OF XANADU
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 5 (8) THE DOCK OF THE BAY ... Otis Redding, Stax
- 6 (3) ROSIE ... Don Partridge, Columbia
- 7 (6) JENNIFER JUNIPER ... Donovan, Pye
- 8 (5) FIRE BRIGADE ... Move, Regal Zonophone
- 9 (14) ME THE PEACEFUL HEART ... Lulu, Columbia
- 10 (19) WONDERFUL WORLD ... Louis Armstrong, HMV
- 11 (7) GREEN TAMBOURINE ... Lemon Pipers, Pye
- 12 (9) SHE WEARS MY RING ... Solomon King, Columbia
- 13 (11) DARLIN' ... Beach Boys, Capitol
- 14 (—) STEP INSIDE LOVE ... Cilla Black, Parlophone
- 15 (18) LOVE IS BLUE ... Paul Mauriat, Philips
- 16 (10) MIGHTY QUINN ... Manfred Mann, Fontana
- 17 (—) IF I WERE A CARPENTER ... Four Tops, Tamla Motown
- 18 (12) PICTURES OF MATCHSTICK MEN ... Status Quo, Pye
- 19 (—) CONGRATULATIONS ... Cliff Richard, Columbia
- 20 (13) WORDS ... Bee Gees, Polydor
- 21 (23) GUITAR MAN ... Elvis Presley, RCA
- 22 (15) BEND ME, SHAPE ME ... Amen Corner, Deram
- 23 (—) AIN'T NOTHIN' BUT A HOUSEPARTY Showstoppers, Beacon
- 24 (20) AM I THAT EASY TO FORGET Engelbert Humperdinck, Decca
- 25 (29) LOVE IS BLUE ... Jeff Beck, Columbia
- 26 (16) AS YOU ARE/SUDDENLY YOU LOVE ME ... Tremeloes, CBS
- 27 (25) DEAR DELILAH ... Grapefruit, RCA
- 28 (17) GIMME LITTLE SIGN ... Brenton Wood, Liberty
- 29 (30) NEVERTHELESS ... Frankie Vaughan, Columbia
- 30 (—) IF I ONLY HAD TIME ... John Rowles, MCA

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POP 30 PUBLISHERS

- 1 Ronder; 2 Donna; 3 Northern Songs; 4 Lynn; 5 Carlin; 6 Essex; 7 Donovan; 8 Essex Int; 9 Bron; 10 Valando; 11 Kama Sutra; 12 Acuff-Rose; 13 Immediate; 14 Northern Songs; 15 Shaffesbury; 16 Feldman; 17 Robbins; 18 Valley; 19 Peter Maurice; 20 Abigail; 21 Vallen; 22 Carlin; 23 Keith Prowse; 24 Palace; 25 Shaffesbury; 26 Skidmore/Shapiro Bernstein; 27 Apple; 28 Metric; 29 Chappell; 30 Leeds.



CONGRATULATIONS to Cliff Richard! Less than a week after its rush-release, the Song for Europe "Congratulations," written by Phil Coulter and Bill Martin

who wrote last year's Eurovision Song Contest winner "Puppet On A String," has hit the MM's Pop 30. The song entered the chart this week at 9. Cliff will sing the song as

Britain's entry for the contest, to be held at the Royal Albert Hall on April 6. Cliff stars in his first dramatic television role on April 1 at 8.30 p.m. in ATV's A Matter Of Diamonds.

TOP TEN LPs

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

US TOP TEN

- As listed by "Billboard"
- 1 (1) THE DOCK OF THE BAY ... Otis Redding, Volt
 - 2 (3) LOVE IS BLUE ... Paul Mauriat, Philips
 - 3 (2) THE VALLEY OF THE DOLLS ... Dionne Warwick, Scepter
 - 4 (4) SIMON SAYS 1910 Fruitgum Co., Buddah
 - 5 (5) JUST DROPPED IN First Edition, Reprise
 - 6 (7) LA-LA MEANS I LOVE YOU ... Delfonics, Groove
 - 7 (8) VALLERI ... Monkees, Colgems
 - 8 (9) SINCE YOU'VE BEEN GONE ... Aretha Franklin, Atlantic
 - 9 (10) I THANK YOU ... Sam and Dave, Stax
 - 10 (—) BALLAD OF BONNIE AND CLYDE ... Georgie Fame, Epic

GEORGIE TO STAR WITH MICKEY ROONEY

GEORGIE FAME was this week signed to play a pop star in a film to be shot in South America!

Says Clifford Davis, of the Rik Gunnell agency: "Georgie is making the film with Mickey Rooney, and plays the part of a pop star who gets involved in smuggling."

"It's a drama in the style of 'Bonnie And Clyde' and fits in very well with Georgie's 'Bonnie And Clyde' image. When Georgie Fame finishes his tour with Count Basie which opens on April 20, he will go on holiday, then fly to South America to start work on the film."

Before the tour, Fame and the band star in a colour spectacular on April 18 for BBC TV. After the Royal Festival Hall opening (20), Georgie and the band continue with dates at Streatham Odeon (22), Leeds Odeon (24), Newcastle Odeon (25), Glasgow Odeon (26), Manchester's Free Trade Hall (27), London's Finsbury Park Astoria (28) and the Birmingham Odeon (30).

PROCOL IN GERMANY

PROCOL HARUM are to represent Britain in a major German TV sociological documentary as a result of their success on their recent German tour with the Bee Gees. Procol — whose third single "Quite Rightly So" is issued this week on Regal Zonophone — will be filmed at work in Britain by a German film unit within the next fortnight.



FAME: plays pop star

The group returns to America for another tour this summer although dates have still to be finalised. Procol's second LP is nearing completion under the supervision of producer Denny Cordell. It includes a 14-minute magnum opus written by Keith Reed, Gary Brooker and also Mathew Fisher who has joined the Procol writing team on several compositions including their new single.

KING TOUR DUE

AMERICAN bluesman Albert King is being set for a tour of Britain soon, according to his agency, Universal Attractions, Jack Bart of UA, who set the recent tour by John Mayall's Blues-breakers, said this week that he will bring Mayall back to the States in September.

TIM ROSE DISC

TIM ROSE recorded three tracks for a new single

before leaving London for America at the end of his six-week British tour this week.

Mike Smith produced the session and a single will be released in April.

Tim has a coast-to-coast tour in the States before returning to Europe in July to appear at the Musica 68 festival in Majorca and make a further British tour. The tour will include a concert in a major London concert hall.

MONTY IN RUSSIA?

MONTY SUNSHINE'S Jazz Band have had an invitation to play in the USSR in May. They have been invited to the Tallinn Jazz Festival which takes place from May 23 to 26.

Monty and the band, who are probably going to a Hungarian Festival earlier that month (May 8 to 12), would like to do the Tallinn dates, and agent Don Aldridge is at present trying to sort out transport difficulties.

PET RETURNS APRIL

PETULA CLARK will not now return to Britain before the end of April when she begins work on the lengthy shooting schedule of the major Paramount musical Good-bye Mr Chips with Peter O'Toole.

But Pye will probably schedule a new single by her for April release. It is a Tony Hatch composition "Have Another Dream On Me" which Pet recorded in London early in January.

DUSTY CANCELLATION

DUSTY SPRINGFIELD has cancelled her appearance at the Academy Award Presentations in Hollywood and is cutting short her Canadian trip in order to concentrate on British appearances.

Dusty flew to Vancouver on Sunday for her first Canadian cabaret date at Issi's Club, which will now last ten days instead of two weeks.

She will then spend two days in New York instead of going to Hollywood for a week and will return to London.

Dusty told the MM: "I've spent quite a lot of time out of the country recently because I felt I owed an obligation to overseas record buyers. But I am also aware I have an obligation to fans here, too, so I am devoting the next four months exclusively to British appearances."

Dusty's new single will be released on April 5 but may not now be "Magic Garden" which was originally scheduled.

Amen Corner to drop rock 'n' roll

AMEN CORNER are to drop all rock-'n'-roll from their act so as not to be accused of jumping on the Rock Revival bandwagon.

Andy Fairweather-Low told the MM this week: "The group feels we wish to disassociate ourselves from the current trend. We were playing rock numbers in the act over 14 months ago but we are now dropping them. We are going to take three days off to re-vamp the act and rehearse new numbers."

Organist Blue Weaver and road manager Mike de Minter were taken to hospital when gale force winds turned the group's wagon over at Nay-hole, Ayrshire, on Saturday afternoon. Blue hurt his hand and was unable to play. He hopes to return to the group today (Thursday).

BILK FOR FIJI

AT the end of their current seven-week tour of Australia and New Zealand, Acker Bilk and his band will stop off at Suva, capital of the Fiji Islands, for one concert on April 26. They then fly back to Britain, arriving April 29.

MINBENDERS MOVE

A personnel shake-up has hit the Minbenders. Bass guitarist Bob Lang has quit, to be replaced by Jimmy O'Neill from the Uglys. Drummer Ric Rothwell left last year, to be replaced by Paul Hancox and Eric Stewart on guitar is the only original member left. An organist is to be added soon and the group plan to start recording.

JOHN MAYALL

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FIFTH COLUMN PLUS TWO

I was only saying to Nugent MacSpurdey the other day: "Do you remember DON PART- RIDGE before he went solo?" Well, as a matter of fact, Nugent didn't, but I remember because he made an L.P. for FONTANA with an act called THE BROTHERHOOD and the title of the album is "SINGIN' 'N' SOLE-IN' IN LONDON" (STL 5399 stereo, TL 5399 mono). DON does the same kind of material he's doing now, so if you're on the look-out for more of DON PARTRIDGE this is the album for you—and I would look pretty lively too, because there is a great demand already.

By the way, I heard HEDY WEST'S single "THE NEW RESTAURANT" (TF 913) quite a few times on the radio last week—which only goes to prove that the BBC have very good taste. The song is by the "LITTLE BOXES" woman MALVINA REYNOLDS and once you've heard it, I am sure the words will remind you of many new eating houses around town.

Did you manage to catch MARTIN CARTHY and DAVE SWARBRICK at the Queen Elizabeth Hall the other week? If you did, you are bound to want more of these two tremendous artists—if you didn't, now's the time to read through the following check-list: "MARTIN CARTHY" (TL 5269 mono only), "MARTIN CARTHY'S SECOND ALBUM" (TL 5362, mono only), "BYKER HILL" (STL 5434, stereo, also playable mono), and if that's not enough there is a fabulous E.P. called "NO SONGS" (TE 17490)—the title is self explanatory—it's a completely instrumental affair—and it's lovely.

NOEL MURPHY is still roaring around the country entertaining as only he can, and his FONTANA L.P. "NYA-A-A-AH" (TL 5450, mono only) is selling like mad—and so it should, because it's the nearest you'll get to a "live" performance by him, and if you ever get the chance to see him you'll see what I mean.

Talking of Irish artists—THE MCFEAKE FAMILY just couldn't be more Irish. They come from Belfast (that's up in the top end—as opposed to your Dublin where NOEL MURPHY comes from) and their "PLEASANT AND DELIGHTFUL" (STL 5433 stereo, TL 5433 mono) is selling like NOEL'S, perhaps not for quite the same reason; you see, the MCFEAKE'S have this fabulous musical sound—the Irish pipes—and a lot of people have now discovered that a different sound has hit the scene; you really must get hold of a copy of "PLEASANT AND DELIGHTFUL."

Back to Dublin again and THE WOLFETONES, a group of four very successful young men; they have two L.P.s at the moment, "THE FOGGY DEW" (TL 5244, mono only) and "UP THE REBELS" (TL 5338, mono only) and there will be a third to add very soon. These four lads have a tremendous following in Ireland and I'm sure if they worked this country they would be sensational and repeat their Irish success—I nearly forgot a very entertaining E.P. of theirs called "THE TEDDY BEAR'S HEAD" (TE 17491)—the title song is a good humoured knock at the border between north and south.

Did you see BUFFY SAINTE-MARIE during the last few weeks? She is somebody you need in your record collection. You may remember she wrote "UNIVERSAL SOLDIER" which was a big hit by DONOVAN a few years back. BUFFY'S albums on FONTANA are—"IT'S MY WAY" (TF 6040 mono only), which includes her version of "UNIVERSAL SOLDIER," "MANY A MILE" (TF 6047, mono only) and "LITTLE WHEEL SPIN AND SPIN" (STFL 6071 stereo, TF 6071 mono). Apart from playing guitar, BUFFY plays an instrument called a Mouth Harp; no, it's not a harmonica or a jaw's harp; it's a string stretched between two ends of a small tree branch and held near the mouth so that the mouth becomes a sound box—on second thoughts, I suppose it's a rather exotic jaws' harp. Anyway—any one of the albums listed will illustrate the sound.

That's the end of this week's lecture—see you soon—and don't forget what I said about DON PARTRIDGE—if you get out now you'll avoid the queues!



LOVE AFFAIR: April release

Love Affair single

THE Love Affair's follow-up single to "Everlasting Love" is titled "Rainbow Valley" and will be released on April 5.

The B side is "Someone Like Me" written and produced by the group and the record label also credits the Keith Mansfield orchestra.

The group's proposed May tour with the Small Faces has been cancelled. Instead, they will undertake a month long tour of Top Rank ballrooms starting at Reading on May 1. The rest of the towns on the tour are: Birmingham (3); Bristol (6); Brighton (8); Sunderland (10); Cardiff (13); Watford (15); Preston (17); Southampton (20); Croydon (22); Leicester (24); Henley (27); Sheffield (29); Plymouth (31); Swansea (June 5) and Doncaster (7).

Singer Steve Ellis was taken ill before an appearance at Tottenham's Royal ballroom last Friday with stomach pains. He was taken to hospital but doctors could find nothing wrong. He later returned to the ballroom and went on stage.

TONY BENNETT MAY STAR IN SECOND FILM

WALTER SHENSON, who produced the Beatles films, *A Hard Day's Night* and *Help!* has approached singer Tony Bennett to make a film.

Last week, during shooting of an ATV spectacular at Elstree, Tony Bennett told the MM: "I may have to postpone a trip to Japan later this year if a film comes up. Walter Shenson wants to discuss one with me." Bennett has already appeared in one film — *The Oscar*.

On Monday, Walter Shenson said: "Yes, I have been in touch with Tony. I have a private eye role in mind for him, but we haven't got as far as a script yet."

"But Tony has indicated to me he would like to do a film, and I think he has the talent to do one."

"Tony has a big fan following and very good exploitation value. He seems the right type for the kind of thing I want to do, and I know he is interested. But he is heavily committed for the summer, I know, so shooting could not commence until the autumn."

(See also Page 9)

RMA BEING FORMED

A POP group road managers' association is being formed "to protect road managers and their groups."

The RMA is being organised by Roger Manifold (25), road manager to Ten Years After, and Alan Ross (24) road manager to the Alan Bown.

It plans to circulate a blacklist of venues where groups get beaten up or are not paid for performances. Conditions



BENNETT: may postpone Japan trip

many groups work under were exposed in the MM's "Violence In Popland" article in January.

Manifold told the MM this week: "We are seeking affiliation with the Transport & General Workers Union, although we will not be a union. The Association will assist groups by providing them with useful information on hotels, and all-night garages that do repairs etc."

"It will also investigate complaints and if they are proved valid a list of clubs and ballrooms where musicians get beaten up or are not paid will be sent to agencies and their groups."

SEEKERS RETURN

THE Seekers arrive back in London today (Thursday) from their Australian tour. They go into the studios with producer Mickie Most on March 25 to record a new single and finish off their next LP.

The single will be released at the end of April or early in May.

A London cabaret season is

and title song of a new Hammer Films production, *The Lost Continent*, which will be screened later this year. The group plan to release a single, or EP, from the film.

The Peddlers' TV and radio dates include: *Dee Time* (16).

On Saturday (9) they play *Toff's Club*, Folkestone, followed by the *Starlight Ballroom*, Birmingham (10), *Cventry University* (15) and a week of cabaret, starting on March 17, doubling *Tito's Stockton*, and *La Bamba*, Stockton.

HOWARD AWARD

THE Johnny Howard Band has been named top dance orchestra of the year in the 1968 Karl-Alan Awards which were announced on Monday.

Howard takes over from Joe Loss, who had won the award for the last ten years.

The other awards went to Tony Blackburn (top deejay), Bee Gees (top recording group) and Engelbert Humperdinck's "Last Waltz" as the top record.



HOWARD: beats Joe Loss

LOUSSIER RETURNS

FRANCE'S Jacques Loussier Trio, who have played three concert dates in Britain since last Sunday, flew to Paris yesterday (Wednesday) but return tomorrow for a concert appearance at Bristol's Colston Hall in the evening. They will leave next day for Paris.

PRAGUE FESTIVAL

THIS year the fifth International Jazz Festival of Prague will be held from October 9 to 13.

Five evening concerts will be held in the Lucerna Hall, and invitations have been sent to groups and bands in Poland, the USA, USSR, German Federal Republic, Yugoslavia, Britain, Switzerland, Austria and other countries.

SCAFFOLD LP DUE

SCAFFOLD'S first LP release is a recording of their successful concert at London's Queen Elizabeth Hall.

It will be released in mid-April, titled "Scaffold" and will be an all-humour album.

The group appear on *Whistle Stop* tomorrow (Friday) and *Dee Time* on Saturday (23).

KARLINS GUEST

THE Karlin's guest on the final All Systems Freeman tomorrow (Friday) and will present their new single, "Everybody Wants To Go To Heaven," which is released on April 5.

The group opens at London's Quaglino's for three weeks from April 29. They go to Germany for two days on TV from April 8.

SYMBOLS FOR POPS

THE Symbols guest in *Parade Of The Pops* (March 27), *Pop North* (April 4) and *Radio One's Easter Monday Spectacular* (15).

The group starts its second American tour on April 17.

NEW KIKI SINGLE

KIKI DEE will have a new single released on April 19.

She has signed for her own 30-minute German TV spectacular which will be shot in Berlin in mid-April.

Kiki will make her first cabaret tour of Northern clubs for seven weeks starting early in May.

BEEFHEART TOURS

CAPTAIN BEEFHEART and his Magic Band open their first major British tour on May 3 at London's Middle Earth club, then make a one day visit to the Rome Pop Festival on May 4 followed by appearances at the *Speakeasy* (5), *Hemel Hempstead* (8), *Newcastle* (9), *Southampton University* (10), *London School of Economics* and the *Crawdaddy Club* (11), *Nottingham Boat Club* (12), *Wolverhampton* (13), *Totworth* (15), *Beckenham* (16), *Manchester University* (18), *Amsterdam* (19), *Bath* (20) and from May 26 to 29 the group appear with *Jimi Hendrix* in a four-day concert tour in Italy.

PEDDLERS' DATES

THE Peddlers have written and recorded the score



TWO LONDON CONCERTS FOR ANDY WILLIAMS

WILLIAMS

ANDY WILLIAMS, due in Britain in May, will play two concerts at London's Royal Albert Hall. These will be his only U.K. appearances.

Andy's publicity manager Shelley Saltman was in London last week finalising arrangements for the trip. He told MM: "Andy will only have time for two concerts at the Albert Hall. They will be on separate nights as he will not do two shows a night." The dates of the concerts were not finalised at presstime.

One of the concerts will probably be recorded in colour for transmission on BBC-2 after Andy Williams leaves Britain.

Shelley added: "Our time schedule is tight for this trip. Andy and his wife want to go on to visit his wife's parents in France. But we are planning a tour of major cities for next year." He said that Williams would not make any money out of his concerts but was doing them in order to appear for his British fans.

JON HELD OVER AT SCOTT'S

DUE to what the Ronnie Scott Club describe as "his huge success," Jon Hendricks is being held over at the London club for a further four-week period. At present he is sharing the bill there with U.S. tenor star Johnny Griffin.

On Monday (25), Hendricks begins his second season, this time opposite altoist Phil Woods. Jon will continue to work with the Ronnie Scott quintet; Woods will be accompanied by the Gordon Beck Trio.

BILL HALEY DATES ALTERED

BILL HALEY and the Comets British tour dates have been altered. They are coming on April 29 as originally stated and will now play on arrival, at the Sherwood Rooms, Nottingham and Victoria Ballroom, Chesterfield.

Further appearances include *Town Hall*, *High Wycombe* and *London's Speakeasy Club* (April 30), *Albert Hall*, *London* (May 1), *Sofia Gardens*, *Cardiff* (May 2), *Orange Club*, *Chester* and *Carlton Ballroom*, *Warrington* (3), *BBC TV's Dee Time* and *California Ballroom*, *Dunstable* (4), *Princess and Domino Clubs*, *Manchester* (5), and *Newcastle City Hall* (6).

The Comets go to Sweden for 14 days then return for another week of one-nighters in Britain, yet to be finalised.

NEW HOLLIES SINGLE DUE

THE Hollies were due to return from their US tour on Tuesday to start promotion work on their new single "Jennifer Eccles."

They appear on *All Systems Freeman* tomorrow (Friday); *Pop Inn* (26); *Dee Time* (April 13) and fly to Germany on April 5 for two days of television appearances.

THE ROBERT STIGWOOD ORGANISATION PRESENTS

BEE GEES CONCERT

ROYAL ALBERT HALL WED. 27 MARCH 7.30

WITH THE BEE GEES 67 PIECE ORCHESTRA

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WITH THEIR ORCHESTRA

CONDUCTOR BILL SHEPHERD

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DAVE DEE DOZY BEAKY MICK & TICH

29 March, Town Hall, Leeds
30 March, A.B.C., Chester
31 March, Palace, Manchester
1 April, De Montfort Hall, Leicester
4 April, Regal, Cambridge
5 April, Adelphi, Slough
6 April, City Hall, Sheffield
7 April, Hippodrome, Birmingham
10 April, A.B.C., Carlisle
11 April, Green's Playhouse, Glasgow
12 April, A.B.C., Edinburgh
13 April, A.B.C., Stockton
14 April, Empire, Liverpool

17 April, Guildhall, Portsmouth
19 April, Gaumont, Hanley
20 April, Odeon, Bolton
★ 21 April, A.B.C., Hull
★ 22 April, A.B.C., Lincoln
★ 24 April, Odeon, Salisbury
★ 25 April, Odeon, Romford
★ 26 April, Odeon, Exeter
★ 27 April, Capitol, Cardiff
28 April, Granada, Tooting
1 May, Savoy, Cork
2 May, Adelphi, Dublin
3 May, A.B.C., Belfast

★ ON THESE DATES THE FOUNDATIONS WILL APPEAR IN PLACE OF DAVE DEE.

PRICES & DETAILS FROM LOCAL THEATRES

THE FRUIT IS GROWING ON THE TREE OF YET ANOTHER TOMORROW

DOBBIE GILLIS HOW PECULIAR UP 2212

JAY & THE AMERICANS FRENCH PROVINCIAL UP 2211

THE HOUSEHOLD 21ST SUMMER UP 2210

THE EASYBEATS - HELLO HOW ARE YOU - UP 2209

SHIRLEY BASSEY - THIS IS MY LIFE - UP 1207

SPENCER DAVIS GROUP - AFTER TEA - UP 2213

FRANCOISE HARDY - NOW YOU WANT TO BE LOVED - UP 2208

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Herd choose Howard-Blaikley number again

THE Herd's new single, another Howard-Blaikley composition, "I Don't Want Our Loving To Die," will be released on March 29.

The group guests in All Systems Freeman tomorrow (Friday), Saturday Club (March 23) and Joe Loss Pop Show (April 5).

One date has been switched on the group's tour with the Kinks and Tremeles. On April 14 the package will now play the De Montfort Hall, Bristol.

JOHN COLES REJOINS

AFTER two years in retirement, banjoist John Coles rejoins Barry Martyn for an Italian tour next month.

Martyn's promotional outfit, New Orleans Presentations Inc, has fixed a two-week residency at a Turin nightspot for a quartet led by the drummer, and for the Mike Casimir band.

Martyn's foursome blow from April 2 to 14, followed by Casimir's band from April 14 to 19. Both groups meet up on April 12 for an international jazz festival in Milan which will feature the Paragon Brass Band.

CHUCK BERRY TOUR

CHUCK BERRY opens a new British tour at Tottenham on June 14 as part of an American star invasion for promoter Roy Tompsett.

Other dates set so far for Berry are: Nelson (15), Purley (17), Cardiff (19), Derby and Birmingham (20), Liverpool and Sheffield (21) and Manchester (22 and 23). He will be backed by an as yet unnamed, British group.

Garnett Mimms starts a tour on April 19. Dates set are: Chester (20), Manchester (21),

SINGLES OUT NEXT WEEK

Chester (22), London (23), Liverpool (25), Loughborough (27), Stoke (29), Ramsey (May 1) and Purley (6).

The Crickets, Buddy Holly's old group, arrive on May 24 and set so far are visits to Manchester (25), Hanley (30), Liverpool (31), Prestatyn (June 1) and Manchester (9).

Lee Dorsey will begin a three-week tour on May 1, after touring Germany, Denmark and Sweden.

TRAFFIC HOLD-UP

TRAFFIC finally left London Airport for America last Thursday after a 24-hour delay due to difficulties with their work permits.

The permits finally came through two hours before the last plane the group could catch in order to make their first engagement, at the Fillmore Auditorium in Los Angeles.

On arrival in Los Angeles they had to rush straight from the airport to the Auditorium.

PARTRIDGE FILM?

DON PARTRIDGE may feature in a 40-minute film based on his life story. The film offer is at present under consideration.

The film would be in colour for release on cinema circuits as a supporting film. Work on the screenplay has already begun and Don is reported to be enthusiastic about the project.

Shot on location both in Britain and on the Continent, the film would trace the story leading up to his hit record, "Rosie."

JACOBS' SERIES

PLANS are going ahead for the new BBC-TV David Jacobs light entertainment

series, exclusively revealed in the MM on March 9.

Originally, the shows were scheduled to start in April, but have now been postponed until July. Says agent Bunny Lewis: David is so heavily committed, he just wasn't available for the April quarter.

Comments David Jacobs: "This is not a pop show, but there is a very good idea behind it."

VAUDEVILLE GUEST

NEW VAUDEVILLE BAND guest star on the forthcoming ATV Tony Bennett spectacular—at Tony's special request.

Tony told the MM on Monday: "I saw them when they were in Las Vegas and liked them so much I asked them to appear on my show."

The spectacular, starring Tony and the Buddy Rich Band was taped at ATV's Elstree Studios last Friday. New Vaudeville Band recorded their spot the previous day.

TEMPLE RELEASED

GERRY TEMPLE, of the Rock Revival Show, was taken to hospital after being found with cut wrists on Hampstead Heath last Wednesday morning.

He was released from hospital at the weekend and his manager, Reg Tracey, told the MM: "Gerry is fine and everything is OK. No dates were cancelled because we are currently rehearsing."

Gerry's current disc, released last week, is "Lovin' Up A Storm."

PRICE IN BAHAMAS

ALAN PRICE is currently on holiday in the Bahamas and returns to London on

April 3 when discussions will start about his next record release.

Alan had given up waiting for the American authorities to grant work permits for the Set and his tour of the States was finally cancelled. The Set never left London.

SCOTT LINE-UP

RONNIE SCOTT has assembled a star line-up for the band he will be leading at the Musica '68 festival in Majorca during June 22 to 27. The band will accompany various singers and feature in its own spots.

With Ronnie in the reed section are Derek Humble, Ray Warleigh, Tubby Hayes, Roy Wilcox. Trumpets are Benny Bailey, Derek Watkins, Jimmy Deuchar, Kenny Wheeler. On trombones are Aake Persson, Nat Peck and Keith Christie.

The rhythm section will consist of Kenny Clare (drs), Lennie Bush (bass), John McLaughlin (gtr) and Gordon Beck (pno). The orchestra will be augmented by strings for certain sessions.

The Tremeles and the Count Basie band have been added to the festival line-up.

NEW RECORD LABEL

A NEW record label, Nems Records, is launched by Nems Enterprises, the company which handles the Beatles, at the end of this month.

The first release will be "1941" by Billy J. Kramer on March 29.

The label will be distributed through CBS and will be handled by Nems managing director Vic Lewis, with production by Jimmy Duncan. Another label, Oval, will be launched later for "more middle of the road music."

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

IZENZON BACK FOR YORK CONCERT



DAVID IZENZON

ORNETTE COLEMAN

bassist David Izenzon flew back into Britain on Monday to appear with a new trio, Threedom, at a concert in the Museum Rooms, York, yesterday (Wednesday).

Completing the Trio are Steve Marcus (tr, sop), who has worked with Herbie

Mann, Stan Kenton and Woody Herman; and drummer Stu Martin who has worked with Duke Ellington and Count Basie as well as numerous groups from trad to avant garde.

There are at present, no further British plans for Threedom, but they are to play dates on the Continent.

The US State Department plans to send more jazz groups overseas this year. The University of California's jazz quintet goes to Africa on March 18; Charlie Byrd starts a tour of Japan, Korea, the Philippines, Pakistan and India on April 1; Charles Lloyd leaves on May 13 for two months in India and the Far East, possibly including Vietnam.

The European Jazz Federation holds its first meeting tomorrow (Friday) in Vienna. Over the weekend they will discuss plans to get the Federation under way and the possibility of presenting a series of European jazz festivals. Britain's representative is agent Don Aldridge.

Tenor saxist Tony Pastor is in "a serious condition" at the Kettering Memorial Hospital, Dayton, Ohio, after a heart attack. Gene Krupa has had to cancel engagements due to illness.

Pianist-organist Mike Carr is getting fantastic reactions in Portugal where he has gone for three months. In addition to club work he is doing a lot of radio and TV. An LP of Mike and drummer Tony Crombie is due in June.

A tour of Czechoslovakia is being line up for Ken Colyer's Jazzmen who return to London tomorrow (Friday) after four days in Belfast.

Duke Ellington has been asked to be guest conductor with Stan Kenton's 26-piece Neophonic Orchestra at a Los Angeles concert later this year. Recent guest soloists with the orchestra were Wes Montgomery and Cannonball Adderley.

The Mercury Theatre in London's Notting Hill Gate presents contemporary music tomorrow (Friday)

and Saturday. Tomorrow's show, by the Spontaneous Music Ensemble and the Amalgam, features John Stevens (drs), Trevor Watts (alto), Kenny Wheeler (flugelhorn), Derek Bailey (gtr) and Dave Holland (bass). Saturday's programme will present electronic and "audiovisual" music by John Tilbury.

America's Saints And Sinners Jazz Band will start a three-week tour of Europe later this month. Marion McPartland is back with her trio at the Apartment, Manhattan.

Humphrey Lyttelton steps back to his trad days tonight (Thursday) at the Six Bells when he will lead Wally Fawkes (cl), Keith Christie (tr), Johnny Parker (pno), Dave Holland (bass) and Tony Taylor (drs).

The Jazz Workshop label releases its third British album on April 5 — by the Don Heckman-Ed Sumnerlin Improvisational Jazz Workshop, featuring Ron Carter and Steve Kuhn.

The Maynard Ferguson Band plays London's 100 Club on March 31. Peter Burman's Jazz Tete A Tete will present a Jazz And Poetry concert, featuring the Stan Tracey Quartet, at London's Wigmore Hall on July 21.

Next meeting of the London Blues Society is at the Royal Albert, Blackheath Road, South London, on April 3 when John Brown gives a recital of Jay Miller artists, including Slim Harpo, Lazy Lester, and Lightnin' Slim.

The Gothic Jazz Band is playing regular Wednesdays at the Earl Of Sandwich, Charing Cross Road. The Alex Welsh Band returns to the Fox And Hounds, Haywards Heath, on Sunday (24) followed by Danny Moss and Sandy Brown (31).

Seven alto saxists — Jackie McLean, Sonny Redd, Charles McPherson, Jim Spaulding, Gary Bartz, Bobby Brown and C-Sharpe—play the third annual memorial concert to Charlie Parker at the Club Ruby, Long Island, this week.



BRUBECK: Mulligan joins

New Brubeck Quartet for Expo '68

DAVE BRUBECK's new quartet, with baritonist Gerry Mulligan, will be among the stars at this year's Jazz Expo in October. This booking takes the place of the Duke Ellington band, which is not now coming to the festival.

There is also a strong possibility, says agent Jack Higgins, that Sun Ra's Solar Arkestra will be added to the Jazz Expo attractions.

NEW PITNEY DISC

GENE PITNEY, due to fly into Britain on Tuesday with his wife Lynne and son Todd, has a new single out tomorrow (Friday). Title is "Somewhere in the Country" with "Lonely Drifter" as the B side.

Additional dates and some bill changes have now been made to the Pitney package tour, which opens at the Odeon, Lewisham, on April 5.

Show stars Pitney with Amen Corner, Don Partridge, Status Quo, Simon Dupree and the Big Sound, Mike Cotton Sound, and Tony Brandon as compere.

Extra dates are: ABC, Peterborough (May 1), ABC, Stockton (2), City Hall, Sheffield (3), City Hall, Newcastle (4) and Odeon, Hammersmith (5), and Granada, Walthamstow (7).

Move replace Amen Corner at Sheffield, and Love Affair take over from Amen Corner at Gaumont, Wolverhampton (April 11), ABC, Blackpool (April 13 and 14) and Gaumont, Derby (April 15).

TV and radio dates fixed for Gene Pitney at press time are: Time For Blackburn (March 23), Pop Inn (26), Parade Of The Pops (27), Top Of The Pops (28), Dee Time and Pete's People (30) and Saturday Club (April 6).

Proby may play film Texan

MM may have landed P. J. Proby a major role in a film being made by film producer Walter Shenson.

On Monday, Mr Shenson, who produced the Beatles' "A Hard Day's Night" and "Help!", told the MM's Laurie Henshaw: "I am looking for an American boy from Texas to play a leading role in a film I am making of a book by Richard Condon,



PROBY: "Yippee"

who wrote 'The Manchurian Candidate'. 'The film is called 'A Talent For Loving' and is

set in 1865."

MM's Henshaw suggested P. J. Proby and gave Walter Shenson the name of Proby's agent — John Gunnell, of the Rik Gunnell Agency. Outcome: Mr Shenson and Johnny Gunnell are getting together with Proby. Said Johnny on Monday: "I am taking Jim Proby to see Mr Shenson tomorrow (Tuesday)."

Proby's comment? "Yippee!"



SANDIE: secret

POP sensation of the week was the revelation that Sandie Shaw had married in secret. Sandie revealed the news at the weekend that she had married 10 days previously.

Bridegroom of 21-year-old Sandie is 25-year-old Jeff Banks, a fashion designer, whom she met a year ago.

NEWS EXTRA

BUDDY RICH band, which concluded a successful British tour with Tony Bennett yesterday (Wednesday), is already booked to return. The Rich band alone will make a 17-day tour of Britain commencing September 20.

The Spinners appear at Liverpool's Philharmonic Hall tomorrow (Friday). On March 28, they fly to France for a concert at Lille University. Cliff Bennett, Peter and Gordon and chart toppers Esther and Abi Ofarim appear in a German TV show featuring the best of Lennon and McCartney on April 1. The Incredible String Band's third album "The Hangman's Beautiful Daughter" is rush released this week to meet ad-

vance demand although main release is in April.

Chris Barber and his band open a new jazz club at Putney's White Lion on Tuesday (26). The following Tuesday (April 2), the club presents the Alex Welsh Band. Amboy Dukes guitarist Trevor Lock was taken to hospital last week with head injuries after a car crash. Roy Harper appears on Dee Time on April 6. Family Dogg fly to Germany for a TV date on April 6. Songwriter Barry Mason makes his debut as a deejay with Mid-day Spin on April 15. A major shake-up of Radio One was denied by Robin Scott this week: "But the summer breaks will be announced soon," he said. These involve holiday schedules.

Manfred Mann have recorded the theme song from the film The Charge Of The Light Brigade, to be included on an LP of music from the film. Lonnie Donegan and Ted Rogers join Engelbert Humperdinck's summer season starting on June 15 at Blackpool ABC. Truly Smith flies to Madrid on April 3 to record a programme of 10 songs for the South American market, to be broadcast from Rio. Acker Bilk's band plays at the Shropshire Press Ball at Shrewsbury on May 10. The Dubliners with Lyn and Graham McCarthy are at Birmingham Theatre on March 31. The Ian Campbell Group appear in a folk concert in aid of the Double Zero Club at Birmingham Town Hall on Saturday (23).

A late night jazz session featuring Manchester's Sound

Structure takes place at the Arts Laboratory, Drury Lane, London tomorrow (Friday) at 11 pm. The Bachelors have a new single "Unicorn" rush-released tomorrow (Friday).

Fleetwood Mac, John Mayall's Bluesbreakers and Alan Bown are among the attractions at a Barn Barbecue dance at Thurleston, Leicester on April 15. Vikki Carr's new single, out tomorrow (Friday) is "No Sun Today."

A Bristol based independent record company Saydisc are to launch a new label called Matchbox, specialising in country blues. Singer Dorian Gray flies to the States next month to promote his single "I've Got You On My Mind". Frank Ifield appears in ATV's Big Show on April 21.

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Now Paul takes up alto!



PAUL: "The idea is eventually to be the greatest alto player on earth."

"MY favourite recording of me?" Paul Jones seemed surprised by the question. "I suppose it would be 'Pretty Flamingo.' I haven't done one since I left Manfred that comes anywhere up to that. I will do—but it takes time."

"And I might have done if my recording manager hadn't turned down 'Mighty Quinn' when it was offered to me before Manfred."

"If your question includes album tracks and B sides, then it would be one of the ones I wrote myself because there is more of me in them."

Paul, whose new single is "And The Sun Will Shine," is currently working on two albums.

"One is virtually complete—I've just got to put on an extra track, 'How Sweet It Is To Be Loved By You,'" he told me.

"We'd really finished but I got a petition to record it—hundreds of names on the petition including the usual jokers, Queen Victoria, Bill

Haley and the rest. But if enough people bother to get up a petition I feel I should do something about it."

"That is a conventional LP, but the second one is very different. I'm writing it myself and the songs are all related to each other. I've written about half of it so far and it's taking up a great deal of my time."

Paul said he was also learning to play alto sax and I asked if the idea was to eventually use it in his act.

"The idea is eventually to be the greatest alto player on earth," he said. "As I see it there are two ways open to me. One is easy—to get one tune together and then put it in the act. The other is not to play anything until I can really play alto—and that means practising indoors for five years. I shall just have to see how it goes."

"The only thing I could play, before was mouth organ. I chose alto because, of all musical instruments, it is the most walling

and crying. Actually it was hearing Ornette Coleman that made me buy the damn thing. It was when he played at Ronnie Scott's, the first time I heard him in person."

Paul's musical tastes are extremely wide and I wondered if this made it difficult for him to keep his own career on straight lines.

"I sit at home listening to Archie Shepp and Sun Ra—at whose feet I sit every time I'm in New York," he agreed. "Then I go out and sing 'And The Sun Will Shine.' But, of course, I like that kind of thing, too."

"I also play the Cream LP and the Bee Gees. Tamla may be going out of style, but if there is anything better around than Stevie Wonder's LP, then I haven't heard it. But what is influencing me most at the moment is Dylan's 'John Wesley Harding' album."

"It's like Dick Heckstall-Smith, the tenor player, said to me—anybody who is any good has influenced him, from Lockjaw Davis

to Lee Konitz and back. About three years ago, I hated Brubeck, Tristano and Kenton. I was hung up on Mingus and Blakey. Then Dick said to me: 'Konitz has as much soul as anybody you can mention. I realised he was right and it's silly to close your ears.'"

How does Paul feel about talk of a rock revival?

"I never died," he asserts. "I suppose any genuine rocker considered Manfred Mann and Paul Jones as rotten little muddies, but we did record rock music. There were several rock numbers on my last LP."

"I suppose there may be a little boom in rock coming. I did the last Bill Haley tour with Manfred, you know. The idea was that we would draw the mods and Haley would draw the rockers. Between us we kept the whole lot away."

"I don't suppose we will see much of the real rockers—it will all be mods in leather jackets bought from Just Men. I wish Cliff Richard or Adam Faith would go

back to it and show them how it was done."

"It's odd, but ten years ago my friends and I used to joke about people paying a fortune for old Jelly Roll Morton and King Oliver records on the original labels. We said: 'In 25 years they'll be paying a fortune for Jerry Lee Lewis singles.' We thought it was hilarious and fell about laughing. Now it's happening."

Paul's new film, Committee, is currently being edited and he admitted to being "quite pleased" with a rough cut he had seen.

"The music hasn't been done yet," he told me. "We hope Sid Barrett, of the Pink Floyd, will do it as he is one of the most progressive of the pop composers. What we want is two themes that can be developed throughout the soundtrack."

"We hope to do an EP with the two themes, the song Arthur Brown sings in the film and the title song which I am collaborating on."—BOB DAWBARN

Count me out of any Rock revival!

ONE thing is certain. Though his old pal Elvis may be tramping the rock treadmill as he marches into middle age, Tom Jones is not planning to follow suit.

So if there's any rock 'n' roll revival, you can count our Tom out.

He said so quite categorically just before flying back to the States last week for another five-weeks' work.

"I wouldn't mind doing another big beat number, like 'It's Not Unusual,'" says Tom. "In fact, I may do one as my follow-up to 'Delilah.' But it won't be a rock 'n' roll number as we know it."

"You've got to move with the times. The people who first sang rock 'n' roll were young. It's a type of music for young people that should be played by young people. That's why those who came

TOM JONES tells LAURIE HENSHAW

in on the rock scene aren't so big as they were once—people like Little Richard and Jerry Lee Lewis. "I'm 28 in June, and I figure it would be going back for



'The people who first sang rock 'n' roll were young.'

me to attempt to sing rock. I now cater for a family audience, and the night club audiences.

"You've got to cater for your age group. Fortunately, the type of material I have been doing goes over well with both the older and younger

set. So why should I go back to singing rock? "Mind you, Jerry Lee Lewis is a big success just now in a musical version of Othello, presented by Jack Good in Los Angeles."

"I went to the opening night. All the celebrities were there—people like Sammy Davis Jnr, Burt Bacharach, and Andy Williams. It was a big night."

"The songs are very attractive—particularly the title

tune of the show, which is called 'Catch My Soul.' I think it could be a big success if it were presented in Britain."

"I wouldn't mind doing the song myself. I haven't yet found a new one to follow 'Delilah.'"

Did Tom miss the home life with all this dashing to and fro across the Atlantic?

"I do get homesick if I'm away longer than a month," he confessed. "That's why my wife will be joining me in three weeks' time in Las Vegas."

"But when she's at home I phone her, and my son Mark,

every day. I'm on the phone for 30 minutes at a time, but I don't care if it does cost £1 a minute."

Tom did manage to take time off to see Lou Rawls on his last Stateside trip.

"A typically coloured performer," was his verdict. "Very hip. Very cool."

And on this visit, he's looking forward to renewing acquaintance with Elvis.

"It must be two years since I met him," he said. "He

phoned to ask me over to his place, so I shan't miss this chance to call again."

But honest Tom confessed he wasn't sold on El's "Guitar Man."

"I've got the original version by Jerry Reed," he said. "I much prefer it to Elvis."

And manager Gordon Mills scotched reports that Tom would be playing at the international jazz and pop festival, Musica '68, at Majorca in July.

Said Gordon coldly: "It's in a bullring, isn't it? Well, Tom doesn't sing in bullrings. He doesn't mind fighting in them, though."

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FRIDAY (22)
5.15 p.m. H1: Pim Jacobs Trio, Rita Reys. 7.0 H2: Jazz Rondo. 9.20 U: Della Reese, Bobby Bryant Quintet. 10.10 H1: Jazz-A-Go-Go. 11.5 E: Benny Goodman. 11.15 O: Jazz. 11.30 T: Doc Severinsen. 12.0 T: Roger Kellaway. 12.5 a.m. B1 and 2: Buck Clayton, Mary Lou Williams, Art Farmer, Charlie Parker, Chu Berry. 12.15 E: Juliette Greco. 12.35 J: All That Jazz (Fri, Mon-Thurs).
SATURDAY (23)
12.0 noon B3: Jazz Record Requests (Steve Race). 2.40 p.m. H2: Radio Jazz Magazine. 4.2 H2: Jazz. 10.35 O: Pop and Jazz. 11.15 A2: Chicago Jazz. 11.30 T: Vikki Carr. 12.0 T: Oliver Nelson Big Band. 12.30 J: Bobby Troup's Jazztime.
SUNDAY (24)
7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Clayton, Kenny Clarke, Ian Carr). 9.0 U: Pop and Jazz. 9.5 J: Finch Bandwagon. 11.3 A1: French Jazz Groups.
MONDAY (25)
4.35 p.m. U: Pop and Jazz. 10.20 E: Kurt Edelhagen Ork. 10.55 H2: Jazz (Baden Powell).
11.10 M: Jazz (John's Friends). 11.30 T: Henry Mancini Ork. 12.0 T: Sun Ra and his Ork.
TUESDAY (26)
5.15 p.m. H2: New Orleans Syncopators. 9.20 H2: Jazz Spectacle. 11.0 U: Spree City Stompers. 11.5 O: Czech Jazz. 11.30 T: Pop and Jazz. 12.0 T: Shirley Scott.
WEDNESDAY (27)
8.15 p.m. B1: Jazz Club (Alexander's Jazzmen, New State Jazzband, New Society Band). 9.20 O: Jazz For Everyone. 10.35 O: German Jazz Festival. 11.20 H2: Radio Jazz Magazine. 11.30 T: Tony Bennett. 12.0 T: Gustav Brom Ork. 12.15 a.m. Blues.
THURSDAY (28)
4.35 p.m. U: Don Ellis Big Band. 11.30 T: Al Hirst. 12.0 T: Prague JF 1967 (Jazz Focus 65, Gerald Wilson Ork).
Programmes subject to change.
KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1825, 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 505. T: VOA 251. U: Radio Bremen 221.

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MR. NINE PER CENT the loser agent

by Leon



LOOK out, Tony Blackburn, Move over, Everett. Deejays of Radio One beware: the MM's horning in on your territory.

At the risk of a headlock and forearm smash from Jimmy Savile, the Raver last week went to the first session of a new course for deejays at London's School Of Broadcasting. Just to prove to MM readers how easy it was to spin discs for a living, "All that loot for spinning a few records and a bit of chat," we thought.

And we couldn't have been more wrong.

broadcaster

We enrolled for the nine session course under broadcaster and deejay Earl Richmond to see if I had the makings of a golden-voiced disc dealer. Well, anything's possible, but it's a long road ahead and we don't think the inhabitants of Broadcasting House have much to fear just yet.

THE RAVER GOES ON A COURSE FOR DEEJAYS

For a start, you need three hands and two pair of eyes



We discovered that even an average deejay needs three hands, two pairs of eyes (at least I qualify there), an encyclopaedic knowledge of pop, the speed of a hungry Jaguar and the stamina and surefootedness of Muhammad Ali in peak condition. With all these, you might just make a deejay. We emphasise might.

Before the first of the nine two-hour sessions we spoke to Earl and the school's publicist, Ian Farrell, at their

headquarters just off the Strand.

"We have been running deejay courses since last May and to date have completed 15," said Earl, a broadcaster for 20 years and an ex-British Forces Network and Cyprus Radio man. "We mostly aim to turn out discotheque and ballroom deejays initially, but our pupils are trained in radio work with a view eventually of securing a place with a radio station either here or abroad."

In fact, one of his ex-pupils is with

Radio Brighton and several others are working for foreign radio stations. He has potential deejays sent to him from new radio stations abroad and has recently returned from Bermuda where he trained broadcasting staff for Radio ZFB.

What sort of people attend the course? "Every kind — from porters to journalists. They all want to be deejays; they are all interested in music. "A good deejay is born and not made."

They have to have some extrovert streak built into them which we can develop. It's not a matter of having a BBC-Oxford type of voice. That's not too important now. It is a matter of teaching them how to develop and project their personalities and to give them self confidence.

"And of course, to teach them to use the technical apparatus like turntables, tape recorders, microphone technique, commercial cassette presentation, etc," stressed Earl.

The School's brochure says its aim is "to train deejays capable of filling all the needs of the entertainment industry." The course costs £35 in all and takes place at the school's studios on Monday and Thursday evenings.

We attended the first session of the course, along with a number of would-be deejays and several people who had already completed an earlier course and had dropped in for a chat with Earl about future plans.

They came from a variety of places from Ealing, West London, to Woodford, in Essex, and even from as far afield as Harwich.

Dick Offord, a Nigerian, now living in North London, said he had already done some broadcasting for BBC's Overseas service. "I'm an actor, but I really want to be a deejay. I'm very interested in radio and felt this course would be of tremendous value."

methods

After an introductory talk by Earl, the class went straight into practical work — learning actually how to spin a disc on the turntable. And it's not as easy as it might seem.

You have to learn two methods of operation that ensure that the record plays the instant you stop talking. They are the slip-start and the motor start, both of which require setting up carefully.

Earl also demonstrated technicalities like "voice over" and if you've ever tried cueing up a record, switching from one record to another with a spoken introduction and operating the fade controls at the same time, you'll know that two hands just don't seem enough.

But after two hours, we were becoming fairly proficient, if the mike intros were inadequate and amateurish.

But we got the bug. For above all, it's fun.

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IT'S amazing the effect Buddy Rich has on his fellow drummers. Commented ATV Press Officer Yvonne Stoll on seeing Jack Parnell watching Buddy Rich during rehearsals at Elstree: "This is the first time I've seen Jack in a studio when he hasn't had to be." Said Jack: "Rich is the greatest drummer in the world."

Nobody took much notice some months ago of an LP by the Brotherhood, Now Fontana are re-releasing it. One of the Brotherhood was a certain Mr Don Partridge.

Amen Corner are refusing to tour Scotland again unless they are guaranteed police protection. Vandals did £80 worth of damage to their wagon in Glasgow last week — and that

Jack drops in on Buddy

wasn't the only similar incident on their tour. Pantiles Club, Bagshot, should get the motorcycle trade on April 15 when they are showing such vintage rock films as Rock Around The Clock and The Girl Can't Help It.

Four dollar tickets for Jimi Hendrix's New York concert were on the black market at 15 dollars. Monkees currently have four albums in the US LP charts.

Rolling Stone Charlie Watts is a dad — his wife Shirley gave birth to a daughter at a Sussex nursing home on Monday.

Peter Frampton-Chris

Welch duo depped for Graham Bond on Islington gig last Sunday.

Eric Burdon briefly in London from States this week. His new single, "Anything," is released by MGM on April 11. Move celebrated success of "Fire Brigade" with a visit to Birmingham's Central Fire Station.

Jon Hendricks, Annie Ross and George Fame singing together at Ronnie Scott's last Saturday. Effective soundtrack by Quincy Jones for Truman Capote's frightener In Cold Blood which opens this weekend at the Curzon.

Enterprising boys of Chi-

chester Boys High School booked Alex Welsh Band for tonight's school concert. Don't miss Supremes' Talk Of The Town album — fabulous!

One Night Ride announcer gave the personnel of the Louis Armstrong band — and got the whole lot wrong, apart from Louis. Mama and Papa John and Michelle Phillips became just that last week with birth of daughter, China. London Hilton this week the scene of a fantastic guitar-in with Roy Harper, Bert Jansch, John Renbourn, Davy Graham and Paul Simon jamming for six hours.

MM folk writer Karl Dallas

sporting red eye after US Embassy punch-up. Ten Years After's Leo Lyons hit over nut with banner at the same gig.

Ruperts People left for two weeks of French gigs last weekend and vanished after phoning agent from Orleans. Worried promoters and agents have got the French police looking for them.

Good day for PR Brian Somerville last Wednesday — a remarkable series of shout-ups with policemen, parking attendants, telephone operators, club owners and a maniac driver on the M1. And he failed to deliver Chris Welch back

from Birmingham on time. Rockin' Berries' Geoff Turton had to climb a wall at Birmingham City v Arsenal — to get out. He had to leave early for a cabaret gig. ex-Supreme Florence Ballard signed by ABC Records.

Nadia Cattouse, Harry Gold, Adelaide Hall and many big theatrical names will honour Paul Robeson on his 70th birthday at the Purcell Room of London's Royal Festival Hall on April 8.

Jimi Hendrix, Mike Bloomfield and drummer Buddy Miles jammed at Electric Flag's opening at Greenwich Village's Cafe Au Go Go last week. Spencer Davis was once a busker, too. Spooky Tooth impressed at the Marquee.

Expect a new Englebert single on April 5. John Maus, nee Walker, sporting a beard and suntan. Graham Bond convalescing in Ireland.

Jack Barrie's La Chasse raided. The thieves left a portrait of Long John Baldry.

Laurie Henshaw thinks Earle and Vaughan are the funniest act he's seen since Wheeler and Wolsey. Joe Tex got his first Gold Disc for "Skinny Legs And All."

Dave Mason off to see Traffic in the States. Time Box's greyhound, of the same name, only has to come second at West Ham tomorrow (Friday) to qualify for the Greyhound Derby.

Foundations refused entry at Kingsway Club, Southport, because of haircuts and no ties.

Dave Davies rumoured opening a restaurant in North London.

It's said they had to lead Louis Armstrong off stage at San Remo — he couldn't believe he only had to do one number. Bud Freeman, holidaying in Mexico City, dropped in to dig his old friend, Satchmo.

John Rowles even looks a bit like Engelbert. Jethro Tull plan a "musical commune," growing their own food — in Barnet, not China.

Quote from Jonathan King: "Jimmy Savile phoned me after my first Good Evening to offer his advice. Wasn't that nice?" Jonathan planning to feature more jazz on the show.

Sam Costa will have the only request programme when new Radio Luxembourg schedules start on April 1. Sam will air from 7 to 8 pm Sundays.

Trumpeter Colin Smith back from trip half-way round the world in sailing ships. Spencer must have a hit this time with "After Tea." Don Rendell-Ian Carr Quintet a probable for Antibes Festival. busy day last Friday for Noel Murphy — the Wentworth Foursomes golf tournament, the BBC for My Kind Of Folk and the Royal Albert Hall.

caught in the act

DANKWORTH

WHEN TWO world-class singers like Cleo Laine and Annie Ross are let loose on the witty rhythmic complexities of Edith Sitwell's verse entertainment, "Facade," with the musical settings by William Walton beautifully achieved by a small classical ensemble led by John Dankworth, it is difficult to keep the "delicious," the "brilliant," and all the other Kensington drawing room adjectives at bay.

That's how it was at the Camden Town Hall last Wednesday when Dankworth presented this rarely performed work as part of the Camden Arts Festival. The largely non-jazz audience, having earlier politely sat through some well played but curiously lacklustre music from the John Dankworth jazz ensemble, were glad of the opportunity at the end to cut loose in their well-bred way, and Cleo and Annie's applause was little short of ecstatic. They deserved every decibel of their tumultuous reception.

To the hard core jazzers, the main attraction was the Danny Thompson Trio with Thompson (bass), Tony Roberts (flute/tenor), and John McLoughlin (gtr), presented on this occasion by J.D. himself and all credit to him for that.

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THE LONDON YOUTH JAZZ ORCHESTRA

MAYNARD FERGUSON

SINCE MAYNARD FERGUSON settled in Manchester last October, the city has been in the grip of roaring euphoria, for he has taken twelve local musicians and, by the sheer force of his dynamic personality and inspiration, turned them into a superb orchestra.

Every time these magnificent musicians appear at the Club 43 they blow up the proverbial storm. Last weekend, though, it was more like a hurricane. From the opening "Got The Spirit," the band exploded into life and its brash exuberance, fiery swing, controlled power and electrifying aggression soon had the packed audience in a wild state of excitement.

Ferguson himself was fantastic; with no apparent effort he came all the way down from a stratospheric treble C to the lower register of his instrument on his showcase piece "Danny Boy." Encouraged by his enthusiasm and his "let's-make-this-a-lot-of-fun approach, pianist Joe Pallin, tenorist Brian Smith, altoist Gary Cox and trumpeter Barry Whitworth turned in some excellent solos.

GRAHAM COLLIER

IT WAS A pity that London's Purcell Room was not even more full to hear Graham Collier's concert on Sunday, because "Workpoints," the composition he was enabled to write by an Arts Council grant, is probably the best thing he has ever done.

Collier is a studied composer where Mike Westbrook is intuitive, so that Collier some-

times serves up arid music and Westbrook emotional excesses which the other would never have offered but one gets the impression that he is now relaxing and beginning to use his considerable technique more instinctively and more effectively.

As a result, "Workpoints" flowed smoothly from one episode to another, where his earlier compositions have sometimes hiccoughed along and it was difficult to believe at the end that it had lasted for almost an hour. It also benefited from the presence in his Dozen of musicians, more forceful than his usual soloists, so that in contrast to the usual rather soft-toned work of Dave Aaron, Carl Jenkins and Harold Beckett (who played beautifully) we had the more dominating sounds of Chris Smith, Kenny Wheeler and John Surman.

Each section was featured in turn and the improvisation, whether solo or collective, showed that his musicians understood what was wanted of them and could provide it. In fact Charlie Mingus, one of Collier's heroes would have enjoyed this tremendously.

KENNEDY MARTIN

AT THE TROUBADOUR (Earls Court, London) last weekend, Maureen Kennedy Martin made her post-Tinkers club solo debut. She's obviously less restricted on her own, and can easily sidestep the "Irish rebel" image that came across in her group work. It was good to find her singing mainly material that hardly anyone else uses—Vera Johnson's "Housewife's Lament," and Strawbs' "Jimmy Wilson," Malvina Reynolds' "Little Red Hen"—and what a perfect job she makes of singing "The Bells of Rhymney."

Maureen has voice quality and tone stage presence good to look at, that put her straight into the Felix/Baez/Collins class. What's more, she is far better

than any of those at putting over a funny song. Some record company should move fast to grab Maureen.

Also at the Troubadour: marvellous jazz/blues from Redid Sullivan, Alan Thomas and Ron Chesterman; splendid send-ups of some of our most respected folk father-figures from Dave Calderhead; and a guest-spot of three songs by Tony Rose that made everyone shout for more and shows that Tony deserves a place in the front rank of revival singers.—ERIC WINTER.

MATT MONRO

MATT MONRO, now at London's Talk Of The Town, is surely one of the best singers, technically, ever to come from Britain. He is very much in the Sinatra school, but he does it much better than most and has a truly magnificent voice.

Last Thursday he scored strongly as a singer on his opening night, but failed to make impact as a cabaret performer. He has a pleasant enough manner, he's relaxed, but he really just doodles between songs. Matt needs a good script and he needs to stick to it. His best vocal performances came on "The Shadow Of Your Smile," "Portrait Of My Love" and "It Was A Very Good Year."

The new Robert Nesbitt floor-show, "Fine Feathers," is a sizzler. It's modern (there's even a Beatles medley), there's a take off of the Thirties and there are two incredible dancers, Norma Taylor and Cassandra. The costumes also happen to be the briefest yet and that is not a complaint.—JACK HUTTON.

CAROLYN HESTER

SUCCESS USUALLY means that singers quit the folk club circuit and restrict appearances to concerts. Which is a pity, since often the club scene which made them is the background

against which they shine brightest.

Certainly Carolyn Hester shone at Les Cousins last Saturday, when I was struck more than ever by the fact that a new kind of singer is emerging from the folk revival, whose roots are still in folk, but whose material is more and more the better kind of popular song.

The old party-pieces still astonish — notably "East Virginia," with its remarkable key change just before the coda, with which she finished her first half—but the body of her material consists of the work by people like Oscar Brown and Gordon Lightfoot. Lightfoot's "Early Morning" (not to be confused with "Early Morning Rain") illustrated particularly how well she does this new material, and how much more appropriate her style is to it than it was to the traditional stuff she used to sing.—KARL DALLAS.

LOVE AFFAIR

THE MUSICIANS UNION was right to declare war on the Love Affair. That's the verdict of many fans after watching the Love Affair in action at the Royal Ballroom, Tottenham, London, on Friday. Out of a dozen or so numbers performed, only five were distinguishable. They opened up their fast, non-stop, no-talking act with "Stop In The Name Of Love." Steve Ellis made a brave attempt at straining his vocal chords on Lennon and McCartney's "Yesterday," which, if performed slower, could have saved their act from disaster. Surprisingly enough, "Everlasting Love" was their best number, and very well reproduced, allowing for the lack of the brass intermissions.

Only the Rock Revival could save this group from their shortcomings. "Lucille" was presented in an excitingly riotous manner which brought many girls present to a state of frenzy.

An everlasting group? Only time will tell.—PETE BROWN.



● SPENCER

Fun,
thrills
and

excitement in Brum

SEEKERS of fun, thrills and excitement have never placed the city of Birmingham high on the list of world fleshpots.

But on the occasion of Spencer Davis' "At Home" concert at the Town Hall last week featuring his own group, Manfred Mann, Don Partridge, Moody Blues and the Picadilly Line, Birmingham, for one night at least, showed signs of rivalling Tangier, Macao or Friern Bar-net.

There was fun, carousing, and a degree of chaos that always seems to surround English pop groups in action.

The concert, Spencer's first promotion, was a considerable success, marred only by the theft of Don Partridge's famous one-man band equipment after the show.

In the dressing rooms backstage, a motley crew of artists, journalists, publicists and friends imbibed a heady mixture of beer and Scotch, while in the auditorium screaming fans indulged in such traditional activities as pelting the groups with sweets and junk, while comper and drummer Pete York attempted to deliver comic announcements above the din.

Said Spencer, while picking out "If I Were A Rich Man" on electric sitar: "I planned the concert a long time ago, and wanted Manfred and the Moodies on the bill for sentimental reasons. We all played together back in the semi-pro days.

"I wanted Don Partridge because his act is a particular love of mine, and it reminds me of my days as a busker in Leicester Square. I also busked for Oxfam in Birmingham.

"This is the first time I have put on a concert, and there have been no problems because we are all friends."

As Spencer plucked at the sitar, Manfred Mann walked in—team handed.

"That sounds like 'If I Were A Rich Man.' An electric sitar? I suppose we shall be seeing sitarburgers next."

Spencer talked about his current single "After Tea."

"It was written by our guitarist Ray Fenwick and a Dutch friend he worked with in Holland Hans Van Eyck. It has already been recorded by a group there called the After Tea. I produced our version and it's selling well.

"I'm not worried about single success at the moment, because it doesn't mean so much to a group as it did two years ago. The Love Affair really blew the whole single scene anyway."

While the Picadilly Line were entertaining the fans, Manfreds Menn began changing, ready for operations.

"I feel like a baritone soloist about to sing Messiah," said Michael D'Abbo, donning a fetching powder blue ensemble with white lace trimmings.

BY CHRIS WELCH

"Pretty, pretty, pretty boy," coaxed Manfred. "Give him some birdseed."

Michael aimed a beer can at Manfred's head, which was deftly caught by Klaus Voorman, then proceeded to relate a joke about a woman who took Smarties instead of the Pill and gave birth to twenty children, all of different colours.

As the noise in the dressing room built up, with Spencer tinkering with his sitar, Klaus blowing his flute, and the noisy arrival of a team of London publicists, added to the din, somebody could be heard inquiring the whereabouts of Don Partridge.

"He's probably busking the second house queue," said Mike Hugg.

After a brief discussion, led by Manfred on the war in Vietnam, the group girded up their hipsters and went to battle.

They played some hard-hitting sounds like "Nitty Gritty," an experimental instrumental "Norwegian Wood," with an interesting Hugg drum solo, and Manfred organ blowing.

They over-ran by sixteen minutes which upset comper Pete, finishing off with "Mighty Quinn," "Semi-De-tached," Michael cavorting energetically about the stage.

The Moody Blues with Mike Pinder on mellotron, sounding like a full orchestra in his own right, played some of the best sets of the evening, with numbers like "Nights In White Satin," which drew storms of applause.

Spencer opened up with "Dust My Blues," singing well, while Peter precussed his highly polished kit. Ray Fenwick played some excellent blues guitar and Eddie Hardin was tremendous both vocally and on organ on the exciting "Gimme Some Lovin'."

Eddie also used his distinctive voice to good effect on "With His New Face On Today," and "Feel Your Way."

Before Don had his drum and cymbals stolen he amused the crowd with his tearaway version of "Frankie And Johnny," "When I'm 64," and "Wayward Boy," a comic ditty with some rather vulgar lyrics.

"I've got a strange gimmick," said Don. "No voice."

Not so simple Simon



PAUL SIMON: 'I thought about leaving the States. But, hell, it is my home

IT is usual at press conferences for journalists to ask the questions and for the subject to give the answers.

After half an hour of an informal press conference on the 25th floor of the London Hilton, Paul Simon, young American singer and songwriter and half of the Simon and Garfunkel team, turned the tables.

"OK," said Simon, "Let me ask some questions." From then on Simon and pop journalists together explored the Press, the Vietnam War, American politics, British politics, music and other topics.

When Paul began asking his own questions pens and pads were put aside in order to concentrate on the discussion, which carried on for nearly two hours, but earlier he answered journalists questions.

One of the first points was the reason for the cancellation of concerts in Birmingham and London. "Artie and I had gone back to New York to complete the recording of our new album. Artie was taken ill."

Garfunkel's doctor ordered him into hospital but now Artie is out. "He's all right," explained Paul, "and we are coming back to play dates in London and Birmingham in May."

"The Albert Hall is a great concert to do, it's a prestige concert. I was disappointed."

Simon and Garfunkel's most recent project has been creating soundtrack music for the film *The Graduates*.

"The *Graduates* is the biggest film in the States at the moment," commented Paul. "It uses several songs that have already been recorded and one new song 'Mrs Robinson'."

"I found film work one of the most stimulating experiences I've had. I enjoyed working on this film. It's the only film we've done. Nobody else asked me."

"Recording studios, though, are technically far superior to a film studio's sound stage. The movies are not great for sound. Recording studio engineers know what they are doing."

"Recently, I went through a long period of not being able to write. There was an unusually long period between the last album and the present one. But the standard of music is important."

"It is important at certain stages of your career to have passed that stage in the United States, but not in Britain."

"There is a difference in musical tastes between the States and England. Tastes in England are influenced by rhythm and blues and a heavy beat scene."

"In the USA the universities have a big impact, and albums sell more than singles. Here the album market is just beginning to grow."

"But I find the idea of plugging singles repugnant. Saying 'We're gonna plug

this now' makes me feel awkward. Also we are not over here so often."

Paul sees the audiences in the States divided into two sections, the Teenyboppers and the Others. "We play a lot of universities and theatres like Carnegie Hall," he said. "The Teenyboppers are 13 and 14 years old. You can't be a teenybopper if you are 16."

Much of Paul's working life is spent in travelling. Unlike some other songwriters he cannot write while on the move. "I can only write in

one place, and that is my house. I have to be there home, I achieve nothing. I guess it's a matter of environment, habit. I need certain things around me to fall into the same groove each time."

It was working on their forthcoming album "Book-ends," to be released in Britain in April by CBS Records, that contributed to what Paul described as Artie's "pop breakdown. It never happened before," added Paul.

The influence of Simon and Garfunkel as songwriters and

recording artists has been felt in both pop and contemporary folk worlds. "I imagine we influenced the Hollies quite a lot. Graham Nash was at quite a few of our sessions. But it is not really a question of influencing, it's stealing. Everybody steals. The Beatles steal, and I do it."

The strongest influence in Paul's writing is his home city, New York. He remarked in answer to one question, "Music is where you live," and, as he says, he only writes when at home.

When Paul began to ques-

If I don't have ten days at tion his questioners, it was obvious that he is totally aware of what is happening around him.

He asked blunt questions in his clipped New York accent, and he carried the conversation along in a way that revealed sensitivity, intelligence and an underlying desire to do something about current states of affairs, particularly in America.

"I thought about leaving the States," said Paul. "But, hell, it is my home." — TONY WILSON.

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POP SINGLES/CHRIS WELCH

Rave-up to shoot Herd to the top

HERD: "I Don't Want Our Loving To Die" (Fontana). Gone are the bells of doom, and mammoth orchestras. This time it's Herd all the way, and a smash follow up to their first hits.

Another Ken Howard and Alan Blackley song, but unlike the heavily orchestrated "Paradise Lost," it's fully representative of their own distinctive sound featuring Andy Bown's organ, Andrew Steele's drums and Gary Taylor's amazingly mature voice. Oh and Peter Frampton on vocals and guitar of course. Sorry about that, Pete.

The tune is instantly commercial with some beautiful vocal harmonies. Organ and piano ripple through the intro behind some choral type singing, then they are off on a shouting, joyful rave-up that will blast them to the top.

BEE GEES: "Jumbo" (Polydor). It's all change week. The Herd have come up with a group sound after their heavily orchestrated hits, and now the Bee Gees explode with a mightily atmospheric beat number.

Lyrics are up to the Gibbs brothers usual high standard and remain imaginative and poetic, but the overwhelming romanticism of songs like "Words" is replaced with a bashing off-beat, and some wailing blues guitar which reminds of some of Jeff Beck's earlier work.

Like the Walrus and Mighty Quinn, Jumbo joins a rapidly growing band of mystery figures. Presumably he is an elephant, but he could be an

Eskimo. Either way he sounds like a monster — of a hit. Perhaps Barry Gibb will explain all next week?

MONKEES: "Valleri" (RCA Victor). According to some experts, the Monkees are slipping.

Well, here is a great song, with a battering brass and sax backing that will put a stop to any slipping and sliding.

Main feature is some high speed jazz guitar, running throughout. Has Davy been having some lessons? Whoever is responsible, the instrumental sounds are excessively solid.

PROCOL HARUM: "Quite Rightly So" (Regal Zonophone). Fade in organ, then fade out Procol Harum.

It's a nice song, well performed, with that great wailing guitar they feature so well on numbers like "Repent Walpurgis." But for a lot of people the sound will be too much like their last hits.

AMERICAN BREED: "Green Light" (Dot). The "Bend Me, Shape Me" people back with a driving performance that might give them a place in the British chart.

Strangely enough, the concept and even parts of the tune remind of an old Stevie Winwood number "On The Green Light," but the climax is purely original and highly commercial with a wailing

siren and screaming trumpet. Exciting.

JOE COCKER: "Marjorie" (Regal Zonophone). A very "London" sound about all this — y'know, hip Cockneys. The scene is full of them.

A Denny Cordell production and a song that sounds like the scene shifters march from the Theatre Royal, Stratford.

Not a hit, but interesting.

BRENTON WOOD: "Baby You Got It" (Liberty). Cute, high speed lyrics, sung like a juvenile Dionne Warwick. A complete throwaway, and waste of everybody's time.

JOHN FRED & HIS PLAY-BOY BAND: "Hey Hey Bunnny" (Pye). You can have beat without a rock revival. Fred is proving this and storms back with a fine shout-up.

The bass lines and brass and organ flares are very Tama, and the tune is just a mixture of "Gimme Some Loving," and bits of a thousand others.

But it's fun.

ROD STEWART: "Little Miss Understood" (Immediate). Michael D'Abo wrote and produced Rod's first solo effort in quite a while and it's imaginative enough lyric and arrangementwise to get



DAVY: having lessons?

him off the ground, which he deserves as a stalwart on the scene, who seems to have been unlucky for too long.

But the production could have been tidied up. MERSEYS: "Penny In My Pocket" (Fontana). Attractive song, and it would be nice to see the Merseys back, tunnelling their way up the chart.

But despite the bouney, cheerful qualities of their performance, and the use of harmonica to good effect, it's not strong enough.

GENE PITNEY: "Somewhere In The Country" (Stateside). Not very exciting, or inspiring, but a good all round performance.

Not a hit, but if you are thinking of making a Pitney purchase this week, you should be aware that the violins are excellent, the lyrics are inventive, and the atmosphere is very sad.

The studio was very clean and the engineer had a wart on his neck.

The best way to get from Birmingham to Newport Pagnall is by broken down American car.

Well, that's all I think to say about this one. On to unit two.

PERRY COMO: "The Father Of Girls" (RCA Victor). Touching, tender and nauseating. "When you're the father of boys, how you worry," says Perry, "but when you're the father of girls you do more than that — you pray." Then it goes on much in this vein, touching heartstrings with syrup covered fingers. Perry should be warned, the father of warthogs has far more to worry about, especially when the young warthog goes out on her first date.

But by gum, there's nowt like a bit of sentiment, except a powerful laxative.

POP LPs

REVIEWED BY THE MM POP PANEL

DIANA ROSS AND THE SUPREMES: "Live At London's Talk Of The Town" (Tamla Motown). Ooooooh yes! A fantastic album from three well-known and delectable young ladies from the home of the motor car. Their stay in London got rave reviews everywhere, and if you want to know why, listen to this. The band play like supermen. The arrangements are great. The crowd is raving. And Diana and the Supremes are wailing on great hits and songs like "With A Song In My Heart," "Stranger In Paradise," "Stop! In The Name Of Love," "Michelle," "Yesterday," "Thoroughly Modern Millie," "Second Hand Rose," and "Mame." Fabulous value, fabulous album.

MARVIN GAYE: "Great Hits" (Tamla Motown). Marvin's trad-style Tamla Motown is lumped together on one album. Material dates from 1962 (remember the Beatles raving about Tamla and Marvin?) through to 1966. Pick of the bunch is "Can I Get A Witness," but there's plenty of classic Tamla four-to-the-bar for its many fans. Also included among the 16 tracks are "Your Unchanged Love," "How Sweet It Is," "Baby Don't You Do It" and "Ain't That Peculiar."

THE SWEET INSPIRATIONS (Atlantic). Another soul winner from Atlantic. This quartet of gospel-tinged girlies have been the label's

house backing group, but they certainly deserve to be up front on this evidence. Emily "Cissy" Houston, Myrna Smith, Sylvia Shemwell and Estelle Brown groove through a dozen superb tracks. "Blues Stay Away From Me" is nothing short of a gas, and all through the girls' gospel background is plain for all to see. Great.

THE BEST OF SANDY POSEY (MGM). Sandy is a pleasant singer who never really hits highs or lows on this album. It's all in one bag which becomes monotonous over twelve tracks. Very much the girl-next-door type of voice which is probably much more popular in the States right now than it is here. It's a sound to flood the minds of soldiers in foreign fields with homesickness. Included: "Born A Woman," "Take Me With You Baby," "I Take It Back," and "What A Woman In Love Won't Do."

BOOTS RANDOLPH WITH THE KNIGHTSBRIDGE STRINGS AND VOICES (Monument). Mr. Randolph forsakes his yackety sax bit and plays it straight down the line for most of this. Competent and above average mood music (the man can play, after all) but the sax veers towards the territory once more convincingly occupied by Earl Bostic.

JEAN SHEPARD: "Your Forever Don't Last Very Long" (Capitol). One of the top country stars in the States, Jean allies a fine, pure

voice with a sense of timing and humour. Her uptempo songs are pleasant but she really scores with the ballads, including "There Goes My Everything," Engelbert's second hit. Other tracks include "Born A Woman," the Sandy Posey hit, "Coming Or Going" and "Walk Through This World With Me."

"BLUE SKIES OF HAWAII" (Capitol). More breaking surf and another "visit to those glorious islands that lie anchored beneath the blue skies of Hawaii." Albums like this must have made thousands of people steer clear of the place.

SUPER SOUL (Pye International). Plenty of soul, but very little of it super, apart from Otis Redding's "Pain In My Heart." Ten artists, including the late Otis, Solomon Burke, Chuck Jackson, Wilson Pickett and current chart-maker Brenton Wood on "Hideaway," make up the package. It's mostly routine, and there are no surprises from little-known performers like Tommy Hunt, Rosco Robinson or J. J. Barnes.

FRANKIE LAINE: "I Wanted Someone To Love" (Stateside). Who knows, with the current vogue for ballads even such a Grand Old Man of the chart such as Frankie may score? Not much chance judging by these routine tracks. Best is "Ev'ry Street." A Boulevard and "The Gypsy." Obviously for ravers of yesterday.

AMBROSE: "Champagne Cocktail" (Ace of Clubs). One for those who could afford to dance to Ambrose before the war. These tracks date from 1935 to 1939 and, though they hardly stand the test of time alongside the best American bands of the period, there are some nice solos, notably from trombonists George Chisholm and Lew Davis. Tracks include: "Swing," "Streamline Strut," "Dodging A Divorcee" and "When Day Is Done."

EVERY MOTHER'S SON'S BACK (MGM). A happy group who make a nice collective singing sound but who don't immediately register with any great significance. The kind of group which follows style but rarely sets it. Included: "Rain Flowers," "Put Your Mind At Ease," "Only Child," "Pony With the Golden Mane."

BERT KAEMPFERT AND HIS ORCHESTRA: "Tenderly" (Polydor). Nice melodies expertly played. Schmalzty, but okay for certain scenes. Included: "Love After Midnight," "Someone," "Golden Wings In The Sun," and "Sleepy Lagoon."

"A QUARTET OF SOUL" (Stateside). Four different brands of soul from the Platters, Inez and Charlie Foxx, Barbara and Brenda, and Tommy Hunt. The two duos win on the excitement stakes, the Platters sing their own brand of rock and Tommy Hunt impresses with a Ray Charles-ish approach.

FOLK LPs

UNLIKE a lot of the young contemporary songwriters, Roy Harper is not given over to a romantic outlook on life and this is reflected in his songs. His lyrics, generally, are fairly simple and to the point. Roy is rather like a musical Don Quixote tilting at the windmills of the accepted values and concepts of life.

COME OUT FIGHTING CHENGIS SMITH (CBS 63184) illustrates this well. Unconventional by nature, Roy is unconventional as a songwriter preferring not to rely on the veiled phrase and the obscure image to make his point. If he means smoking pot, he says smoking pot. Roy has drawn considerably on his own experiences for subject matter for the songs, which are often presented in an aggressive manner, whether he is being serious or funny. The first side, with songs like "You Don't Need Money," "In A Beautiful Rambling Mess" and "All You Need Is What You Have" for example, bears this out.

But it is the second side which is, perhaps, more interesting. "Circle" deals with the common occurrence of someone kicking over the family traces, making his own way and becoming successful but still having to face those terrible last words from Dad, "Aye lad, but I knew you had it in you," when all the time Dad was really putting his wayward son down. Roy adds to this track a father and son dialogue in the middle of the song. "Highgate Cemetery" is an eerie song, which takes a swipe at the worshipping of graves and immortality. To achieve the effect of eeriness, Roy sings into the soundhole of the guitar and producing harmonics.

Roy is behind the conception of the album and no doubt has reasons for putting the songs in the order that they are heard. Together with Shel Talmy's production, this is one of the best albums from the contemporary British scene. — T.W.

Mike Heron and Robin Williamson of the Incredible String Band. "Reflections," "Poverty Street" and "A Young Man's Dream" are average songs on the pop-folk fringes, while "Turn Home-ward Stranger," "Three O'Clock Flamingo Street" and "Four Seasons," whether deliberately or not, have shades of Dylan about them. But then so have a lot of things being written in pop-folk field. — T.W.

LEONARD COHEN is a mature poet who has applied his craft to songwriting. The Judy Collins "In My Life" album gave us a foretaste of Cohen's ability as a songwriter with "Suzanne" and "Dress Rehearsal Rag." ON THE SONGS OF LEONARD COHEN (CBS 63241) "Suzanne" is again heard along with songs such as "Sisters Of Mercy," "So Long Marianne" and "Stories Of The Streets."

The mood of the album is subdued and the arrangements, are tasteful — even the occasional choir doesn't seem out of place. Cohen sings in a rather austere style that is in keeping with songs. The overall effect is poetry set to music. Outstanding tracks, apart from those already mentioned, are "Master Song," "Hey, That's No Way To Say Goodbye" and "One Of Us Can't Be Wrong." — T.W.

ORIGINALITY is one of the most important assets that any singer can have, and unfortunately Bob Bunting doesn't have it yet. Odious as it is to draw comparisons, one cannot help immediately thinking of Bob Dylan on certain tracks of YOU'VE GOT TO GO DOWN THIS WAY (Transatlantic TRA166), Bunting's debut album. The title track, "Soliloquy" and "Dreaming Again," for instance, are sung in a voice that sounds so like Dylan, it could be him. Not a very good record at all, despite musical direction and arrangements by Tony Visconti. — T.W.

"ARE you ready for the sound of David McWilliams?" ask the advertisements. Yes, Major Minor Records, I am — but it will have to be something more sensational than the things on his new album DAVID MCWILLIAMS — VOLUME 3 (MMLP11). But this does not say that David McWilliams cannot write songs or sing. He can, but they are not yet in a class of their own. He has to prove that he can write as well as, or better, than, for instance, Roy Harper, Al Stewart or

BUDDY RICH Poster 15in. x 20in. on semi-glossy paper with decorative border. Also ROACH, ORNETTE, MILLS COLTRANE, LOUIS, O.D.J.B. 5/- each (or by post in cardboard tube, 5/6). Exclusively from DOBELL'S, 77 Charing Cross Rd., W.C.2

MANNE'S MEN PLAY 'GUNN'

JAZZ RECORDS

Shelly Manne's groups are invariably very polished units working in a more or less hard bop bag, but still distinctively West Coastish in flavour — and it mean that as a compliment. On JAZZ GUNN (Atlantic 1487), the drumming Manne has Conte Candoli (tp, flugel), the incisive Frank Strozier (alto, flt), an interesting newcomer in Mike Wofford (pno), and the excellent Los Angeles veteran, Monte Budwig (bass). The tunes are seven Hank Mancini compositions for the Peter Gunn film, and while none are extremely memorable, they provide a firm enough foundation for Manne and his men to turn in straightforward, swinging performances. "Bluish Bag" is outstanding for Budwig's arco bass line which winds through the seven minute track; Wofford shows traces of having listened to Lennie Tristane, especially on "Bluish" but his general comping and solos are pleasant. Candoli is a reliable soloist, and it is Strozier who whips up the excitement in the main. Highly professional, and in the main, uncomplicated jazz.—B.H.



SHELLY MANNE

Collectors of vintage and unusual jazz should grab THE GEORGIANS VOL. 2 (VJM Records VLP13). This little-known group was led by an Italian trumpet player, Frank Guarente, who emigrated to the States, settled in New Orleans and had the King Oliver band playing at his 21st birthday party. He picked up a lot of trumpet tips from Oliver as you will hear on these fourteen sides recorded in 1923. Personnel includes well known names like reedman Johnny O'Donnell, pianist Arthur Schutt and the intriguingly named drummer, Chauncey Morehouse. Guarente hadn't the inventiveness of Bix, or the jazz feel of Oliver, but he plays a straight, easy-driving lead and his band, though square, are affected by his relaxed leadership. They exude charm, nostalgia of the period and can turn in a spritely, jazzy chorus on occasion.—J.H.

Basie's band has tackled all sorts of popular material lately, and with varying degrees of success. On HALF A SIXPENCE (Stateside SL10225) it plays Chico O'Farrill treatments of David Heneker's "Sixpence" score. As always the band sounds tight, brassy, exuberant and expertly rhythmic. And the music is greatly improved by a few admirable solos from Illinois Jacquet ("This Is My World" and the title tune), Al Aarons ("If The Rain's Got To Fall"), "I Don't Believe A Word," "The Cause Of Economy"). Eric Dixon, Dick Boone and the old man himself. What it boils down to is whether you want this kind of show music, or these particular tunes, by Basie's band. The arrangements include some of the tricks, reminiscent of Billy May's methods, noted on a 1964 O'Farrill-Basie collaboration, and there are chances for the reeds to shine here and there. I'd call it dispensable Basie but the band plays well and some of it jumps.—M.J.

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AN OBJECT LESSON IN THE ART OF RELAXATION

CAMERA-CREW men wearing headphones were hovering anxiously. The Buddy Rich Band was already keyed up and ready for blast-off on the futuristic ATV set.

But Tony Bennett was in no hurry.

He stopped outside Studio D to show Doug Tobutt, trouble-shooter with the Harold Davison Agency, a painting he had done of Oxford Street by night.

"I like to paint. It helps me to relax," explained Tony as he took five between numbers with the Rich band.

Judging from his performance — taped for a future ATV spectacular — relaxing is the last thing he needs to do.

His casual, professional approach to his singing, is in itself an object lesson in the art of relaxation.

He even emotes with no apparent effort when delivering a swinging, up-tempo rendition of an oldie like "The Lady's In Love With You."

"I like touring with a big band. They seem to get more feeling into their performances than studio musicians.

"Maybe it's a question of being together and travelling as a cohesive unit. They create more feeling this way.

"And what's music without feeling? This applies to any type of music, from trios to symphony orchestras. It doesn't matter how intellectual the music may become. It must be played with feeling.

"The Beatles have shown what can be done. They're experimenting all the time — and getting even more popular. My two boys are devoted to them. They play guitar and drums themselves.

"Of course travelling means being away a lot from my home in New York, but I try not to be away for more than 15 days at a time.

"But I may be going to Japan for the first time in September. I'm looking forward to that a lot — I haven't been to Australia either. Trouble with going there is that I hear music-

SUCCESS

Will it spoil Don Partridge?



we're buskers earning a lot of money, which isn't true really."

"Also because Don made a record and it was successful, some of them think a fairy godmother is going to come up and ask them to make records. Now some are starting to get bass drums," put in Rod.

PLEASED

Don's closest friend, Allan Young, doesn't think Don's character has changed. "He always had big ideas even when he was unsuccessful but now he's got foundation. I think most of the other buskers are pleased about Don's record," said Alan, who has busked with Don on and off for five years.

OFFERS

"There has been some reaction against stories printed about how much money is earned because this didn't help anyone. But in the group of buskers there is some feeling that now one has been successful then some of the success rubs off in the group."

Allan himself had had offers to record. "When I was on a train some bloke said he would ring me, but he never did. Don and I have both had lots of offers, separately and when we were working together."

GLARE

On the whole it seems that London's buskers are pleased that Don Partridge, one of them, has progressed from playing outside theatres to appearing inside them. They are not too happy about the reports of the supposed big money to be earned busking, and these reports appear to have some effect on their takings, though probably later this initial drop in takings will correct itself when the glare of the publicity spotlight is turned elsewhere.

The next few months will tell whether or not Don will stay on the big commercial music scene or return to busking. Whatever happens in the future, the present, for Don Partridge, is "Rosie."

A 'regular' before he left the streets to follow up the opportunities presented to him.

TONY WILSON TALKS TO THE BUSKERS DON LEFT BEHIND



BENNETT: loves singing with big bands

THE "Earl Of Sandwich" public house is tucked away beside the Cameo Royal cinema in London's Charing Cross Road. Low ceilinged, dimly lit, there is a mild air of Victoriana about the place. It's noted for its cheap sandwiches.

A regular hang-out for the busking fraternity, between working the queues they sit around the marble-topped "Britannia" tables, drinking and talking. A good weekend evening will find well known buskers such as Meg Aikman, "Paris Nat" Schaffer, Alan Young, "Jumping Jack," plus a number of the new young buskers who have started in the past six months, there. It was here, too, that Don Partridge, was a "regular" before he left the streets to follow up the opportunities presented to him by the success of his single, "Rosie."



Babs Osborne, twenty-five-year-old striptease artist and one-time bottler for Partridge.

who has bottled for Rod for six months and describes himself as an "unsuccessful artist."

"The best of luck to him," was Rod's comment. "He deserves it after five years. The ones who are likely to be jealous of Don's success are the people who have come on the scene in the last few months. The old busking scene has busted fast. I've never professed to be brilliant, but certain lines have to be drawn. Some of these new guys are terrible."

Has success changed Don? "No, he seems the same,"

replied Rod. "Why should he change? He might have changed to some people who don't know him."

Dermuid thinks Don may miss the company of his fellow buskers and bottlers. "On his days off, I think he'd like to get the old drum on his back and come back on the streets again. Don really tried to make an art of busking."

"And now," Dermuid said, "you get people coming up while we're working and saying 'Come and play at our university dance, we'll pay your expenses.' Only expenses—because they think

to back him on second guitar on a forthcoming album but hasn't seen Don for three or four weeks. "I met Don on the tube two or three weeks after it all started and he seemed unhappy. He wants the money for getting a house. I don't think he'd mind if it all falls flat in a couple of months, he wants the club bookings mainly," continued Andy. "I think he is at a bit of a loss about it all, not sure of himself."

Were the other buskers jealous of Don's success? "If they are, most of them don't show it, but I think most of them are pleased," replied Andy. "They consider it a communal triumph," said Babs.

CHEERFUL

"But there may have been some resentment about the money that Don was said to have earned because the people in the queues are not giving so much now they know about Don," reckoned Andy.

Babs related a story concerning Don being interviewed by a reporter who asked him if he thought he had changed. "No," answered Don, "I shall still go to the toilet the same as anyone else. I think that's only right."

Most buskers are cheerful, easy going people ready to chat, particularly over a refreshing pint. Across the road from the "Earl of Sandwich," in St Martin's Court, is "The Roundtable," a bright pub with oak paneling and a clientele made up of writers, actors and more buskers. Sitting in "The Roundtable" were Rod Warner, 20-year-old who has been busking for two years and Dermuid O'Shea, 24,

BOTTLED

"Don approached busking like a business," said Babs Osborne, 25-year-old striptease artist and one-time bottler for Partridge, talking about Don in the "Sandwich" last week. Babs, who has bottled not only for Don, and his friend Alan Young, in London, but for other buskers on the Continent, has known Don for most of his five-year busking career.

"When he was on the Eamonn Andrews Show he acted like himself. But when I've been away from London I've heard lots of people reckon that he is not a busker and that it's all a publicity stunt.

"I don't think his songs are marvellous but 'Rosie' is gay and Don can play his instruments. He's got more talent in himself than a lot of groups have got all together," added Babs.

UNHAPPY

Babs, who once did a strip, accompanied by folksinger Al Stewart, at Essex University which nearly brought the tea-ladies out on strike, was with her boy friend, Andy Dickson, 23, who bottled for Don until recently. Andy said that at least one busker was singing "Rosie" and that three others had invested in bass drums. Andy thinks Don wants him

ians who do go never want to come back.

"But I may have to postpone the Japan trip if a film comes up. Walter Shenson, who produced the Beatles' A Hard Day's Night and Help! wants to discuss a film with me.

"But I don't know any details about the project just yet."

Tony's verdict on British TV? "I like doing TV here," he said sincerely.

"Maybe it's because you don't have so much as we do in the States, but here they take more time over it. They think about it more. It seems to be a big help."

TRIBUTE

But, though he admires working with the Rich big band, Tony paid a tribute to his previous appearances in Britain with expatriate pianist Ralph Sharon, and American guitarist Chuck Wayne.

"Chuck has got a great job in New York at a place called Chuck's Composite. All the top models and show business people go there," he said.

And with that, he politely said goodbye — for a spot of more relaxation before he against stepped in front of that groovy Rich ensemble. — LAURIE HENSHAW

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STUART HENRY

singles out the new singles

BILL HALEY AND HIS COMETS: "Rock Around The Clock" (MCA).

Mr Bill Haley and his Comets. Fine. Take it off. I like it, but I'm strongly fed up with everyone saying rock 'n' roll is coming back. I'll issue the Henry clan's cry of anguish at the next person who says it. Four months ago, I used to include rock in my show, but now I've dropped it. A few months ago people were looking for something simpler, and that's why all the ballads started, but rock isn't going to happen. You can't pressurise the public, which is what's happening here. Haley's music is fresh and excellent, but I'm bloody sure it won't get into the Top 20.

THE HOLLIES: "Jennifer Eccles" (Parlophone).

British singer. The Hollies. I think it's beautiful. Very good. Top five. I think they are an amazing group — musically intelligent and trying to advance musical styles, but their singles are instantly commercial. They have a compact, simple sound. They can sing about school and satchels without being at all coy or precious.

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

I've not the faintest clue who it is. British singer. It's already gone 35 seconds and hasn't grabbed me — I reckon a record has to do that. Who is it? Tony Blackburn. A very good morning, Tony. You don't say nasty things about fellow deejays in case people think it's sour grapes, so it's an obvious number one. He sings better than many of my other colleagues. It's more commercial than his last but I still don't think it'll make the Top 20.

GRAHAM BONNEY: "I'll Be Your Baby Tonight" (Columbia).

It's the Bob Dylan song—the best on the John Wesley Harding album, called "I'll Be Your Baby Tonight." I like it. British singer. It's considerably more gentle than the Dylan version. Graham Bonney. Nice gentleman, still searching for a super



the MM doesn't encourage my Scottish propensities, but it really is a haggis afternoon. This song was co-written by a Scot, Bill Martin, and the lead singer is Scottish... Brian Keith. And a Scottish deejay is listening. But it's hard for a group to follow a hit and I wouldn't like to bet on this. It's good though and will make the Top 20.

CLIFF RICHARD: "Congratulations" (Columbia).

Jimmy Young will love it. It's got a lot of bounce and urgency. I like it too. (Peeps at label.) Cliff Richard. It must get the Song for Europe. Leading a busy life, and not having time for TV, and not up early enough for the Tony Blackburn show, I didn't know it. But I hope it wins.

OTIS REDDING AND CARLA THOMAS: "Lovey Dovey" (Stax).

At the present moment, soul music is taking most of my time. But this doesn't come off. It's a well-produced American record. Like many of its type, it isn't gonna happen. I don't really like it either. It's very hard. There's no warmth or relaxation about it.

RAG DOLLS: "My Old Man's A Groovy Old Man" (Columbia).

This sounds very American. I don't know who it is (looks at label again). The Rag Dolls. It's a well-produced American record. Like many of its type, it isn't gonna happen. I don't really like it either. It's very hard. There's no warmth or relaxation about it.

BILLY FURY: "Silly Boy Blue" (Parlophone).

British singer again. Sounds like Billy Fury. This is not going to put Billy back in the charts. It's quite a good record. It's sad that there's a lot of talent like Billy and Helen Shapiro who can't get back into the charts. Pop is a vicious animal that eats people at the time — and it doesn't want the same food twice.

to my large, fat, jovial mind. I'll play it next time I'm on Family Choice.

JAY AND THE AMERICANS: "French Provincial" (United Artists).

Turn it up, American. It doesn't speak to me at all. A nice production and nice balance, but it's the kind of song I forget ten seconds after it ends. I haven't the faintest idea who it is. (Peeps at label.) Jay And The Americans. A good group trying a long time for a hit.

PLASTIC PENNY: "Nobody Knows It" (Page One).

Plastic Penny. I know that

song. He may have found it here. Wouldn't like to take a bet on it though.

BUDDY HOLLY: "Rave On" (MCA).

"Peggy Sue." Beautiful. Mr Buddy Holly raving on. I didn't think Mr Haley would make it, but this is more immediate. It could have been recorded last week, whereas Haley was evocative of a decade past and gone.

MRS MILLS: "Candy Floss" (Parlophone).

Does it go on like this all the way through? Mrs Mills. Is it? A large, fat, jovial lady with large, fat, jovial fingers that don't really do anything



Cilla wants to fulfil Brian Epstein's ambition

RECORDED fame, a TV series bearing her own name, the world's plushiest cabaret engagements, a major film—and that ultimate Status Symbol of Success, a Bentley motor car costing over £10,000. Surely our own Cilla Black is right at the pinnacle of her career?

Not quite. For there is one world she has a burning desire to conquer. America. For there, apart from her high-riding hit, "You're My World," success still continues to elude her. As she freely admits.

But if Cilla wants to capture the nationwide acclaim of American audiences, it's not so much because of any personal ambition; it's because she wants to fulfil the ambition of her late boss, Brian Epstein.

"That was Brian's biggest ambition for me," says Cilla frankly. I didn't worry too much about America; I suppose I was a bit lazy about it. But Brian always wanted me to make it over there. "I did do well with 'You're My World,' which was very big in the USA. Elvis Presley even played it to the Beatles when they visited him in his home."

"Every time I go to America, they like me and ask when I'm coming back. But I don't think I've been presented there in the right way. I think if I'm going to really make it in America, I'll have to do what Dusty did — play a month there."

Now that her work with David Warner on the film, *Work Is A Four-letter Word*, is finished, Cilla plans a short holiday — "probably in Spain" — then plays theatre dates of fortnightly seasons in Glasgow, Edinburgh, Manchester and Newcastle. Three weeks at London's Savoy follows.

And what about those "Cilla" TV shows? Was Cilla bothered about some critical comment that she was a trifle show-bizzy and gushing? "I'm afraid that's me," she says frankly. "I've always been enthusiastic and excited over things. When I had Cliff Richard on my shows, I came out in goose pimples. I still couldn't believe it. He's so pretty. He's always been my idol. I remember standing outside stage doors all over Britain hoping to see him. Now, here he was, singing on my own show."

"When he starred at Talk of the Town, Cathy (McGowan) and I went to see him. And Cathy sent him a telegram asking him to sing *Livin' Doll*—fancy asking for that! But he sang it for both of us!"

As she admits to such starry-eyed wonderment, one wonders—wouldn't Cilla be overawed at appearing before such a sophisticated audience as the Savoy's?

"I always thought of the Savoy as a terrific challenge," she says. "Yet they seemed to love me there. I don't really know what the secret is. I think they find me quaint. And I find them quaint, too. Not that I should speak of 'them' in that way. They're people like anyone else."

"I'm cheeky—though I don't think I am. And the people there seem to love it. They like me winking at them—and just talking. They like me more for what I do than how I sing. I never felt ill at ease. I never do. Not even when I met the Queen."

"As for my TV show, I just act naturally. In fact, I put the BBC in an uproar the way I made contact with the studio audiences. But I don't see myself playing to millions of viewers; I'm playing to the 500 people cheer-up pub songs and try to get a friendly atmosphere going. I like to make friends with the audience and the people on the show. I can't help it if some critics don't like it. That's just the way I am. And I think it's half the reason for my success. But I haven't been giggling as much lately!"—LAURIE HENSHAW.

CILLA

"I was a bit lazy about America. But Brian always wanted me to make it over there."

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RICH: 'practice' on the bandstand

If I were a Buddy Rich

BY LAURIE HENSHAW

BUDDY RICH had left the sylvan scene of the Bunny-padded Playboy Club for the stark midday interior of Ronnie Scott's.

He was staying at the Park Suite of the Playboy, but had decided to call a band rehearsal at Scott's. So the MM reluctantly left the Bunnies and set hot foot in pursuit.

But Bunnies were forgotten as the Rich band swung into action, urged on by "attaboy" cries from Buddy as he powerhoused the outfit from the drum chair.

Not that the band needed powerhousing. Like all American big bands, the sections generate their own drive. The trumpet men were blowing as though they had a gun in their backs. Even so, Rich, the perfectionist, hummed over a phrase until they got it the way he wanted.

Then he took time off to talk about the band that has brought him "the happiest moments of his life." When we said the band sounded "pretty good," he replied with the confidence of a man who believes in what he's doing: "It always sounds pretty good."

"I've got a great bunch of musicians out there," he said. "As dedicated as any you'll find in the music business. Ours is an ensemble sound — we're not so much concerned with individual soloists. But we have some great

ones here, too. Ernie Watts is a great alto man, and Don Menza is one of the most explosive tenors you could find.

"There's no problem in keeping a big band together if you move with the times. Of course, time. For personal reasons, usually. Some of the men get drafted into the Army, others don't like flying or the bus journey. But there are always 20 other guys ready to take over the job."

The economics of running a big band are no problem to Buddy Rich. "There's always an audience for a big band if it offers something new. The trouble with some leaders who try to keep a big band on the road is that they're trading on nostalgia. They're backward looking, or they try to play above the heads of their audiences. Either way is just as bad."

"You've just got to stay on the move. We get just as many young people in our audiences as the champagne set. Bands that whelm their audiences or being overly hip. You've got to relate to an audience. And you've got to believe in what you're doing. If you look bored throughout the 45-minute set, the audience will soon react the same way."

Schooled in such top bands as Artie Shaw, Tommy Dorsey, and Harry James, was Rich at all bitter at the success of some of today's pop groups?

"No, I'm not bitter," he said sincerely. "It only distresses me when audiences are not discerning. A lot of the pop youngsters show a high degree of

originality. What I object to is the carbon copies that spring up."

Noting that, last time he was here a year ago, Buddy's band offered a swinging arrangement of "Norwegian Wood," we wondered if this was a gentle knock at the Beatles.

"No," he said categorically. "I thought it was a good piece of music. That is good enough to be made to sound that much better. In fact, our version of this was nominated for a Grammy Award."

Though averse to musical nostalgia, Buddy paid a tribute to Sinatra, with whom he toured. "Sinatra is singing greater today than he ever did. He has a total hold on his public. Artistically, musically and audiencewise he is a tremendous entertainer."

But Sinatra thinks that Tony Bennett is the best singer in the country today. Tony has a great jazz feeling — both in ballads and jump things. He makes tremendous emotional impact."

Rich's face creased into a smile when we told him that Bobby Orr rated him several rungs up the ladder of drum fame above his nearest rivals. That Kenny Clare, too, was a fervent admirer of the Rich drum technique.

"That's nice," he said. "but you have some fine drummers here in Britain. People like Ronnie Verrell, Ronnie Stephenson and Kenny Clare."

"You could compare any half dozen of your best drummers with a similar half dozen in the States. In fact, our drummers tend to specialise too much. They specialise either in small band work, or big band drumming. A good drummer should be able

Hear the united artists hits on this label

ROCK—CLASS OF '68

BY BOB DAWBARN

FASHIONS in music, like boxers, they say, never come back.

Well, a new breed of British rockers is out to do for pop music what Floyd Patterson did for boxing — prove that they are wrong.

Spearheads of the Rock Revival — all with current singles out — are Freddie "Fingers" Lee and the At Last The 1958 Rock And Roll Show, Tommy Bishop and the Rock Revival Show and Gerry Temple with his new backing group, the Rockafellas. And Freddie, Tommy and Gerry show remarkable agreement on what the Revival is all about.

It is not, all three insist, simply an attempt to re-create the rock sounds of ten years ago.

"The majority of the bands who jump on the wagon will make the mistake of playing the old rock 'n' roll," says Freddie. "We do the not-so-well-known things instead of digging up the old Haleys and Presleys."

"The numbers are the old rock things," says Gerry. "But played with the technique and talent of today.

From a technical point of view, British quality of musicianship and recording has improved enormously since the old days. And don't forget there never was a boom in British rock — it was really all American."

DANCE

"We are trying to re-create old sounds but with a new style — there won't be room for three-chord merchants this time," says Tommy.

Why do they think that there is now a chance for the Rock Revival? All three used the same word — entertainment.

"People in the ballrooms want to dance again," says Gerry. "And the promoters want to see people really working on stage. Rock has a very strong image and it's easy

'They've had enough psychedelic. They couldn't entertain to save their lives'

for people to identify with it.

"A lot of musicians are frustrated at the moment, too, and want the chance to get down to roots. It's rebellion music. Last summer we had one kind of rebellion with the flower power thing. This year it will be a more direct rebellion.

"With rock, the audiences don't have to ponder the meanings — the excitement comes straight through. It gets right down to people's feet."

PIANO

"We try to get to all types in a crowd," is the way Freddie puts it. "We give the rockers what they wanted and plenty of comedy too. Everything is done with entertainment in mind. I stand on my head and play the piano — that's how I broke my toe. I wouldn't mind, but it's my playing foot.

"The groups have used up just about every type of music, there's nothing left. A lot of the groups are just catering for themselves instead of the audiences. We are out to entertain and that means we don't intend to be a flash-in-the-pan.

Hear the **united** hits on this label **artists**



TOMMY BISHOP — 'we are trying to re-create old sounds but with a new style. There won't be room for three-chord merchants.'



AT LAST THE 1958 ROCK AND ROLL SHOW — 'the majority of the bands who jump on the wagon will make the mistake of playing the old rock 'n' roll.'



GERRY TEMPLE — 'I object to the Beatles trying to get in on rock and every other craze.'

the moment I'm wearing smart mohair trousers on stage."

"I suppose it's expected of us to go on in drapes and velvet collars," says Freddie, "but we won't do that. We wear modern clothes. But we played at Eastcote last week and it seemed as if all the old Teddy Boy suits had come out of mothballs."

TIME

Gerry and Freddie both claim to have been the first on the Rock Revival scene. Tommy contents himself with: "I'm already being accused of cashing in. Cashing in on what? It hasn't got under way yet. Actually, as far as I'm concerned, it was all down to the Melody Maker and its articles on rock that started me back on this scene."

Gerry was a Joe Meek discovery at the age of 15 and the Tornados were originally formed as his backing group.

He originally modelled himself on Buddy Holly but also admires Vince Taylor, Gene Vincent and Eddie Cochran, whom he knew well. He worked for a time backing Chris Farlowe, and has, like the others, spent a good deal of time in the land where rock never died, Germany.

BET

Tommy was with the Dimensions and later toured the Continent with the Ricochets. His big influences are Presley and Cliff Richard.

Freddie, the wild man of the trio, is an obvious admirer of Jerry Lee Lewis with whom he toured Germany. He started out with Screaming Lord Sutch and was Eden Kane's accompanist during the time he was topping charts. More recently he worked with David MacWilliams.

Freddie used to be a steeplejack and his broken toe has forced him to can-

cel a bet with the Rock And Roll Appreciation Society that he would climb Nelson's column up the outside of the scaffolding.

He speaks for the others when he says: "I think the time is right. There seems to be more money in the

ballrooms now. They've had enough psychedelic. Those groups couldn't entertain to save their lives. The audiences have sussed them out. When you've seen one light show you've seen the lot."

And a last word from

Gerry: "I object to the Beatles trying to get in on rock and every other craze. They make an LP with a lot of different things on it and then if anything happens they can identify with it. To me, their new single isn't rock at all."

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But what about the belief of practically all drummers we have met that none can equal the dazzling Rich technique?

Buddy smiled deprecatingly. "Look, I play golf. But I'll never play like Jack Nicklaus. But if you want to try to you can only practise and go out there and hit the ball as hard as you can."

"Same with drums. Not that I practise today. The only 'practice' I do is out there on the bandstand. Maybe there will be 12 hours between one job and another. So when I first get out there, I try something out.

"Maybe it doesn't come right first time. So you try it again. Then you try something different. You're always inventing. You're always trying to do something better. You can't live on what you did yesterday. Otherwise some guy will come out of the backwoods with bare feet and tear you up.

"But it's no use practising for five or six hours and then going out on the stand to play. That will knock the hell out of you. Four hours at one time is plenty."

Buddy — who had been taking his band through its arrangements with the assurance of a schooled musician — readily admitted there was a time when he couldn't read. "But I had to learn," he said. "Leading a band of fine musicians is a serious thing. Reading drum parts was no problem, but I had to progress from there. You have to know what's going on."

BLUES ON MOUTH HARP



Sonny Boy II

GUITAR AND PIANO apart, the main melody instrument common to both country and urban blues is the harmonica, or "mouth harp."

The styles of playing are almost as varied as the famous, even legendary, players. Sonny Terry, Jazz Gillum, Sonny Boy Williamson I, Sonny Boy Williamson II, Big Mama Thornton, Little Walter, James Cotton, and Junior Wells are just some of the names who have popularised blues harmonica.

The advantages of the harmonica are that it is cheap, of pocket-size portability and can cut across, and act as a suitable foil for, other instruments, particularly the guitar.

Sonny Terry and Brownie McGhee, and Sleepy John Estes and Hammie Nixon are two well-known duos using guitar/harmonica instrumentation, while Jesse Fuller, Jimmy Reed and Doc Ross effectively use guitar and harmonica simultaneously.

Some players, particularly the urban blues harp players, have found that the use of a microphone is essential in giving volume and weight to their contribution to band work.

This and other aspects of blues harmonica playing are explored in *Blues Harp* (Essex Music/Oak Publications, 24s) by Tony Glover, a white blues harp player, who gained considerable prestige while playing with fellow bluesmen, Spider John Koerner and Dave

"Snaker" Ray, in the United States.

He covers exhaustively styles, technique, instrument care, history, and includes comprehensive disc and book lists. In perhaps the most definitive book yet on harmonica playing, Glover writes in a light, pithy manner and in 70 pages deals with the subject thoroughly.

Introducing the book, he writes: "You probably picked this book up because you heard the sound of mouth harp blues, got turned on and thought, 'Hey, that's where it's at — wish I could do it.' The fact is you probably can. Most anybody who is willing to work at it can pick up the techniques involved; how long it takes and how good you get depends on you."

"But mastering the technique is only the beginning. The actual truth of the blues lies as much in what you say as in how you say it."

Glover states that one of the best ways to learn is by listening to records and live performers.

Much of the book is devoted to the mechanics of playing. Cross (or reverse) harping, bending notes and a breakdown of styles of players such as Sonny Terry and Jimmy Reed. Glover also covers guitar/harmonica relationships, that is, the musical key relationships between the two instruments.

A companion record, with the same title, has been issued by Folkways (FI 8353) at 49s 6d.

Roots of the blues

BY PAUL OLIVER

WHAT would popular music have sounded like today if there had been no blues to influence it?

Of course, it is an unanswerable question and of little use except to remind us of the extent of blues elements in the music of our time.

We are hardly aware of the the all-pervasive use of the twelve-bar blues form in the songs of current pop groups and we easily forget how the technique of guitar and harmonica playing were acquired.

We accept them now as part of the sounds of the "the scene," a scene which has swallowed the blues along with art nouveau posters, psychedelic colour and light, old army uniforms and the extremes of manufactured "experience."

Blues—the music of a minority group—becomes part of the complex symbolism of a generation in revolt from a sociological point of view; and at a more personal level, it's a great music to play, to hear, to dance to, and to identify with.

TWENTIETH CENTURY

Blues today, as played in the teenage clubs in dusty suburbs, is a group music, played by bands of four or five members with shouting vocalists, wailing harmonicas, electric guitars and electric basses, piano or organ and back-beat drumming.

It's a borrowed music with its principle source of inspiration lying in the modern "rhythm and blues" of the Negro clubs of Chicago and other cities in the northern United States.

Music of this kind is the most recent phase in a form which has had a long history of evolution in this century.

Where did the blues come from? If you try to trace the origins of the blues you are likely to find yourself involved in a complex investigation.

In some respects, it only takes you back to the beginning of the twentieth century, but from others it may take you back to the roots of American Negro culture in Africa and the slave trade, on the one hand, and on the

other the traditional folk music of European emigrants.

We might summarise these older sources of blues as the joint influences of the work songs and the ballads.

Slaves were introduced into the United States to perform heavy labour in the cultivation of cotton and other crops and the nature of their work demanded co-ordinated group efforts.

Song leaders set the "time" of the work by leading the work gangs in singing as they toiled: these were the "work songs."

Often the songs were improvised, workers inventing new verses and tunes some of which persisted still in the blues.

After the Civil War the great plantations were largely broken up and individual labour was encouraged. Workers sang their own songs in the fields, looser in structure and more freely improvised according to the ideas of the labourers.

These songs, called "field hollers," can still be heard occasionally even today, and they are the direct forerunners of the blues.

In the nineteenth century, European folk song traditions were still strong in the southern white communities and the narrative ballads of the English and Scottish emigrants were imitated and then changed by their Negro workers.

Instead of singing about "Barbara Ellen" the Negroes sang of their own heroes — of "John Henry" and "Stackolee."

Somewhere around the turn

of the century these currents merged to flow into the blues.

Blues had the simple, three-chord structure of the ballads and the improvised nature of the field hollers. With no limitations of musical theory to restrict them the field workers had embroidered their songs with "bends" and "turns," flattening and changing the notes as they sang. The habit persisted in the blues to produce the "blue notes," the diminished thirds and dominant sevenths which are an essential part of its musical character.

But the importance of the blues lies largely in the way in which it provided a form through which Negroes with little musical skill could begin to make their own music. In the blues they could sing of their fears and frustrations, their hopes and ambitions, and the details of their everyday lives. By the first world war the form of the blues had hardened to the three-line, twelve-bar pattern which has now become a world-wide idiom.

The field hollers were the songs of men at work; the blues were sung by men at leisure. They accompanied themselves on guitars or pianos or harmonicas, using their instruments to extend their voices, making them howl or cry or moan.

Guitarists played with knives across the strings pianist "crushed" the notes and harmonica players invented new techniques to imitate the voice.

In the first quarter of the century, blues spread with remarkable rapidity.



PAUL OLIVER is one of the leading authorities on blues. A regular broadcaster on the subject, he is also the author of two highly regarded books, *Blues Fell This Morning*, and *Conversations With The Blues*. Two further books are due for publication later this year — *Screening The Blues* and *The Story Of The Blues*.



EDDIE JAMES "SON" HOUSE, friend of the great Charley Patton and one of the most important figures of Delta blues, has successfully returned to blues service. He appeared in Britain last October with the American Blues Festival.

sertive under the leadership of such artists as Big Maceo, Big Bill Broonzy and the first Sonny Boy Williamson.

Though recording of blues was curtailed during World War Two, the music continued to develop; after the war it reappeared as "rhythm and blues"—a little more sophisticated, more brash and sometimes violent.

At all stages the blues, as a folk music, has reflected the character of Negro society and its most recent forms mirror the ferment in the black communities.

As white America has become painfully aware of the Negroes in its midst it has also become aware of the blues. It may be a kind of escapism which has led to the cultivation of the veterans of the older blues forms, but many young Americans and Europeans alike have felt a kinship with the modern blues singers and musicians and have taken its assertive, un-sentimental, vigorous music as their own.

Whether the blues will survive its sudden universal appeal or will succumb with a dying fad remains to be seen.

But one thing is certain: it has changed the nature of popular music the world over, today.

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BLUES ON LP

BLUES come in many shapes and styles, but for the purposes of this article I am dealing with them as vocal music, though obviously the vocal and instrumental parts are complementary and a good Delta blues by, say, Son House or Robert Johnson is distinguished as much by the guitar playing as the singing.



Blues go back a long way, perhaps 20 years or a quarter-century before the first examples found their way on to gramophone records, and there must be doubt as to how the earliest folk blues sounded. But there's a lot to be said for beginning a record library with some of the work of the theatrical blues ladies, notably Ma Rainey and the Smith girls.

Building up a collection

BY MAX JONES

First on record with blues of a kind was Mamie Smith. She cut "Crazy Blues" in 1920 for Okeh (it is said to have sold over seven thousand copies a week even then) and many more bluesy titles before '23, when Bessie and Clara Smith, and also Ma Rainey, started recording.

A student, then, wishing to hear the vaudeville-type blues which had an influence on jazz singing, could begin with "Clara Smith, Vol 1" (VJM VLP15), 14 titles from 1923 which contain samples of early lyrics later to become classics of the blues storehouse.

Other recordings of the classic blues style, and LPs which demand to be heard, are "Ma Rainey, Mother Of The Blues, Vol 1" (Riverside RLP8807); "The Immortal Ma Rainey" (Milestone MLP2001); and any or all of the four volumes of the magnificent "Bessie Smith Story" (CBS BPG-62377-80).

Bessie, the first great jazz singer, exerted a wide influence over blues and jazz artists, even gospel singers. Her remarkable qualities can hardly be over-estimated.

Among many singers inspired by Bessie's superb

talents were Jimmy Rushing and Joe Turner, two of the most important male vocalists in the jazz-blues field. Their lusty, original and hard-swinging way of delivering songs can be enjoyed to the full on Rushing's "Listen To The Blues" (Fontana FJL405) and, with Count Basie's band, "Blues I Love To Sing" (Ace Of Hearts AH119); and Turner's "Boss Of The Blues" (Atlantic 590006), "Jumpin' The Blues" (Fontana 688802) or "Sings The Blues" (Realm RM207).

Though such performers as Ma Rainey and Bessie Smith had links with the old folk blues we have to turn to the country singers, most of them men, to study the real traditional Negro styles which developed almost independently of jazz.

Among the boss men of the rural blues are Blind Lemon Jefferson and Son House, from Texas and Mississippi respectively. Hear them on "The Immortal Blind Lemon" (Milestone MLP2004), recorded in the Twenties, and "The Legendary Son House" (CBS 62604), a fairly recent recording with powerful appeal. CBS say it is deleted but Dobell's, for example, tell me they have plenty in stock.

Other impressive LPs in, broadly speaking, a country style are Skip James' "Greatest Of The Delta Blues Singers" (Storyville 670185), Texas songster Mance Lipscomb's Volume 4 (Arhoolie F1033) and earlier volumes, Fred McDowell's "Long Way From Home" (Milestone MSP93003) and "My Home Is In The Delta" (Bounty BY6022), "Mississippi John Hurt" (Fontana TFL6079), Robert Johnson's stunning "King Of The Delta Blues Singers" (CBS62456) and Elektra's giant Leadbelly box (ELK301/2).

DOZENS

There are dozens more, naturally, and readers wishing to sample a variety of approaches are directed to such compilations as Sam Charters' "The Country Blues" (Peg Leg Howell, Bukka White, John Estes, etc) on RBF 1, "The Rural Blues" two-LP box (Xtra 1035), and Arhoolie's "Blues N' Trouble" (F1006) for post-war stuff.

The city blues draws on town and country sources and its progress can be followed on many of these recordings, also by comparing Muddy Waters' early "Down On Stovall's Plantation" (Bounty BY6031) with his "At Newport" (Marble Arch MAL661).

Others recommended for study as well as pleasure are Howlin' Wolf's "Moaning In The Moonlight" (Marble Arch MAL-665), "Memphis Minnie—Vol 2" (Blues Classics BC13), Bill Broonzy and Sonny Boy Williamson's "Big Bill and Sonny Boy" (RCA Victor RD7685), "The Roots Of Lightnin' Hopkins" (Verve VLP503), Sonny Boy No 2's "Down And Out" (MAL662), "John Lee Hooker Sings The Blues" (Ember EMB3356) and Gary Davis' "Pure Religion" ("77" LA12/14).

MODERN

For a sideshoot of the modern blues scene, try Clifton Chenier's "Louisiana Blues And Zydeco" (Arhoolie F1024), and for R&B-type band blues, T-Bone Walker's Music For Pleasure set (MEF1048).

To catch up on some of the best and most influential contemporary blues singing and picking, buy "The R&B Soul Of B. B. King" (Ember EMB3379) and, if you get the taste, save up for "Blues Is King" on HMV CLP3608.

And finally, for the white "urban blues" scene, dip into "Canned Heat" (Liberty LBL83059E) and "Fleetwood Mac" (Blue Horizon 7-63200).

It's booming—and there is a British style

THE British blues scene is booming as never before. When R & B got going at London's Ealing Club in 1962 and later that same year at the Marquee, the scene that started up was basically a group scene.

Groups that received attention were Blues Incorporated, the Rolling Stones and the Cyril Davies All Stars — the main groups of the time.

Then, it developed very much into a band scene. This kept it to a narrower area than it need have been at the time, but no allowances were made for solo performers.

Even visiting American artists were expected to work with a British band. They were not really accepted on stage as solo performers.

Memphis Slim was always working with local British rhythm sections when he came over for solo tours; when Muddy Waters returned for his first major British tour, he was hardly ever heard working solo. Howlin' Wolf was also not heard to advantage as a soloist.

But in the last 12 months, the much deeper interest in all forms of blues has led to a situation where solo blues artists can work successfully outside the purely folk scene.

I myself, Davy Graham, Ian Anderson — the virtually unknown but very good Andy Fernbach — we're all now able to work concerts, clubs, TV and radio. I was jokingly referred to at London's Middle Earth Club only recently as a "one-man-band."

The reason this awakening interest has come about is that the majority of people interested in pop, soul and these areas of music, have now realised that the blues is basically just as much their music as anyone else's.

And a British style of blues playing and singing has begun to develop that owes no allegiance to the Negro social conditions that gave birth to the blues roughly 100 years ago.

Therefore, it is no longer true to say that whites cannot sing the blues. It's no longer a matter of race or



ALEXIS KORNER

HAS BEEN LONG involved in all aspects of the British blues scene. Here he traces the growth of the present boom in home-grown blues and the appearance of a distinctive local style.

colour; it's a matter of attitudes.

The point is that the young people of today are more actively aware of the world's social conditions than they were 20 years ago.

The war in Vietnam has had an enormous influence, and so has conscription in America. These are social burdens young people have never had to bear before.

All the media, like TV, pump out information like mad at you now, and this is bound to have an effect.

Whereas the blues influence spread from America to Britain, Britain is now influencing the rest of Europe—even behind the Iron Curtain.

I'm flying to Czechoslovakia for a series of ten concerts at the beginning of April, and on March 24 I am appearing at the big Blues and Soul Festival in Frankfurt.

INTEREST

The interesting point is that these dates are without a band of my own, though I shall be using Dutch musicians in Germany. But part of the time I shall merely be using electric guitar to accompany myself.

Awareness of the blues is also spreading throughout the universities. I'm giving a series of illustrated lectures at universities up and down the country from March 30, and carrying them on again the third week in April when I return from Europe.

The interest is absolutely tremendous. The point of the lectures is not so much to give specific information, but to create a basic understand-

BLUES BOOKSHELF

SO you want to read about blues! It's not too difficult these days because books and magazines are fairly plentiful. Indispensable to the true blues bug is the privately produced Blues Unlimited, a monthly edited by Simon Napier and Mike Leadbetter which costs 2s a copy from 38a Sackville Road, Bexhill-on-Sea, Sussex.

Other periodicals are Blues And Soul, 2s monthly, edited by John Abbey, 100 Angel House, Woolmer Road, London, N18; Blues World, a quarterly (annual subscription 16s) edited by Bob Groom from 22 Manor Crescent, Knutsford, Cheshire; and Soul Music, a weekly journal covering the R & B field. Price 1s 3d from 46 Slades Drive, Chislehurst, Kent.

Here are some recommended books — historical, critical, documentary, musical, chatty — and song books.

THE BLUESMEN by Samuel Charters. Story of the Mississippi, Texas and Alabama bluesmen, also the African background. Southern, 31s 6d.

THE LEADBELLY LEGEND edited by John A. and Alan Lomax. 80 songs associated with the inimitable Huddie Leadbetter. Folkways Music/Southern. 20s.

BORN WITH THE BLUES by Perry Bradford. Early days of blues and jazz described by this pioneer songwriter-pianist-singer. Southern, 48s.

CONVERSATION WITH THE BLUES by Paul Oliver. The blues artists tell their own story in this excellent book. Cassell, 36s. Also MEANING OF THE BLUES (originally BLUES FELL THIS MORN-ING), a sociological study of

blues content, now in paperback. Collier-Macmillan. 10s 6d; and Oliver's first book, Bessie Smith. Cassell, 5s.

ROBERT JOHNSON, lyrics transcribed and discography. From Blues World (address above), 5s.

POETRY OF THE BLUES by Sam Charters, blues lyrics and photographs. Oak Publications. 14s 6d.

BIG BILL BLUES by Yannick Bruynoghe and Bill Broonzy. Big Bill's life and friends and songs. With photographs and discography. Oak/Southern. 24s.

URBAN BLUES by Charles Keil. Pretty high-class study of contemporary blues with admirable stuff on Bobby Bland and B. B. King. University of Chicago Press. 45s.

BLUES PEOPLE by LeRoI Jones. The blues in relation to American society. An interesting book, no longer in catalogue but worth looking for. Among song and tune books for players are THE BOOK OF THE BLUES, edited by Kay Shirley (Leeds Music), 62s 6d; and Davy Graham's Folk Blues And Beyond (FDH), 10s.

One more good paperback, AMERICAN FOLK MUSIC OCCASIONAL, No. 1, edited by Chris Strachwitz, is available at many specialist blues shops for 21s. And you may be able to find a copy of The Pete Johnson Story by Hans J. Mauerer, published by the U.S. and Europe Fund Raising Project for Pete Johnson. A periodical which must be mentioned for its blues coverage is the American Sing Out, a bi-monthly available from Collets at 8s a copy or 50s for a year's subscription.

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REALLY THE BLUES



A GUIDE TO THE GREAT BLUES PIANISTS

JIMMY YANCEY

BORN IN 1898, died in 1951. One of the truly great blues pianists. His style was very personal and sounds deceptively simple, yet he was the hardest to imitate. His was the art that concealed art. A strict economy of notes played with a rare delicacy, produced music of haunting beauty. Technically limited he may have been—but within his range he was able to say all he wanted to say. The major influence of the whole body of blues and boogie woogie pianists for a number of years, and included among his admirers, and pupils Meade Lux Lewis, "Yancey Special" and "Five O' Clock Blues" are regarded as blues classics, while his magnificent versions of "How Long Blues" are masterpieces. They can be heard on Atlantic 1283 (available for issue in this country) both as a solo and as a vocal by his wife, Estelle Mama Yancey. Their partnership was one of great sympathy and understanding. Jimmy is also at his best on two tracks of "Classic Jazz Piano Styles" (RCA RD7915).



MONTGOMERY/LEWIS/JOHNSON

LOFTON

EVERY ART FORM has produced its lovable and eccentric characters, and in the blues field, he must rank as one of the most astonishing. He was a legend during his lifetime, all of which was lived in his hometown, Chicago. A father figure of blues pianists, young enthusiasts and musicians came to see him and ask advice. In the blues style, no other pianist ever played like Lofton. He

was a law unto himself—a king who reigned supreme on Chicago's South Side. It was said that he only slept three hours a night; if one wanted to find him, a stroll along State Street would nearly always prove fruitful. Lofton would be wandering from joint to joint looking for somewhere to play. To see this legend sitting at some battered upright, his feet tapping and his fingers snapping out the rhythm, was quite a sight. Some of his finest recordings were issued on Vogue (LDE122)

but have been deleted. Here we had Lofton the piano player and singer. This is boogie as it was played in the Thirties by one of its greatest exponents.

LITTLE BROTHER

EURREAL MONTGOMERY, affectionately known as Little Brother, is one of the most versatile of the blues pianists, and one of the few remaining of the early piano stylists. Born on April 18, 1906, one of a family of ten. His father brought him a piano when he was only four and Brother has been playing for as long as he can remember. His work has covered almost the whole range of jazz, but it is as a blues man that he has won fame. He has a long list of compositions to his credits, some of them standard blues items, known to all pianists. "Vicksburg Blues," "Farish Street Jive" and "44 Blues" (another version of "Vicksburg") are the most renowned. His voice conveys an infinite sadness, and his pronounced vibrato makes his singing a moving experience. As an accompanist, Montgomery has very few equals.

MEADE LUX

BORN IN LOUISVILLE, Kentucky, 1905, gave to the world one piano blues classic, "Honky Tonk Train Blues" a surging, deeply felt train piece which has remained throughout the years a testing piece for boogie players. After making this for Paramount (in 1927), Lewis drifted into obscurity for many years and was eventually traced by John Hammond, washing cars in a Chicago garage. He enjoyed a brief commercial success when boogie woogie became popular in the late Thirties and early Forties. Although his chief claim to fame was his "Honky Tonk Train," Lewis was very much more than just a one-time piano pouter. Such delightful items as "Nineteen Ways Of Playing A Chorus" (Blue Note LP, now deleted) and "Denepas Parade" (Melo-

disc 1136) show his versatility. Examples of his work can be heard on "Boogie Woogie Trio" (Storyville SLP184) where he is featured both as a solo artist and playing with Albert Ammons and Pete Johnson. Lewis still contrived to earn a living when the boogie craze faded, spending his last years in Chicago where he died in June, 1964.

PETE JOHNSON

BORN IN KANSAS CITY IN 1904, died in 1967 in great poverty. He suffered a stroke and was unable to play in his last years; thus this great musician was a forgotten man. Johnson, like Little Brother Montgomery, divided his talents between pure blues and jazz, and his incredibly tough and swinging piano as a memorable feature of many of Joe Turner's best records (notably "Boss Of The Blues"). In 1938 he went with Turner to New York and appeared at a concert at the Carnegie Hall. This was followed by a series of engagements at various nightclubs where he was a great success. At Cafe Society he was featured with Albert Ammons playing piano duets (he can be heard both solo and dueting with Ammons on "Boogie Woogie Trio" (Storyville SLP184). He is perhaps best known for the famous duets with Joe Turner, "Cherry Red," "Roll 'Em Pete" and "Goin' Away Blues" (originally issued on 78 rpm by Parlophone).

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Many publishers market blues solos and albums, frequently transcribed from recordings by blues stars. Music dealers stock or can order these, but if in difficulty, visit or write G. Scarth Ltd, 55 Charing Cross Road, London, WC2, who carry an extensive stock of music and tutors and are open Monday to Saturday from 9.30 a.m. to 5.30 p.m. (Thursday 1 p.m.).

BY DERRICK STEWART-BAXTER

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REALLY THE BLUES



4

"DALLAS Blues," written by a white musician named Hart Wand, was the first blues to be published in written form.

But it was not until the Twenties that blues recordings got under way, and then everything was concentrated on the jazz-based classic blues by artists like Bessie Smith, who cut more than 150 sides for Columbia.

Country blues then followed on a variety of small labels but the depression hit these hard, and virtually all either went broke or were taken over by the giants.

RCA Victor, Columbia and Decca dominated the field and the excellent RCA Race Series of EPs released over the past few years contains many of the classics from the era.

But the title of "Race" music, given to the blues by the major companies, reflects their outlook. They aimed the music solely at a restricted, and purely Negro, market.

The only blues to reach a wider public were from the blues shouters like Joe Turner, Jimmy Rushing and Jimmy Witherspoon who found employment with the big bands of Count Basie and the like.

But the accelerated move of Negro population to the Northern cities and the Negroes' expanding buying power created a demand for wider exploitation of the blues, and hundreds of small companies, often working only on a local basis, started recording blues and the more commercial R & B during the late Forties.

The Chess Brothers sold records from the boot of a car. Ernie Young recorded artists for his Excellency label in the back room of his record shop, they pushed them out via a chain of juke-boxes he owned.

Ahmet and Nesuhi Ertegun were sons of a Turkish diplomat who became avid collectors, and then decided to set up the Atlantic label and Berry Gordy worked on the production lines in a Detroit car factory during the day and set about establishing Tamla Motown in his spare time.

Small labels



Berry Gordy of Tamla

The explosion came with the rock 'n' roll boom of the mid Fifties. Suddenly R & B stars like Chuck Berry, Bo Diddley became artists of pop appeal and their recordings became a force in the pop charts.

Sam Phillips, whose Memphis-based Sun label had recorded nothing but pure blues from people like Dr Ross and Little Milton, discovered Elvis Presley, Roy Orbison and Jerry Lee Lewis and rock 'n' roll—heavily blues-influenced—became big business.

Presley recorded half a dozen blues compositions starting with "That's All Right Mama" by Arthur "Big Boy" Crudup and suddenly R & B songs became inter-racial in appeal.

Always the driving force came from the small independent recording companies and

kept the flag flying

even today, when the major companies all operate R & B labels, they rely heavily on picking up material recorded and first released on a localised basis.

In Britain too, it took the pioneering of dedicated enthusiasts to establish blues and R & B as a commercially viable proposition. Island Records, through their Sue label, released many collectors' items often of a very limited appeal, as did Mike Vernon through Blue Horizon, Outa Site and Purdah. President, too, have built a strong catalogue.

Probably the smallest of all the independents is Soul City, which is run from a record shop in London's Monmouth Street, and is releasing many previously unobtainable oldies from American catalogues.

Beacon Records are concentrating on R & B with pop appeal: "With proper promotion, a good R & B disc can end up with far higher sales than any normal pop record," claims Beacon's Milton Samuel.

As long as there are enthusiast-run independent labels around to provide an outlet, its stature will continue to grow.—ROGER ST PIERRE

HOME GROWN STUFF

THE ADVENT of Peter Green and the Fleetwood Mac's LP as a fast-seller marks a chapter of success in the efforts of two brothers to put the blues—especially British blues—on the map.

It started back in 1965 when Richard Vernon—now a promotion man with CBS Records, and Mike Vernon, who produces John Mayall discs as an independent for Decca—were running a blues monthly called R and B.

"We'd been running the magazine for about 18 months prior to that," says Richard. When the American Blues Festival came here, we took the opportunity to keep them to ourselves, so we issued them in a limited edition of 99 copies and sold them through R and B monthly on a mail order basis. They were sold out within 10 days.

"That was a start. We then acquired some masters from a company in Los Angeles. They had been recorded some 20 years ago and included titles by artists like Driftin' Slim Little, George Smith, Huston Boines and Woodrow Adams. They were all old blues artists of interest only to collectors. Again, we put limited editions of 99 copies each pressed by the British Homophone Company.

"The success of these recordings prompted us to start a blues label for British artists. So we launched Purdah, and recorded T. S. McPhee, guitarist with John Lee's Groundhogs, who did "Someone To Love Me," and a John Mayall and Eric Clapton single, "Lonely Years."

"This Mayall-Clapton recording sold 1,000 copies, and really started the ball rolling. But we still weren't well-known in the recording business, and didn't know all that much about it.

"But as the whole thing was going so well, we started another label Outasite, on which we put a staff of more commercial appeal in the blues idiom—more R and B material. Blue Horizon was for down home blues.

"We wanted a company to give us our own label and distribute it. We approached all the large companies, but they weren't interested. It was essential for us to have our own identity—just as Tamla Motown has with soul records. "Finally, we signed with CBS from October 1 last year, and have been very successful ever since." —LAURIE HENSHAW

FOLK FORUM

THURSDAY

ANNE BRIGGS, Selkirk Hotel, Selkirk Road, Tooting.

AT MOONLIGHTERS FOLK CLUB (see Tuesday) SINGERS NIGHT, MOONLIGHTERS, singers welcome.

BLACK BULL, High Road, N.20 RALPH McTELL with MAC, SAFFRON, THE FITZPATRICKS.

DAVE PLANE ABINGDON FOLK CLUB

FOLK AND BLUES, Battersea Town Hall, Next Thursday, 8 pm. The SOUTHERN RAMBLERS, MARIAN SEGAL, IAN McCANN and the Roan County Boys, DAVE WAITE. Tickets: s.a.e. Nag's Head Folk Club, 205 York Road, SW11. 10/-, 7/6, 5/-, 3/-.

THE DOGHOUSE Folk Club, Creyhound, Fulham Palace Road, presents DEREK BRIMSTONE JAMIE DUNBAR Resident: Paddy Hines and Punchbowl. Come at 8 pm.

THE FOLK CENTRE, HAMMERSMITH YOUNG TRADITION ROD HAMILTON, DON SHEPHERD, LONDON APPRENTICES Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.

THE FOX, Islington Green. PUNCH & JUDY presented by Professor Alexander.

TONIGHT 7.45, MERTON HALL, SW19, Folk Concert for Vietnam. Admission 3s.

FRIDAY

ABOUT 8.15 at OVAL HOUSE FOLK, 20 yards Oval Station, opp cricket ground. Guests THE TAVERNERS Residents The Rosemary Branch. Admission 4s.

AT IV Folk Club, Ewell, Roger Evans, Roger Hill.

AT LES COUSINS 49, Greek Street, 7.30-11. From America BLAINE SMITH Come by 8 to obtain seats. Adm 5s

FIGHTING COCKS, London Road, Kingston. SINGERS.

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THE LAYMEN. GUESTS. 8 p.m.

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SATURDAY cont.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. COME ALL YE. Residents, The Laymen. BAR

NEW ANGLERS Folk Club, Teddington. Tribal Meeting in Ecstasy of the Joint Communications, Steve Baker, JO STEAD.

SINGERS' CLUB: Ewan McColl, Peggy Seeger, Union Tavern, Lloyd Baker Street, W.C1. 7.45 pm.

THE BOHRAN F.S.C. SEE SUNDAY

THE INCREDIBLE DAVE PLANE with the ZIP FASTNER ENSEMBLE 3000 Druid Centenary, Stonehenge

TROUBADOUR, 10.30, 265 Old Brompton Road. NOEL MURPHY (Himself)

SUNDAY

AN OPENING NIGHT WITH TOM PALEY and The New Deal String Band and The BOHRAN F.S.C. Horse & Groom, Westminster Bridge Road, S.E.1, next to Lambeth North Underground.

AT THE HORSESHOE CLIVE PALMER ANN BRIGGS RALPH McTELL Tottenham Court Road, 7.30 pm MUS 4832.

DARTFORD RAILWAY Hotel, The Southern Ramblers, Also last London appearance of American country singer Blaine Smith.

DON QUIXOTE FOLK CLUB presents THE STRAWBS 2-6 pm. 5s. entry. 259 Old Brompton Road, S.W.5.

FOLK / POETRY at the THREE HORSESHOES, Hampstead, 7.30 Highgate YCND presents Doris Henderson, Dennis Gould, Missouri Compromise Jug Band.

HAMPSTEAD - ENTERPRISE, opp. Chalk Farm Station, 7.30. THE CROFTERS FROM CAMBRIDGE, MARIAN MCKENZIE, DON BONITO.

MIKE ABSALOM, Brentwood Folk Club, Bardwell Close.

PLAIN DAVE PLAIN, Troubadour Folk Club, Grays.

STARTING GATE, Station Road, Wood Green. NOEL MURPHY, Jon Betmead, New Mythology.

STEVE BENBOW FOLK CLUB Norbury Hotel, London Road, Norbury, Dave Kelsey Saffron MARC ELLINGTON

THE WALKING TENDERFOOT DAVE PLANE GREYS

TRAMPS and Hawkers, Royal Albert, Blackheath Hill, The Pealers.

TROUBADOUR, 9.30. JOHN MARTYN.

UNDER NEW MANAGEMENT FOLK AT THE NAGS Helen Kennedy from the Bracken & Gillian Cook will start with a Come-All-ye to find some good residents.

YE BUG 'UTCH Folk Club, Bald Faced Stag, Buckhurst Hill. JOHN FOREMAN.

MONDAY

AT THE PHOENIX Cavendish Square, John Princes Street, Oxford Circus. NIGEL DENVER THE UNHOLY TRINITY 8 pm prompt start. Next week—BERT JANSCH.

FOLKSVILLE, PUTNEY. Half Moon, Lower Richmond Road, presents GERRY LOCKRAN

last appearance here for 6 mths. plus LISA TURNER, ROYD RIVERS, CLIFF AUNGIER, FINGERS' LEWIS, HORACE.

MONDAY cont.

HOPPOLES, BAKER STREET, ENFIELD, 8 pm TONY ROSE STUART EMMS

NEW VOICES, FOLK CENTRE, HAMMERSMITH, DAVE COOPER, DODO ROD HAMILTON & RESIDENTS. See Thursday.

PHOEBUS AWAKES at the RISING SUN, Rushey Green, Catford PETE CHOPPING AND RESIDENTS.

TUESDAY

AT CAMBRIDGE CIRCUS SCOTS HOUSE, W.C.2 PADDY HARRIES INTRODUCES SINGERS NIGHT WITH JERRY SHORE

MOONLIGHTERS FOLK CLUB THURS. NEXT: DON'T MISS! JACKIE & BRIDIE

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COVENFOLK BLUES NIGHT, Earl Spencer, SW18. GERRY LOCKRAN

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PRESENTING DAVE PLANE HAREFIELD

TUESDAY, March 26, Troubadour, 9.30. "COME ALL YE."

WEDNESDAY

AT CRAWLEY Folk Club, Grass-hopper, Tilgate. MARTYN WYNNDHAM-READ

AT LES COUSINS 49, Greek Street, 7.30-11.00

RON GEESIN RALPH McTELL Adm 5s. Thanks to everyone for coming last week. Judging by that attendance, come early to obtain a seat.

COACH & HORSES, Kew Green NOEL MURPHY

HOLY GROUND, 4a Inverness Place, Bayswater. STEFAN SOBELL MIKE ABSALOM JOANNA WHEATLEY

Next week Steve Benbow The club will be closed April 10th. Open the following week.

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CLUB SECRETARIES PLEASE NOTE

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FOLK NEWS

ARLO Guthrie arrives in London at the beginning of April for a short concert tour organised by Jack Higgins of the Davison office. His first concert will be at Queen Elizabeth Hall on Saturday, April 6, followed by Bristol on Monday, April 8, Fairfield Hall, Croydon on Thursday,

April 11, and the Middle Earth, London on Friday, April 12.

While in Britain he will also make a number of TV appearances.

Meanwhile, his "Alice's Restaurant," the song-monologue which takes up 18 minutes 20 secs of his recent

best-selling album for Pye, has been published as a paperback by Grove Press, with illustrations by Marvin Glass.

RUN, do not walk, to the nearest record shop for your copy of the long-awaited first volume in the Caedmen series "The Folk Songs of Britain," now reissued here by Topic.

"Songs of Courting" has songs by the Coppers, Jeannie Robertson, Francis McPeake, Paddy Tunny, the superb Elizabeth Cronin, Seamus Ennis, Jimmy McBeath and Davy Stewart, all recorded when they were at the height of their powers, at the same time as the BBC's field recording project in the 1950s.

The English tradition is not well represented on this first album, apart from the rather over-rated Coppers, but future issues have some of the real greats of English traditional song, such as Harry Cox and Charlie Willis.

SCOTTISH pop-folk singer Bernadette is the first star of a new BBC-1 Scottish TV series, Birds of a Feather, starting on Saturday this week, March 23. The series is designed to "display the talents of the most promising girl singers on the fringe of stardom," says BBC.

FOLKSPIN, the pioneer record request programme for British folk song which had a brief, 14-week life on the BBC Home Service (South and West) back in 1963, returns to Radio 4 on Saturday, March 30 for a six-week try out.

The programme will be restricted to the South and West area and will be presented by Cyril Tawney. "The programme content initially will need to have a fairly wide appeal," says Cyril, "so those who prefer unaccompanied singing or long ballads may be somewhat disappointed."

FLORA MACNEIL, possibly Scotland's best-known traditional Gaelic singer, is on Music for the Gael on BBC Scottish Home Service next Tuesday, March 26.—KARL DALLAS.

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KEN COLYER'S JAZZMEN
Sun. afternoon, March 24th, 3-6 p.m.
JOHN DUMMER
BLUES BAND with TONY MCPHEE
Sun. evening, March 24th, 7.30 p.m.
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, March 22nd
BRIAN GREEN'S JAZZ BAND
Saturday, March 23rd
MAX COLLIE'S RHYTHM ACES
Sunday, March 24th
ERIC SILK & HIS SOUTHERN JAZZ BAND

WOOD GREEN (Fishmongers Arms)
SUNDAY
BRIAN GREEN JAZZMEN
with George Mally & Mick Mulligan
TUESDAY
TEN YEARS AFTER

SIX BELLS, KING'S RD., CHELSEA
Thursday, March 21st
A great occasion!!!
Celebrating 20 yrs. a bandleader
HUMPH
with
Wally Fawkes, Keith Christie, etc.
Saturday, March 23rd
JOHN CHILTON'S SWING KINGS

ZODIAC CLUBS
EDEN PARK HOTEL BECKENHAM
Thursday, March 28th
TEN YEARS AFTER
STAR HOTEL, CROYDON
Friday, March 22nd
THAMES CITY JAZZ BAND
Monday, March 25th
PETER GREEN

CLUBS

IT'S THE PINK FLAMINGO

33-37 WARDOUR STREET, W.1

FRI., MCH. 22nd (8.00-5.00 a.m.)

★ ALL-NIGHT READY STEADY ROCK'n ROLL SESSION LIVE THE

★ SHANTILLY ROCK SHOW
★ PLUS TONI ROCKETS ROCK SCENE

SAT., MCH. 23rd (7.30-6.00 a.m.)

★ ANOTHER ALL-NIGHT SET
★ GREAT SOUL MUSIC!
★ GREAT R'n'B SOUNDS!
★ KATCH 22 PLUS
★ THE SOUL CARAVAN WITH THE TRIAD

★ TONI ROCKET DISC-TET

SUNDAY, MCH. 24th (7.30-11 p.m.)
THE BIG BEAT DISC SCENE

★ IT'S BLUEBEAT-SKA-TIME ENJOY A NITE OUT WITH GREAT MUSIC AND GOOD FRIENDLY CROWDS DANCE TO

★ RUPERT AND THE RIK 'N' BECKERS
★ TONI ROCKET SKA-TET

WED., MCH. 27th (7.30-11 p.m.)
THE MIDWEEK BIG NITE OUT

★ THE UPTIGHT-AN-OUTSIGHT-NIGHT WITH TONI ROCKET
LONDON'S OFFICIAL SOUL APPRECIATION SOCIETY BY PERMISSION OF JANET MARTIN AND ATLANTIC RECORDS

★ GUEST STARS *
COMPETITIONS AND SURPRISES!!
WITH THE BEST SOUNDS ON DISC AND TAPE
REDUCED RATES FOR STUDENTS AND MEMBERS OF YOUTH CLUBS

THURSDAY
ALBANY JAZZMEN, Rhythmic Eight, Lord Henniker, E15.

DOCTOR K'S SALFORD
FOLK AND BLUES, Battersea Town Hall THE CHICKEN SHACK BLACK CAT BONES. For details see Folk Forum column.

KEITH SMITH band, Munich Festival.

MUSICA ETERNA, ROEBUCK, T.C.R.

MUSIC WORKSHOP, Rod Kelly Band! Dedic Wood Quartet, Essex Arms, Brentwood.

PETER BOND Trio, Julia Doig, Bickley Arms, Chislehurst.

THREE HORSESHOES, LETCHWORTH.

JON ALEXANDER
DISC SHOW EVERY THURSDAY.

THREE TUNS, Beckenham. TERRY SMITH, BOB STUCKEY, DAVE QUINCY, JOHN MARSHALL. Next week: Dick Morrissey.

"WHITTINGTON," PINNER: ALAN ELSDON.

FRIDAY
BLACKBOTTOM STOMPERS, Woolwich Poly.

DOCTOR K'S
Blues Loft, White Hart, High Wycombe/Middle Earth

ERIC SILK, (01-550 2686) 100 Club, Oxford Street.

FRIDAY cont.

THE BORO JAZZ CLUB, every Friday at Romford Football Club, Brooklands Road, Romford. Tonight THE ORIGINAL EAST SIDE STOMPERS.

THE TOAST CALIFORNIA, DUNSTABLE
TONY MIDDLETON Group, Tonight, Tomorrow Julia Doig, Peter Bond Trio, Royal Albert, Blackheath Hill, Free.

URBAN GIN HOUSE RACTIME BAND
Brockley Jack (near Crofton Park Station)

WHY SOUL? WHY NOT! Railway (Hotel), Wealdstone!

SATURDAY
BLACKBOTTOM STOMPERS, Southampton.

BROCKLEY JACK see Friday

CRAWDADDY
Tagg's Island, Hampton Court

THE NICE
DOCTOR K'S
MAGIC VILLAGE, MANCHESTER

FROGISLAND JAZZ BAND, Queen of Hearts, Stanmore.

KEITH SMITH band, Honnef, Germany.

M.J.S. ROYAL OAK, TOOLEY ST. THE TONY LEE TRIO, featuring TONY LEE ON PIANO, TONY ARCHER BASS, AND PHIL SEAMAN ON DRUMS, GUEST ARTIST STAN ROBINSON.

SHAKEY VICK'S
BIG CITY BLUES BAND
Blues Thing, 21 Winchester Road, N.W.3

THE TOAST MAIDSTONE
AT THE CLERKENWELL TAVERN, the ADRIAN PATON NEW JAZZ REUNION, adm only 2s 6d, 8 p.m. next week FRANK RICOTTI QUARTET.

BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.

BLACK PRINCE Hotel—Bexley, Kent.

FROM AMERICA, THE FANTASTIC ORIGINAL IMPRESSIONS

BROCKLEY JACK see Friday

CLUB OCTAVE
Hambrough Tavern, Southall

DICK MORRISSEY
COOKS, CHINGFORD
Royal Forest Hotel
THE TEMPERANCE SEVEN

DOCTOR K'S TETHERDOWN, MUSWELL HILL
ELM PARK HOTEL
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Lunchtime jam session. Musicians welcome. Evening, Green Man, Blackheath.

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MAX COLLIE QUEEN OF HEARTS HOTEL, STANMORE.

THE TOAST LONDON
THE 32-20
"BLUES THING," 21 Winchester Road, N.W.3.

THREE TUNS, Beckenham. HOWARD RILEY Quartet, featuring JOHN HISEMAN.

UNION BLUES & SMOKEY HILL BLUES BANDS, RAILWAY TAVERN, ANGEL LN. STRATFORD.

SUNDAY cont.

YOUR SCENE? SOUL N' BOOZE! Railway (Hotel), Wealdstone!

"WHITTINGTON" Pinner. FROGISLAND JAZZ BAND and IAN GRANT JAZZ BAND.

MONDAY
BLACK PRINCE Hotel—Bexley, Kent.

ALEX WELSH
BLUE HORIZON
AYNSLEY DUNBAR
Nag's Head, 205 York Rd., SW11. Buses 44 and 170.

COOKS FERRY INN
ANGEL ROAD, EDMONTON
MARMALADE

DOCTOR K'S
RED LION CAMBRIDGE
HATFIELD, Red Lion, Alan Elsdon.

JULIA DOIG, FRANK BROOKER QUARTET, THOMAS A' BUCKETT OLD KENT ROAD.

KEITH SMITH band, Leicester.

READING, "SHIP" MONTY SUNSHINE.

THE ORIGINAL EAST SIDE STOMPERS, "Green Man," High Road, Leytonstone.

TUESDAY
AT THE PLOUGH, ILFORD
ALLAN HUMM TRIO
plus guest Ken Church
BRIAN EVERINGTON QNT.

BERKHAMSTED, King's Hall, Terry Lightfoot.

BLUES NIGHT — Mitre Tavern, Tunnel Avenue, S.E.10. "JOHN WALDEN'S BLUES COMBINE."

FRED STEAD'S SUNFLOWER JAZZ BAND. "Holloway Castle" Camden Road, N.7 (Opposite Holloway Prison).

"GEORGE," MORDEN: ALEX WELSH.

GRAHAM COLLIER presenting THE GRAHAM COLLIER SEXTET — introduced by Buxton Or — at the Kensington and Chelsea Library, Campden Hill Road, W8, on Tuesday, March 26, at 8 pm. A Kensington Music Society event. Temp. membership admission 5s. Refreshments available.

THE TOAST SWINDON
WEDNESDAY
AT THE CAVE
JOHNNY PARKER J.B.
NEW MERLINS CAVE, MARGERY STREET, W.C.1. TER 2097.

BLACKBOTTOM STOMPERS. Green Man, Blackheath, with Big Fiddler.

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108a Tottenham Court Road, (Warren Street Tube) 8-11 pm
SHAKEY VICK'S
Blues Band

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GOthic JAZZ BAND, Earl of Sandwich, Charing Cross Rd, W1. Next to Cameo Theatre.

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NEW SEDALIA JAZZ BAND. "Holloway Castle," Camden Road, N.7.

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QUINTET and
PHIL WOODS
with
GORDON BECK TRIO

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and hear the world's finest jazz
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Friday, March 22nd
TERRY SMITH QUINTET
BRIAN MILLER TRIO
Saturday, March 23rd
MIKE WESTBROOK BAND
FRANK RICOTTI QUARTET
Monday, March 25th
JAZZ WORKSHOP SEXTET
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Tuesday, March 26th
JOHNNY PARKER'S BAND
Wednesday, March 27th
PETE BROWN'S POETRY and JAZZ NIGHT

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TROGGS' FAN CLUB. — Sae to Lynda, 3rd Floor, Royalty House, 72 Dean Street, London, W.1.

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210a Haverstock Hill, N.W.3 (opposite Belize Park Odeon)
Sunday, March 24th

THE JOE HARRIOTT QUARTET

Licensed Bar
8 p.m.-11.15 p.m.
Free Membership

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90 STOCKWELL RD., LONDON, S.W.9
Thursday
HARRY STONEHAM (Organ)
JOHNNY EYDEN (Drums)
Friday and Saturday
HARRY STONEHAM and JOHNNY EYDEN plus OLAF VASS
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Evening: HARRY STONEHAM (Organ) JOHNNY EYDEN (Drums)
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IAN CARR
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with BARBARA JAY
THIS THURSDAY, MAR. 21st, 8 p.m.

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THE ED FAULTLESS TRIO
ALAN BERRY, DICK BRENNAN
presents MODERN JAZZ
Every Fri., Sat. and Sun. Admission 2/6
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DICK MORRISSEY
HAROLD McNAIR
Saturday, March 23rd
ART ELLFSON
Sunday, March 24th
DON RENDELL

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Cavendish Square, W.1. MAY 1700
Wed., March 27th, 8.15-11 p.m.
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Adm. 6/- Students 4/- Licenses 1/-

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Friday, Saturday, Sunday, lunch & evening

Friday, March 22nd
HAROLD McNAIR
Saturday, March 23rd
TERRY SMITH
Sunday, March 24th
Lunchtime and Evening
HAROLD McNAIR

Monday, March 25th
ALAN HAVEN
Tuesday, March 26th
LENNIE BEST
Wednesday, March 27th
PETE KING
Thursday, March 28th
DANNY MOSS

marquee

90 Wardour Street London W.1

Thursday, March 21st (7.30-11.0)
★ THE MARMALADE
★ THE OPEN MIND
Friday, March 22nd (7.30-11.0)
★ BLUES NIGHT

★ TEN YEARS AFTER
★ THE NEW NADIR
Saturday, March 23rd (8.0-11.30)
★ THE GODS
★ THE IVEYS
Sunday, March 24th (7.30-10.30)
★ WHOLE LOTTA SOUL
with RADIO ONE D.J. STUART HENRY and BLUE RIVERS and the MAROONS

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★ THE NICE
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CARL DOUGLAS and the BIG STAMPEDE
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RAMJAM DISC SCENE
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OPEN EVERY NIGHT WHISKY A' GO GO

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THE CORTINERS

SATURDAY, MARCH 23rd
THE ART MOVEMENT

SUNDAY, MARCH 24th
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TUESDAY, MARCH 26th
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SAT., MARCH 23rd 6/-

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WILD ANGELS TUESDAY'S CHILDREN
7.15 to 12 Admission 10/- Bars and Refreshments

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BLUES EVENINGS
THE 32-20 (Resident Band) plus SHAKEY VICKS
8-11 p.m. Licensed Bar Adm 3/-
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MONDAY BAND

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WEDNESDAY, MARCH 27th ORGAN NIGHT
GRAHAM BOND ORGANISATION
plus HIS GUESTS
Plus D.J. PEE, B

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ALL INSTRUMENTS swing. — 01-500 2390.
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BLOW READING, Orchestration Tuesdays, 8 pm. Peckham Girls School, near Odeon, Peckham Rd., Tel. 698 6770 Sundays.
BLUES BASS GUITAR, good gear essential, work waltzing. — 854-2337, 6-7 pm.
DEDICATED BLUES drummer for forming group. Willing to rehearse. — Jack, 636 7405 day.
DRUMMER / VOCALIST or drummer doubling sax or trumpet wanted for summer season East Coast, May to September. Must read and be able to drive along organ quartet in pit and ballroom. Send photo if possible. — Box 7044.

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ORGANIST, SINGER required urgently. — 01-534-5268.
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PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayton's, BIS 5531 (Day).
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SINGER/DRUMMER required, season/trio. — Phone 01-590-4228.
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TENOR TRUMPET (pro), for THE CAT ROCK 'N' ROLL SHOW. Phone US FLATTOP, WIM 1299, Flat 2.
THE BAND OF THE 9th/12th ROYAL LANCERS. Vacancies, clarinetists and saxophonists, experienced and beginners. — Apply Mr B. T. Keeling, LRAM, ARCM, Bandmaster, 9th/12th Royal Lancers, BFPO 36.
THE BAND OF 17th/21st LANCERS has vacancies for bandsmen, ALL instruments considered. Apply Bandmaster, 17th/21st Lancers, B.F.P.O. 16.
THE RA (Larkhill) band has vacancies for string players and a cornet player also young musicians, aged 15-17 years. — Applications to Director of Music, Capt W. Allen, ARCM, RA School of Artillery, Larkhill, Wilts.
TWO FEMALE musicians wanted for summer season on holiday camp. one pianist one ten./sax. — Apply Box 7043.
TWO WEEKS holiday relief. Hammond organist and drummer. Instrument supplied, doubling vocals preferred. Details of when available to Barn Restaurant Baintree. Phone 656.
URGENTLY REQUIRED. Single bass guitarist, male or female to join blues pop. soul group in Germany. Approx. £25 per week must do some vocals / move well / good gear. Must pay own travelling expenses to Germany. Full details, photo, age, experience to — Box 7053.
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WANTED B Flat tenor sax (doubling violin or clarinet) for summer production. Pit work experienced in variety. Not dance work. — Particulars to Noel Vincent, 10 Angell Park Gardens, London, S.W.9.
WANTED BLUES LEAD GUITARIST, semi-pro, 16-19. — Apply Gith 01-670-5835.
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WANTED pro versatile lead guitarist for progressive recording group. Own equipment and good vocal ability essential. Ring 836-2890, office hours.
YOUNG KEEN trumpet, trombone and string bass to form TRADITIONAL JAZZBAND, SE London area, playing experience must be main interest. — Phone 01-852 0558.
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YOUNG TENOR for Jersey club MUST read. — Jim Goff, RIP 2935 between 12.5 p.m.

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VOX A

mailbag

WHILE enjoying the output of pop music on Radio One, I feel the quasi-religious treatment of pop stars by the programme Top Of The Pops has reached an indecent level.

I refer to the ludicrous film of Donovan prancing about like an ephemeral spirit. Attempts to shroud the dubious musical ability of some artists with pretentious films are quite laughable.

Pop is insincere enough without the BBC adding to its absurdities. — S. H. PRESCOTT, Kings Norton, Birmingham. ● LP WINNER

POP STARS AS GODS! Preserve us!

YOUR correspondent Jean Aitchison in a "Caught In The Act" review of Carolyn Hester at the Marquee Club (MM March 16) referred to our "notoriously apathetic audiences."

I consider this not a slur on the club but on our audiences who are probably the most adult and aware in the country.

As we are about to cele-

brate the tenth anniversary of the Marquee, perhaps I should draw Miss Aitchison's attention to the groups which either started their career or received their initial acclaim here — the Rolling Stones, Manfred Mann, Yardbirds, Moody Blues, Who, Spencer Davis Group, John Mayall, Long John Baldry, the Move, Herd and Ten Years After.

I should point out that Miss Hester appeared in our Students Night and the Marquee was not in anyway concerned with the booking or the organisation of the evening, which is controlled by the Students' Committee. — JOHN C. GEE, Manager, Marquee Club, London W1.

ENGLISH fans seem to think the Dutch still walk around in clogs, surrounded by windmills. But we have some excellent pop groups in our country like the Shoes, Golden Ear-rings, Cuby and the Blizzards, and the Cats.

According to Dutch pirate radio Veronica, most of their records are released in England and they have everything to be a hit in your country.

Remember Spencer Davis' "After Tea" was written by Hans Van Eyck who recorded it here with The After Tea. — HAN KRATSMAN, Rotterdam, Holland.

WHILE I am in complete sympathy with the aims of the British Fellowship Of Jazz Musicians as set out by Danny Thompson, I should like to take issue with him on his implication that jazz education does not exist.

For two years we have provided free classes and at my school at Highbury Grove, we have Trevor Tomkins and John Marshall teaching drums, Tony Cookson (trumpet) and Don Ren-

dell (sax, clarinet, flute and recorder).

At Easter over forty of Danny's members will be giving their services to extend this training to young musicians at a week's course. Care to come along and help Danny? You'd be very welcome! — W. M. A. ASHTON, Chairman, London Youth Jazz Orchestra, Harrow, Middlesex.

ALOUGHT Ronnie Scott was a bit patronising towards Ray Tolliday, I agree with him.

Eighteen months ago I was a soul fan, listening to endless Tamla, Motown, until I heard a Roland Kirk LP and discovered jazz. At that time I thought Jimmy Smith was "deep"! But I progressed via Kirk to Coltrane.

I now listen to and appreciate all sorts of jazz and those records I listen to eighteen months ago have a curiously empty sound. — RON BRYAN, Hardingstone, Northampton. ● LP WINNER

I'M really fed up with the awful bad manners of some English pop singers when they appear on French TV.

It's a shame and they wonder why they are not popular in France. Please send us groups like John Mayall's Bluesbreakers or Rupert's People and you'll see they are popular and we ARE backing Britain! — NICKIE MELOT, Combs-La-Ville, France.



DONOVAN: prancing about like an ephemeral spirit.

Come off it Tops, stay in your own field!



BOB DYLAN

HOW long will the record buying public have to put up with the Four Tops' cover versions?

It was insult enough for them to ruin Left Banke's "Walk Away Renee," but with their latest offering they have erased all memory of the original beauty of Tim Hardin's "Carpenter."

Come off it Tops, stay in your own field of music and leave decent sounds to people like Cream, Bob Dylan, Byrds, Traffic and Nice. — G. GIBSON, Garston, Liverpool.

I WAS quite nauseated by the pathetic sarcasm of a Radio One announcer on Scene And Heard, commenting on the different views expressed by members of the Move on drugs in different pop newspapers.

Our quick-witted reporter type seemed to find a great deal of amusement in the different views. Surely his tiny mind can appreciate that because they are members of the same group, they don't have to have identical opinions. I would like to add I am in no way a fan of the Move, but was "moved" by the reporter's stupidity. — MARTIN GRAY, Horsham, Sussex.

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