BEATLES FILM NOT SHOWN IN AMERICA

The Beatles' self-produced film, Magical Mystery Tour, seems unlikely to be shown in America. The film was originally scheduled to be shown on American television over Easter, but plans for this have been shelved. Beatles press officer Tony Barrow said on Monday: "We have had offers but the right one hasn't come up."

Reports that the Beatles may join the Beach Boys and the Maharishi in a lengthy world tour project, titled World Peace, 1 were said on Monday to be untrue by press officer Barrow.

DONOVAN FOR ESTHER & ABI SHOW

Duo plan another British tour

DONOVAN is the latest star-guest capture for the Esther and Abi Ofarim colour TV series which hits the screens on BBC-2 on May 18!

And Ofarims' manager Ady Semel states that the duo will do all in their power to make another tour of Britain in the Autumn.

DIFFICULT

"It is, of course, very difficult for them to fit some 20 additional British dates on to the 65 they are doing on the Continent in October and November, but they very much want to play concerts in Britain again. So we shall see if it can possibly be done," he told the MM.

Donovan's booking for the BBC-TV show results from the Ofarims seeing his concert at the Royal Albert Hall.

SOLO

A spokesman for BBC-TV said: "Donovan will do two or three solo songs on the Ofarims show, and may also do a duet with Esther."

Programme with Donovan is due to be pre-taped today (Thursday). Actual scheduled date of showing was not fixed at press time, but it should be one of the first three programmes in the series of six.

TITLE

Ofarims are still planning a follow-up to their million-selling "Cinderella Rockefella," but no title has been decided at MM press time.
POP 30 PUBLISHERS

1 (9) WONDERFUL WORLD Louis Armstrong, HMV
2 (4) CONGRATULATIONS Cliff Richards, Columbia
3 (1) DELILAH Tom Jones, Decca
4 (3) LADY MADONNA Beatles, Parlophone
5 (5) THE ROCK OF THE BAY Offs redding, Star
6 (7) STEP INSIDE LOVE Cilla Black, Parlophone
7 (14) SIMON SAYS 1910 Fruitgum Company, Pye
8 (9) IF I WERE A CARPENTER Four Tops, Tamla Motown
9 (12) I CAN'T TAKE MY EYES OFF YOU Andy Williams, ABC
10 (11) CINDERELLA ROCKEFELLA Esther and Abi Ofarim, Philips
11 (8) I NEED WHAT'S IN MY HEART Andy Williams, ABC
12 (6) SOMETHING IN MY HEART Paper Dolls, Pye
13 (10) ROBBIE Don Partridge, Columbia
14 (15) ME, THE PEACEFUL HEART Lulu, Columbia
15 (13) I CAN'T LET MAGGIE GO Honeybush, Deram
16 (16) LITTLE GREEN APPLES Roger Miller, Mercury
17 (17) JENNIFER JUNIPER Donovan, Pye
18 (19) SHE WANTS MY KING Solomon King, Columbia
19 (20) FIRE BRIGADE Move, Regal Zonophone
20 (21) THE SINGER SANG HIS SONG/JUMBO Gene Pitney, Stateside

ANDY WILLIAMS MAY PLAY THIRD CONCERT

ANDY WILLIAMS is likely to play another additional concert in London next month, following an engagement revealed to MM this week.

Williams appears with the Henry Mancini orchestra at the Royal Albert Hall on May 20 and 21 and demand for tickets has been so great that agent Vic Lewis is negotiating a third engagement.

Told the MM: "We are negotiating a third concert and I would very much like to see Andy play there. We told MM a few days before. I'm afraid the tickets are going very well. I'd be happy to do another concert if ticket sales warrant it."

The concert would be in London at a venue similar to the Royal Albert Hall again. "There is no possibility of a provincial tour."

BUMPS MYERS DIES

New York Tenor Bumps Myers has died in a Los Angeles Veterans Hospital after a long illness. He was 85.

Myers was born in Clarksdale, Mississippi, and gained early experience with Earl Scruggs and Charlie Feenix before going to China with Bob Crayton and Teddy Weatherford. He later joined the Englewood and the Young and briefly with James Brown and Ray Charles. Bumps joined the army in 1942 and was with the United States Army until the end of the war.

GREEN FOR STATES

Peter Green and the Fleetwood Mac have flown to the American West Coast for recording. They have been signed by Andy Warhol to appear the at the Carousel in San Francisco, and the band have tickets for the last ever show on July 11 and 12 that can be booked in this month. They will also play in Los Angeles (14 and 15), San Francisco (16) and Portland (17). The group then move on to Canada and further West Coast returns. Prior to the American tour, Green and the Fleetwood Mac are to appear at the Fillmore in San Francisco on May 15 and 16 as part of their tour in the next few weeks.

WHENWHO

A NEW British single is being planned by the group's label. They had already planned to release "Call Me Lullaby" for the May 4 release. During their US tour their new Fillmore Auditorium appearances were released with the new single. They had been on tour in the UK for a week and were looking forward to their next week's tour in Britain. The group appear on John Lennon's Marquee on April 29. The group play London's Marquee on April 29.

HUMPHREYS EYES ON TOP

Kenny Ball and John Barry are rumored to be booked for a trip to the States. Kenny Ball has played in the States several times and is due to return this summer. In the US, they are due to appear at the Carousel in San Francisco, and the band have tickets for the last ever show on July 11 and 12 that can be booked in this month. They will also play in Los Angeles (14 and 15), San Francisco (16), Portland (17). The group then move on to Canada and further West Coast returns. Prior to the American tour, Kenny Ball and John Barry are rumored to be booked for a trip to the States. They have been on tour in the UK for a week and are looking forward to their next week's tour in Britain. The group appear on John Lennon's Marquee on April 29. The group play London's Marquee on April 29. They are due to appear at the Carousel in San Francisco, and the band have tickets for the last ever show on July 11 and 12 that can be booked in this month. They will also play in Los Angeles (14 and 15), San Francisco (16), Portland (17). The group then move on to Canada and further West Coast returns. Prior to the American tour, Kenny Ball and John Barry are rumored to be booked for a trip to the States. They have been on tour in the UK for a week and are looking forward to their next week's tour in Britain. The group appear on John Lennon's Marquee on April 29. The group play London's Marquee on April 29.

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No Swinging Era tour for Europe

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| MAY 7 | Capitólo, Cuba |
| MAY 9 | Royal Albert Hall |
| MAY 10 | Granada |
| MAY 11 | Granada |

| JUNE CARTER |

TENNESSEE THREE, THE COUNTY SET

| MAY 12 | Empire |
| MAY 13 | Town Hall |
| MAY 14 | Granada |
| MAY 16 | Odeon |
| MAY 17 | Upper Hall |
| MAY 18 | ABC |
| MAY 19 | Odeon |

LIVERPOOL
BIRMINGHAM
BEDFORD
GLASGOW
EDINBURGH
CARLISLE
NEWCASTLE
Regular jazz may return to BBC TV...and in colour

It is highly probable that the BBC will feature regular jazz programmes on TV this autumn. They will be on BBC-2 and, for the first time, be colour. The likely producer is Terry Henebery, the man responsible for Jazz 625 and Jazz Goes To College.

SIX members of the band are also the Archie Shepp Sextet. Archie Shepp, with his band, has been touring the world with this group for the past few months. The band consists of Archie Shepp on soprano sax, Jimmy Giuffre on clarinet, Ornette Coleman on alto sax, Charles Lloyd on tenor sax, and Altoner on drums.

On April 17, the band will perform at the Royal Albert Hall, London. The concert is expected to be broadcast live on BBC-2.

Dixieland jazz has been making a comeback in recent years, and the demand for BBC-2's series of programmes on the subject is high. The BBC is considering commissioning new programmes for the autumn season.

Tony visits the Luxembourg dee jays

Top radio and TV deejays Tony Blackburn and Mike Batt will visit Luxembourg last week. Film of Tony's visit and the 28 deejays shown on last week's programme were taped in BBC London's television studio.

FAME—BASIE PLAY ADDITIONAL CONCERT

Because of the sell-out response to the George Fame - Count Basie concert at London's Royal Festival Hall on May 4, an additional concert has now been fixed for the previous day at the Royal Albert Hall. In preparation for the tour—which also takes in dates in Hamburg (April 16) and Frankfurt (17)—George Fame and MD-arranger Harry South were due to fly to America on Tuesday of this week for two days' rehearsals with the Count's Orchestra in Boston.

AUGER FOR PARIS

Brian Auger and Julie Driscoll will put in a last appearance at the Marquee before the show in Paris, on April 23.

PROCOL HARUM has won a new audience in the American group of Strings. The group has been playing in America for the past month and has received excellent reviews. The band consists of Dave Pegg on bass, Robin Trower on guitar, Gary Thain on drums, and Gary Cooper on keyboards.

Repertoire

Repeating are the Delphians, with "Captain of the Ship," on the new Royal label, and currently on tour in Britain, will receive personal appearances and royalties. The Delphians and the Delphians' new album, "The Delphians' Gift," will be released in the next few weeks.

NEWS EXTRA

ENGLERT Hampstead will be the subject in a forthcoming book by the writer, who has written a number of articles on the subject. The book, "Englert: A Social History," will be published by the Penguin Press later this year.

The band also plans to record a new album, "The Delphians' Gift," which will be released in the next few weeks.

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Tell them Satchmo is feeling great looking pretty and blowin' great!

There was a click on the transatlantic line, followed by a gravelly "hello, pops" that could have come from only one man—"Satchmo" himself—Louis Armstrong, now gracing the MM Pop 30 with his mighty vocal presence at number one.

"Who's that?" questioned the voice compounded of equal parts grit, gravel and charm. "The Melody Maker? My favourite music periodical, how's my man Max Jones, Nat Gonella—all them cats?"

The voice that typifies jazz racked over 4,000 miles of telephone cable from Miami Beach, Florida, with a warmth and friendliness that cheered up a dismal evening in North London.

Sixty-seven year-old Louis, indescribable and fighting fit, is top of the chart with "What A Wonderful World"—and knocked out that he's still pleasing his fans here in Britain.

Armstrong is the one man who has spanned every era from the early days of jazz at the time of the Five World War through to popular music in 1968. He is one of the few jazz musicians to have been acknowledged and revered internationally.

He can currently be heard on his hit, "Satchmo's Second Take," but it is as a great jazz trumpeter that he is better known. His warmth, beauty, purity of tone and brilliance of technique combined with a gigantic power of swing.

Born in New Orleans, Louisiana in 1900, Louis learned to play trumpet as a schoolboy. He was exposed to and absorbed early jazz influences and in 1917, joined trombonist Kid Ory's band. He progressed from this group to others, including a band led by the legendary King Oliver in Chicago which he joined in 1922.

By mid-Twenties, Louis formed the Hot Five and Hot Seven recording groups among the many legendary in jazz and a step away from the pure New Orleans style.

LOUIS ARMSTRONG, ON HIS PERSONAL HOTLINE FROM MIAMI BEACH, TALKS TO ALAN WALSH

Louis had been singing "Wonderful World" with the band for a year or so before he recorded it. "I love the song—tremendous, not too old—it's brand new now. I love it because I've lived in the same house in Corona (Long Island) for 20 years and I love that line in the song about the children. I've seen three generations of children grow up in Corona. And they all come back to see Uncle Satchmo and Auntie Lucille," he chuckled.

"It's not the first time he's been in the pop charts—"Hello Dolly" was a hit back in 1964—and I wondered if Louis had any other numbers up his sleeves. "I got a lot where that come from, pops," he generally said.

"Joe Glaser told me it was a hit in

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"Leave it all behind ya', Louis tells MM"

M's Alan Walsh spoke to Louis Armstrong on the trans-Atlantic phone this week—and within 48 hours received from Satch a diet sheet titled "Lose Weight The Louis Armstrong Way" two photographs of Louis—enlarged to his smallest room—inscribed with his motto: "Leave It All Behind Ya' ..."

Also enclosed was a packet of Louis' own hand- written recipe, "Stew Xena." In his note, Louis told Walsh: "Have fun!" What puzzles me is how he could send over the phone—this Alan is at least twice as large as Larry. Amor Corner pulled out of Tuesday's date for the Gene Pitney package—because it was in Glasgow. The group refuses to play Glasgow since their van was smashed up by thugs there.

Aker Bilk, nearly prevented leaving Australia by tax men. Said his manager: "brother Dave Bilk: "It was all settled for £48. Cost me more than that in phone calls." Aker is now in New Zealand.

Michael Leontes says he won the string arrangements for the movie LP: the late Billy Strayhorn left 49,000.00. British batonist, Joe Templerly back with Woody Herman.

BBC ceiling must be low—and Betty Radio One dee-jays seem to be nudging—so the label of the new NEMS records are green, purple, and white—the colors used by NEMS boss Vic Lewis' cricket team for line and blazers. Kenny Everett and Lee Milderston told the 11M this week: "We're engaged and you're the first to know because we've only just decided..." Viv Prince tried to flag a nice-fined, clothed MM's Alf Martin in Fleet Street's Red Lion. Alf's not as daft as he looks, Viv.

"Pet Phil" composer and anachronist with At Last The 1930 Rock and Roll Show, treated in hospital after an amp fell on him during a gig. Jackie Trent and Tony Hatch bought a Rolls Silver Cloud.

Chauvetant told John Rowles he will marry twice and have a house by the seaside in America... Rod Stewart and P. Arnold cut a single together.

Beatles office asked Pete Ready to play a request for newly-wed fan club secretary Freda Kelly. He did—a Elvis Presley.. Baby Tatoum, widow of Art Tatoum, has died in Los Angeles.

Dean: Allan Ginsley, now resident in Bermuda, seen playing tennis with guitarist Jim Hall in New York last week: current crop of Scott Club wassermanns an all time high.

The RIVER'S weekly tank

Herb: screaming madness

IT WAS madness, high jinks, and chaos when the Beatles arrived at Liverpool's new 9,000-capacity half-weekend on May 10. The full house of 8,000 beatniks and some of Liverpool's leisure-time colleges were in the audience. The Beatles took over with the help of their Everly Bros. and Brill Building songs. By the end of the gig the crowd was in ecstasy.

At the end of the gig, the group staged a "smack-down" with the fans. The Beatles returned to the stage to sing an encore, and the audience went wild. The Beatles' performance was so well received that they were invited back for a second show. The audience screamed and shouted as the Beatles took the stage a second time. The Beatles' second performance was just as well received as the first, and the fans were left wanting more.

Arto. Show is writing two new shows—one on the Black Power and one on divorce. He's an expert on one, anyway. ... J. R. Nineteen admits his real Christian names are Frank Anthony and J.R. stands for Just Right.

Julie Felix looking very sharp, in a trouser suit at the Pye reception for Arlo Guthrie... Atlantic issuing stereo singles in America... Wonder if Bailey is prepared for an influx of veteran jazz fans?
brilliant tone
tonal brilliance

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87 Regent Street. London. W1. Tel. REGent 3372
Jazzscene

Hendricks and Ross now seek Fame...

By MAX JONES

To describe the new album of the ever-insatiable and talent-packed Ross/Hendrick duo, it might be said that the record-asking question is "What next for the great man and his wizardry of the piano?"

But it's also clear that the opening of the record is called "Hendricks and Ross: You Never Played Better!" suggesting the same...and everything else that follows! The piano player begins.

At the end of the first of two lengthy tracks, the pianist pauses and says, "I'm going to play the first movement of Beethoven's Piano Concerto No. 4 in G minor, Op. 58, movements three and four."

The group is superb, the orchestra is excellent, and the record in its entirety is an outstanding achievement by two musical geniuses at the top of their game.

The album begins with "The Great American Songbook," a thought-provoking selection of jazz standards, ranging from "My Funny Valentine" to "Skylark." The ensemble is expertly led by Ross on piano, with Hendricks providing some of the most memorable vocals of his career.

One of the highlights of the album is "The Thrill Is Gone," featuring Hendricks' captivating vocals. The track is a tribute to B.B. King, one of Hendricks' heroes, and showcases his ability to infuse emotion into even the most familiar of songs.

Another standout track is "Take Five," a jazz standard that features Hendricks' intricate and skilled playing. The recording is a testament to Ross' ability to create unique arrangements that enhance the original compositions.

The album concludes with "Begin the Beguine," a classic jazz standard that features both Ross and Hendricks in top form. The recording is a fitting conclusion to the album, leaving listeners eager for more of this musical masterpiece.

"Hendricks and Ross: You Never Played Better!" is a true masterpiece of jazz, showcasing the incredible talent of two of the greatest musicians of our time. It is a must-listen for jazz fans and music lovers alike.
John's Trouble—Too Much Time On His Hands

BY ALAN WALSH

John's debut in front of the British public—by he's already appeared extensively as a solo artist in Australia—will probably be a week at a leading club at the end of this month. This is followed by his first short tour of the UK.

I have a feeling that John's first shows will dispel all thoughts that he's Engelbert's double. I think that once I get out in front of a crowd about comparing me to Engelbert. I think it was fair enough when I didn't have a record in the hit parade but I'd rather be known as me than another artist's double

John is using the time before his first appearance to release new songs and a complete art. He believes in songs—sing his own numbers.

Back in Australia, a singer sings all the current hits from Brian and Amos as the basis of his repertoire. Here, that's not possible because it is very important to be original. So I'm learning some songs and writing a few of my own. At least three of his own numbers will be included on his first album which is coming at present! This is why he has to be released in a couple of months time. John's got to have a hit album that too quickly. First of all I've got to concentrate on getting together a few of the songs that I feel are really good.

I think I'll be something a little different. I've been working on some songs that I feel are really good. I can see a few of them now.

I'm pleased—delighted with the way my record is coming on. I'm really pleased with my record. I'm really pleased with my record. I'm really pleased with my record.

People expect too much. People expect too much of a record. People expect too much of a record.

For example, Top of the Pops put me on and that was the main reason why the record started to move.

But, in record or not, you have to have talent to sign someone up as a singer even if they can't sing. As long as they look good and the kids will go for them.

I'm not sure someone can get a hit in Britain and then do nothing and have talent to back up it. That's very difficult for another. In Britain, a singer who can't sing won't get very far.
KENNY EVERETT

LOVE AFFAIR:
"Rainbow Valley" (CBS).

Sounds exactly like their first one. It sounds a bit monotonous, although that middle bit may just about save it. I hope my follow-up doesn't sound like this. Actually, it's very difficult to tell the first time you hear a record, so if you don't like these comments, sorry, then I was only kidding.

SMALL FACES:
"Lazy Sunday" (Immediate).

Incredible. Love this. I've nicked the beginning and put a few more steps in to introduce the news with a little received by the ways sound as though they're talking about and being happy.

ZOMBIES:
"Time Of The Season" (CBS).

I had them on the show last week. I was breaking up a group as they were, I would want to end on a stronger one than this. It's obviously very professional - everything they do is very professional - and it's very classy. They should have concentrated on doing more commercial stuff for singles. It's a shame, because I like this, apart from there being too much organ at the end. It's not a hit.

R. ALDRICH-
"Pipalul" (Decca).

It sounds like Steve Race. It reminds me of the old teeth days - for every tooth you chew you get another TV series. It's a bit too happy. This seems too happy for me. I don't think it will be a record player.

TONY HOPPER & THE CASTAWAYS:
"I Can Guarantee You'll Love" (Polydor).

It's not one of their other. Quite pleasant, but it sounds like Gary Lewis and the Playboys. It won't be a hit. Play me "Strawberry Fields Forever" (RCA-Victor).

GRAPEFRUIT:
"Yes" (RCA-Victor).

This is fabulous. It's a double A single and I think the other side is even better. It's well produced, and they are all personal friends of mine. And saying I like it is the only way I can get another interview with John Lennon, with whom I'm in love.

JULIE ROGERS:
"Don't Speak Of Love" (Phillips).

It's one of those voices that doesn't have enough character to scare people. It's an average voice and an average song. It sounds like a bit of classical music. Isn't it Wagner? I love Wagner.

CREATION:
"Midway Down" (Polydor).

It took me off. I didn't have any breakfast yet and that record makes me wish I was eating it now.

CROWILLS:
"In Need Of A Friend" (MONG).

It's got a nice voice, but it's a drag record.

JACKIE WILSON & COUNT BASIE:
"For Your Precious Love" (MCA).

This sort of thing is great to see live, but on a record player it all sounds the same to me. It's like that show in mid of Spitter Wombles - it was all right live, but on TV it was a big drag. Take it off before I throttle you.

DAVID GARRICK:
"Rainbow" (Pyrs).

Somebody else has done this a pleasant tune but the voice sounds a bit odd on this version. Somebody like John Lennon should do it.

JASON CREST:
"Two Pianos" (Phillips).

Very interesting. I've played this once and I only played once in 40 minutes. So I must have liked it. What are the right supernatural? It turns me on. Man behind the music. He's real cool. He fits my bag. Take it off quick.

ADE CURTLE:
"Don't Tell Me I'm Crazy" (Columbia).

This trouble with this is, it's not quite enough. If it was the Swimming Pool Boys it would be nice because it's way up the wall. But this is a bit too good for him. I hope he never hears it. I think I'll commit suicide.

THE STOCKTOPSING:
"I Don't Ever Wanna Be Kicked By You" (CBS).

The only female group that ever sounded like the Shadows. "Vernon Girl" and "Tell Me About It" are really, really artistic and they are so good on this, it's getting worse.

TOM DUNPHIE & THE ROYALS: "Look Into My Teardrops" (King).

It's too much - whispery and early. They can't even cook it. So what do you do with it?
CILLA BLACK talking about her hit:

"After a few weeks of my TV show I was fed up singing it and I thought the public would be, too.

But Cilla — sunning herself on holiday in Portugal at the time — was wrong. The public were not fed up with it — in fact they kept asking when she was going to record it.

"The trouble was, it only had a beginning and an end; there was no middle to Cilla in Liverpool just before she flew off on holiday.

"Paul McCartney had to write me the middle of a couple of days before we went to India so I could record it.

"But record it she did, and "Step Inside Love" crime as successful as her own TV show, Cilla, has seen. The record is high in the MM chart, while her show started out with 11 million viewers and ended with more than 15 million — a record for a mid-week light entertainment show.

STAR

The show gave a novel dimension to Cilla Black as an entertainer. To the public it showed a singer capable of wellying a star show together with her personality.

The show itself, it gave added confidence.

"I think I'm happier now than I've been at any time since Brian Epstein died," she told me. "I know the public understand me before, but I never knew why.

"Now I think I've discovered why, and it'll help me in my work in the future.

HARD

"The show was the hardest thing I've ever done physically and mentally.

"If you do a stage show and have a bad night the tendency is, it is, say, 'Oh well, it's over to 1,000 people.'

"You can't . . . you don't dare to have a bad night with 15 million people watching. It can kill an artist.

"In that way, television is the worst window to be in. I'm thankful that people went on and particularly successful Cilla's very first record, "Cilla Of The Love,' and several of her biggest hits were written by McCartney compositions.

DRAG

She's now in the chart with a song from the same axis, but doesn't know whether she'll do another.

"I don't like asking people to write songs for me. If I asked the Beatles they'd say yes, but I know they'd be having to write it.

"I'm not sure they write anything and they give it to me.

ARLO GUTHRIE in next week's Blind Date

I'd be made up if they did another one, but it's unfair to actually ask them."
OPINIONS about Jelly Roll Morton's musical ability may differ—indeed, they do differ sharply—but there's no doubt, in sound or action, that he was a force to be reckoned with both his two-handed command and interest in form and development.

In the pursuit of information about Morton's active years in New Orleans in the 1920s and 1930s, various stories and interpretations have been put forward, often conflicting or contradictory. Morton's own recollections were confounded by a certain eccentricity that set him apart from his contemporaries. His music was influenced by various styles, including ragtime, stride, and blues, and it is often difficult to discern the pure characteristics of Morton's own compositions.

The first hand account of Morton's musical style can be found in the music itself. Morton's piano playing was characterized by a high level of technical proficiency, a rich harmonic vocabulary, and a virtuosic approach. His compositions often featured complex chord progressions and intricate improvisations that were ahead of their time.

In conclusion, Morton's contributions to music are immeasurable. His influence can be heard in the works of countless musicians who followed him, and his legacy continues to inspire new generations of pianists and composers. Morton's music is a testament to his genius and his enduring impact on the world of music.
Kinks to capture national lughole

KINKS: "Wonder Boy" (Pye). Before moving into the realms of heated discussion, let us establish one fact—this must be a hit. A jolly jangling piano, ja-la vocal backing, and what is described in some circles as a "jag-along" tune will easily capture the national lughole. The lyrical content is a bit harder.

More obscure than the usual Davies' words, Ray seems to be offering advice to a new boy about the life that lies ahead. He sings as if he was recently rescued by a heavy blow from a music instrument, and one can almost imagine his head wobbling and eyes rolling. A most curious, but not unattractive effort. Ray, the Roy Wonder once again, more shame to the chart, and let's see which way to zoon to the top.

CHRIS FARLOWE: "The Last Goodbye" (Immediate). Music-wise—the mighty Farlowe is back with a new production of his P'Amie song.
The orchestra has that irresistible immediate sound—powerful and dramatic. If anything, Farlowe has gone up a little in the past year, and the overall effect is the acid test. It's a great piece of film music, but this worries about its chart potential.

STEVE MILLER BLUES BAND: "Nite Time" (Capitol). A fine blues band, this band's initial success bordered with good production, and no engaging sound, doubt resulting from these.

POP LPs

SCOTT WALKER: "Next" (Parlophone). People have the power to control the environment of others—to bring them up, or bring them down. It's a world, graphically portrayed by the people, and people with each other's power, often their hold on others. They can sometimes make an amazing musical, record, and must contain the elements of music and qualities which can be used to manipulate, friends. The overall effect of these songs, and treatments is that of a kind of sadist.

Yet at the end one boy the feeling Scott might suddenly appear sticking out his tongue at the back of the audience. The audience. Yet at the end one boy the feeling Scott might suddenly appear sticking out his tongue at the back of the audience. The audience.

ROBBIE GORDON: "Louisiana Man" (Capitol). Robbie Gordon is an engaging, slightly wayward and incandescent figure. The nearest record to his last hit, "Love." He has a tremendous voice, and the Shifty Rogers' arrangements are only the beginning of a skull revival which washboards and strings back, besides out for compassion. Bob Gordon's "Louisiana Man" can see it all. Same as.

JULIE DOUCHELL, BRIAN AUGER & THE SOULS: "The Sheriff's in the Jail" (DECCA). Old fans of "Lord Of The Rings" etc. may be slightly disturbed by this attempt at the commercialization of Frodo and the Fellowship's journey.

DAVE DAVYD, BRADY, REAY, MICK & PERRY: "Long Lost Eternally" (Fontana). A Fontana Stereo Sound record—destinies or nothing, "Long Lost Eternally" is a truly great record. Bob Davyd's arrangements of the group's most successful songs, and in a new voice, Bob Davyd's arrangements of the group's most successful songs.

ROBBIE ROBERTSON: "Down To Middle Earth" (Columbia). Precisely inventive music from an American group, who have used the themes and the characters created by J.R.R. Tolkien in their show. This music is as much a celebration of Tolkien's Middle Earth as it is a celebration of the American West.

RAY DAVIES: "The Boy Wonder once more smites evil from the chart

RAY DAVIES: "The Boy Wonder once more smites evil from the chart

POP SINGLES/CHRIS WELCH

MADONNA: "I Am in the Same Boat" (Parlophone). Madonna has been in the same boat for some time, and she can only say this is a beautiful song, given a distinctive and original treatment by Chris Welch.

MODERN BELL: "I'm Going To Make You Love Me" (Fontana). A simple, easy song. Jools Holland, Rod Stewart—one seems a whole team of stars who are on making great records without breaking down.

THOMAS SEGAN: "Sight and Sound" (Elektra). "Sight and Sound" is an easy piece of cross-purposing good time, highly spirited, but while everybody has a ball including the producer, the average record buyer may still wonder on hearing their jittery. Unless, that's why the single crumbles.

MIKE RICHMOND: "One More Chance" (Parlophone). Here is a Cohen-Richmond as it has become known since those early puritan days when any dancing that involved sex and rock and roll was regarded as akin to being, sodomy, or rampant depravity.

Nothing fungus or obscene here, and it can safely be recommended for general family listening. Mr. Richmond is as safe as milk.
ARLO GUTHRIE CONFIRMS THE WALL OF SILENCE THAT SURROUNDS BOB DYLAN NOW

ARLO

THE wall of silence surrounding Bob Dylan is strengthened by the refusal of those who know him, or have met him, to say very much about him.

His John Wesley Harding album was released in February, and his appearance at the Woody Guthrie Memorial Concert in New York last January brought to an end several years of public activity following his reported motor cycle accident.

Arlo Guthrie, Woody's son, currently in Britain for a short tour, didn't give much away about Dylan when he visited the Melody Maker office last week.

When Arlo met Bob at the Memorial concert, it was the first time he had met him since Dylan's departure from the American music scene. "I don't even know if he's an artist," said Arlo.

Arlo didn't think he just disappeared. He needed some time. He was getting very excited. Excited by every direction everybody was going. Excited by every direction everybody was excited. But very, very excited.

"He was very, very excited. He was very, very excited. He was very, very excited. He was very, very excited. He was very, very excited. He was very, very excited.

Although the line-up for the concert included star names such as Tom Paxton, Judy Collins, Odetta, Ramblin' Jack Elliott and Pete Seeger, all eyes, naturally, were on Dylan as he sat in the row of performers on stage chanting to Paxton. Dressed in a grey suit, blue shirt and grey suede boots, Dylan looked healthy, sported an ear-to-eard, and a shaggy hair.

Near the end of the first half, when Dylan joined in, he moved forward to the front of the stage, and performed Woody's "Big Grand Collie Dog" and "Ain't Got A Home In This World Any More"—an appropriate choice, this last one considering his inaccessibility.

"He just did the thing," said Arlo. "He just did the thing. It was all the performances in "Bound For Glory". When he came to Dylan's turn, he burst out singing. "He just didn't know any words," continued Arlo. "Every body had a verse. Nobody told him anything. Pete Seeger told him to sing a chorus. The audience gave him there. It wasn't his crowd. I don't know what he's doing now."".

After the concert there was a party and it is believed that Dylan attended. He has moved from his former home at Woodstock, and taken his wife and child to a new home. "Nobody knows where, and if they did they wouldn't tell you," Arlo stated.

With Arlo in the office was his English girlfriend and record manager, Carol. Arlo refused to comment on what she had told him. "I just know she's doing something," Arlo said.

If he puts on a record he will make a fortune from people and we can assume he's America. But what is happening? All that Arlo has commented. His dual thumb who has his record own something, not only Dylan but anybody else who makes records.

If he puts out a record he takes a portion from people and we can assume he is making a fortune. What is happening? All that Arlo has commented. His dual thumb who has his record own something, not only Dylan but anybody else who makes records.

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BUCKLEY: ‘I’m still singing my own songs’

TIM Buckley is slightly built, and a mass of brown curls wreathe his head. He is a quiet, rather serious, person but he is quick to smile when something approaches his sense of humour.

At twenty-one, he is one of the best of the contemporary pop/songwriter to emerge in the last two years, as his two albums, ‘Tim Buckley’, and ‘Goodbye And Hello’, show.

Call him a poet, and he denies it. But, ‘Poetry is poetry and song is songs,’ says Tim, who is on tour in Britain, ‘I know poets who write things I could never write.’

Originally from New York, Tim grew up in Southern California. ‘I’ve lived in most places in America. I went to school in New York, then my folks moved to the West Coast because all the work was there.’

Tim started his musical career playing country music and singing himself fiddle and guitar. He then formed a group, ‘The Blues Band’, says Tim, ‘I played with them for a couple of years then I started getting into folk music.’

Tim first came to light in 1963 when he was working in London, with Larry Beckett, whose poetic approach to music and music, bass player Jim Padden. At a club called It’s So he met Mothers of Invention drummer, Jim Black, who introduced him to the Mothers’ manager, Herb Cohen.

Herb booked Tim into New York’s Night Owl and there he was heard by Elektra Records chief, Bob Hoffman. In 1964 and 1965 two albums Tim’s first album was released. Continuing his musical path and appearing on tours from there on Tim began to work the big clubs and folk festivals throughout America.

The release of the Cafe Au GoGo in Greenwich Village and the last Brian Epstein went to bear Tim on the recommendation of Brian George Harrison.

In June 1967, Buckley cut his second Elektra album, ‘Goodbye And Hello’ from which a single, ‘Wings’, has just been released in Britain. Though Tim himself, who has a poetic feeling for the American atmosphere, he points to no particular people who have influenced him. ‘Saying it’ is a matter of what other people are doing, but you have to have a channel of your own. Of course you learn from other writers and you learn from everything important yourself—no one can learn from it. I have been influenced by a lot of things but I’m not so much of a historian. I have learned from my own experience and from the people I have known. I have learned by reading other people’s experiences and by being with other people.’

He points to no particular people who have influenced him. ‘I am interested in what other people are doing, but you have to have a channel of your own. Of course you learn from other writers and you learn from everything important. But you have to have a channel of your own. I have been influenced by a lot of things but I’m not so much of a historian. I have learned from my own experience and from the people I have known. I have learned by reading other people’s experiences and by being with other people.’

Arrangements, on all his albums, have been provided by Herb Cohen who was also the recording producer of Tim Buckley with Elektra.

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THE CARRIED INTERPRETATION OF THE SONG WRITERS’ UNION

JUDY THE SONG WRITER

INTRODUCING

MORE people should be aware of the increasingly popular and dynamic women songwriters who are enjoying success on the contemporary pop/folk scene. Judy is one of them.

Judy has been in the forefront of the traditional folk movement and is one of the most accomplished and well-known of the folk-music performers. Judy has been performing in clubs, cafes, and concert halls throughout America.

The London, Canada, folk singer, Judy was born in 1944 and was educated at the University of Toronto.

Judy has recorded several albums, including ‘Judy’, ‘Judy’s Favorites’, and ‘Judy Goes To Town’. She has also appeared on television and radio shows.

Judy is a member of the Canadian Folk Music Association and is a vocal advocate for the promotion and support of Canadian folk music.
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I was utterly sickened at a recent pop show where we got rubbish from the Foundations and Flower Pot Men. Then came Kenny Ball’s band and their brilliance and professionalism instantly shone through. But the silly screaming hitches in the audience suddenly stopped screaming and one of the girls even had the nerve to read a book!

Kenny and the Spencer Davis Group were the only decent acts in the whole programme.

RAY COX, Fife, Scotland.

WHY is Chris Welch peeping through a portrait in every photograph? Is he a freak?—VIVIAN STANSHALL.

EXACTLY how much alcohol does Chris Welch consume before writing his reviews?—DREW S. & BEA, Bristol, Glos.

One half bottle of Scotch and six pints of beer.

HAVING read the "State of the Union '68" and while finding no cause for complaint about the statement attributed to me, I am disappointed that I was not given an opportunity for dealing with the allegation, that the Musicians’ Union seems a shadowy organisation to many people—and, indeed, to some union members. Union members are not prepared with the minimum of explanation and, so journalists at least, its officers seem to positively shun interviews and all forms of publicity.

This is their nonsense. The vast majority of our members do not complain that Executive Committee decisions are announced with a minimum of explanation, and it is only those who do not trouble to read the Union’s Journal, "The Musician," who complain that information is not published. For example, Union policy on the reciprocal exchange of musicians between Britain and foreign countries has been fully explained in our journal on many occasions, yet we still suffer the time-wasting activities of these, including some Union members, who refuse to believe that, whatever we may say, the claims of Orville Coleman in order to undermine the Union’s policy.

Full statements are made available to the national and trade press on all major Union policies, should public opinion dictate it. Should they be got the whole world in its hands. A Hot Time in the Old Town Tonight — The Grand Funk Railroad — Jackson Browne — The Battle of Jericho — Red River Valley — Theme from "Seven Days in May" — The Yankee Doodle Boy — The Yellow Rose of Texas — You Gotta Be a Football Hero, and 23 others.

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