



# Melody Maker

APRIL 27, 1968

1s weekly

BILL HALEY BOUNCES BACK — P.11



# DYLAN TOUR THIS YEAR

## 12 concerts in major cities

**B**OB DYLAN to tour Britain in the autumn! This is the exciting prospect for his thousands of British fans.

A spokesman for the Harold Davison Agency told the MM on Monday: "There is a strong possibility he will do a tour in the autumn, now that he has started doing appearances again."

"He'll probably do a short English tour and include some Continental dates. That's all that I can say at the moment."

### Accident

Bob was last here in June 1966 when he did a controversial tour with an electric guitar backing groups.

Later he was involved in a serious motorcycle accident which interrupted short his career.

He made no appearances and released no records until the Tribute to Woody Guthrie Concert at New York's Carnegie Hall in January this year, and the release of the CBS LP John Wesley Harding, revealing a changed vocal style.

It has been at the top of the MM LP chart for several weeks.



## BOOK YOUR SEATS NOW!

"A GREAT opportunity for British jazz" was the verdict among local musicians on the Melody Maker's The Jazz Scene '68 concert at London's Royal Festival Hall on Saturday, May 18.

The Melody Maker is presenting this unique concert, which will feature the best in British jazz at a time when British jazz has never been better, in association with the Harold Davison Agency.



MM Pollwinner Stan Tracey will be fronting his big band, never before heard in public in London and talks about his plans for the concert on page 8.

Other attractions booked for this gala night for British jazz are the Alex Welsh Band, The Chris MacGregor Sextet, the Don Rendell-Ian Carr Quintet, and the Michael Garrick Sextet. There will also be three American stars on the bill — altoist Phil Woods, who recently completed a season at the Ronnie Scott Club, and tenorist Hank Mobley and singer Salena Jones who opened at Ronnie's this week.

## SEE PAGE 17



## ANDY WILLIAMS — AN EXTRA LONDON SHOW

**A**NDY WILLIAMS will do an extra performance at London's Royal Albert Hall — as exclusively revealed three weeks ago by MM.

The extra concert will be May 21, immediately following his two performances already scheduled on May 19 and 20.

Williams will sing with the 60-piece Henry Mancini Orchestra for one show each evening.

Agent Vic Lewis told MM: "The shows are selling out and we haven't spent a penny on advertising."

Andy, whose latest single "Can't Take My Eyes Off You" is number five in the MM Pop 30, will fly into London four days before the first concert to rehearse.

He told MM recently from his Beverly Hills, California, home: "I'll be coming from France after visiting my wife Claudine's parents. There'll be no time for any concerts outside London, but I'd like to come back for a longer tour, perhaps next year."

One of the Royal Albert Hall concerts is being filmed for a BBC-2 programme to be screened later. The transmission date has not yet been fixed.



## ROGER MILLER SHOT IN HAND

**R**OGER MILLER, American country singer whose "Little Green Apples" is number 21 in the MM's Pop 30, has been shot in the hand. The wound is believed to have been accidentally self-inflicted while Miller was cleaning a gun.

He was due to arrive in Britain last Saturday for a week's promotional trip, but this has now been cancelled.

A spokesman for Philips Record told MM: "The accident was quite serious and Roger has already had two operations. It is not known yet whether there will be any permanent damage to his hand. In any event, he will not be coming to Britain as expected."

# MELODY MAKER POP 30

- 1 (1) **WONDERFUL WORLD** ..... Louis Armstrong, HMV
- 2 (3) **IF I ONLY HAD TIME** ..... John Rowles, MCA
- 3 (2) **CONGRATULATIONS** ..... Cliff Richard, Columbia
- 4 (5) **SIMON SAYS** ..... 1910 Fruitgum Co, Pye
- 5 (7) **CAN'T TAKE MY EYES OFF YOU** ..... Andy Williams, CBS
- 6 (9) **JENNIFER ECCLES** ..... Hollies, Parlophone
- 7 (4) **DELILAH** ..... Tom Jones, Decca
- 8 (13) **SOMETHING HERE IN MY HEART** ..... Paper Dolls, Pye
- 9 (24) **LAZY SUNDAY** ..... Small Faces, Immediate
- 10 (17) **I CAN'T LET MAGGIE GO** ..... Honeybus, Deram
- 11 (8) **THE DOCK OF THE BAY** ..... Otis Redding, Stax
- 12 (18) **CRY LIKE A BABY** ..... Box Tops, Bell
- 13 (16) **AIN'T NOTHIN' BUT A HOUSEPARTY** Showstoppers, Beacon
- 14 (10) **STEP INSIDE LOVE** ..... Cilla Black, Parlophone
- 15 (14) **CAPTAIN OF YOUR SHIP** ..... Reparata and the Delrons, Bell
- 16 (11) **VALLERI** ..... Monkees, RCA
- 17 (6) **LADY MADONNA** ..... Beatles, Parlophone
- 18 (22) **WHITE HORSES** ..... Jacky, Philips
- 19 (12) **IF I WERE A CARPENTER** ..... Four Tops, Tamla Motown
- 20 (20) **SOMEWHERE IN THE COUNTRY** ..... Gene Pitney, Stateside
- 21 (21) **LITTLE GREEN APPLES** ..... Roger Miller, Mercury
- 22 (26) **I DON'T WANT OUR LOVING TO DIE** ..... Herd, Fontana
- 23 (28) **HELLO HOW ARE YOU** ..... Easybeats, United Artists
- 24 (15) **CINDERELLA ROCKEFELLA** ... Esther and Abi Ofarim, Philips
- 25 (19) **LOVE IS BLUE** ..... Paul Mauriat, Philips
- 26 (—) **A MAN WITHOUT LOVE** ..... Engelbert Humperdinck, Decca
- 27 (29) **FOREVER CAME TODAY** ..... Diana Ross and the Supremes, Tamla Motown
- 28 (—) **ROCK AROUND THE CLOCK** ..... Bill Haley, MCA
- 29 (27) **THE SINGER SANG HIS SONG/JUMBO** ..... Bee Gees, Polydor
- 30 (—) **HONEY** ..... Bobby Goldsboro, United Artists

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## POP 30 PUBLISHERS

1 Valando; 2 Leeds; 3 Peter Maurice; 4 Meco-Lico; 5 Argmore and Beechwood; 6 Gralto; 7 Donna; 8 Welbeck/Schroeder; 9 Immediate; 10 Ambassador; 11 Tee Pee; 12 London Tree; 13 Keith Prowse; 14 Northern Songs; 15 Carlin; 16 Screen Gems; 17 Northern Songs; 18 Gerrard; 19 Robbins; 20 Mellin; 21 Peter Maurice; 22 Lynn; 23 Feldman; 24 Rondar; 25 Shaftesbury; 26 Valley; 27 Carlin; 28 Kassner; 29 Abigail; 30 Mecalico.



REPARATA AND THE DELRONS: drop to number fifteen in the chart

### TOP TEN LPs

- 1 (1) **JOHN WESLEY HARDING** ..... Bob Dylan, CBS
- 2 (4) **THIS IS SOUL** Various Artists, Atlantic
- 3 (3) **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (2) **HISTORY OF OTIS REDDING** ..... Otis Redding, Volt
- 5 (5) **FOUR TOPS GREATEST HITS** ..... Four Tops, Tamla Motown
- 6 (7) **DIANA ROSS AND THE SUPREMES GREATEST HITS** Diana Ross and the Supremes, Tamla Motown
- 7 (8) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon
- 8 (9) **DIANA ROSS AND THE SUPREMES LIVE AT THE TALK OF THE TOWN** Diana Ross and the Supremes, Tamla Motown
- 9 (—) **THE HANGMAN'S BEAUTIFUL DAUGHTER** Incredible String Band, Elektra
- 10 (9) **WILD HONEY** ..... Beach Boys, Capitol

### US TOP TEN

- As listed by "Billboard"
- 1 (1) **HONEY** Bobby Goldsboro, United Artists
  - 2 (3) **CRY LIKE A BABY** ..... Box Tops, MCA
  - 3 (2) **YOUNG GIRL** Union Gap, Columbia
  - 4 (4) **LADY MADONNA** ..... Beatles, Capitol
  - 5 (5) **SINCE YOU'VE BEEN GONE** ..... Aretha Franklin, Atlantic
  - 6 (9) **I GOT THE FEELIN'** James Brown, King
  - 7 (6) **THE DOCK OF THE BAY** ..... Otis Redding, Volt
  - 8 (8) **DANCE TO THE MUSIC** ..... Sly and the Family Stone, Epic
  - 9 (—) **TIGHTEN UP** ..... Archie Bell and the Dells, Atlantic
  - 10 (7) **THE BALLAD OF BONNIE AND CLYDE** ..... Georgie Fame, Epic



HUMPERDINCK: TV shows

## Engelbert plays major Las Vegas club

ENGELBERT Humperdinck will appear in Las Vegas cabaret this autumn — but not at the Flamingo Hotel, where Tom Jones completed his first month last week.

A spokesman said: "Engelbert will do a month in a major venue in Las Vegas, but it has not yet been finalised. It won't however be the Flamingo."

The season will start at the end of October — straight after his season at the ABC, Blackpool. Humperdinck will also appear on several major TV shows and star in cabaret in a major New York venue, possibly the Copacabana.

He is set for a two week season at Batley Variety Club, Yorkshire, where he opens on May 19.

### PAUL JONES FOR U.S.

PAUL JONES will fly to the States shortly to discuss an offer for him to appear in a Brecht play in America.

Paul is currently finishing a new LP and may also have a new single released to coincide with his tour with the Hollies which opens at Shrewsbury on May 17.

# CILLA TO SPEND FIVE WEEKS IN AUSTRALIA



CILLA: cabaret and concerts

CILLA BLACK is to spend five weeks doing cabaret, TV and concerts in Australia this autumn.

She flies out at the end of September to start a three week cabaret season at the Chequers Club, Sydney and negotiations are taking place for her to do a series of concerts in major cities, including Adelaide, Perth and Melbourne titled An Evening With Cilla Black.

She will also appear on several television shows. Immediately prior to this, she stars for a week from September 16 at the Cranberry Fold Inn, Darwen, Lancs.

On May 22, she will record a new single and on June 2 and 3, she tapes her colour-TV spectacular for later screening on BBC-2.

## Cream back in Britain for holiday



CLAPTON

THE Cream flew back to London unexpectedly last week for a 10-day holiday.

Manager Robert Stigwood cancelled dates on their US tour so that Jack Bruce, Eric Clapton and Ginger Baker could have a few days at home. "The schedule I arranged was too intensive. I had to cancel 10 days dates and they will be re-playing these at the end of the tour in June," he told MM.

Rumours at the weekend that the Cream was to break up were categorically denied by Stigwood "Nothing could be further from the truth," he said.

### BOBBY GOLDSBORO PROMOTES SINGLE

SINGER Bobby Goldsboro arrives in Britain today (Thursday) to promote his new single "Honey."

He stars on Time for Blackburn and Pete's People on Saturday (27); Late Night Extra (29); Pop Inn (30); London's Speakeasy (May 1); Top of the Pops (2); Joe Loss Pop Show and Pete Brady Show (3); Dee Time (4) and Pop North (6).

### ZOOT JOINS BURDON

ZOOT MONEY flew to Los Angeles on Sunday to join Eric Burdon and the Animals after quitting Dantalian's Chariot which played its last engagement on Friday at Beckenham, London.

Zoot is to rehearse with the group for a week before playing a week's club engagement in Mexico City.

### JOHN AT BRIGHTON

AS part of the Brighton Festival, the organisers present the John Dankworth Ensemble with Cleo Laine at the Palace Pier on Saturday, May 4.

During the afternoon, tenorist Danny Moss joins Crawley's New City Jazzmen and the local Fourteen Foot Band for a tented jam session at Victoria Park, Haywards Heath in aid of Cuckfield Hospital.

Beforehand, the two bands blow through the streets on a lorry. More British jazz follows on May 8, when Donovan is backed in concert at the Brighton Dome by Harold McNair (flute), Tony Carr (dr), Spike Heatley (bass) and harpist Dave Snell.

# JOHN MAYALL

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"Biting and clever take-off of the giggling Maharishi, John and Paul and David Frost plus sitar and Oriental gong. Very funny." — Derek Johnson, N.M.E.

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LADY MADONNA	5/7	WINCHESTER CATHEDRAL	12/6	THERE MUST BE A WAY	5/7
STEP INSIDE LOVE	5/7	WHEN I LOOK IN YOUR EYES	6/7	IF I WERE A RICH MAN	5/7
BAUBLES, RANGLES, BEADS (FOR TROT)	5/7	DOCTOR DOLLITE	6/7	SOMETHING STUPID	5/7
CONGRATULATIONS	5/7	HELLO GOODBYE	5/7	PUPPET ON A STRING	5/7
LOVE IS BLUE	5/7	I'M A WALRUS	5/7	NAME (OS)	5/7
NEVER-THLESS	5/7	LIVE FOR LIFE (W7)	5/7	SO WHAT'S NEW (OS) ALPERT	6/7
DELILAH (Q. W7) TOM JONES	5/7	I'M COMING HOME	5/7	TIJUANA JUMP	5/7
THE BOUNCE BEAT	5/7	THANK U VERY MUCH	5/7	THE MILLIARDAIRE (CHA CHAT)	6/7
DOWN BEAT	5/7	CARELESS HANDS	5/7	SHADOW OF YOUR SMILE	5/7
CABARET (OS)	5/7	MARCHING IN (Swing March)	5/7	SOMEWHERE MY LOVE (W7)	5/7
I'VE NEVER SEEN ANYTHING (OS)	5/7	LOWESOME RAMBLER (Bourne)	5/7	SWINGIN' SAFARI	6/7
MY FRIEND THE DOCTOR	5/7	BIG SPENDER	5/7	WORK SONG (HEBB ALPERT)	5/7
HIGH ON A HILL	5/7	SWEET CHARITY	5/7	SUNNY	5/7
		A BAND (Bright 2) Turnno	5/7	BEATLES (OS) MEDLEY	6/7

### DIXIELAND ARRANGEMENTS. Small Band 4/6 each

AT JAZZ BAND BALL	DIRTY MODOUS	RING, RING, RING	SCOTLAND THE BRAVE
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SATURDAY JUMP	GIORGIA LAMP MELLING	MARILEE	SOUTH RAMPART STREET
CARELESS LOVE	GREEN LEAVES OF SUMMER	MARYLAND	SO DO I
ENGLAND	HIGH SOCIETY	MIDNIGHT IN MOSCOW	STUMBLING
CLARENET MARSHALI	HONEYSUET BOSS	MISSISSIPPI MUD	SWEET GEORGIA BROWN
DARTANIA	I FOUND A NEW GATE	NATIONAL EMBLEM	SATANIC BLUES
DARTTOWN STRUTTERS	I'M SIF BABY FLYIN	PARABA	TIGER RAG
DIXIELAND MARCH	JUNE IS MUSTIN OUT	ROYAL GARDEN BLUES	TOM RIPPY BLUES
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# SHOW STOPPERS SINGLE RELEASED THIS MONTH



SHOWSTOPPERS:

**THE Showstoppers' follow-up single to "Ain't Nothin' But A Houseparty" is titled "Shake Your Mini" and will be released within a month.**

"Houseparty" is being released all over the World—including Japan, New Zealand, Scandinavia, the Benelux countries, France, Spain, Germany and Italy.

The group were late for their first live appearance in Britain at Worthing Assembly Rooms last week. The driver of their car lost his way and the group arrived too late to appear, but apologised to the audience. Lead singer Earl Smith said: "We were very upset to disappoint the kids. We hope to return before we go home."

The Showstoppers will probably return for further nightclub, ballroom, radio and television dates in late October. Their British agent, Maurice King, told Melody Maker, "We already have a lot of offers coming in for the autumn."



## Paper Dolls follow-up

**THE Paper Dolls, whose "Something Here In My Heart" is number eight in the Pop 30, are to release their follow-up, a Mac-Caulay-McLeod composition, in mid-June. Title of the new disc is "My Life In Your Hands."**

The trio also plan to release their first LP in August, with Tiger Mathis doing linking announcements between tracks. Three of the tracks are being written by the girls themselves.

The first scripts for their TV series, Paper Dolls House, have been completed and they hope to start filming the shows at the end of September.

### DON'S FOLLOW-UP

**DON PARTRIDGE** went into a recording studio this week to cut the follow-up to his hit single "Rosie" which reached No. 3 in MM Top Thirty.

Three songs are being considered, "I've Got Something For You," "Blue Eyes" and an untitled composition, all by ex-busker Don. It is hoped that release will be made in



PAPER DOLLS: LP release

the second week of May.

On April 22 Don flies to Paris for radio and television broadcasts including the French pop show "Tilt." On April 29 he appears on "Hits A-Go-Go," the Swiss pop show televised from Basle.

### LOVE AFFAIR TRIP

**THE Love Affair** will undertake a two-week promotional trip to America from August 10. It is also likely that they will record a single for the American market during their tour.

On May 1 they open their

tour, sponsored by Yardleys, at the Top Rank Ballroom, Reading.

On Sunday (April 23) the group plays a concert at the Theatre Royal, Norwich, with the Moody Blues, Paul and Barry Ryan and the Action.

### DUSTY'S TV SERIES

**DUSTY Springfield's** ATV series has been set to start on May 8.

There will be six shows, with the possibility of a seventh, and her first guest will be Scott Walker.

Each show will be recorded a day or two before transmission.

Dusty's next American trip is set for August and there is a possible Australian tour for October.

### NEW HERD LP

**THE Herd** are planning a new LP for release in early August.

In addition to compositions by their managers, Ken Howard and Alan Blaikely, there will be songs by each of the group.

Tomorrow (Friday) the Herd guest in Whistle Stop.

### BURKE ROYALTIES

**A CHEQUE** for 5,000 dollars has been presented by Atlantic Records to Mrs Martin Luther King as advance royalties on Solomon Burke's new American single, "I Wish I Knew (How It Would Feel To Be Free)."

Five per cent on the disc's the Hudson Chorale's record-King.

Atlantic are also paying 5 per cent on the royalties on the Hudson Chorale's recording "I Have A Dream" to the late Rev King's Southern Christian Leadership Conference.

### IKE & TINA DATES

**IKE and Tina Turner** are getting "rave" reactions at all their appearances.

Their dates include Streat-ham Locarno and El Grotto, Ilford today (Thursday), Tottenham Royal and Cue Club, London (Friday), Imperial Ballroom Nelson and Twisted Wheel, Manchester (Saturday), Starlite Crawley and Speakeasy, London (April 28), Gillingham, Kent and Annabels, London (29), Scotch Of St. James, London, and Beckenham Ballroom (May 1), Scunthorpe and Warrington (4).

## Salena joins Louis at Batley

**US singer Salena Jones** is to sing opposite Louis Armstrong and his All-Stars during Armstrong's two-week season at Batley Variety Club in June. They commence on Monday, June 17.

Salena opened on Monday for four weeks at London's Scott Club, accompanied by Brian Lemon (pno), Spike Heatley (bass) and John Marshall (drs).

On Friday (3), Salena flies to Hamburg for a TV recording.

**THE New Christy Minstrels** fly in to London on May 2 for several concerts and to promote a new single "Where Did Our Love Go," released on May 10.

They appear at the London Palladium on May 5 with Bob Monkhouse, Josef Locke and Bob Miller and the Millermen. They are in concert at Bristol's Colston Hall (12) and a special charity show at the London Palladium (13).



LOUIS



SALENA

■ "Get yer hair cut, you lousy B... Gees!" In best Alf Garnett style, script writer Johnnie Speight gives the Bee Gees an introduction to the joys of square bashing. The boys are to star in a new comedy film Lord Kitchener's Little Drummer Boys, with script by Speight. Filming on the £500,000 production starts in Kenya in October and the Bee Gees will supply six songs. But they hope to be spared a haircut. Said Barry Gibb: "I don't think the Army had invented the short back and sides in Boer War days."

The Bee Gees are to take over the whole of Tony Blackburn's Time for Blackburn on May 11. They will play five or six numbers and the rest of the programme will be devoted to their compositions.

The group's American tour kicks off at the Hollywood Bowl on August 2. They will visit 27 major US cities with a 30-piece orchestra, returning to Britain at the end of September. They will also

# SCOTT WALKER

## NEW SINGLE RELEASE

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written by Tony Hatch & Jackie Trent

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REPARATA: tour continent

## Next Reparata single

REPARATA and the Delrons' follow-up to their hit single "Captain of Your Ship" will be "Saturday Night Didn't Happen," another composition by Kenny Young.

It will be released to coincide with their return visit to Britain which begins on June 14. From June 14 to July 6, they will tour ballrooms and colleges and from July 7 to August 1 will appear in Northern cabaret clubs.

From August 9 they tour the continent and make a return appearance on the German television pop show Beat Club. The girls will be backed by Clouds, the three-piece group who toured with them recently.

Terry Ellis, the group's British agent said: "Their tour was highly successful. Better than we had hoped."

## Rich Big Band returns



**B**UDDY RICH'S Big Band returns to Britain (or a tour from September 20 to October 6, one of the rare occasions an American big band has toured Britain twice in one year, and due to the reception

accorded the band on its recent visit with Tony Bennett.

Cities expected to be included on the tour are Coventry, Birmingham, London, Croydon, Bristol and Manchester, but no dates are yet available.

The next Buddy Rich album scheduled for release on Liberty at the end of August is "Rich A La Rakha," which couples Rich with tabla player Alla Rakha, who has often accompanied Ravi Shankar.

# ROWLES HIT RELEASED ALL OVER THE WORLD

**JOHN ROWLES' hit "If I Only Had Time" — currently chasing Louis "Satchmo" Armstrong for number one — is being released all over the world.**

It has already been released on the Uni label in the States and is due to be released within the next week in France and Holland. Release in Scandinavia, the rest of Europe, the Far East, Australia and New Zealand is also planned very soon.

Next week, John flies to Amsterdam to appear in several TV shows to coincide with the release of the record. This will be his first trip to the Continent.

He has now completed 14 tracks for an album which should be released within the next few weeks.



ROWLES: album released in next few weeks

Birmingham Odeon (24), Worcester Gaumont (25), De Montfort Hall, Leicester (26); Exeter ABC (June 1), Torquay Princess (2), Bournemouth Winter Gardens (3), Hanley Odeon (7), Manchester Odeon (8) and Liverpool Odeon (9).

The group will do the whole of the second half of the shows with guest star Russ Conway doing the first half.

The Seekers' new single, "Days Of My Life," has been brought forward and will now be released tomorrow (Friday). They guest in BBC-TV's Billy Cotton Music Hall on May 1.

### CLANCY'S TOUR

**T**HE Clancy Brothers and Tommy Makem open their new British tour on Monday (April 29) at the Odeon, Glasgow.

The rest of the itinerary is: Usher Hall, Edinburgh (30); Caird Hall, Dundee (May 1); Music Hall, Aberdeen (2); State, Kilburn (4); Fairfield Halls, Croydon, (5); Odeon, Glasgow (6); Odeon, Liverpool (7); Odeon, Manchester (8); Odeon, Leeds (9); Odeon, Newcastle (10); Odeon, Leicester (11); Odeon, Birmingham (12); Royal Albert Hall, London (13); Colston Hall, Bristol (14); Capitol, Cardiff (15); Ulster Hall, Belfast (16).

Their new CBS album is "Home Boys Home."

### TOUR RE-ARRANGED

**T**HE Seekers' tour has been re-arranged. Opening at Brighton Dome on May 17, the final itinerary is: Portsmouth Guildhall (18), Hammersmith Odeon (19),

and Miami's Image Club. This trip means that the group will not now appear at next month's Rome pop festival.

A new album and a new single will be released by Track Records during May and June.

### HALEY DUE

**B**ILL HALEY and the Comets — whose classic "Rock Around The Clock" entered the MM Pop 30 this week at 28 — fly into Britain for their first tour for four years on Sunday (28).

The same day they appear on the Eamonn Andrews Show. They open their tour with three appearances on one night — Nottingham Sherwood Rooms, Chesterfield Victoria Ballroom and the Liverpool Cavern on Monday (29).

The following day, Bill Haley appears on BBC's Pop Inn and in the evening ap-

### BROWN'S TOUR

**T**HE Crazy World Of Arthur Brown open a two-month tour of America on May 3 at the Fillmore East Auditorium in New York.

Among the dates set by managers Chris Stamp and Kit Lambert are the Fillmore Auditorium in San Francisco

## Beatles shoot new film this summer

**B**EATLE George Harrison arrived back in London on Monday — and the group will start recording sessions

within the next few days. Harrison has been filming in India with Ravi Shankar for a semi-documentary film.

"Now he's back, the four can get together and make some decisions on their third feature film which will definitely start this summer," said press officer Tony Barrow.

John Lennon reported that he had completed about 15 new songs in India and said that Paul McCartney had written approximately the same number. George Harrison has also completed several and Ringo has finished at least one.

"But it is highly unlikely that they will all be recorded," said Barrow. "Probably about half will be abandoned somewhere along the line."

### HOLLIES DATES

**T**HE Hollies, Paul Jones, the Scaffold and the Mike Vickers Orchestra open their tour at the Granada, Shrewsbury, on May 17.

Rest of the dates are: Liverpool Empire (18), Manchester Palace (19), Glasgow Odeon (20), Blackpool ABC (21), Peterborough ABC (23), Lewisham Odeon (24), Granada, East Ham (25), Coventry Theatre (26), Gloucester ABC (27), Salisbury Odeon (28) and Derby Gaumont (29).

The Hollies, currently in Japan, return to Britain on May 6 to prepare for the tour. Their single, "Jennifer Eccles," is currently number six in the Pop 30.



CHRISTOPHER ROBIN IS OZ

pears at High Wycombe Town Hall and the Speakeasy, London. On May 1, they appear at London's Royal Albert Hall.

### CASH TOUR DATES

**A**MERICAN country star Johnny Cash arrives in Britain for his tour on May 2 with his wife June Carter and Carl Perkins.

Dates include Manchester (May 4), Portsmouth Guildhall (5), Cardiff (7), Bristol (8), Royal Albert Hall, London (9), Kingston Granada (10), Walthamstow Granada (11), Liverpool Empire (12), Birmingham Town Hall (13), Bedford Granada (14), Glasgow Odeon (16), Usher Hall, Edinburgh (17), ABC Carlisle (18), and Newcastle Odeon (19).

### EASYBEATS HURT

**T**HE Easybeats were treated for cuts and bruises when their wagon was involved in an accident with a lorry at Jacksons Lane, Highgate, on Monday lunchtime.

Road manager Sam Horsburgh was taken to hospital with bad cuts. The rest of the group were allowed to go home but had to cancel their appearance that night at Bath.

About £3,000 worth of equipment was smashed in the wagon.

### BURDON SINGLE

**E**RIC BURDON'S next single, released on May 17, will have two A sides, "Monte-rey" and "Anything," both Burdon compositions.

Eric will fly home from America to promote the single, but the Animals will remain in the States.

Burdon was in London last week for two days of business discussions before flying back to continue his American bookings.

### ANDY SOLO LP

**A**NDY FAIRWEATHER-LOWE, of Amen Corner, is to cut a solo LP backed by a full orchestra. Andy will also write all the arrangements.

This does not mean any split in the group although, by coincidence, the rest of the group are to cut a single without Andy — for the Australian market where an instrumental single has been requested.

Andy and the Corner cut their next combined single today (Thursday).

### CLEM ILL

**C**LEM CURTIS, lead singer with the Foundations, was rushed to hospital in Hull on Monday.

At press time he was reported to have a temperature of 103 and was expected to be detained for some days. The group was looking for a dep to continue their tour.

They are due to leave for Rome on Monday (29) for a week at the Piper Club and then return to Britain for 24 hours before leaving for their American tour.

They are due to record a single during the American visit.

### TOM JONES BACK

**T**OM JONES and agent Colin Berlin flew back to London on Monday after Tom's highly successful month at the Flamingo, Las Vegas.

Tom opens a four and a half week season at the London Palladium tonight (Thursday). He is in line for a number of major cabaret dates in British cities this summer, but at press time these were not finalised.

He is also starting recording next week at midnight sessions to cut a new single and album tracks.

# JAZZ NEWS

## Wilbur De Paris files Civil Court complaint

**W**ILBUR DE PARIS has filed a complaint in New York's Civil Court against Local 802 of the American Federation Of Musicians asking for an account of money received at the Sidney De Paris—Hank Duncan benefit jazz concert at the Village Gate last October.



WILBUR DE PARIS

Wilbur claims that about 2,500 dollars was raised and, of that amount, Duncan received 1,000 and his brother's estate only 200 dollars. The benefit was staged by the Pioneers Of Jazz, but Local 802 was named defendant because it assumed financial responsibility for the affair.

Alice Coltrane, the pianist wife of the late John Coltrane, played a concert at Carnegie Hall last week with Joe Henderson and Pharoah Sanders (trns), Jimmy Garrison (bass) and Rashied Ali and Jack De Johnette (drs).

The Monty Sunshine band will play the Hungarian Jazz Festival at Szekersfehervar, 35 miles from Budapest, on May 7, 8 and 9. They will interrupt a German tour to do so. The band is also in line for the Yugoslav Festival at Ljubljana on June 6, 7 and 8 and there is still a possibility of a trip to Russia in August.

John Dankworth, Cleo Laine and Annie Ross appear in a poetry and jazz concert, "Facade And Followers," at Nottingham Playhouse on April 28.

The Duke Ellington, Count Basie, Woody Herman and Dizzy Gillespie big bands are all set for the second night of the Rhode Island Festival on July 5. Benny Carter will front the Gillespie band.

The Three Tuns, Beckenham, are adding Fridays to their Thursday and Sunday jazz sessions. First Friday guests are the Rendell-Carr Quintet on May 3. The Terry Smith—

Bob Stuckey group will be resident on Thursdays with lesser-known jazzmen on Sundays.

Don Norman re-opens his Sussex Barn Jazz Club at Fishbourne, Chichester on Tuesday (30), with Joe Harriott and the Norman Evans Quartet . . . Chris Barber plays the Cricketers, High Street, Feltham, on May 1. Alex Welsh visits the club the following week (8).

The Chris McGregor group visits Essex University on Sunday (28) followed by the Bulls Head, Barnes (29), the Melody Maker's Festival Hall concert (May 18) and York University (June 14). The group is resident at Ronnie Scott's Old Place on Thursdays.

The Joe Harriott—John Mayer Indo-Jazz Fusions plays a charity concert at London's Royal Festival Hall on May 19 for the Movement For Colonial Freedom . . . trombonist Max Collie is back at work after six weeks recovering from an operation.

Tenorist Bud Freeman and pianist Don Ewell are currently at the Golden Nuggett, Toronto . . . alto saxist Charles McPherson has re-signed with Prestige Records.

The Mike Westbrook band plays the Olde Gatehouse, Highgate, North London, on May 3 . . . the Ray Russell Quartet will feature tracks from their forthcoming CBS LP at the Old Place tomorrow (Friday).

## THE EXCITING



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# If I hadn't left, maybe the Move would have broken up

ACE KEFFORD TALKS TO CHRIS WELCH ABOUT HIS NEW CAREER



LULU: successful film

## LULU—A MIXTURE OF SOUL AND SUNSHINE

CONCORDE may be a flop. The Empire may have crumbled, but by Jupiter we've still got Lulu!

Our cheery bundle of Scots dynamite is at the peak of her career: a successful film behind her, another on the way, and her first major TV series due for screening at the end of the month.

Spiked running shoes are necessary to catch up with Lulu these days as she races around the world trying to keep up with the demand for her mixture of sentiment, soul and sunshine.

If running shoes aren't available a taxi is the next best, and one rushed me at an average speed of seven mph to her new terraced house "somewhere in London" for a hasty chat.

Lulu's image both here and in America is of a simple bairn, star-struck and tip-toeing through pop with wide-eyed innocence.

But she is a shrewd, hard-working career girl, usually buoyant and bubbling with enthusiasm, but just as prone to depression and black days as the rest.

"I was getting very depressed recently," she said offering coffee and cigarettes, "but I have tried meditation and have found it really helps you to relax and be happier."

And Lulu needs all the relaxation she can get with pressures mounting and TV rehearsals taking up most of her time.

"It's my first big show and I'm so excited. We've got some great guest stars like Alan Price, Rolf Harris, Davey Jones and the Everly Brothers."

"Actually, it's had to find somebody new in this country because everybody does all the shows. Cilla had the usual people on her show. Ringo was great—he was the best!"

Does she have any plans for a new single?

"No, but I am going into the studios next week. I just haven't had time. I've got to get an album out, but I really am exhausted. I haven't stopped since the Talk Of The Town season. But after the TV shows I will have a holiday—only two weeks mind! It'll probably get bored being away, but I must. I don't want to kill myself off. I could be working in the States non-stop."

"No, I wouldn't say I was bigger there than here. I've just started my career in America. Here I'm an old-timer—after four years!"

"My image in America is exactly like the part I played in 'To Sir With Love.' They say to me over there: 'Oh, you're adorable. You make me cry.'"

"The next film is going to be great. I'm really excited. There is no title for it yet, except a terrible working title Come Back Summer or something, but it hasn't been decided and the script hasn't been finished."

Will Lulu drop her bouncy image on record as well as on film?

"I prefer singing songs like 'Best Of Both Worlds' with lots of emotion that I can cry to, or a real raver. I didn't like 'Me The Peaceful Heart' but I was wrong and it was a hit. I don't know what makes hits. I don't think anybody does except Micky Most."

"Oh Donovan has written me a song. I forget what it's called but it's about a widow—charming! I prefer to do deep, original songs. I adore Scott Walker's new album, that's marvellous."

"When I heard the 'Best Of Both Worlds' I got on to Scott and suggested it would be perfect for him. He said: 'Okay, man.' He was interested but didn't seem moved. When I came back from America I found he had done it on the album. I was knocked out!"

ONE of the older cliches in pop, exercised whenever a star cracks up, is "it was too much, too soon."

The ailing artist is interviewed at his health farm, where only Don Short of the Daily Mirror can get through the security guards by disguising himself as Matron.

A pale figure, thin wisps of De-bussy-styled hair falling over his face, is propped up on a pillow as he spills out the sordid story of his life, which reached its climax the night he lunged at Mick Jagger with a breadknife on stage at the Albert Hall, stark naked and out of his mind on Black Bombers and stout.

"It was all the fast cars, fast women, big money, drugs, teenage adulation and glory. I was only a young lad of 32 and couldn't stand the pace. Finally something snapped—my braces."

Seriously—the pressures of pop are very real. It's not so much the thickies who blow their minds on half a hit, but highly strung youngsters like Chris "Ace" Kefford of the Move, who find two years of hitting the road and being constantly crushed in the company of a bunch of extroverts too much to take.

Ace recently quit the controversial Move after weeks of speculation about

his future.

What was it that led the blond haired "Face Of The Move" to quit such a successful group at the peak of their career? And why all the mystery?

"A lot of people were asking me if I was leaving, but my manager Tony Secunda was away and I couldn't say anything until he came back."

"I left the group because I just didn't get on with the other four and they didn't get on with me. It's always been like it ever since we started. I'm a moody bastard. We didn't get on musically or personally."

"I was going to be chucked out of the group six months ago, which nobody knew about. We patched it up and there was a better atmosphere and everything was great. Then it came back again."

"I'm not a very good bass player and I felt insecure. And you can't do your job if you feel insecure."

Ace talked about his early days in Birmingham.

"It was my idea to form the group with Trevor and Roy. We were members of the top groups in Birmingham and we often joked about forming our own group and finally we left to join up with Carl and Bev."

"That was two years ago and we started doing Tamla-type music. I used to sing the majority of the numbers."

"In the last few weeks together I wasn't singing anything. I had one number and even that got cut out, which I wasn't too pleased about."

"I had quite a few letters from fans saying if I left, they would still

be my fans. At one time I felt like packing up the group entirely. I'd 'made it' to a certain extent, and had all the scrapbooks to keep."

"Everybody asks what it's like to be in a top group. Well, after a bit the glory fades, especially when you're unhappy."

"Now I've had time to think, I've decided to have a go at a solo career. I want to concentrate on recording, and get out an album and a single. If the single goes, maybe I'll form a group."

What caused the friction with his Move mates?

"I'm highly strung. I've got bad nerves which aren't helped by all the travelling, tours and arguing. I had a nervous breakdown and went to see a quack in London."

"I don't blame the group for anything, and I hope they don't blame me. If I hadn't left, maybe the group would have broken up, so I told them I would rather quit and leave the four to carry on. Trevor and Roy both play better bass than me anyway."

"I'm not a fantastic singer, but I'm not crap either, so I'll get a group and a stage act that will appeal to the fans. The songs I've written are all commercial numbers."

"I used to be depressed all the time, now I feel great and I know everything will be okay for the future. I was never interested in anything, now I feel interest coming back."

"I've just moved to a cottage in the country. I'm going to change my whole outlook, and my whole way of life."



KEFFORD: "You can't do your job if you feel insecure"



## There are no rules at all in showbusiness

WHAT do Procol Harum and the Move have in common?

On the face of it, very little. Procol soared to international success with their first single before the general public had ever heard them in the flesh. And they have never regained the same heights—in Britain at least.

The Move broke all the rules by becoming a much-talked about group long before they released a single. They delayed their first album—the current MM Pop LP Of The Month—until they had had four singles hits. And their reputation has continued upwards.

What both have in common is their manager, Tony Secunda. And the different patterns of the two groups' careers backs up his belief that "there are no rules in show-business."

Tony is a man I associate with the more progressive aspects of pop and it is surprising to find him among those who believe a group's first essential is to entertain the paying customers.

"I think maybe a quarter of the groups on the scene really give any constructive thought to their acts," he told me.

"I've heard the argument that it's hardly worth bothering to produce a proper act because of the screamers. But if they knew how to work to an audience they wouldn't be bothered by screamers."

"Some of them should watch a wrestling match—it would be an education to many performers. As a piece of live entertainment with audience participation, it's hard to beat."

"So many groups think all you've got to do is make a hit record. In fact at that stage you are just declared a runner."

What of Procol's future? "The way I see the group, they don't fit into Britain at all," said Tony. "In Britain they can work maybe once a week, at a University or something, because they don't really want to do a ballroom scene."

"They are in their own bag—a sort of five-piece piece Dylan—but people don't realise it or give them credit for it. But if it's no longer the UK, it's now the world for them."

"They are bigger than the Beatles in Italy; their record was number one in France for 15 weeks; in fact the whole

Europe wants them. And then, of course, there is the States. We've just done a deal to take them over there which should bring in about 400,000 dollars from Universities and colleges.

"The world is Procol's."

Tony believes that every group should produce its own material.

"When I first saw the Move they said none of them could write. Then Roy Wood showed me some poetry he had written. I said: 'You can do it. Start writing.'"

They'd been stuck in the Second Division in Birmingham for four years and Roy just wasn't prepared. He didn't have the confidence to write. All he needed was the encouragement to start. Now he writes all our singles—as much material as we need, and more.

He has just progressed naturally. If I see he is getting sidetracked I say: 'Stop that lunacy. You can have all the scenes you like in five years time, but now you've got to work.' He appreciates that."

I asked if Tony felt some of the early publicity on the group might have rebounded to their disadvantage.

"No," he replied. "They are a group who have never been scared to say exactly what they think to anybody. The point is they have never done anything out of character—they really are a tough bunch of Brum guys."

"When the Move started they didn't make a single for over a year. Everybody said 'You can't do that.' Then there are people who think publicity is just something you have two weeks before a record comes out. I went out to prove them wrong."

"All those silly rules people make. There are no rules in show business."

Tony has been quoted in the past as saying he was determined to make a million. But that is only part of the story. He has become increasingly involved with pop music—"All of us live it and sleep it," he admits.

"I set up the Mothers Of Invention thing in London," he says. "It was the first time I really wanted to do something for nothing. I felt people should see them. But they had a typically American attitude whereby they thought I was a mug."

"They couldn't understand that I wanted to set up something for nothing. So I had to withdraw from the whole thing."

## ... AND THE MOVE MANAGER TONY SECUNDA SAYS—

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# WAITING FOR HANK TO CATCH FIRE



MOBLEY

ON THE evidence of their joint opening on Monday, the Hank Mobley-Salena Jones bill at the Ronnie Scott Club for the next month could be very satisfying indeed. In their own ways, both are superb professionals and opening night circumstances illustrated this; Mobley arrived late from the Continent and went straight on stage to blow a fine set despite never having met the

Mike Pyne Trio before; Salena, on the other hand, was meticulously prepared with a batch of Edie Harvey arrangements, an impeccable choice of songs, and hours of rehearsal with the Brian Lemon Trio behind her.

Mobley kicked off with a vampsish treatment of "Summertime" which was surprisingly effective as an introduction between him and Pyne (pno), Ron Matthews (bass) and Tony Levin (drs). His tenor line is firm, decisive and relaxed and if he didn't catch fire on opening night, there is no doubt in my mind that he will—and lovers of first-class modern tenor playing should be there when he does.

Salena Jones made quite the most impressive vocal debut I've yet seen at Ronnie's. Beautifully poised after an initial shakiness, she exhibited a vocal control and feeling for melody that was exceptional. The Lemon Trio—Brian (pno), Spike Heatley (bass), and the sympathetic John Marshall on drums—were with Miss Jones most of the way. In all, a most promising double opening to a month which should produce some memorable music at Scott's.—BOB HOUSTON.

## JULIE FELIX

IT'S EASY to understand why Julie Felix gets so untight with critics, because what she does is really beyond criticism. She has undoubted talent, and she uses it with consummate artistry to overcome whatever obstacles may get in her way, whether it be a cold audience, a recalcitrant guitar, or a half-empty hall—and she had all of these at her Royal Albert Hall show last week.

She can also sing, as she displayed in a crystal-clear performance, unaccompanied, of MacCall's "First Time Ever." And I was glad to see she kept the "lay with you" verse most pop-folk singers shy away from.

But singing is only one of the elements the audience had paid to hear and see. And the cheers that she works so hard to obtain at the end have very little to do with musical appreciation, which is what makes a critic feel so out-of-place within the sea of adulation and identification that fills the auditorium.—KARL DALLAS.

## ALAN ELSDON

ALAN ELSDON'S Jazz Band came, saw and very nearly conquered a typical Yorkshire audience at Brighouse Ritz Country Club and the twin Savoy Club, Wakefield, in a jazz experiment with the cabaret field in mind.

They rarely veered far from the brash Dixieland idiom in an eight number spot lasting an entertaining 45 minutes.

But still, I'd have preferred a little more presentation... a gag or two and, perhaps, brighter uniforms would do for a start. All in all, though, an interesting and not unsuccessful venture.—STAN PEARSON.

## GATEHOUSE

HUMOUR, jazz and alcoholic beverages make the finest entertainment imaginable, and all were available in vast quantities the night Warren "Alf Garnett" Mitchell, Dick Morrissey, Bobby Breen and Terry Smith reopened the Olde Gatehouse, Highgate Village, London.

Warren Mitchell played some hot clarinet as well as breaking everybody up with a series of jokes and bawdy asides, and scriptwriter Johnny Speight sat in on drums until he fell off! Bobby Breen also broke things up with his infectious vocal enthusiasm, and some times the applause reached football crowd proportions. It was almost like a wild jazz at the Phil night when Terry and Dick got to work. Colin Peters Quintet and Brian Miller's Trio did trojan backing work, and the Gatehouse is obviously, once again, the scene to make.—CHRIS WELCH.

## IKE & TINA

ACTION is the keynote of the Ike and Tina Turner Show—and there is plenty of it. They opened their British tour at the Revolution Club, London, last week, and, despite somewhat cramped conditions and some trouble with microphones, put on a tremendous performance.

Singer Jimmy Thomas opened with some good vocal work, but the evening belonged to the fantastic singing and spectacular routines of Tina and the four Ikeettes. The energy and hard work that goes into their part of the act is almost frightening.

The show finishes with a strobe playing on the whole team in a slam-bang finale. The flickering light adds a frenetic touch to the finish of this highly professional and exciting act. The Ike and Tina Turner Show is indeed an amazing musical experience.—TONY WILSON.

# A hot time at the Maharishi's

A LETTER from the Maharishi's Academy Of Meditation at Rishikesh, reaches this column via Leonard Feather.

The author is jazz flautist Paul Horn who writes: "During the time when Donovan, John Lennon, Paul McCartney and George Harrison were all here we had many lovely musical moments together. One night, Donovan, McCartney and I performed for the Maharishi alone.

"Another night everyone went boating on the Ganges. Lennon, McCartney, Harrison and I really wailed and shook up all the recluse cave-dwellers.

"Another day, Donovan and I went to a nearby deaf and dumb school. We played for the kids and half of them responded to the music! We all had tears in our eyes. Moments like that make me feel proud to be a musician."



The RAVER'S weekly tonic

There are so far 280 cover versions of "Congratulations" . . . BBC-TV 24 Hours doing

a piece on Bill Haley tomorrow (Friday).

John Lennon and Ringo Starr at Reparata and the Delrons reception at the Revolution along with Paul Jones and Easybeat drummer Tony Cahill . . . Later at the Speakeasy, John and Ringo shared table with Cilla Black, Gerry Marsden, Cathy McGowan and Keith Moon.

Pink Floyd, back from Rome, mystified by lack of advertising for Rome Pop Festival . . . Peter Green says he's teaching his parrot, Dopey, to sing like B. B. King.

Bluesman Howlin' Wolf's Chicago club burned down in the riots following the Martin Luther King assassination . . . Peter Cook and Eric Clapton digging Ike and Tina Turner at Revolution.

And now a Lowestoft group, Soul Reaction, claim the marathon playing record with 106 hours non-stop . . . Al Jolson Junior: No, no, NO! Reparata and Delrons

charged £150 for excess baggage when leaving London. The girls spent £300 during their stay . . . wrote Sellophane, not Family Dogg, theme music for Musica '68.

Roy Orbison is discussing recording in New York for the first time. Rumoured that his projected British visit is off.

Episode Six now just Episode and signed with MGM . . . Colin Wilkie and Shirley Hart attacked by large German when they joined anti-race marchers in Stuttgart.

Wedding bells for Pete Townshend soon? . . . Boz a very underrated jazz singer . . . Scott McKenzie's "Holy Man" is pretty sick.

Crawley's Sound Dimension sent postcard four feet by three to give the answer to "What's wrapped in cellophane and swings around in a belfry?" The lunchpack of Notre Dame.

Suggested lapel button for Scotland: Culloden Was A Fix. Anybody got any more? . . .

We've heard that clogged up euphonium joke 1,283 times this week. No more, please!

Tom Jones will fulfil a life's ambition when he drives a racing car round Brands Hatch on May 19. He is presenting trophies at meeting organised by the Water Rats.

Alan Price down with kidney trouble this week . . . Burglars bugging the Yardbirds. Jimmy Page's pad done last week and Jim McCarty's this.

Deejay Ed Stewart's team played Chesham United the day after the Amateur Cup Final at Wednesday—and won 8-6. Ed's team include fellow-deejays Mike Lennox and Duncan Johnson.

Jon Hendricks called up Georgie Fame and Annie Ross for his farewell session at Ronnie's on Saturday—then brought up Basie trombonist Richard Boone for a hilarious duet.

Jackie Trent and Tony Hatch penned the new Scott Walker

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Directed by LASLO BENEDEK

AN IMPROMPTU feature of many of the Georgie Fame-Count Basie concerts has been the bonus appearance of the Fame-Hendricks-Ross vocal trio, which closed the show with such items from the old Lambert-Hendricks-Ross repertoire as "Little Pony," "Down For The Count" and "Every Day." Here Annie, Georgie and Jon are seen in full flight at London's Festival in this David Redfern picture. Turn to page 10 for feature and review.

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## AMALGAM/SME

SUNDAY afternoon's concert at the Arts Lab by Amalgam and the Spontaneous Music Ensemble underlined something which has been plain for mouths past—that the position of these groups today is the same as that of Louis Armstrong in 1926, Charlie Parker in 1946, or Ornette Coleman in 1960. Quite simply, this is where jazz is at now.

Their music is not merely a trademark by which an individual can be recognised, but a language which can express as many different individual personalities as chose to speak it. The strength of feeling and inspiration in their work overshadows all their contemporaries in any style, since creativity expresses itself through the form of the music as well as the content.

Amalgam opened with two turbulent pieces of ego-less music from Trevor Watts (alto, oboe), Jeff Clyne (bass) and the SME of Stevens, Ewan Parker (sop) and Derek Bailey (gtr) conveyed a feeling of otherworldly peace and communion without any loss of urgency, and Bailey's solo item was similar. Unfortunately the ingredients of the last set—the SME under the influence of contemporary European music, joined by singer Yoko Ono—failed to find common ground.—VICTOR SCHONFIELD.

# White horses drag Jacky into the Pop 30

**WHO'S** the mysterious bird called Jacky? Everyone in pop's been asking that for the past two weeks.

Relax. The mystery's solved. The girl who is the voice on "White Horses" is 26-year-old session singer Jackie Lee, who used to be one of the Raindrops vocal group and who is now a member of a three-some called the Tears Of Joy, one of the faceless groups which backs the stars on countless hit records.

Jacky (or Jackie) recorded the song for a children's TV show a couple of months ago — and that's when the mystery started. She didn't even know herself that the record had been released.

"It was a real mystery to me," she told me at her Maida Vale home this week. "I'd recorded the song as another job and I didn't even know it was out until it went into the chart."

Jacky/Jackie has been both a group member and a solo artist as well as a session vocalist. She was with the Raindrops, then sang solo as Jackie Lee and Emma Rede before getting together with two other girls as the Tears Of Joy.

BY ALAN WALSH

"When I did the song, I asked that my name wasn't mentioned in connection with it, because I didn't think it would be wise to get too involved with a children's recording. That's probably where the mystery started. "Nobody knew it was me. But now I'm thrilled about it although I realise it's just

one of the flukes that happen in this business."

Jacky, however, has no intention of giving up her lucrative and steady studio work for the precarious path of solo stardom — at least not unless the record makes number one.

"No, that's not for me

unless the record goes to the very top. I may consider it then. But I've got a nice niche. I enjoy the work I'm doing and the people I work with.

"Really, I've no great driving ambitions to be a great star. I'd sooner stay where I am working steadily

and singing on other people's hits.

"I've just done a session today as a matter of fact — for a new singer called Tony Summers, found by John Rowles who has a hit himself." And Jacky has also been one of the voices on hits like Tom Jones' "Green

Green Grass Of Home," Engelbert's "Release Me" and was one of the voices on "I'm A Train."

She is, however, giving way to some of the pressures of pop. She has been booked for several radio shows and may be on Top Of The Pops this week.

And she's actually scared at the prospect. "When you've been used to working with a group, it's an ordeal to start working by yourself again," she said.

"I can tell you, I'm scared stiff at the prospect. My knees are actually knocking at the thought."



ESTHER & ABI



CLIFF



LOUIS



PITNEY

ANYONE opening his wallet these days is immediately reminded that Harold Wilson's icy economic scourge is upon the land.

But Britain's record producers and retailers are smiling rosy.

For figures issued by the Board of Trade show that the record industry is going through a boom period.

The figures, for January, 1968, show considerable increases over last year, both in the numbers of records pressed and in total sales. And export sales figures are up, too.

Sales of records for January of this year were 30 per cent up the same month last year and a total of 10.5 million records were produced — almost three million up.

The reasons for the jump are impossible to pinpoint completely accurately, but the increase on the budget album market and record clubs have undoubtedly contributed a lot to the boom.

Here is a breakdown of the January 1968 figures, with 1967 figures in brackets: Total records pressed — 10.5 million (7.7 million); 78s pressed — 20,000 (29,000); 45s pressed — 5,859,000 (4,851,000); 33s pressed — 4,635,000 (2,805,000); total sales — £2,845,000 (£2,191,000); export sales — £359,000 (£310,000).

These are marked increases and show a marked increase

## Record sales booming—despite squeeze

in the number of albums pressed, an indication of the growth of the budget range; and 45 r.p.m. discs also show an increase.

Britain's major record companies all verified that sales had been steadily rising, but were cautious about assuming any major boom. But major London retailers reported that even the recent increase in record prices caused by the budget had had little effect on sales.

A spokesman for EMI, one of the largest record companies, said: "Our album range has become more and more popular and sales are well up, even in the first few months of this year. The big increase in the BOT figures is partly due to the popularity and sales of the budget LPs."

Mr. Louis Benjamin, managing director of Pye Records, told the MM: "As far as Pye are concerned, our percentage in January is higher than that of the industry, so we have every reason to be satisfied with our results."

CBS Records reported a marked increase in sales over last year. "We would attribute this to the success of our UK artists — Tremeloes, Love Affair, Georgie Fame, Anita Harris, etc — and a definite increase in sales of our American catalogue, particularly, of course, the new Bob Dylan album," said a spokesman. Decca Records declined to

comment, but Philips Records also reported big increases in sales this year. "In the first three months we have passed our target figure," they said. "We are well up on last year. Our new range of cheap albums in the Fontanna Special for example have been a phenomenal success."

"We have the impression that the top chart records are having bigger sales than in previous years when the pirate stations were operating."

On the retail side, dealers reported steadily increasing sales.

HMV, in London's Oxford Street, said their January sales were 25 per cent up on the previous year. "We have not been gloomy at all—quite the reverse. Record sales over the past year have been very high, both in the main store and in our branches."

Imhofs confirmed the upward trend. "The situation with pop records is very healthy and we can't see any reason to expect them to drop at all. Even the recent budget didn't hit too hard. There was a drop for a few days but it didn't have much effect on our sales at all."

High sales, and therefore higher profits — that's what the record business is enjoying at present. It's a cheering light at the end of a long, black economic tunnel.

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KUBEE KUBINEC IS OZ

# Jazzscene 1

## Stan— it's a great opportunity

"IT'S A great opportunity for the band," said MM Pollwinner Stan Tracey. "This will be its first London concert."

He was talking about the Stan Tracey Big Band and the Melody Maker's Jazz Scene '68 concert, run in conjunction with the Harold Davison Agency, which takes place at London's Royal Festival Hall on May 18.

The band has had only two public outings so far: at the Windsor Festival in '66 and one night at Ronnie Scott's Club last year. Aside from that it has made one TV appearance, played several radio dates and made one album, Columbia's "Alice In Jazzland."

For the past week or so, Tracey has been lining up his original Big Band. "I've got Derek Watkins, Ian Hamer and Les Condon on trumpets. Eddie Blair has been away, but I'm hoping to book him . . . in which case it will be the original trumpet section."

"On saxes we have Alan Branscombe leading, and Bobby Wellins on tenor and Harry Klein, baritone. Ronnie Scott will be in Germany on that date, so he can't make it."

"The rhythm section is filled, and I'm glad to say we'll have



TRACEY: so enthusiastic

Lennie Bush on bass and Ronnie Stephenson on drums.

"Everyone I've spoken to has been so enthusiastic about doing the date."

One other thing Stan would like to do is feature US altman Phil Woods with the band. "I've always admired Phil's playing," Stan said, "and it's quite an ambition of mine to have him play something with the orchestra."



## Phil backs youth jazz

AMERICAN alto star, Phil Woods was among the many jazzmen who took part in the London Youth Orchestra's Easter Course held last week. Phil (seen here conducting the Youth Orchestra) took the youngsters through a rehearsal, and according to organiser Bill Ashton, was impressed by the standards of musicianship.

Among the many British jazzmen who backed Britain's jazz youth were tenorist Don Rendell, drummer John Marshall, bassist Dave Holland and MM Critics Pollwinner John Surman. "Dave and John held avant garde sessions with some of the lads," reports Ashton, "and turned up for virtually every session on the course—

they enjoyed it so much—and by the end of the week the lads in the rhythm section were exhausted, both mentally and physically!" Plans for the National Jazz Orchestra to tour Bulgaria this summer are under way, and there is also a possibility that the Orchestra will go on to the Soviet Union.

## Big band from Deep North

BY JERRY DAWSON

ON Sunday March 30th, the Maynard Ferguson Big Band recruited and based in Manchester, hit London's 100 Club with an impact bigger than that made by any new British band for some considerable time—and invoked a rave notice from MM writer Alan Walsh.

### ENTHUSIASTIC

Particularly so in view of the fact that — apart from the Canadian trumpet star himself — not one of the musicians was known in the metropolis, yet they found themselves surrounded by enthusiastic fans requesting autographs. Somewhat embarrassed they might have been, but they were at the same time, highly delighted.

The actual formation of the band is something of a minor romance in itself, the foundations of which were laid back in 1965 when Maynard was signed to appear with Johnny Dankworth Orchestra in a Commonwealth Concert at London's Festival Hall.

### IMPRESSED

Immediately he knew that the visit to Britain was confirmed, Ernie Garside (who along with partner Eric Scriven, runs Manchester modern jazz haunt, Club 43) tried to arrange for the brassman to visit the club.

He failed in the attempt, but travelled to London for the concert and was so impressed that he later wrote direct to Ferguson in the States to try to arrange another visit — with Club 43 on the itinerary.

After almost a year, the letter was returned undelivered, but Ernie kept it and when in September, 1967, Ferguson visited Manchester's Belle Vue (during the Top Brass tour) to hold a trumpet clinic, Ernie plucked-up courage, introduced himself, and handed to Maynard the much-travelled, somewhat delapidated letter.

The visitor naturally laughed, but asked "Do you still want me?" and receiving an affirmative reply added "What about next week then?"

Flabbergasted at his good fortune, Ernie fixed the date there and then, and a day or two later, after consultation with his partner — decided to go the whole hog, and give Maynard a big band backing.

The unenviable job of leading the brass section went to a trumpet player who is virtually a semi-pro, Jack Bell from Bradford, Yorks. Jack had played for many of the leading provincial palais bands, but in recent years has been concentrating on a business venture (a fleet of taxis) and hadn't played trumpet for a long time — until he too met-up with his long-time idol Maynard Ferguson, at the Festival Hall concert.

This meeting eventually re-



Maynard conducts at the Club 43

group at Granada. Maynard Ferguson decided to stay in Britain, and took an apartment in Stockport. And Ernie Garside, who took over managerial duties, has found no difficulty in booking him for solo stints on radio and television both here and in European capitals, and with the band for club and concert dates throughout the country.

And the band — augmented by baritone saxist Cecil Payne, tenorist Peter King, and possibly Slide Hampton on trombone — is to tour Sweden from May 17 to June 3.

Not content with looking after the administrative side for Maynard and the band, Ernie Garside himself takes over the third trumpet chair for most of the out-of-Manchester dates.

How come the band sounds so good? Undoubtedly the stratospheric trumpeter must be credited with the lion's share. Musical ability apart, he has a super-abundance of that indefinable quality, leadership, bound-up in his philosophy "It's got to be fun!"

With Maynard enjoying himself as much as anyone, never losing patience, rarely raising his voice, the boys quickly mastered the complicated Bill Holman, Don Menza, Herb Geller, Slide Hampton arrangements previously played by Ferguson's star-studded American band.

The musicians worship the maestro — the result (if you haven't already heard it) you must hear for yourself.

sulted in their joining forces to form Ferguson Bell Ltd, for the purpose of marketing trumpets and mouthpieces designed by the maestro.

By the time Ferguson returned to Britain last September with Top Brass, production had commenced and Jack was blowing again, if only to enable him to test the instruments — for every trumpet and mouthpiece is personally tested by Jack before being offered for sale.

For the second trumpet chair, Ernie chose Sheffield jazzman Barry Whitworth, a European sales representative for a steel firm, whose prowess is well known in Lancashire and Yorkshire, while Alan Downey who plays with the BBC Midland Light Orchestra in Birmingham took the third desk.

On trombones are the NDO's Harry Burgess (a Lan-

cashire lad who had a spell with Cyril Stapleton) and Wally Aldred a Bolton gig musician who is a sheet metal worker by trade.

The lead alto chair just had to go to NDO tenor saxist Gary Cox, who must be one of the most exciting jazzmen in Britain today, with Manchester chiropodist Ivor Deach (formerly a professional musician) and Brian Smith (who gained European honours with the Gordon Robinson Septet) on tenors, and Salford policeman Bob Watson on baritone.

The rhythm section is composed of Joe Palin (perhaps the best-known jazzman in the band) on piano whenever possible, with club pianist Peter Jackson standing in when required; Dave Lynane on bass and Bob Gillespie on drums — both of whom are seen often enough on TV in the north as members of Derek Hilton's

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TONY CAHILL

IT was way back in December, 1966, that five lads from down under went up top in the Top Ten with "Friday On My Mind."

They were the Easybeats, but after this initial success, fortune frowned upon the group's recording efforts and their next three records did nothing.

Now they have bounced back into the chart again with their own composition, "Hello, How Are You."

"We're helluva cheered up," says drummer Tony Cahill, who, a year ago, joined Harry Vanda, Stevie Wright, George Young and Richard Diamonde, replacing Snowy Fleetwood. "It's what we've been waiting for."

But the Easybeats haven't been twiddling their thumbs waiting for it to all happen again for them. In fact it has been quite the opposite. They are now a highly productive songwriting team.

"Actually, we have been luckier than most," explains Tony. "We don't work that much, maybe about once a week. We have been selling songs. Most of the week we spend making demos. It has saved us going on the roads. We have been lucky keeping our heads above water."

The group were faced with a choice, early on, of going on the road or working in recording studios. "We have just finished ahead by staying in the studios," says Tony.

**SONGWRITERS**

The group's skill as songwriters has enabled them to sell songs to people like Amen Corner, Cliff Bennett, Los Bravos and American groups such as the Lemon Pipers, the Buckingham and Big Brother and the Holding Company.

"We sold a song to an American group called the Music Explosion who had a big hit in the States," continued Tony. "They are doing it as their next single which is a knockout for us."

"Although we get ideas from Harry and George, everybody takes an interest and contributes. It is very much a combined effort. We put down about seven songs a week. We do the backing track one afternoon and the vocals the next. But virtually all the stuff we record we have in mind for us. Anything we don't think is us we give to the publisher but we consider ourselves first."

"It's all starting to get itself together again. After 'Friday' it was our own fault we didn't follow it up. We were not being lazy, we just didn't know the scene!"

But despite the good showing of "Hello," the group are being cautious. "After three sort of bum records we are not really certain of any move yet. Every move up one place is a cause for celebration but we don't feel confident yet," says Tony.

"When we start working it will be ballroom circuits. We want to justify a lot of people's faith in us. The main benefit will be to justify ourselves to other people."

"We have no really big plans. For a start we will be working about twice a week."

**WHY IS THE DAVE DEE STAGE SHOW SO GOOD?**

**I'M NOT THE GREATEST SINGER IN THE WORLD!**

—that's why, says Dave

"CONGRATULATIONS Dave Dee on your well rehearsed and beautifully executed act," wrote reader Theresa Pranckevicius in last week's MM Mailbag. And she was echoing what reviewers have said on each of Dave's tours.

For Dave Dee, Dozy, Beaky, Mick and Tich, just standing on stage playing their hits isn't enough. They are among the handful of groups who take endless time and trouble in preparing to entertain the public.

"Of course it's all worth it for your own peace of mind," Dave told me this week. "If you can come off stage knowing you have done a good show it makes all the difference in the world."

"If I had the greatest voice in the world, then I might be satisfied just standing up there singing our hits. I would blow their minds by vocal ability."

"As I'm not the greatest singer in the world I have to do something else."

How do the group set about putting an act together.

"Well, first of all we sit down and decide what numbers we are going to do,"

**BY BOB DAWBARN**

said Dave. "We like to do something different from our programmes on previous tours."

"You can't do the same thing time and again because most of the kids will come to see you each time."

"You've obviously got to play some of your hits, but you must make them seem different."

"When you've decided what you are going to play you work out the routines. We sit for hours before we even start rehearsing the routines. We rehearse with one guitar and use something as make-believe mike stands."

"Our current act starts off with 'The Magnificent Seven,' but we start it with the intro to 'Xanadu.' We try to use the full stage—I get over the front of the stage, sometimes, and sit down on the edge. It all helps the visual effect."

"We also do a bit of comedy. We'd dropped it from the ballrooms, but we thought it would be nice to throw in a bit for the tour."

"It's not foreign to us because in the old days, before our record hits, we did a lot of comedy routines."

Dave and the group leave very little to chance.

"We hired a theatre before the tour to work out the lighting," he told me. "We spent a whole day just routing the lights. We employ an extra guy on the tour—we have one on each spotlight and one on the control board."

Dave doesn't understand the groups who say it isn't worth working on an act because the fans' screams will drown them, and anyway they only want to hear hit records.

"I don't know how they get any satisfaction from doing a show," says Dave. "I have always been impressed by the balance the group gets on their shows and was surprised to hear they don't work on this before a show."

"The balance of the group is something you know by experience once you have seen the size of the theatre," says Dave. "It's just something that comes with experience."



**This man has talent.....**



One day he sang his songs to a tape recorder (borrowed from the man next door). In his neatest handwriting he wrote an explanatory note (giving his name and address) and, remembering to enclose a picture

of himself, sent the tape, letter and photograph to *apple music* 94 Baker Street, London, W.1. If you were thinking of doing the same thing yourself—do it now! **This man now owns a Bentley!**

**Easybeats 'Hello' ends the hit famine**

This suits the guys in the group because they like working on stage but financially the studio is more rewarding. "If we do work we will only do our own material on stage. Which means we may suffer with the audience because we don't do other people's songs. But when other people ask us for our songs, that's when we get our reward."

**THE JAZZ SCENE '68**

See page seventeen

**OZ IS DAVE REAY**



# Jazzscene 2

A NEW HAND in the Basie rhythm section is always something to think about, since the recruit has to fit into a superlative swing unit within one of the world's finest jazz orchestras. Quicker than anyone, a drummer can wreck the unity.

Harold Jones is the latest face behind what the French call Basie's "batterie," and from what I've heard already I'd say his hands and feet are doing a trustworthy job.

It is surprising, in view of his experienced sound, that Jones is so little known. His is a very familiar jazz name, but you won't find him in Feather's Encyclopaedia or Yearbooks. Nor is he related to any of the Joneses therein.

As he put it: "I'm no relation of any of the famous Joneses, not even you. But I do have a brother in music."

"My brother Melvyn is four years younger and he plays trumpet and organ. He's with Baby Huey and the Baby Sitters. That's a pretty popular group, more for the other side of your paper."

The brothers are the first musicians in this particular Jones family.

"It was kind of a freak thing. They were running a special kind of summer school, but for beginners, where you could go and learn music every day of the week for six dollars."

"Mother was a woman for bargains—she made me go, and she didn't care which instrument I played. I wasn't sure if I wanted to be a drummer or a trumpet player, but when they were passing out brass instruments to the class I got a tuba. Rather than take a chance, I decided right off on drums."

"I was just about 12 then. This was in Richmond, Indiana, and Joe Hunt, who was THE local drummer, suggested I do certain things and introduced me to the records of Max Roach and Art Blakey."

"Another who helped me was Jack Kurkowski, a pit drummer, who taught me how to read and do all the things required for vaudeville, such as wood blocks and blowing the siren."

"So he gave me a lot of experience. A little later I fell in with Wes Montgomery and Freddie Hubbard, both from Indianapolis, also James



HAROLD: 'it's like being in a family'

## JONES: new man in Basie's powerhouse

BY MAX JONES

Spaulding, John Pierce (altos), Andy Simpkins, the bassist, and other guys from Indiana.

"This was the freak thing, my good fortune in knowing these great jazz musicians from an early age. I was 14 or 15 and that was my jazz training, in Indiana with those guys."

"Dave Baker had a big band with most of these people in it and I worked with him at times. He was a damn good trombone player who later

played cello, also wrote and taught music. He was, you might say, the organizer of all us guys."

Jones moved from Richmond when he left high school and won a scholarship to the American Conservatory of Music in Chicago.

"I took a full music course and my teacher was James Dutton. I studied percussion, classical, and did harmony and ear training. Jazz is the only thing I didn't study."

In Chicago, Harold recorded and gigged with such locals as saxophonist Bunky Green and tenor-pianist Eddie Harris. His record dates include sessions with Oscar Peterson and Richard Groove Holmes as well as Green and Harris.

"Actually I played with almost everybody and anybody, which took in rock and roll dances to Oscar Peterson's 'Soul Español,' on which he used three extra percussion. And I freelanced some with Roger Williams in the pop world."

"It was a case of first person to call. Yes, a risky way

to live because it's uncertain. But if you're lucky you can be very successful and find yourself doing three dates in a day. Whereas, in a regular group, you're tied down to one job and there's no chance to make real money."

"As to my name not being known, I guess it's because I was in Chicago all the time and it seems everybody freelancing there is semi-unknown, probably because it's not a recording centre."

In the circumstances, I thought it odd that Basie got to hear of him. Harold explained how it was.

"Through my period of freelancing in Chicago I'd worked with several of the jobbing big bands there. Harlan Floyd, 'Booby' we call him, comes from Chicago and on a few occasions we'd be in the same band. So when Rufus Jones was sick, and Basie wanted a drummer who'd travel, 'Booby' recommended me."

How does Harold like his new post?

"I'll tell you this, it's like a family. Everybody who ever left the band still comes around. Basie has one big family all over the world, and you've got to fit in. Very seldom does Basie say anything to you in the way of complaint. The guys take it on themselves to straighten you out."

"I'd say it's good all the way round for a person, not only a musical experience. I mean, the guys hold court on the bus and if a musician is late consistently or doing anything that's upsetting the fellows, they'll fine him, say, a bottle of whisky."

"It's like having a family, but you can tell who's the boss—the piano player. Basie's the boss, though he's pretty relaxed about it."

"What is the hardest thing about this job? Oh, just everything about it is more strenuous than other jobs: you work harder, travel more, have to make sure you fit this wonderful musical organisation, and—hardest of all—have to be a better person."

## FAME/BASIE

### 'the kid knows where it's at'

BY BOB HOUSTON

IT'S RATHER easy to knock Georgie Fame with the Count Basie band. After all, what right's a lad from Lancashire got to be up there where men like Jimmy Rushing and Joe Williams have stood?

Every right indeed, I say. Of course, Georgie's not as good as either Rushing or Williams (he'd be the first to admit it) but as Basie himself says, "the kid sings jazz and he knows where it's at." As for the tour itself, Basie feels that "it's good for the band because it's exposure to his (Georgie's) audience." Most of Fame's fans must have some inkling of jazz anyway, but combining hitmaker Georgie with swingmaker Basie is as nice a way as any of spreading the jazz gospel.

### SWING

At London's Royal Festival Hall on Saturday the Fame-Basie combination provided an enjoyable evening's entertainment, aided considerably by the fact that the band was playing beautifully, full of bite and swing and new drummer Harold Jones lifting the whole thing along nicely.

Georgie's singing style is a mixture of various influences, ranging from Mose Allison to Jon Hendricks, but he is still the only European singer I can think of that could live



GEORGIE: every right

with the Basie band—and live with it he does.

Remembering the dreadful fiasco of the Royal Albert Hall concert last year, Saturday night was a 100 per cent improvement.

"It Could Happen To You" was attractively sung above a muted arrangement, and when Georgie took to the organ, his simple, uncomplicated playing was well integrated with the band. He is wise enough not to over-reach himself, and by keeping it all down the result is much more impressive.

When Georgie called on Annie Ross and Jon Hendricks to re-create the Lambert-Hendricks-Ross versions of "Down For The Count," "Every Day" and "Little Pony," it was a reminder that even in the world of jazz, a little bit of nostalgia goes a long, long way.

The three of them went at it with more enthusiasm and spirit than perfect pitch, but like the original records, it was fun and the audience loved it.

### THRILL

Hendricks had rushed from the TV studios, where he was appearing on the Simon Dee show, in time for the first concert. "I more or less ran on stage," he said, "but it was the same old thrill that it always was. It's uncanny, the Trio is the same. There's the same fire we used to get with Dave Lambert, and it seems to have been the same for the people listening."

"Every Day," which was slotted into the second concert, was rehearsed backstage between shows. Frankly, you wouldn't have known.

What was the Fame verdict on the combination? "Of course I'm enjoying working with Basie, and this time we've really had the opportunity to get down to it."

### TIRED

"A thing about this tour is that it's given a new lease of life to 'Bonnie And Clyde.' It's about six months since I recorded it, and I was getting pretty tired of it."

"Now I'm knocked out with it again, because with this Chico O'Farrill arrangement it's right in the Basie bag."

The Fame-Basie arrangement will disappoint those who go to every concert expecting the ultimate in profundity. The best advice I can offer is just to sit back and enjoy it.

## ED: Combining jazz and religion

JAZZ AND religious music have frequently made contact over the years, but American tenor-composer Ed Summerlin must be unique in earning his living by combining the two.

Summerlin was in London last week to record part of a new album, "Ring Out Joy"—a 45-minute cantata for voices, strings, brass and jazz trio.

The jazz side had already been taped in New York using such jazzmen as Ed Shaughnessy (drs), Ron Carter alternating with Richard Davis (bass), Don Heckman and Marvin Stamm (tpt).

"We decided to record the choral tapes in London because it's so much cheaper," he told the MM. "The rates in New York are fantastic."

Ed first combined jazz and religious themes in 1959. "I had a daughter that died," he explained. "A minister suggested I might write a religious work. Now I make my living that way and there is more work than I can do. A lot of good guys have worked with me—Eric Dolphy, Freddie Hubbard, Don Heckman, Don Ellis."

Summerlin's album with Heckman, "Jax Or Better," is to be released in Britain shortly on the Jazz Workshop label. The new album is being recorded by America's Avant Garde label. "Avant Garde started as a religious company, their first album was a group of nuns singing folk songs," explained Ed.



SUMMERLIN: British release  
BY BOB DAWBARN

Ed has worked with many name leaders, including Tony Pastor, Sonny Dunham and Don Ellis.

"I don't play much in New York," he told me. "But I do a lot of travelling to colleges and universities. I'm the best known underground player in the business."

His next commission is an oratorio for a religious festival in Maine.

"It will be for jazz group, rock group, orchestra and chorus," explained Ed. "I'm hoping that Herb Pomeroy's Orchestra, with Charlie Mariano, will do it."

"You know the thing that drags me is all the publicity about Duke Ellington's religious things. Where was Duke when we needed him? Now he's found it's safe, he's doing it, but we were doing it a long while back."

"Still I suppose Duke's music has always had a religious flavour. He was always doing things like 'Come Sunday.'"

# Julie Rogers

unforgettable new ballad



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NEXT WEEK  
**JAZZ LP OF THE MONTH**

# Race riots drive Ike & Tina to Britain

**T**HERE'S a good chance the Ike and Tina Turner band and the Ikettes will be spending some time in Europe this summer . . . because of America's race-riot fears.

"I fear that this summer, when the colleges get out, there will be a war in America," said Ike Turner, at his Kensington hotel this week, accompanied by his attractive wife Tina.

Apart from the inherent danger of being on the spot when racial violence flares up, Ike pointed out that many of the places his band works will be closed if trouble breaks out.

"It happened when Dr King was killed. The clubs closed and we lost work. What I'm trying to do is line up a European tour for this summer during this trip."

The Ike and Tina Turner band show, featuring the fabulous Ikettes, opened their second British tour last week — giving Britain its second dose of jazz-based R&B combined with a superb stage show.

But it's nearly two years since they toured here with the Rolling Stones and I asked Ike the



reason for the delay. "It wasn't because we didn't want to come. We both like England very much. We had problems at the start of our first tour because we didn't know the money or the

places to eat, but once we got that sorted out everything was fine. "But we did that tour for Tito Burns. He was our contact here. When he left the Harold Davison office, we had no contact,

until we were offered this tour by Don Arden." In future, Ike said, he intends to bring the band to Britain at least twice a year.

"We have problems, bringing 19 people to Europe to tour. It takes a lot of organisation. We always have a changing personnel in the band—musicians come and go, although the sound always stays the same because I have the parts written out now.

"But what sometimes happens — it happened last time and this — is that someone drops out at the last minute for one reason or another.

"That's hard on me, because although I have parts for the band, I like to go through the numbers with the musicians first as head arrangements. If a man drops out at the last minute, it gives me a lot of problems."

The Turners have been recording until recently with Phil Spector, who produced their hit "River Deep, Mountain High." Now, however, Ike produces their records. "We are on the Atlantic label in the States and I've started doing our records myself, because Spector is involved with film production these days.

"So now I produce. I've recently completed a new LP which should be out here within the next three weeks and is really good, I think. It shows off the band and Tina well and Decca, our company here, are deciding which number to put out as a single."

On his last trip, the Ikettes, three stunningly beautiful girls, made a big impression here and one of them — P. P. Arnold — decided to stay in Britain as a solo artist. On this trip, there are four . . . still stunning, but different girls with the exception of Ann Thomas.

"I think the show is better now — we do different numbers and using four girls makes the act more visual, more exciting, more fiery." Remembering their last tour, that must really be something.—ALAN WALSH.

**B**ILL HALEY, the Grand Old Man of rock and roll, sweeps into Britain with the Comets next week on the crest of the much-vaunted rock revival.

And Bill, who has been leading his Comets since 1952 — guitar, kiss-curl and all — was knocked out when the MM phoned him in Canada to tell him that London's clubland was pounding out all his old hits.

The strains of "Rock Around the Clock," "Shake, Rattle and Roll" can be heard nightly in haunts like the Speakeasy, interspersed with other gems of rock like Jerry Lee Lewis' "Great Balls of Fire" and Little Richard's "Rip It Up."

And that's real music to the ears of Bill, who is now 41, but still rocking the night away. In fact, he'd been roll-

## It's great to hear the kids want me back, says Haley



HALEY: 'I feel like 70!'

ing until three a.m. the morning we called him at his hotel in Vancouver.

"Ugh, what time is it?" he grunted sleepily, but woke up fast when he was told that British fans were looking forward to seeing him and his band.

"It's great to hear the kids want me back," he said. "Why

do I think this is? Well, I guess it's because of our rhythm. I mean, that's what we deal in, sir. Rhythm. And maybe the kids wanna try a new dance for a change. It seems to be a big circle."

Did Bill remember when he first came to Britain in 1957 — a tumultuous, tempestuous tour that spawned a new national sport: seat-wrecking. For everywhere the Comets went, the Teds were sure to go — and they left their mark in a trail of torn cinema seats.

"Remember? I'll never forget it. They were great days. I shall never forget Waterloo station." Newspapers called it the "Battle of Waterloo" when 5000 fans piled on to the station to witness Haley's arrival on the boat train from Southampton. The reception baffled the police and even the psychiatrists were puzzled — for Beatlemania was still years off.

In those days, Haley was estimated to be earning around 30,000 dollars (£12,000) a week. These days, he is a little cagey about his earnings.

"I don't like talking about money," he said. "Sure, I've made a bit. I have some property and some money is invested."

"In 1957, I was number one in the world," said Haley, proudly. "By 1964, I was number 1000. Now? I'm around 20,000," he said.

But nevertheless, record companies here are diving into their archives to seek out old Haley material for re-release. MCA Records are re-issuing his old hits like mad — and what's more selling them to today's pop public.

And one of the gigs on Haley's itinerary for his new tour is London Speakeasy, in-club of the moment, and home of all that's 1968 in pop music. But Haley works steadily all the time.

"We have been working consistently for 40 weeks a year," he said. "I am 41 now — but I feel 70. And I ain't kiddin'".

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**BLIND DATE**

# JOHN ROWLES

singles out the new singles

**ENGLEBERT HUMPERDINCK:** "A Man Without Love" (Decca).

The voice is familiar (laughs). I know who that was, and it's a smash hit for him—one of his biggest songs. It's a fabulous arrangement, very commercial and very catchy. It has a very strong chorus. I think it could be Engelbert's biggest hit yet.

**MASSIEL:** "He Gives Me Love (La, La, La)" (Philips).

I think this will go a lot bigger on the Continent than here in England, although it must have a chance of making the Top 10. Winning the Eurovision Contest must obviously help it a tremendous amount. Personally, I liked the Swiss entry, and I honestly think "Congratulations" is a better song than this one.

**IKE & TINA TURNER:** "So Fine" (London).

I think it's good and stands a great chance of being a hit in the States—and a rather less chance here. The reason I think it has more chance in the States is because it has so much soul in it. But it has a real commercial catch to it, so it could be big here as well if it gets the plays.

**VANILLA FUDGE:** "Where Is My Mind" (Atlantic).



timing—if it is released at exactly the right time it will be big. It's one of those things, like "Cinderella Rockefeller," which has to be released at the right moment to become a hit. I can't say I like this myself.

**THE LETTERMEN:** "Sherry Don't Go" (Capitol).

I think this has got the same feeling as Louis Armstrong's number one. It's the sort of record that now and then becomes a big hit. But I don't really like the song. On the performance, it must stand a slight chance of making the chart, but I don't think the song is strong enough.

**THE RASCALS:** "A Beautiful Morning" (Atlantic).

It has a very bouncy, happy mood about it and it's the type of song that would grow on you the more you heard it. That happy bounce means it must stand a chance of making the chart.

**SHARON TANDY:** "Love Is Not A Simple Affair" (Atlantic).

Again, this is another record that is more for the States than Britain. I don't think it will do much over here. There's not much I can say except that I love the song, it has a great feeling to it. But the treatment is more likely to appeal to American audiences.

ent from most of this sort of record.

**CLINTON FORD:** "American Girl" (Pye).

This is one of those records that depends on

I don't think this will be very big although it might just make the chart. It's very weird and there is a lot happening in the arrangement. It's very unusual — perhaps unusual enough to click. Personally, I don't go for that type of thing but I must say it's completely differ-

**TONY BRANDON:** "Candy Kisses" (MGM).

I don't think this is quite up with what is happening at the moment. If rock and roll ever comes back this type of song could easily click once more. Who is it? A singing deejay? Then I love it!

**THE CAMEOS:** "Pretty Shades Of Blue" (Toast).

Is that the same group that sang the motor bike one? The Shangri-Las? There seems to be a lot of "la la las," and "la las" are in. It seems to be commercial enough and I feel that if the Eurovision winner makes it, then this one will as well. It's very cute, too. I don't see why this shouldn't be a hit if it gets the plugs.

**PERCY SLEDGE:** "Take Time To Know Her" (Atlantic).

I think the lyrics have got a fabulous meaning. The song has a sad feeling to it, and could be very, very big. There's a type of "Whiter Shade of Pale" mood about it that could put it into the chart straight away. Very good.

**JOHNNY HACKETT:** "If You Change Your Mind" (Philips).

I like the depth in the voice, but I don't think this is hit material. I think it's the type of number which will get a lot of plays and be around for a long while without making a big impression on the chart. I don't know the voice, but I like it.

**CLIFF AUNGIER:** "Time" (Polydor).

That reminds me of a Bee Gee song. Again I don't think it will mean too much over here but it would probably do all right in the States. It's a record that could grow on you after you'd heard it a few times. But it's not a hit for Britain.



## SHOWSTOPPERS — THE PHILADELPHIA SPEARHEAD

IN FIVE years, Philadelphia has become a leading American music centre. A thriving recording business has made Gladys Knight and the Pips and the Vibrations well-known names, and from Philadelphia come the Showstoppers with their pulsating hit song "Ain't Nothing But A House Party."

Written by Del Sharh, the record is produced by Bruce Charles and it was he who discovered the Showstoppers. "I was in the clothing business with my own store," explained Bruce, who was visiting Top Of The Pops where the Showstoppers were singing "Houseparty" last week.

"I was hiring bands for the local college and the boys happened to hear me talking about this. They said they sung, I heard them, and that was it. Then Del Sharh heard them and they so impressed him he wrote 'Houseparty' for them."

The record was the Showstoppers' first. "It took three days to record with mixing," said Bruce. "It wasn't difficult putting it together."

"You know, the boys really work hard," continued Bruce. "They'd work forever, but it's not work to them, they just love singing. Everything is smooth with them, there is a great understanding in the group. There are no arguments — they all get along just fine."

"Off stage they are easygoing, party-type guys that like to have a good time. But on-stage they are very hard workers. They pride themselves on their visual effect. They do all their choreography themselves. They were inspired originally by a group called the Artistics. They saw the way the Artistics moved and then went off and rehearsed for about six or seven hours a day."

Bruce is very enthusiastic about the Philadelphia scene generally. "It's built up over the last five years. It's new but powerful," he said. "Every day new acts are coming out. Philadelphia is mainly a rhythm and blues market. Rhythm and blues-wise, it is getting there. In fact, outside of Detroit, it's the best."

Currently, the Showstoppers are laying down tracks for their first album.

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## The nutty nu

IT'S TAKEN 45 years of recording for Louis Armstrong to get a number one hit. Even Louis must have been surprised when he fin-

ally made it with a song like "W World." But that is half the spice life—the number of unexpected a



■ IN 1961, Elvis Presley and Cliff Richard were dominating the British charts when along came a real nutty Number One in the shape of the Temperance Seven. With their re-creation of the 1920s dance band sound, they hoisted the 40-year-old "You're Driving Me Crazy" to the top of the chart in April of that year. It was their only chart-topper but the group has a new single out this week.

■ PERHAPS the worst, and nuttiest, number one in living memory was the murder of Tchaikovsky on "Nut Rocker" by the unlikely B. Bumble and the Stingers, who topped the chart in October, 1962 having reached the Top 10 without a single airplay. Mr Billy Bumble, his real name, and his trio made a British tour to follow up their hit before sinking into obscurity.

■ "COME OUTSIDE" sang Mike Sarne, with interruptions from Wendy Richards, and there he was with a number one hit in July, 1962. Sarne was then a student and the appeal of the record had little to do with his singing ability. He became a writer, pundit and impresario after his brief chart career ended. Sarne's type of comedy is something that can often shake the chart.

■ "A GIRL dr gasped audien writers when the combs, with Mi Lantree behi drums, hit the in 1964. They solitary number August with 'The Right,' the cess for songwr Howard and Al ley, who now y hits for Dave Me Hurd. They nev the follow-up hi Honeycombs.

**TIGER**

**SPYDER**

**COPPER**

**FOCUS  
ON THE  
PAPER  
DOLLS**



**LEAD SINGER** Tiger is the group's spokesman and tends to influence the moods of the other girls. Has a somewhat dominant personality and is aware that she is a leader rather than a follower. Her only interest is in her career, which she thinks about all the time. Used to read Harold Robbins books, now only limits herself to keeping a scrapbook about the group. Outwardly easy going, she has a temper but it takes a lot to get her annoyed and then she lets fly with whatever is handy at the time. However, Tiger doesn't hold grudges. She effects a hard exterior but admits to really being very soft and emotional—"far too emotional." An "incurable romantic" and sentimentalist, she claims to fall in love easily! Hates people who are two-faced and insincere and dislikes forgetfulness particularly as she has an excellent memory. Prefers to like people, and likes being liked for herself rather than her position as a performer. She is impatient and knows it but dislikes impatience in other people. Is lazy and hates getting up in the morning (or afternoon). Spends non-working time mixing with pop-music fraternity. Likes clothes, buys lots when money permits but makes sure other financial commitments are met first. Marriage won't interfere with her career yet and if, and when, she does get married it would probably be someone in the business, but at present it is one state that is farthest from her thoughts. Obviously enjoys the success that a hit record brings.

**SPYDER IS** an easy going person, prone to chatting to anyone and everyone. She doesn't get annoyed easily. Her moods vary from bouncy to quiet, depending on circumstances, and moods make her in turn lazy or industrious. Despite her name, Spyder hates spiders, prefers dogs and likes folk music and watching football, but doesn't like reading. She likes people with a sense of humour and looks for the good side in a person's character first. She has friends outside the business and sometimes wishes she wasn't following a singing career. For no particular reason, she hates being photographed, but accepts it as part of the game. Her pliable nature allows her to accept group decisions readily and to cope with the more arduous facets of her career. Clothes don't interest her greatly, but she enjoys spending money, and is definitely not a saver. Spyder says she is a jealous type, particularly if she sees someone achieving something that she would like to achieve. She will be the first one to marry but it will not be to anyone involved in show business, because she wouldn't feel able to trust her husband. At present she has a "fairly steady" boy friend. She enjoys the success that the record has brought and finds it a "novelty at the moment."

**THE QUIETEST** of the three girls, Copper thinks that since they made the record she has become more outward going although she is still reticent in conversation, preferring to think her opinions rather than voice them. She is not easily led, though on the other hand, not strong willed. Has a temper, but not easily annoyed. If she is, she will discuss it with someone rather than unleash her temper first. Copper says she is "moody." Although not absolutely involved in the business like Tiger, she is happier being with other people in the same line as herself, and doesn't have many friends outside show business. Copper doesn't make friends easily but once a friendship is made, it is a lasting one as much as her career will allow. Likes reading to relax and hates people who stare through glass doors at her. She finds some interviews and being photographed a drag.

**Number ones!**

Wonderful e of chart and often quite nutty records which find themselves sitting right at the top. Why a particular record catches the public fancy at a particular time is one of the mysteries of pop life. Here are a few examples of records that have made number one against the odds.



■ **JACKIE TRENT** had had six singles with no chart success when she recorded "Where Are You Now" as the theme for a TV series. She had no reason to expect much from the single when nothing happened after several weeks. Suddenly it jumped into the chart and reached number one in May, 1965. It was written by her future husband, Tony Hatch, with Jackie supplying her own lyrics.

■ **IN 1965** Paul McCartney had a big American hit with his composition "Michelle" but it was only released in Britain as an LP track. There were many cover versions and much surprise when the Overlanders came out on top and reached number one in January, 1966. It was their tenth single and the essential follow-up eluded them. The group recently decided to break up.

■ **NOT ONE** critic could have predicted a number one hit for Long John Baldry in November, 1967—and with a ballad. Baldry had been around for years, first on the folk scene and then as a leading light in the rhythm and blues movement. He had always been blues influenced, and his records were bought by a rather specialist audience. Then along came "Let The Heartaches Begin."

■ **THIS IS** the age of youth, we are told, so who would have given a snowball's chance in hell of a 67-year-old jazzman making the top of the pop chart despite his occasional chart entries over the years. Yet it happened for Louis Armstrong with "Wonderful World," first intended as the B side for his version of the theme song from the hit musical "Cabaret." It shows you should never give up hope.

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# MM POP RECORD PACKAGE

**CILLA BLACK:** "Sher-oo!" (Parlophone). Cilla strides ahead into the bigger and broader league of the all round singer—but not in the corny, square connotation meaning of the showbiz phrase. She really is an all rounder, but her talent prevents triteness entering anything she does. On this highly successful album, she sings her Girl Guides' song "Follow Me" and brings it off as sympathetically as "What The World Needs Now" and "A Man And A Woman." Other great performances include "Step Inside Love," "Suddenly You Love Me," and "Take Me In Your Arms And Love Me."

## Cilla strides ahead into the big league of all-rounders

**LES PAUL:** "Now!" (Decca). Les Paul was probably the first popular musician to realise the vast potential in electronic devices allied to the guitar. Here he demonstrates that he is still searching and developing in his chosen field. The music he produces, it might be argued, is hardly worthy of his intensive research as aesthetically speaking it doesn't really amount to very much. But if you're interested in involved electronics as applied to the guitar, he'll keep your ear glued to the speakers. Includes "How High The Moon," "Bye Bye Blues," "Lover," "Caravan" and "Lady Of Spain."

**RICK NELSON:** "Another Side Of Rick" (MCA). Sev-

### LPs

eral years ago, when America dominated the charts, Rick Nelson was a teenage hero. Now he turns up as a countrified singer with a pleasant, engaging voice but with little to identify him from dozens of others. Included: "Dream Weaver," "Reason To Believe," "Barefoot Boy," "Georgia On My Mind," and "Daydream."

**PERCY FAITH AND HIS ORCHESTRA (CBS).** When it comes to silky, sweeping strings and mellifluous brass caressing melodic themes, Percy Faith occupies a place of his own. Here, he brings

this tried and well tasted recipe to such compositions as "Tara's Theme," "Never On Sunday," "Laura," "Exodus" and "Sons And Lovers."

**THE DRIFTERS' GOLDEN HITS (Atlantic).** The hits include "There Goes My Baby," "Dance With Me," "Save The Last Dance For Me," "Up On The Roof," "Under The Boardwalk," and "I've Got Sand In My Shoes." They sound strangely dated due to the pedestrian orchestral arrangements, but the Ben E. King sides in particular contain a certain excitement.

**THE LEMON—PIPERS:**

"Green Tambourine" (Pye International). A tight, musically interesting group who know how to blend their voices and who keep the interest level high throughout this entire album. A definite Beatles influence but then how many groups haven't? "Green Tambourine" remains interesting. Other notable efforts—"Rice Is Nice," "Rainbow Tree," "The Shoemaker Of Leather-wear Square."

**DOC SEVERINSEN:** "The New Sound Of Today's Big Band" (Command). Beautifully recorded, precise, big band interpretations of good songs with Doc's immaculate trumpet riding high and mighty. Top musicians all crackling away on fine Dick Hyman arrangements giving perfect backing for Severinsen's virtuoso playing. Includes "Canadian Sunset," "Monday, Monday," "I Let A Song Go Out Of My Heart," "I've Grown Accustomed To Her Face," and the Beatles' fine "Here There And Everywhere."

### Funny

**BILL COSBY:** "Hooray For The Salvation Army Band!" (Warner Bros.) Funny man Cosby turns to singing with a rattle taggle band backing and a shouting girlie chorus. He does a fair job, but James Brown is unlikely to burn his cloak and take up farming as a result. Nice material in "Sgt Pepper's Lonely Hearts Club Band," "Sunny," "Satisfaction," "Hold On, I'm Comin'." Once again full marks to Stan Cornyn for his fatuous sleeve note.

**MICHAEL TODD'S AROUND THE WORLD IN 80 DAYS (MCA).** Victor Young composed beautiful music for this screen epic. On this sound track album his orchestra does it full justice.

**ELAINE DELMAR:** "La Belle Elaine" (Columbia). Miss Delmar is a sensitive singer, who knows a good song and who tries to put some feeling into the words. But she is by no means an original and her predictable style is hard to sustain for a whole album with just the piano of Colin Beaton to keep her company. He plonks away manfully behind her but you keep wondering what happened to the rest of the group. Even twelve numbers as good as those on this LP need more variation to keep the interest. Included—"What Is There To Say," "Crazy He Calls Me," "Easy Street," "Autumn In New York," and "Can I Forget You."

**LIBERACE:** "Liberace Now!" (Dot). Libby's matronly admirers will wallow in the lush goo. He's a super showman, knowing just what his public want, but in reality he's not more than a very good pianist; the rest is packaging. The melodies are predictable: "Somewhere My Love," "Yesterday," "Impossible Dream," etc.—good, but hardly fresh



voice on some well-known songs from a better-than-average Hollywood musical. Side one includes "S'Wonderful," "Love Is Here To Stay" and "I Got Rhythm" while side two is devoted to the "American In Paris Ballet."

**THE BROTHERHOOD:** "Singin' 'n' Sole-in'" (Fontana). Two buskers, well known in the centre of London formed the Brotherhood. One was Pat Keene. The other was Don Partridge. Hence the reason for the sudden appearance of this album, presumably, with a sticker on the front—"featuring chart topper Don Partridge." It's a happy-go-lucky sound of enthusiastic singing and guitar, and harmonica playing with a lot of the numbers managing to sound like "Rosie" which is not on the disc. Entertaining but by no means inspired. Includes "Salty Dog," "Stealin'," "San Francisco Bay Blues," "Walk And Talk With Jesus," "Gotta Travel On."

### Riches

**SELECT ELEKTRA (Elektra).** Some of the riches of the impressive Elektra stable gathered together for a real value-for-money sampler. The Doors, Love, Tom Paxton, Incredible String Band, Butterfield, Paxton, Rush, Judy Collins. Hardly a disappointing track out of the eleven here, but the Doors "Light My Fire," Paxton's beautiful "Leaving London" and Judy Collins' "Suzanne" stand out.

**GROOVIN' WITH THE SOULFUL STRINGS (Chess).** Curious set of string arrangements, but really tremendous versions of George Harrison's "Within You Without You" and Miles Davis' "All Blues" make this one not to miss. Richard Evans' scores on these two tracks more than compensate for the trickery and mediocrity elsewhere.

**JOHN CAMERON ORCHESTRA:** "Warm And Gentle" (Studio 2 Stereo). Donovan's MD with a dozen tracks which fully live up to the album's title. Tasteful, beautifully played versions of recent hits like "Let's Go To San Francisco" and "Silence Is Golden" contrast nicely with older favourites "Summertime," "Autumn Leaves" and "When Lights Are Low." Donovan's "Mexico (Sand And Foam)" also included.

### Soul

**MITCH RYDER:** "WHAT NOW MY LOVE" (Stateside). Paradoxical it may be, but Mitch sounds like an American Johnny Hallyday, all hysteria and big band rock 'n' roll backing. At least for one side of this set; the other has highly ineffective versions of "What Now My Love," "Born To Lose" and "Ne Me Quitte Pas." But when Mitch is yelling the odds (and that's just what he does for sixteen minutes of the second side) through "Whole Lotta Shakin'," "Sally Go Round The Roses," "Brown Eyed Handsome Man," he's at his best. If you're not old enough to remember what rock 'n' roll was really about.

**THE DUKE AND THE PEACOCK (Island).** Fourteen tracks drawn from the American Duke and Peacock catalogues, including three by Bobby Bland, three from Roy Head, and rated soul artists of the calibre of Junior Parker, O. V. Wright, Johnny Ace, Lisa Richards and Al "TNT" Braggs. Bland, Head and Parker are consistently fine, but it's a collection that will intrigue all soul fans.

### Buskers

**VINCE HILL:** "Merci Cherie" (Music For Pleasure). One of our best vocal performers, Vince is sadly in need of a really commercial ballad. But here on this cheap label issue he is in relaxed mood on some fine ballads—such as "Don't Count On Me," "I Can't Believe My Eyes" and "And The Heavens Cried."

**GENE KELLY / GEORGES GUETARY:** "An American In Paris" (Original soundtrack, Music For Pleasure). Gene Kelly's raspy yet attractive

### Nuts

**STEREO '68 (Marble Arch).** Cheap stereo sampler which covers everything from Sir Arthur Bliss to John Barry's "Thunderball." All right if you're more nuts about sound than music.

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## DISC and MUSIC ECHO

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# MM POP RECORD PACKAGE

## Pricey, and socking saloon bar piano



Alan's records are always good, but completely unpredictable

**ALAN PRICE:** "When I Was A Cowboy" (Decca). Leadbelly updated by the ever-changing Pricey, who has given the old number a heavy two-beat treatment and a background filled with grumbling baritone saxes, and some socking saloon bar piano.

Alan's records are always good, but completely unpredictable. Some flop mysteriously and others soar to the heights without any apparent reason, other than being up to his usual high standards.

**SCOTT WALKER:** "Jonna" (Philips). Flutes and strings lead the way on a magic, tear stained trip with Mr Engel on his best vocal form. Need one say more? Except that one prefers Scott on this type of unpretentious ballad than any other sort of material, including the Brel hang-up. And his fans will show their taste by making this a much deserved hit, written by Tony Hatch and Jackie Trent, with accompaniment by Peter Knight.

**MARMALADE:** "Lovin' Things" (CBS). Hooray, och aye and similar Scottish cries! A favourite group have finally come up with the kind of solid and commercial production they have needed since they first poured over the border to conquer the English.

Blasting brass lift them along with the sort of bright sound that made the Love Affair scene a hit, and if this doesn't make the Pop 30 then I'll eat the jar of marmalade they kindly sent me with the record.

Either way I shall drink the Scotch they also sent. Now you know the secret of getting good reviews, I sit back awaiting the flood of Scotch from all groups.

**PS.** It's a great happy sound, and I would have said so, even if they only sent me a rubber ear and a Marmalade tee-shirt. (They did that as well!)

**ISLEY BROTHERS:** "Take Me In Your Arms" (Tamla Motown). Oh, sock it to me! One of the world's greatest vocal groups explode with some solid gold soul, that will disconnect your ankle bones as you stamp feet to the beat.

Conga drums and a Bo Diddley-type guitar create an electric tension, while that beautiful Tamla bass and brass team groove happily behind the shouting vocals.

**OZ IS THE MUFFIN MAN**  
MAY 3

**CUPPA T:** "Streatham Hippodrome" (Deram). A sort of New Vaudeville cheerfulness permeates this tribute to an ice cream girl who is the object of their affection.

She walks down the aisle and the Cuppa T spill over with enthusiasm at the sexy way she sells Tutti-frutti. Well, it's original and could make a reasonable impact.

Only problem — where is Streatham Hippodrome? As a resident of Sarf London, I recall Hippodromes at Lewisham and Camberwell, but never Streatham.

Incidentally, although this will be of no interest to readers in Enniskillen or Stockholm, the Lewisham Hippodrome was pulled down to be replaced by the ugliest office block in Christendom. Yah boo to architects and bravo Cuppa T.



SCOTT WALKER

**DIONNE WARWICK:** "Do You Know The Way To San Jose" (Pye). Burt Bacharach, Hal David and Dionne team up once again, and the result is a pretty, bouncy tune, on which Dionne does the Cilla Black "harsh - soft" vocal trick.

Oh sorry, did Dionne do that first? Speaking as the most ill-informed writer in pop, I can only say — a miss, due to the absence of the vital spark.

**GUARDIANS OF THE RAINBOW:** "What Do You Do When You've Lost Your Love" (President). There's some interesting stuff coming out of President lately, and this be a decidedly corking opus with menacing female voices and moody flute and bongo backing.

Production reminds of early Phil Spector, and the whole sound is highly recommended

**TEMPERANCE SEVEN:** "Miss Elizabeth Brown" (MCA). Ah, pure nostalgia —back to the good old days of 1961 when the Temps

were wowing us with their tongue-in-nose musical high jinks.

Actually, it's all taken seriously, which is the joy and importance of their music and where the Vaudeville's go wrong.

Not a hit one fears, 'cos cruel fickle record buyers will mutter on hearing their latest: "Strewh, not that again." But a nice one for fans.

**WILLIAM E. KIMBER:** "Shilo" (Parlophone). "We try not to cry wolf over our artists, but William E. has a very fine voice." Thus spake his publicist, and who am I to argue?

"A stupid twit, that's who!" Good heavens, it's Wendy Potts, sent to plague me. Okay Wendy, what do you make of it all? "Well boss, here's a fine Neil Diamond composition and 'Shilo,' a small town in America, is the story of a man who remembers a girl he knew as a child and dreams of knowing her again. The 26 piece orchestra provides an exciting backing reminiscent of the pounding hooves of a lone horse galloping across the prairie."

Oh, really? Well, I must admit it has great potential.

**TYRANNOSAURUS REX:** "Deborah" (Regal Zonophone). Marc Bolan has been around some time, recording infrequently, but always producing interesting sounds.

When operating as a solo he released something called "The Wizard" which was ahead of its time. Then came a stint with John's Children, a mysterious and controversial group that never got off the ground, but came up with a great rocker called "Go Go Girl," which should have been a hit.

Now Marc is achieving a measure of recognition with the aid of his bongo playing mate and deejay John Peel.

This has all the simplicity of production and sound that gave the early Buddy Holly records their appeal — just a 12 string and bongo backing driving along Marc's peculiar and highly distinctive voice.

It is the voice of a small gnome or hobbit, and one can imagine Marc dancing about on a toadstool. It's not too way out, even for those who don't like Top Gear, and the combination of Marc's intriguing vocal style and the odd tune should help Tyrannosaurus into the chart.

## CHRIS WELCH/SINGLES

**ROCKIN' BERRIES:** "Reach The Top" (Pye). Odd guitar backing using the wah wah effect plus their usual excellent vocal harmonies on a reasonable Macaulay - Macleod tune might bring back the Berries, but after a good start, it doesn't seem to lead anywhere interesting.

**EVERLY BROTHERS:** "It's My Time" (Warner Brothers). Always welcome, occasionally passed over during some transient craze, Phil and Don can be relied on to bring sanity and music back to pop at timely intervals.

Basically country backing, but strings break through with dramatic

effect, on a moody ballad that should see them in the lower part of the chart.

**HERMAN'S HERMITS:** "Sleepy Joe" (Columbia). Definitely a hit say I, as Peter clip-clops along with a lazy, kick-your-shoes-off beat, that might please millions, or infuriate those that like keeping their shoes on, owing to cheesey toes and smelly socks.

I don't know if colleague Barrie Wentzell has smelly socks, but he just bellowed in my ear: "I don't think it will be a hit, it goes all fudgey at the edges." Mrs Wentzell says: "It's too wet."

**BLUE BOYS:** "My Cup Runneth Over" (RCA Victor). Delicate ballad with attractive guitar backing and a fine lead voice. Somewhat sentimental

and cloying, occasionally verging on the mawkish and the guitar solo has a touch of the Workers' Playtime about it, but, by thunder, the sheer romanticism of the lyrics and the tasteful vocal styling are enough to make strong men weep.

**SCOTT MACKENZIE:** "Holy Man" (CBS). Own up — who's kidding who? After all the flower power bit, now we've got to put up with McKenzie on the preoccupation with the Maharishi by certain celebrities.

Of course, the official line is: "It's not dedicated to the Maharishi." But what happens when John Lennon takes up market gardening? "Gee, I'm just a single tomato growing son of the soil," will be the cry.

Okay, so it's a pretty

tune, but frankly I hope the holy man's petals fall off.

**STEVIE WONDER:** "Shoo - Be - Doo - Be - Doo-Day Day" (Tamla Motown). Not the old Dizzy Gillespie and Joe Carroll hit "Oo Shoo Be Doo Be" but a hot piece of rhythm making nevertheless.

Extraordinary how Stevie sounds like a girl on this groovy, rocking chart buster. That's not meant to be like insulting, but he screams up almost as high as our lovely P. P. Arnold, who should also be out there getting hits.

**FOUNDATIONS:** "Any Old Time You're Lonely and Sad" (Pye). Medium paced good British soul, with strong lead vocal and the familiar backing that made their last hits.

Not a knockout, but reliable stuff for chart busting.

**HANK LOCKLIN:** "Love Song For You" (RCA Victor). He's written this song for me. That's the introductory remark.

Waal Hank, that's mighty spiffing of you. I'll throw another log on the fire in your honour and predict howls of joy from all C&W fans.

As the great coyote in the sky would say: "Yep." That unmistakable voice is on top form. What's his name again?



DIONNE WARWICK

# Madeline Bell

## I'M GONNA MAKE YOU LOVE ME

BF1656



a USA chart topper



# NEW JAZZ RECORDS

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

## Examples of Jelly Roll's art

**JELLY ROLL MORTON:** "Mr Jelly Lord," Burnin' The Iceberg; Mr Jelly Lord; Down My Way; When They Get Lovin'; You Oughta See My Gal; New Orleans Bump; Load Of Coal; Red Hot Pepper; Wolverine Blues (Takes 1 and 2); Courthouse Bump; Keep Your Business To Yourself; Deep Creek; Fussy Mabel; Someday Sweetheart; Crazy Chords. (RCA Victor RD7914).

RECENTLY I reviewed a piano collection containing three pieces by Jelly Roll. Now we have a further album of his music from 1926-30, and it tells much about Jelly's working methods after he reached New York around 1928.

The remarkable Chicago-made Red Hot Peppers sides were behind him but he had plenty of shots left in his locker, and shortly before the bulk of these band titles were recorded he had cut excellent examples of his art in New York, among them "Georgia Swing," "Kansas City Stomp," "Shoe Shiners' Drag," "Boogaboo" and "Mournful Serenade."

Some of the above appeared on "King Of New Orleans Jazz" (RD27113). Others, and unfortunately five tracks on this new LP were released here on "King Of New Orleans Jazz," Vol. 2 (RD27184), which means that owners of the earlier album must consider this an absurd luxury.

"Deep Creek," to start at the top, is a truly delightful blues composition with moving solos over tuba-powered backgrounds, some characteristic Jelly piano and nice, loose arranged passages.

From the same '28 session, "Pepper" (originally described as a "Hot Pepper Stomp") displays many more Morton orchestral tricks of the time, also the sweetish-toned trumpet who solos so feelingly on "Creek."

His identity is not certain — there are several mysteries in this collection — but I'll assume he is Edwin Swayzee. While I'm at it, I should add that the altoist on "Load Of Coal," a quite exhilarating arranged stomp with something of the Luis Russell flavour, and "Crazy Chords" sounds like Charlie Holmes though he's said to be Joe Thomas.

"Iceberg," by the same lineup as the more ponderous "Courthouse," is another fast one (the "Weary Blues" theme) with effective use of stop chords, figures behind solos, cymbal breaks and improvised-sounding written ensembles. The veteran George Baquet is on clarinet here, and one of the two trumpets puts out fair stuff.

There is much more: Jelly's Ellingtonish colouring on "New Orleans Bump" (again from the "Iceberg" session), which nevertheless retains its Orleans roots; the special old swing and touch he lets loose on the not-wholly-successful "Mabel," the sensitivity of his piano in the ensemble and the grace of his best solos.

Two Wilton Crawley tracks and a Billie Young vocal-with-piano ("When They Get") are of only incidental interest, but the three trio pieces are among the more rewarding interpretations on the album — "Jelly Lord" is a beautiful trio job — and the different takes of "Wolverine" give insight into the way Morton built up his choruses and the entire performance. Dodds was good, though not an ideal Jelly man, I'd say, but Morton wins this particular game.—M.J.



**MILES DAVIS AND JOHN COLTRANE:** "Play Richard Rodgers," "It Never Entered My Mind; Spring Is Here; My Funny Valentine; Surrey With The Fringe On Top; Blue Room; I Could Write A Book. (Transatlantic PR7322.) Davis (tp), Coltrane (tr) with various groups.

THIS much-issued set (this is the third time it has appeared in Britain in this form and all of the material comes from various LPs also well known here) illustrates, quite nicely, the work of Davis and Coltrane in the mid-Fifties.

The late, great tenorist is heard with his erstwhile employer on only "Surrey and I Could Write" which are by the justifiably renowned Quintet (Garland, Chambers and Philly Joe making up the

rhythm section). "Spring Is Here" is by a Coltrane-led quintet featuring the enjoyable trumpet of Wilbur Harden, and the remaining three tracks are by Miles plus various rhythm sections.

Highlights of an enjoyable set which can be warmly recommended to those new to Miles or who missed it before are Trane's high-speed tenor solo on "Spring," Miles in buoyant form on "Surrey" and "Book," more introspective and attractively halting on "Valentine" and "Blue Room."

The standard of jazz on every track is very high, but, once again, on third release this would have been more attractive on Transatlantic's cheap Xtra label.—B.H.

## DAVE BRUBECK

**DAVE BRUBECK:** "Jackpot." Ace In The Hole; Out Of Nowhere; You Go To My Head; Who's Afraid?; Chicago; Rude Old Man; Jackpot; Win A Few, Lose A Few. (CBS 63187.) Brubeck (pno), Paul Desmond (alto), Eugene Wright (bass), Joe Morello (drs).

THE saga of the phenomenally successful Dave Brubeck Quartet has drawn to a close, and it would seem that this album (recorded live in Las Vegas) will be the last from the Brubeck-Desmond-Wright-Morello team.

If that is so, they're hardly going out in a blaze of glory. While they've never been the most profound of jazz groups, several of their LPs, notably the Carnegie Hall sets and the album of Cole Porter tunes, have been enjoyable and satisfying. This, in the main, isn't. "Ace In The Hole" is a Brubeck solo which has him hammering doggedly away at this old chestnut to little avail; "Out Of Nowhere" and "You Go To My Head" are routine ballad performances with Desmond's alto as wispily charming as ever, but Brubeck's heavy romanticising is pretty indigestible and it leads him up some strange paths, as for example on the latter track.

Morello and Wright go through their showpieces, "Jackpot" and "Rude Old Man" respectively, with thorough professionalism, but little spark. Once again, it's Desmond's alto that produces most of the enjoyment, but he's played much better than here.

Reaction to the news of Brubeck's disbandment of the quartet showed that in terms of fan following, it's still as potent as any other group on the concert circuit. Musically, however, it was a spent force some time ago. This set does a lot to illustrate this fact.—B.H.

## HORACE'S PIANO STEALS THE SHOW

**HORACE SILVER:** "The Jody Grind." The Jody Grind (a), Mary Lou (b); Mexican Hip Dance (c); Blue Silver (b); Grease Piece (b); Dimples (a); Blue Note BLP 4250. (a) — Silver (pno), Woody Shaw (tp), Tyrone Washington (tr), Larry Ridley (bass), Roger Humphries (drs); (b) as (a) plus James Spaulding (alto, flute).

JUST as Art Blakey has stamped his imprint firmly on the many different personnels of his Jazz Messengers, Horace Silver's personality has given the character to a long series of soulful quintets.

Buyers of a Silver album know what to expect and this handsomely packaged set provides it — pleasant Silver themes played by well-rehearsed ensembles and, at the least, competent soloists spurred on by Silver's belief that jazz can be pretty, a little weird occasionally and sometimes subtle, but must always swing.

Woody Shaw has a nice sound and does all that is asked of him cleanly and without overdue fuss. Washington is one of what seems to be a legion of technically good but artistically rather anonymous young tenorists who may yet develop a more personal approach to improvisation. Ridley and Humphries are a solid rhythm team and the bassist combines well with Silver's left hand.

On three tracks there is the welcome addition of the excellent, and as yet vastly underrated, James Spaulding who is particularly impressive on flute.

But this is Silver's session and it's his piano that you find yourself listening to, even when the horns have the spotlight.—B.D.



SILVER

Flautist Herbie Mann will never figure in the ranks of the great jazzmen, and albums like THE HERBIE MANN STRING ALBUM (Atlantic 1499) rarely come close to being jazz — good, bad or indifferent. The string arrangements — by Torrie Zito and Arif Mardin — are undistinguished, and Herbie's tootling is no more than innocuous at best. Titles include "To Sir With Love," "I Get Along Without You Very Well," "A Very Good Year," "Donovan's" "There Is A Mountain" and several Mann originals. An unidentified flugelhorn crops up to provide the best music of the set.—B.H.



CLARKE: Sunday

by CHRIS HAYES

## COOTIE WILLIAMS

**COOTIE WILLIAMS:** "The Solid Trumpet Of Cootie Williams." Concerto For Cootie; Sugar Blues; You're Nobody 'Til Somebody Loves You; Some Of These Days; Night Train; Around The World In Eighty Days; Liza; Birmingham Blues. (Xtra 5045.) Williams (tp), Nat Jones (pno), Harold Dodson (bass), Bill Peoples (drs). 4/4/62.

COOTIE is a great, long-term favourite of mine and for that reason, perhaps, I find this album more playable than some other people tell me they do. Still it has shortcomings, many of which could have been avoided.

The title on the cover reads, "The Solid Trumpet Of Cootie Williams," which makes sense as far as it goes; but the record label says "The Solid Gold Trumpet," and this relatively senseless title may give a hint to the session's intentions.

Listening to the shuffle beat, which predominates and the air of "under wraps" about several tracks, and considering the choice of instrumentation and tunes, it is difficult to escape the conclusion that a Jonah Jones Quartet formula was in the producer's mind.

Up to a point, the trumpet player goes along with this. A Track such as "Eighty Days" has unmistakable affiliations with the Jonah muted jazz product; but Cootie is no Jonah and the music doesn't have that unquenchable brightness or, it must be admitted, the Jones precision and togetherness. It tends to grow boring.

Cootie's muted work — and he is a consummate artist with the mute — is advantageously displayed on "Concerto" which has to be good with all those meaningful and reminding phrases, and cunningly plungered versions of "Birmingham Blues" "Night Train" and a "Sugar Blues" which sounds old-fashioned, but true.

Accompaniment, balance and overall direction could easily have been improved on. The album would have benefited from attention to these matters and, I believe, the presence of another front-line instrument. But no matter what the limitations, Cootie's own conception of tone, timing and pithy phrasing is strong enough to score at least a part of the time. And the LP costs only 24s.—M.J.

## ROLAND KIRK

**ROLAND KIRK:** "Here Comes The Whistleman." Roots; Here Comes The Whistleman; I Wished On The Moon; Making Love After Hours; Yesterdays; Aluminium Baby; Step Right Up. (Atlantic 3007.) Kirk (fl), tr, manzello, stritch, nose fl, alto), Lonnie Smith or Jaki Byard (pno), Major Holley (bass), Charles Crosby (drs).

SEEING Roland Kirk in the flesh, preferably in the intimate surroundings of a club like Ronnie Scott's, can be one of the most enjoyable of jazz experiences.

This album is the closest there's been so far to capturing a typical Kirk club performance on record. It was made in a Philadelphia club, obviously in two or more sessions as Byard and Smith alternate for the piano duties, and is spiced with some of Roland's amiable chat and introductions.

It's straightforward, uncomplicated music that swings from start to finish. The rhythm section is sound and springy (Holley throws in a

make a bad or uninteresting record. Getz is one of the greatest craftsmen in jazz, and even in his younger moments, as on the (b) sides which date from a 1949 session under vibist Terry Gibbs's name, his work is carefully developed and played with an instrumental skill which, even then, was often breathtaking.

But it is the (a) sides, with that most under-rated guitarist Jimmy Raney, that make this a most welcome issue. "Signal" and "Round About Midnight" are superb Getz, even fifteen years after they were made. This quintet, apart from some stiff piano by Overton, was a compact, well-integrated group and Raney was always one of the most sympathetic musicians to play with Getz.

The septet sides were made by a group of errant Herdsman, and are mainly of interest for Getz's strongly Lester Young-influenced tenor. Shorty Rogers's arrangements sound rather anaemic at this distance, but Gibbs's vibes have that direct earthy approach which makes him still one of the best men on his instrument.—B.H.

## STAN GETZ

**STAN GETZ:** "Jazz Classics." Motion, Lee (a), Michelle Paris 1 and 2; T & S (b); Signal; Round About Midnight (a); Terry's Tune; Cuddles (b). (Transatlantic PR7434.) (a) Getz (tr), Jimmy Raney (tr), Holl Overton (pno), Red Mitchell (bass), Frank Isoia (drs); (b) Getz (tr), Terry Gibbs (vbs), Shorty Rogers (tp), Earl Swabe (trmb), George Wallington (pno), Curley Russell (bass), Shadow Wilson (drs).

STAN GETZ is one of those rare jazzmen who never

Bill Doggett was always a swinging piano and organ player, what Hugues Panassié has termed "a good, solid jazz player whose style owes something to Cootie Williams." He is heard on organ in a R&B setting, with various bands of five to eight pieces, on JUMPING AND SWINGING (International Polydor 623238). Among the tunes are rocking Doggett originals like "Quaker City," "Crackers" and the two-part "Honky Tonk," some other originals by such as Billy Butler (guitarist on many of the tracks), and a few standards. Clifford Scott (alto, tr), Ray Felder (tr), Candy Johnson (tr, bar), Percy France (tr), Irving Brown (tr) and Frank Heppinstall (tr) are the saxes on hand, and a trombone is added for "High And Wide." Most of the tracks date from 1952 to '58 — are fairly slugging, bluesy dance jazz powered by good rhythm sections and scattered with solos from organ, guitar and tenor — the saxophonist veering towards R&B boot style. It doesn't crease the brow but it gets the feet working. The album's title just about sums up the music.—M.J.

Lightnin' Hopkins' warm, relaxed, mistreated voice and expressive blues guitar are heard in suitable company on GOT TO MOVE YOUR BABY (XTRA 5044), on which the Texas old-timer works with Sonny Terry (harmonica), Leonard Gaslin (bass) and Belton Evans (drs). Terry shares the singing on "Conversation Blues," a duologue about Terry's blindness, and blows fairly keen harp on this also "Rocky Mountain" (Lightnin' on his trip to Arizona in the Thirties), the slow, sad "Last Night," and one or two more, "Take A Trip With Me" and the title song are country dance style rockers with harmonica which seem too weak for Sonny (it has been suggested that J. C. Burris took over on a few tracks) but there's no doubting his presence on some. Apart from the sound, Hopkins calls him once or twice (he also calls J.C., which seems to prove that theory, too) and Sonny emits a typical whoop on "Rocky Mountain." One number, "Lightnin's Stroke," is an instrumental and not very inspiring. No wonder Hopkins says "work" in an attempt to stoke up some excitement. This is a re-issue and fair at the price though not top-class Lightnin'. —M.J.

Not exactly 100 proof jazz, BRASILIA NUEVE (MCA MUP-307) is a well-pleasant jazz-landed set which features Zoot Sims' tenor in a Latin setting with arrangements by pianist Bill Potts. Other jazz luminaries involved are guitarist Barry Galbraith, bassist Richard Davis, drummer Mel Lewis, Markie Markowitz who contributes a brace of finely etched flugelhorn solos. Several prominent names from the Latin American world round out the group. The material includes "Jobim's" "How Insensitive," "Meditation" and "Forgetting You" as well as a couple of originals. Zoot is in nice, relaxed phase, coasting over the "superb rhythm section which manages a blend of rare when jazz players get together with assorted scrapers and bashers.—B.H.

## RADIO JAZZ

British Standard Time  
FRIDAY (26)  
5.15 p.m. H1: Jazz, 7.0 H2: Jazz Rondo 8.0 H2: Jazz, 9.30 U: Barbra Streisand, 10.0 H1: Jazz 11.30 T: Nat King Cole, 12.0 T: Charlie Parker, 12.5 a.m. D1 and 2: Hampton Hawes, Clark Terry, Andy Kirk, Bola Sete, Wild Bill Davison, 12.35 J: All That Jazz (Fri. Mon-Thurs.)  
SATURDAY (27)  
12.0 noon B3: Jazz Record Requests (Ken Sykora), 2.0 p.m. E: Golden Swing Years (Big

Bands), 2.40 H2: Radio Jazz Magazine, 4.0 H2: Jazz, 10.35 Q: Pop and Jazz, 11.15 A2: Vintage Jazz, 11.30 T: Nat King Cole, 12.0 T: Herbie Mann (Walling Dervishes), 12.30 a.m. J: Bobby Troup's Jazztime, SUNDAY (28)  
7.0 p.m. B1: Mike Raven's R and B Show, 8.0 B1: The Jazz Scene (Humph, Peter Clayton, George "Pops" Foster, Charles Fox), 9.5 J: Finch Bandwagon, 10.30 E: Clarke — Boland Big Band 11.3 A1: Jazz Concert.

MONDAY (29)  
8.30 p.m. H2: Jazz, 11.10 M: John Coltrane, 11.30 T: Pop and Jazz (Mon-Thurs), 12.0 T: Jazz (Mon-Thurs).  
TUESDAY (30)  
9.0 p.m. E: Pop and Jazz 11.0 U: Frankfort JF 1968, 11.5 O: Jazz Journal.  
WEDNESDAY (1)  
8.15 p.m. B1: Jazz Club (Tony Lee Trio, Ian Hamer Sextet, Stan Tracey Quartet), 10.15 E: Pop and Jazz, inc (1) Count Basie, 11.25 H1: Jazz (The Work

Song), 12.15 a.m. E: Jazz and Near Jazz. Programmes subject to change.  
KEY TO STATIONS AND WAVELENGTHS IN METRES  
A: RTF France 1-1829, 2-348, B: BBC 1-247, 2-1500/VHF, 3-461/194/VHF, E: NDR Hamburg 309/189, H: Hilversum 1-402, 2-298, J: AFN 547/344/271, M: Saarbrücken 211, O: BR Munich 375/187, Q: HR Frankfurt 506, T: VOA 251, U: Radio Bremen 221.

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# advice ★ dealers ★ bargains



TREMELOES: Alan Blakeley uses Australian acoustic guitar.

## 'Girl from Nowhere' is a Tremeloes composition

**WHICH** kit did the Tremeloes use on their latest CBS single, *Girl From Nowhere* Land? — Bill Radcliffe, Nottingham.

Rick West played Mosrite six and 12 string guitars and Chip Hawkes a Hagstrom bass. All these have just been acquired from the States and were being used for the first time. Al Blakeley played an Australian Maton acoustic guitar and Dave Munden's drum kit was Ludwig. *Girl From Nowhere* is one of their own compositions, written by Alan and Chip.

**I**'VE been trying to get a recording of the Continental song, *Ne Me Quitte Pas*, but

### EXPERT ADVICE

BY CHRIS HAYES

record dealers cannot supply one, yet I'm sure that I've heard it performed by a British singer at some time. — Angela Woodhouse, Bury.

It was probably Shirley Bassey, who sings it on her LP, *And We Were Lovers* (United Artists ULP 1160), which includes a number of her hits, including the title song and *Big Spender*. *Ne Me Quitte Pas* was written by Rod McKuen and J. Brel and the English title is *If You Go Away*.

by the front line, which is a Reslo. We use a Selmar P.A. amplifier, with a mixer, and two column speakers each for the front line and the voices.—ALAN BOWN.

**WHICH** guitar, strings and amplifier are used by John Morsehead of Aynsley Dunbar's Retaliation? How old is he, where does he come from, which groups has he been with, how did he learn to play and which artists does he like? — H. Mandel (Gothenberg, Sweden) and Sue Lawrence (Thundersley, Essex).

My guitar is an old Custom-built Gibson Les Paul which I bought five years ago when it was new. The strings are Clifford Essex: 6th, 5th and 4th heavy gauge, 1st and 2nd light gauge, and the 3rd is a standard plectrum guitar 2nd. My amplifier is a Marshall 50-watt and I don't use a fuzz-box or any other gimmick. I'm 25, come from Somerset, and played Johnny Kidd and the Pirates, Julian Covey and the Machine and the Shotgun Express, before joining Aynsley. I'm self-taught by listening to records, starting with American rock 'n' roll as originally played by the coloured artists and eventually turning to blues. I like and recommend BB King, Freddie King and Otis Rush.—JOHN MORSEHEAD.

**EXPERT ADVICE** slipped up on March 9 by saying that Freddy King's *Driving Sideways* cannot be obtained in Britain. It is available on Sue WI-349, backed with *Hideaway*. — M. G. Richard, Denton, Manchester.

My apologies and thanks to the many readers who kindly wrote to me pointing out the mistake, especially Mick Copperheat, of Bromham (Beds), who went out in search of the record and picked it up for the bargain price of 1s 6d at a local shop.

**HOW** does Trevor Moraes produce the talking effect on drums and bongoes in *What Now, My Love* on the Peddlers CBS LP, *Free-wheelers*? (BPG 63183). — Christine Pierce, Weston-super-Mare.

No electronic effects were employed. Trevor simply answered the voice on his Standard Premier outfit consisting of seven drums with the bongoes fitted on the side so that he could reach them more conveniently sitting by his kit.

**WHAT** amplification is used by the Alan Bown Set? — G. Murphy, Dumfries.

We have five microphones, using one each for lead singer, front line, bass, lead guitar and drums. All are Shure, except the one used

but I find the Ivor Mairants *Modern Chord Encyclopedia* (FDH, 12s 6d), which has over 1,500 chords in it, is very useful to me. — ROY HARPER.

**WHO** provided the theme music for the BBC television series *Champion House* and what is it called? — Eric Nuttall, Lancaster.

It was written by Australian jazz violinist Don Harper and is simply known as *The Champion House Theme*. He arranged and conducted it with a 20-piece orchestra of top sessioners for the TV programme, which returned to BBC-1 on April 11. He also recorded it, coupled with *Shinbone*, on Columbia DB 8228, for which he wrote the arrangement, plays violin and leads a 13-piece all-star band including an electrified string section.

**MY** wife and I have enjoyed Anita Harris's revival of *The Anniversary Waltz* and on her LP *Just Loving You* (CBS 63182), but we would like to know who first made the song famous and when it was.—Herbert Darling, Leith.

Written by Al Dubin and Dave Franklin, *Anniversary Waltz* was first published in America in 1941 and reached Britain in 1942. Many artists recorded it, including Vera Lynn, Joe Loss, Victor Silvester and Mantovani. But the most successful recording and the artist with whom it is closely associated is Bing Crosby.

**IS** pianist Roy Budd making any public appearances at the moment and which recordings has he made? — Wendy A. Cotton, Ruslip.

I shall be playing at Eastbourne on May 1, the Purcell Room of the Festival Hall on May 9 and Southampton on May 10. I'm broadcasting in Jazz Club (BBC One) on April 24. My LPs have been *Pick Yourself Up*, *The Sound of Music*, both with an orchestra, and a concert recorded live with a trio at Newport, all on Pye.

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**MY Kind of Folk, Radio-**  
One's Wednesday evening show, came from Birmingham last night, with the Ian Campbell Group and Leon Rosselson. Next week Steve Benbow has Sweeney's Men and Saffron as his guests and on May 8 the Young Tradition and Stefan Grossman will be making some very nice chemistry together mixing British and American traditions.

Other guests include Hedy West and Derek Brimstone (May 22), Ewan MacColl and Peggy Seeger (May 29), and Redd Sullivan, Martin Winsor and Maureen Kennedy-Martin (June 12).  
Producer Frances Line seems to be making a genuine effort to cover the whole scene, bearing in mind the need for high audience figures that seems to obsess BBC planners these days.

I DON'T know if John Peel has difficulty saying the name of John Renbourn's new LP for Transatlantic, "Sir John Alot of Merrie Englandes Musyk thyng & ye Grene Knyghe" but with recorders, glockenspiel



**SWEENEY'S MEN:** guest on My Kind of Folk on May 8.

African drums, finger cymbals and viola da gamba as well John's immaculate guitar, it does at least produce a sound that is different.

John also appears on another new, Transatlantic LP, "Pentangle," due on May 17 with notes by the lovely and loving Mr Peel. The Pentangle have a single, "Travelin' Song" and "Mirage" out on May 10.

Their solo concert, promoted by Joe Lustig, is at Royal Festival Hall on June 29. Before then they have a trip to Norway with Roy Harper to appear at the Univer-

sity of Oslo Festival at the end of May.

**THE STRAWBS** have just signed with American A&M records. They are at Cliff Aungier's Dungeon Club at the Copper, Tower Bridge Road, next Tuesday. Secretary Mary Beck tells me that Spider John Koerner will be appearing at the club on May 28.

**NOEL MURPHY** was star guest at the opening night last night (Wednesday) of the Croydon Folksong Club at its new venue, the Waddon Hotel, West Croydon, with residents

John Wallace, the Crook Allen Folk Four, Dave Peppiat and Derek Ford.

On May 15 they have the Southern Ramblers as guests but secretary Sue Wallace says floor singers are welcome any evening.

**GERRY LOCKRAN** is back in Jersey for his now routine 26-week summer stint in the Channel Isles. He'll be doing a 12-week series of 20 minute TV programmes. His new LP, "Evil-Hearted Man", is out here in June.

**NOTTINGHAM** Traditional Music Club are organising a Whit Monday Morris tour to Bampton and Headington on June 3. Club resident Roy Harris appears during the next few weeks in Wolverhampton, St Neots, Lowestoft, Sudbury, Bury St Edmunds, Haverhill, Havant, Chichester, Brighton, Reading and Newark.

**HELEN KENNEDY** and Gill Cook have taken over the Sunday evening club at the Nag's Head, Battersea. This Sunday they have Ann Briggs, with the Black Velvet Band, Stefan Grossman, Trevor Crozier and Mike Absalom in forthcoming weeks.

**TERRY GOULD** is guest tonight (Thursday) at the Doghouse club, the Greyhound, Fulham Palace Road with residents Dave Calderhead, Jamie Dunbar, Jim Murray, Paddy Harries, George Harvey, and the Hogsbill.  
The club has its anniversary on May 9 with the Young Tradition as guests.—**KARL DALLAS**.

**NEW FOLK ALBUMS**

**THIS** is the Season of the Wizards — two of them, Mike Heron and Robin Williamson, the Incredible String Band. Together they weave some mystic musical spells with a dash of religion, a pinch of legend, and a few grains of their own merry humour.  
The air of "The Hangman's Beautiful Daughter" (Elektra EUK 7258) is somewhat subdued, more pastoral than before, and perhaps more withdrawn. It is like passing through a wood, trying to follow the path taken by the Incubles. We catch occasional glimpses of them between the trees, grinning back at us like mischievous elfs, beckoning to us then slipping behind a tree to hide.  
Even if you cannot understand what they are saying all the time, songs like "Mercy I Cry City" by Mike Heron, "The Minotaur's Song" by Robin Williamson and the spiritual-sounding "A Very Cellular Song" sung by Mike Heron, are perhaps more understandable than others on the record.  
Anyway Elektra enclose a

booklet containing the texts to help us find our way. Mike and Robin play their array of usual and unusual instruments such as guitars, organ, harpsichord, jew's harp, gimbri and water harp. They are assisted by Dolly Collins on flute, organ and piano, David Snell on harp and Liguorice playing finger cymbals and helping with the singing.—**T.W.**

**HAVING** a father as famous, indeed legendary, as the late Woody Guthrie could be an obvious disadvantage but Arlo Guthrie as we know from his personal appearances in Britain, is working hard at creating his own thing — and doing it.  
If he has inherited any of Woody's traits it is the ability to write songs and the wry humour with which he often delivers them. This is evident on the title track of "Alice's Restaurant" (Reprise R-6267), a marathon monologue of nearly twenty minutes recounting a visit to Alice's Restaurant, rubbish dumping, it's repercussions (namely getting arrested and tried for littering), Arlo's ad-

ventures at a drafting centre in New York and the repercussions there when they discover his "criminal" activities. Performed to a lazy ragtime sequence played by Arlo on his guitar, backed by drums and bass, it is easily the most outstanding track on the album. The events somehow, through Arlo's wit and inventiveness, all link up and make for very funny listening although the point — that of basically being anti-Vietnam war — is still made, though not laboured.  
The second side is a little disappointing. Of the six songs, "Ring-Around-The-Rosy Rag", another tale of pointless arrest in the "Alice's Restaurant" vein, and "The Motorcycle Song", a light-hearted ditty about motorcycles and the pleasure gained from them are the two best tracks.  
This is Arlo's first album, produced by ex-weaver Fred Hellerman, and on the whole good. One looks forward to his next which should show a further step forward and perhaps a some sequel to "Alice's Restaurant"—**T.W.**

**FOLK FORUM**

<p><b>THURSDAY</b></p> <p><b>BLACK BULL</b>, High Road, N.20. <b>NOEL MURPHY</b>, <b>THE PEELERS</b>, SAFFRON, DENNIS AND VANESSA</p> <p><b>BOOK NOW for THE SPINNERS</b>, Queen Elizabeth Hall (Royal Festival Hall), Tues, 14th May.</p> <p><b>DOGHOUSE FOLK</b>, the Greyhound, Fulham Palace Road, present</p> <p><b>TERRY GOULD</b> with Dave, Paddy &amp; George. Please come early!</p> <p><b>JOHN TOWNSEND and KEITH CLARK</b>, Duke's Head, Addlestone.</p> <p><b>THE FOLK CENTRE</b>, Hammer-smith, <b>COME ALL YE</b>, With Don Shepherd, Jill Darby, Dodo London Apprentices, Your Host Rod Hamilton, Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park Tube.</p> <p><b>TOOTING, SELKIRK</b> Hotel, Incredible Kinfolk.</p> <p><b>WHITE BEAR</b>, Kingsley Road, Hounslow. <b>JOHN FOREMAN</b>, May 2, <b>ALEX CAMPBELL</b>.</p>	<p><b>SATURDAY cont.</b></p> <p><b>AT THE CLERKENWELL TAVERN</b> (opp. Mt. Pleasant G.P.O.). <b>SANDY DENNY</b> with Rob and Martin, 8 pm.</p> <p><b>BOOK NOW for THE SPINNERS</b>, Queen Elizabeth Hall (Royal Festival Hall), Tues, 14th May.</p> <p><b>FOLK AT THE KINGS STORES</b>, Wide Gate Street (Bishopsgate).</p> <p><b>THE PEELERS</b></p> <p><b>HERGA CEILIDH</b>, Rakes, Mary McGannon, Folk Heritage, Trevor Thomas, Oxhey Pavilion, Carpenders Park Station. Bar extension 7s. 6d.</p> <p><b>NEW ANGLERS</b>, Teddington, Roger Sutcliffe at a poets Birthday party.</p> <p><b>THE LCS</b> presents <b>THE SINGERS' CLUB</b>, Irish Night, Tim &amp; Anna Lyons, Gabe Sullivan, Dick Snell, Union Tavern, 52 Lloyd Baker Street, London, WC1, 7.45 pm. Members 5s. Guests 6s.</p> <p><b>TROUBADOUR</b>, 10.30, 265 Old Brompton Road.</p> <p><b>BRENDA WOOTEN and JOHN THE FISH</b> (from The Pipers S-C, St. Buryan, Cornwall)</p>	<p><b>MONDAY cont.</b></p> <p><b>FOLKSVILLE, PUTNEY</b>, Half Moon, Lower Richmond Road, presents</p> <p><b>MALCOLM PRICE GREAT COUNTRY STAR</b> to entertain with music and humour with <b>LISA TURNER, ROYD RIVERS, FINGERS LEWIS HORACE</b>.</p> <p><b>PHOEBUS AWAKES</b> at the <b>RISING SUN</b>, Rushey Green, Catford <b>SINGERS NIGHT</b>.</p> <p><b>SOUTHERN RAMBLERS</b>, Herga, Royal Oak, Wealdstone.</p> <p><b>THE HANGING LAMP THE VINEYARD, RICHMOND</b>, 8.15</p> <p><b>RALPH McTELL FRANK McCONNELL, VERITY STEPHENS</b>. Guests welcome.</p> <p><b>THE HOP-POLES</b> Baker Street, Enfield 8 p.m.</p> <p><b>WALLY WHYTON</b></p>
<p><b>FRIDAY</b></p> <p><b>A. L. LLOYD</b>, Dave and Toni Arthur. — Central, Barking Road, East Ham.</p> <p><b>AT IV</b> Folk Club, Ewell, Steve Baker, Jo Stead.</p> <p><b>AT LES COUSINS</b>, 49 Greek Street, 7.30-11.0.</p> <p><b>TOMMY YATES</b> Admission 5s</p> <p><b>BEDFOLK</b>, Bedford House, Westbury Road, Buckhurst Hill.</p> <p><b>PANAMA LTD. JUG BAND</b></p> <p><b>BOOK NOW for THE SPINNERS</b>, Queen Elizabeth Hall (Royal Festival Hall), Tues, 14th May.</p> <p><b>FIGHTING COCKS</b>, London Road, Kingston <b>SPECIAL NIGHT-CLUB'S THIRD ANNIVERSARY. MANY SURPRISES.</b></p> <p><b>MAY 17th. MACOLL AND SEEGER, BECKENHAM TOWN HALL</b></p> <p><b>OLD TIGER'S HEAD, LFF, SF, LISA TURNER RESIDENTS, GUESTS, 8 PM.</b></p> <p><b>PEDRO WILLIAM IV</b>, Opposite Leyton Baths.</p> <p><b>THE FO'CSLE TERRY MUNDAY</b></p> <p><b>POTTERS BAR HOTEL, CLIFF AUNGIER, RESIDENT MARK.</b></p> <p><b>PRESENTING DAVE PLANE RUSHDEN</b></p> <p><b>THE PLOUGHSHARE, COLIN SCOT</b>, from USA, Plough Lane, SW17.</p>	<p><b>SUNDAY</b></p> <p><b>AN EVENING WITH JOANNA WHEATLEY</b> Bohran F.S.C. Horse &amp; Groom, Westminster Bridge Road, S.E.1.</p> <p><b>AT THE HORSESHOE RALPH McTELL MIKE CHAPMAN TOTTENHAM COURT ROAD 7.30 PM. MUS 4832.</b></p> <p><b>BOOK NOW for THE SPINNERS</b>, Queen Elizabeth Hall (Royal Festival Hall), Tues, 14th May.</p> <p><b>GORDON GILTRAP</b>, Star and Garter, Bromley.</p> <p><b>HAMPSTEAD, ENTERPRISE</b>, opp. Chalk Farm Station, 7.30, the famous <b>JACQUI and BRIDIE</b>, don't miss them. With <b>TERRY GOULD, MARIAN MCKENZIE and DON BONITO</b>. Come early.</p> <p><b>NAG'S HEAD</b>, 205 York Road, SW11. BAT 7905</p> <p><b>ANNE BRIGGS</b></p> <p><b>RAILWAY HOTEL, DARTFORD. NOEL MURPHY plus Crayfolk.</b></p> <p><b>STARTING GATE</b>, Station Road, Wood Green. <b>AL STEWART, JON BETHEAD, NEW MYTHOLOGY.</b></p> <p><b>TRAFFIC</b>, Indo-Jazz Fusions (Joe Harriott and John Mayer Double Quintets), Peggy Seeger and Ewan MacColl, Ginger Johnson Drummers, Adrian Mitchell, Nadia Cattouse, etc. in <b>EX AFRICA</b> (in honour of Africa Freedom Day 1968), Royal Festival Hall, Sunday, May 19, 2.30. Tickets from Festival Hall Box Office, agents or MCF, 15s., 12s. 6d., 10s., 7s. 6d., 5s. Proceeds for Rhodesia campaign of <b>MOVEMENT FOR COLONIAL FREEDOM</b>, 313/5 Caledonian Road, London, N1. (01-607 0465).</p> <p><b>TROUBADOUR</b>, 9.30, Tim and Maddy Prior.</p>	<p><b>TUESDAY</b></p> <p><b>A COME ALL YE AT DULWICH</b> — Half Moon, Herne Hill.</p> <p><b>AT CAMBRIDGE CIRCUS SCOTS HOOSE, WC2</b></p> <p><b>NOEL MURPHY MOONLIGHTERS FOLK CLUB</b></p> <p><b>BOOK NOW for THE SPINNERS</b>, Queen Elizabeth Hall (Royal Festival Hall), Tuesday, May 14.</p> <p><b>CLIFF AUNGIER presents THE STRAWBS</b> at the <b>Dungeon Club</b> The Copper, Tower Bridge Road S.E.1.</p> <p><b>COVENFOLK, EARL SPENCER, WANDSWORTH, ROB AND MARTIN.</b></p> <p><b>OLD SPOTTED DOG FOLK AND BLUES CLUB PANAMA LTD. JUG BAND</b> The Old Spotted Dog, next to Neasden Tube, 8 p.m. 5s.</p> <p><b>TROUBADOUR</b>, 9.30. "Come All Ye."</p>
<p><b>SATURDAY</b></p> <p><b>ANGLERS</b>, Teddington, <b>ROGER SUTCLIFFE</b>, Steve Baker, Adrian Tucker, Newport Jug-band.</p> <p><b>AT LES COUSINS</b>, 7.30-11.0.</p> <p><b>STEFAN GROSSMAN</b> Allnight Session, 12-7, plus guests</p> <p><b>ALEXIS KORNER</b></p> <p><b>AT THE CELLAR</b> Cecil Sharp House, Camden Town, 8 pm. <b>JOHN RAVEN and THE HALLIARD</b>, Residents. <b>THE TAVERNERS</b>.</p> <p><b>BACK IN LONDON JILL DARBY</b> Now available for Club and Concert Bookings Contact: <b>ROD HAMILTON</b> 40 Bolton Gardens, Teddington 977 6869</p>	<p><b>MONDAY</b></p> <p><b>AT THE PHOENIX PUB, CAVENDISH SQUARE, JOHN PRINCES STREET</b>, 2 mins. Oxford Circus.</p> <p><b>SANDY DENNY</b> with the <b>UNHOLY TRINITY</b> and <b>HELEN KENNEDY</b>, 8 pm.</p> <p><b>CLAN FOLK CLUB</b> at the Marquis of Clanricarde, Southwick Street, Sussex Gardens, W.2.</p> <p><b>NICK HARRISON</b></p> <p><b>FOLK CENTRE, HAMMERSMITH ROGER WATSON</b> See Thursday</p>	<p><b>WEDNESDAY</b></p> <p><b>HOLY GROUND</b>, 4a Inverness Place, Bayswater.</p> <p><b>NIGEL DENVER MIKE ABSALOM</b> Joanna Wheatley, Troll. Next week Tom Paley plus.</p> <p><b>SURBITON</b>, Assembly Rooms, 3 pm <b>DEREK SARJEANT, JOHN FRASER, SHIRLEY BLAND.</b></p> <p><b>WHITE LION</b>, Putney Bridge. <b>MARTIN WINSOR THE COVEN BAND</b></p>
<p><b>MIKE ABSALOM</b> Flat 82, 17 Hornton St., London, W.8 Telephone: 01-937 2933 (April 25th) Turbay F.C., Paignton (27th) Reading F.C., White Horse (29th) Newton F.C., Newton Abbot (30th) Eliz. Rms. (May 1st) Holy Ground, W.2, (3rd) King's College Hall, S.E.5 (5th) Studio 4, Norwich. (6th) Ritz, Jersey. (7th) Huddersfield C. of Tech. (8th) H.G. (9th) Guernsey F.C. (10th) E. Rms. (12th) Turk's Head, Lincoln.</p>	<p><b>ROYAL ALBERT HALL MAY 8th</b></p> <p>TICKETS: 17/6, 15 -, 12 6, 10/- 7 6, 3/6. FROM:</p> <p><b>ROYAL ALBERT HALL USUAL AGENCIES COLLET RECORD SHOP DOBELL'S RECORD SHOP OR: Send money and S.A.E. to RAG SECRETARY BOROUGH RD. COLLEGE ISLEWORTH, MIDDIX.</b></p> <p>Proceeds to NATIONAL SOCIETY FOR MENTALLY HANDICAPPED CHILDREN</p>	<p><b>HOTELS</b> 1/4 per word</p> <p><b>STONEHALL HOUSE HOTEL</b> (20 minutes West End). Room and Breakfast from 20s daily, hot and cold, fully centrally heated and heaters, all rooms, lounge, TV and radio. AA and RAC listed. — 37 Westcombe Park Road, Blackheath, London, SE3. Greenwich 1595.</p>
<p>Tom McCluskey Promotions Present Ireland's Great Folk Song Group</p> <p><b>CLANCY BROTHERS &amp; TOMMY MAKEM</b></p> <p>Saturday, May 4th, at 8 p.m. <b>GAUMONT STATE, KILBURN</b> Admission 21/-, 17/6, 15/-, 10/6, 8/- Booking Office: Telephone 01-624 8081</p> <p>Sunday, May 5th, at 7.45 p.m. <b>FAIRFIELD HALL, CROYDON</b> Admission 21/-, 17/6, 15/-, 12/6, 10/6, 7/6 Booking Office: Telephone 01-688 9291</p> <p>Monday, May 13th, at 7.30 p.m. <b>ROYAL ALBERT HALL</b> Admission 21/-, 17/6, 15/-, 12/6, 10/6, 7/6 5/-, 3/6 Booking Office: Telephone 01-KEN 8212 or usual agents</p>	<p><b>SPINNERS YOUNG TRADITION IAN CAMPBELL GROUP ANNE BRIGGS SHIRLEY COLLINS BOB DAVENPORT and the RAKES BOB ROBERTS CYRIL TAWNEY SEAN HURLEY GROUP</b></p>	<p><b>TRA 167</b></p>



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 BIS 3697 or 8415

Fri., Apr. 26th, Late night, Adm. 7/6  
**JOEY YOUNG & THE TONICKS**  
 Saturday, April 27th  
**J. J. JACKSON from U.S.A.**  
 Sunday, April 28th Adm. 5/-  
**PHOENIX BAND**  
 FORTHCOMING ATTRACTIONS ETHIOPIANS

# 100 CLUB

100 OXFORD ST., W.1  
7.30 to 11 p.m.  
(Sat. 7.30 to 11.30 p.m.)

Thursday, April 25th

## KEITH SKUES' SHOW

Discs, Live Groups  
Star Guests, etc.

Friday, April 26th

## KID MARTYN'S RAGTIME BAND

Saturday, April 27th

## ALEX WELSH

Sunday, April 28th

## Blues Singer GEORGE MELLY with BRIAN GREEN'S JAZZBAND

Monday, April 29th

## DOCTOR K'S BLUESBAND

Tuesday, April 30th

## By Public Demand THE BLACKBOTTOM STOMPERS

Wednesday, May 1st

## GEORGE CHISHOLM with ALEX WELSH

FULLY LICENSED BAR

REDUCED RATES FOR STUDENT MEMBERS

Full details of the Club from the Secretary,  
100 Club, 8 Great Chapel Street, W.1  
(GER 0337)

Club Telephone No.: MU5eum 0933

## STUDIO 51 KEN COLYER CLUB

10/11 GT. NEWPORT STREET  
NEAR LEICESTER SQUARE

Saturday, April 27th, 7.30 p.m.

## GOthic JAZZBAND

Sun. afternoon, 3-6 p.m., Apl. 28th

## JOHN DUMMER

BLUES BAND with TONY McPHEE

Sunday evening, April 28th

CLUB CLOSED

## THAMES HOTEL

Hampton Court, Middlesex

Friday, April 26th

## ALAN ELSDON JAZZBAND

Saturday, April 27th

## KEN COLYER'S JAZZMEN

Sunday, April 28th

## ERIC SILK'S SOUTHERN JAZZBAND

(Fishmongers Arms)

## WOOD GREEN SUNDAY

## ALEX WELSH AND HIS BAND

TUESDAY  
SEE CLUBS TUESDAY

SIX BELLS, KING'S RD., CHELSEA

## JOHN CHILTON SWINGKINGS

Change of date!! for  
HUMPH 2nd PHASE

with Bruce Turner, John Picard, etc.

FRIDAY, MAY 3rd  
instead of April 26th

## ZODIAC CLUBS

## EDEN PARK HOTEL BECKENHAM

Thursday, May 2nd

## THE FABULOUS PLATTERS

STAR HOTEL, CROYDON

## ERIC SILK'S JAZZBAND

Monday, April 29th

## BRUNO'S BLUES

# CLUBS

## THE NEW PINK FLAMINGO

AT 33-37 WARDOUR STREET, W.1

\*\*\*\*\*

FRI., APRIL 26th (8.00-5.00 a.m.)  
ENJOY A NITE OUT WITH  
GREAT MUSIC AND GOOD  
FRIENDLY CROWDS AT OUR

★ ALL-NIGHT SOUL SESSION

★ THE TRIAD

★ THE TONI ROCKET  
SOUL SHOW WITH CLEO

\*\*\*\*\*

SAT., APRIL 27th (8.00-6.00 a.m.)  
EVENING AND ALL-NIGHT SESSION  
THE ONLY LATE SET IN TOWN  
ALL-NIGHT FOOD AND SNACKS

★ TONIGHT!

DONT MISS THIS  
"AINT NOTHIN' BUT  
A HOUSE PARTY" WITH

★ THE SHOWSTOPPERS  
PLUS PLUS PLUS PLUS

★ TONI ROCKET DISC-TET

★ ALL NIGHT WALKERS  
AND DANCING CLEO

\*\*\*\*\*

SUN., APRIL 28th (7.30-11 p.m.)  
THE BIG BEAT DISC SCENE

★ THE TONI ROCKET SHOW

★ THE WAY-IN SHOWBAND

★ TONI ROCKET AND CLEO

\*\*\*\*\*

WED., MAY 1st (7.30-11 p.m.)  
THE MIDWEEK BIG NITE OUT

★ UPTIGHTAN' OUTSIGHT

THIS IS THE ATLANTIC AND  
STAX LABELS OFFICIAL  
APRECIATION SOCIETY BY  
PERMISSION OF JANET  
MARTIN AND ATLANTIC RE-  
CORDS. DO YOU DIG OTIS  
REDDING, SAM & DAVE,  
ARETHA FRANKLIN & WILSON  
PICKETT, YOUNG RASCALS,  
ETC.? THEN YOU MUST COME  
EACH WEDNESDAY TO HEAR  
ALL THESE ARTISTES AND  
OTHERS WHO RECORD FOR  
ATLANTIC AND STAX

★ WITH TONI ROCKET

MEMBERS AND THEIR GUESTS  
WELCOME AT ALL SESSIONS  
REDUCED RATES FOR STUDENTS  
AND MEMBERS OF YOUTH CLUBS

\*\*\*\*\*

## THURSDAY

BEXLEY JAZZ CLUB. Black  
Prince Hotel. Direct from an  
incredibly successful month at Ron-  
nie Scotts. American Jazz Singer  
— the wonderful

JON HENDRICKS  
With Ronnie Scott Quartet.

CHISLEHURST. Bickley Arms.  
Bond Trio/Julia Doig.

DON RENDELL! with Colin  
Peters Quintet. ESSEX ARMS,  
BRENTWOOD.

MAIN AVENUE JAZZMEN, AT  
THE BALD FACED STAG, EAST  
FINCHLEY.

PETE CROSBY'S JAZZBAND  
Queen's Head, Pitfield Street,  
Shoreditch.

POTTERS BAR HOTEL, Alan  
Wickham Band.

THE CRYPT WOOLWICH (behind  
Odeon Cinema). THURSDAY,  
APRIL 25, THE CALDONIA  
JAZZ BAND. LICENSED BAR.  
7.30 P.M.

## THE 32-20 DYNAFLOW BLUES

formerly with Shakey Vick. Pea-  
nuts, King's Arms, Corner Bis-  
hopgate/Pindar Street. 8.30-11.  
3s. Bar.

THREE TUNS, Beckenham.  
TERRY SMITH, BOB STUCKEY  
Quartet. See Friday Column.

"WHITTINGTON," PINNER.  
CHRIS BARBER.

## FRIDAY

BLACKBOTTOM STOMPERS.  
Romford.

DYNAFLOW BLUES  
NAG'S HEAD, London Road,  
HIGH WYCOMBE

ERIC SILK. (01-550 2686.) Star  
Hotel, Croydon.

FRANK POWELL Quintet, Bick-  
ley Arms, near Chislehurst Sta-  
tion. Every Friday.

HARP STALLWOOD'S  
WATERCOLOUR

BLUES BAND  
Blues Loft, Nag's Head,  
High Wycombe

HIGHGATE JAZZ CLUB  
The Olde Gatehouse  
DON RENDELL  
IAN CARR

The Colin Peters Qnt.  
Brian Miller Trio

JOHNNY GOODING Jazzmen at  
The Lord Rookwood, Cann Hall  
Road, Leytonstone.

## FRIDAY cont.

MJS ROYAL OAK, TOOLEY  
ST., S.E.1 (Near London Bridge  
Station) TONY LEE TRIO featur-  
ing PHIL SEAMAN and TONY  
ARCHER.

NEW ERA JAZZBAND  
ELM PARK HOTEL, HORNCHURCH

OPENING  
FRIDAY, APRIL 26  
BLUES AT THE  
HOLE IN THE GROUND

21 Winchester Road, N.W.4. Nr  
Swiss Cottage Station

MELLO CENTRAL, TRICYCLE.  
SIT-INS  
4s First Night, 7.30-11

OSTERLEY JAZZ CLUB  
PICCADILLY SIX  
from Switzerland

ROYAL ALBERT, Blackheath  
Hill, Peter Bond Trio / Julia  
Doig. SATURDAY, Tony Middle-  
ton Band. Free admission.

THE BORO JAZZ CLUB, every  
Friday at Romford Football Club,  
Brooklands Road, Romford. To-  
night, THE BLACKBOTTOM  
STOMPERS.

THE  
PIMPERNEL  
BREED

Every Friday and Saturday  
The New Crown  
100 St. Paul's Road, N.1.

THREE TUNS, Beckenham.  
FRIDAY WEEK, MAY 3. Don Ren-  
dell-Ian Carr Quintet.

URBAN GIN HOUSE  
RAGTIME BAND

Brockley Jack (Brockley Road,  
London, SE4).

WEALDSTONE! RAILWAY! Ray  
(Armpits) Peterson!

WHYTEBRIDGE JAZZBAND,  
Essex Arms, Brentwood.

## SATURDAY

BROCKLEY JACK, see Friday.

DYNAFLOW BLUES  
Manchester

FROGISLAND JAZZBAND, Rad-  
stock, Somersel, Westfield Sports  
Club.

MJS ROYAL OAK, TOOLEY  
ST., S.E.1 (Near London Bridge  
Station) TONY LEE TRIO featur-  
ing PHIL SEAMAN and TONY  
ARCHER. Guest Artist. DICK  
MORRISSEY.

PETE CROSBY'S JAZZBAND,  
Lord Rookwood, Cann Hall Road,  
Leytonstone.

THE 32-20  
POLYTECHNIC

BEXLEY, KENT. Black Prince  
Hotel.

THE CLIFF  
BENNETT BAND

BILL GREENOW  
STRONG JAZZ  
12-2 p.m.

Prince of Wales, Dalling Road,  
Hammersmith (next Ravenscourt  
Park tube).

BLUES THING, 21 Winchester  
Road, N.W.3.

SHAKEY VICK'S  
NEW BLUES BAND

BROCKLEY JACK, see Friday.

CLUB OCTAVE presents the last  
session this season with the  
DON RENDELL  
IAN CARR QNT

Hambrough Tavern, Southall.

COOKS, CHINGFORD  
Royal Forest Hotel  
BIG BILL BRUNSILL

DYNAFLOW BLUES  
Sam Apple Pie Blues Band, Pale  
Green Limousine Light Show,  
Railway Tavern, Angel Lane, E.15.

## ronnie scott

● RONNIE SCOTT'S CLUB  
47 Frith St., W.1 GER 4752/4239  
WINE & DINE NIGHTLY 8.30-3 a.m.  
and hear the world's finest jazz

Now appearing  
HANK  
MOBLEY  
with the  
MIKE PYNE TRIO  
and  
SALENA JONES  
with  
RONNIE SCOTT  
QUARTET

● at the OLD PLACE  
39 Gerrard St., W.1. GER 0217  
Wednesday, April 24th

DAVE GELLY QUARTET with  
FRANK RICOTTI plus  
BARBARA THOMPSON

Thursday, April 25th

CHRIS MCGREGOR  
Friday, April 26th

ROY RUSSELL QUARTET  
LYN DOBSON QUARTET

Saturday, April 27th

MIKE WESTBROOK BAND  
TERRY SMITH QUINTET

Monday, April 29th

JOHN SURMAN'S  
JAZZ WORKSHOP

Tuesday, April 30th

JOHNNY PARKER'S BAND  
Wednesday, May 1st

JOHN TAYLOR QUARTET  
with PETE BURDON

## SUNDAY cont.

ELM PARK HOTEL  
LUNCH TIME JAM SESSION  
NEW ERA JAZZ BAND

ERIC SILK (01-550 2686.)  
Thames Hotel, Hampton Court

FOSTER / SHAW ALL STARS,  
Red Lion, Brentford.

FRANK POWELL Quintet, Med-  
way Little Theatre Club, Chat-  
ham.

"GEORGE," MORDEN. Gomez  
Cooper's INCREDIBLE CHICAGO  
GANGSTERS.

NEW IBERIA STOMPERS,  
Queen of Hearts, Stanmore.

PIED BULL  
1 Liverpool Road, Angel, N1.  
764-8744. 6.30-10.30.

AL JOHNSON  
ENTERPRISES, Presentation  
BOHEMIAN, ISLINGTON  
TEACH INN

Folk, Meditation, Blues, Jazz,  
Soul, Oriental. Guest stars Sitting  
— Resident RAY MORRIS SET.  
(Original "Foundation") Peter  
Beagley, Tex Maykins, Chris  
(drums), Mahmood Vytas  
Serezeles (sitar).

SUNDAY JAZZ, Boat House,  
Kew Bridge, April 28. Terry  
Lightfoot. 7.30-11 pm.

THE 32-20  
BLUES THING, 21 WINCHESTER  
ROAD, N.W.3.

THREE TUNS, Beckenham  
GRAHAM COLLIER Septet.

UNION BLUES  
Queen's Staghounds, Ascot

WEALDSTONE! RAILWAY! Soul  
Nite!

## MONDAY

BEXLEY, KENT. Black Prince  
Hotel, Chris Barber.

COOK'S FERRY INN  
ROY YOUNG'S  
ROCK 'N' ROLL SHOW

ERIC SILK. (01-550 2686.)  
"Ship," Reading.

GOthic JAZZBAND, Earl of  
Sandwich, Charing Cross Road.

HATFIELD, Red Lion, Graeme  
Bell/Max Collie.

KING IDA'S WATCH CHAIN.  
MIDDLE EARTH.

ODIN'S MONDAY CLUB. KING  
IDA'S WATCH CHAIN, Studio 51,  
10/11 Gt Newport St.

READING, "SHIP," ERIC  
SILK.

THE BLUE HORIZON  
JUDY VERNON PRESENTS  
JOHN PEEL

with Neil Slaven & Mike Vernon  
"Discussion on the Blues" — with  
discs plus

DUSTER BENNETT  
and DAVID BOWIE

"Nag's Head," 205 York Road,  
S.W.11. Buses 44 and 170.

THE ORIGINAL EAST SIDE  
STOMPERS, Green Man, High Rd.,  
Leytonstone.

URBAN GIN HOUSE RAGTIME  
BAND, Railway Tavern, New  
Cross Gate.

## TUESDAY

AT THE PLOUGH, ILFORD.  
SPECIAL NITE  
ALLAN HUMM QUARTET  
CHRIS ENGLISH QUINTET

BERKHAMSTED, King's Hall,  
Alex Welsh.

BLACKBOTTOM STOMPERS.  
— 100 Club yet again.

ERIC SILK. (01-550 2686.)  
Daylight Inn, Petts Wood.

FOSTER/SHAW ALL STARS,  
Hop-Bine, North Wembley.

FRID STEAD'S SUNFLOWER  
JAZZBAND, "Holloway Castle,"  
Camden Road, N7 (opposite  
Holloway Prison).

## TUESDAY cont.

"GEORGE," MORDEN. KEN  
COLYER.

TOBY JUG, Tolwarth Surrey  
Doctor K's Blues Band

URBAN GIN HOUSE RAGTIME  
BAND, Railway Tavern, New  
Cross Gate.

WOOD GREEN, Big 2 band, non-  
stop show AT LAST THE 1958  
ROCK 'N' ROLL SHOW!! with  
FREDDY FINGERS LEE plus that  
fabulous group THE GODS! Come  
early!

## WEDNESDAY

BLACKBOTTOM STOMPERS.  
— Green Man, Blackheath.

FELTHAM, MIDDLESEX,  
"CRICKETERS," High Street

CHRIS BARBER  
Large car park All welcome  
Great Club!

GOthic JAZZBAND, Earl of  
Sandwich, Charing Cross Road

HITCHIN, Hermitage Ballroom,  
Ken Colyer

KING'S HEAD, Hertford Road,  
Edmonton

THE MARMALADE  
Next week  
THE HONEY BUS

NEW SEDALIA JAZZ BAND,  
"Holloway Castle," Camden  
Road, N7.

THE 32-20  
FICKLE PICKLE

T. S. McPHEE  
plus JoAnn Kelly Missouri  
Compromise and other guests  
Blues at the Bridge House,  
Borough Road, Elephant and  
Castle, SE1.

UNION BLUES  
32-20  
Fickle Pickle 4s.

TO LET  
1/4 per word  
A LARGE BALLROOM to let,  
Densely populated town 25 miles  
from London. No opposition. Box  
7160.

ELIO - KA - FINNETTI  
THE BLACK BULL  
BLUES  
EVERY MONDAY 8PM  
LICENSED BAR  
MEMBERS 4s  
GUESTS 6s

MONDAY, APRIL 29th  
Nearest underground:  
TOTTERIDGE (Northern Line)

HOPBINE nr. N. Wembley Station

## BILL LE SAGE

TOMMY WHITTLE QUARTET  
THIS THURSDAY, APR. 25th, 8 p.m.

ED FAULTLESS & LEN HOOKER  
presents MODERN JAZZ EVERY WEDNESDAY  
at THE PHOENIX  
Cavendish Square, W.1. MAY 1700  
Wed., May 1st, 8.15-11 p.m.

FRANK RICOTTI  
QUARTET

Admission 6s. — Students 4s. — Licensed Bar

PALM COURT HOTEL  
RICHMOND

THE ED FAULTLESS TRIO  
ALAN BERRY, DICK BRENNAN  
presents MODERN JAZZ  
Every Fri., Sat. and Sun. Admission 2/6  
Friday, April 26th

DICK MORRISSEY  
Saturday, April 27th

ART ELFFSON  
Sunday, April 28th

ART THEMAN

## BULL'S HEAD

BARNES BRIDGE, BRO 5241

Resident Trio  
TONY LEE, PHIL SEAMAN  
TONY ARCHER

Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
BILL LE SAGE Trio

Friday, Saturday, Sunday, lunch & evening  
Friday, April 26th

HAROLD McNAIR  
Saturday, April 27th

RONNIE ROSS &  
DANNY MOSS  
Sunday, April 28th

Lunchtime and Evening  
HAROLD McNAIR

Monday, April 29th

THE CHRIS MCGREGOR  
GROUP

Tuesday, April 30th

PETE KING  
Wednesday, May 1st

THE TRIO  
Thursday, May 2nd

GUEST

**BILL Lewington LIMITED**  
164 Shaftesbury Avenue, W.C.2  
Tel. 01-240 0584  
Hours: 9.0-5.30 All day SAT

**ALTO SAXOPHONES**  
BUESCHER 400, very good £115  
SELMER Mk. VI, perfect £90  
SELMER Super Action, immaculate £90  
SELMER 26, record, excellent £50  
DEARMAN President, record, good £45  
PENNSYLVANIA, record, good £43

**TENOR SAXOPHONES**  
SELMER Mk. VI, immaculate £130  
CONN, large bore, immaculate £100  
SELMER S/A, excellent £100  
PENNSYLVANIA, record, good £65

**JET-TONE MOUTHPIECES**  
Full range now available  
Trumpet £7.0.0 each  
Trombone £8.15.0 each  
Standard Silver Plate or New Alloy models of no extra charge  
Seven days' Appro. against Cash

**FLUTES**  
KREUL, new, complete £129  
GEMINARDT, new, complete £104  
NOBEL, new, complete £61  
MODEL 581, new, complete £28

**CLARINETTS**  
LEBLANC, new £107  
PAIR OF HAWKES, record, good £80  
IMPERIAL BOMITE 926 £50  
NOBEL, record, good £49  
BESSON 55, new, complete £28  
EMBASSY, record, good value £22

**TRUMPETS**  
OLDS SUPER, new, complete £194  
REYNOLDS Contempora, immac. £100  
MARTIN Committee, as new £90  
BESSON New Creation, record £40  
MELODY MAKER, new, complete £18

**TROMBONES**  
CONN 6H, new, complete £173  
KING 2B, new, complete £120  
CONN 24H, record, immaculate £90  
CONN Cornet, as new £75  
COURTIS, very good £45

**MUSICIANS WANTED**  
1/- per word  
ALL CLUB and lounge organists. Please note, the well-known Broad casting organist Charles Smitten, will be holding a Teach-in at Armstrongs Restaurant, Bradshawgate, Leigh, Lancashire, at 8 pm on Thursday, May 2. Tickets at the door 18s 6d. For full details phone The Dedicated Musical Service, 47-49 Bradshawgate, Leigh, Lancashire, Tel. Leigh 74305.

ALL MUSICIANS required for holiday camp, must read — Box 7123.

ALL MUSICIANS RESIDENCY, JACK HAWKINS' LOCARNO BALLROOM, ARUNDEL STREET, PORTSMOUTH.

ALL STRINGS required by REME Orchestra. Vacancies also for clarinet and cornet players. Other instruments considered. Permanent station near Reading. — Apply Director of Music, REME Staff Band, Arborfield, Reading, Berks.

APPE requires a good keyboard player. Tel. Hunter 1931.

AL COLOURED vocalist, songwriter, requires musicians to form Tama, soul group. Accent on original work for recording. No free-outs please. West London area. — Box 7151.

BASS AND DRUMMER, pop — 47 Herbert Road, Rainham, Kent.

BASS GUITARIST / vocalist required for top S.E. London harmony group, semi-pro at present. — LBE 4498.

BASS GUITARIST wanted, soul, blues, jazz. — 854 2724.

BASS GUITARIST wanted urgently. — 01-672 2301 Paul after 6 pm.

BASSIST, string / elec., guitarist, acous./elec. — Details Tel. HAM 9841.

BLUES BAND urgently require organist and vocalist to clinch residency. — Dave, HIT 2425 evenings.

BLUES INFLUENCED lead and bass guitarists, group forming. — West Drayton, 3964 evenings.

BRILLIANT LEAD guitarist with some vocals for West Coast scene. — BAL 2647.

**Classified Advertisement Department**  
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4  
Enquiries: FLEET STREET 5011, Ext. 171, 176 & 234

**PRESS DATES.** Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

**CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION**

**ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID**

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**PUBLIC NOTICES**  
1/4 per word  
I GILBERT A. BAPTISTE, residing at 29 Courthouse Gardens, N.3, intend to apply to the London Borough of Barnet, as Austins Productions for Registration under the above named Acts.

**SPECIAL NOTICES**  
1/4 per word  
ACKNOWLEDGED as the best! IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM and FINGERSTYLE GUITAR. Largest selection of guitars in stock. — Particulars: IVOR MAIRANTS' MUSIC CENTRE LTD., 56 Rathbone Place, London, W.1.  
GERRY please contact me. Urgent. — Carol.

**VOCALISTS WANTED**  
1/- per word  
ATTRACTIVE COLOURED female vocalist required for management and recording, must be good mover. — Box 7173.  
FEMALE GUITARIST / Singer, 23-30, to work abroad. — Box 7163.  
FEMALE VOCALIST for country and western group. Must be prepared to travel continent. — Tel. Peter Lodge, 802 4594, or write John Cooke, 16 Berkeley St., London, W.1.  
GIRL SINGER, 18-28, experienced in pops, and standard and to sing lead in four part harmony, for musically interesting residency with name group. — Ted Taylor, 01-857-2781.  
LEAD GIRL SINGER, between 18-20, to form vocal trio, recording contract with major company, guaranteed. Send tapes and recent photograph. — Don Lawson, Co Dumont Associates, 72 Dean Street, W.1.  
LEAD SINGER urgently required for semi-pro group. Work waiting. — Own equipment preferred. — HAR 2008.  
NORTON ORK AGENCY REQUIRES VOCALISTS. — 86 Turnham Green Terrace, W.4. CHI 4895.  
SHOWBAND REQUIRES Vocalist. — GOY 3503.  
STAINES SEMI-PRO group seeks vocalist with equipment and transport to slave for quality sound. — Ray Pool 743/1272, Ext. 6724, 9.30/5.30.  
VOCALIST for group—Commercial blues, Rock. — Own equipment essential. — Chesham 3097/5993 (Bucks).  
VOCALIST REQUIRED, Move/Hendrix type group—458 4661.  
YOUNG MALE vocalist with plenty of action and personality to join London based IRISH show band, immediately. Enclose details, photo and phone number if possible. — Box 7158.

**YOUNG, ATTRACTIVE GIRL VOCALIST**  
For resident West End orchestra commencing May 5th. Application with photograph and stamped addressed envelope. Also first-class train or quarter for resident position to play for dancing and accompany cabaret.  
BLACKBURN AGENCY  
35 Curzon Street, London, W.1

**VOCALISTS**  
1/- per word  
EDDIE HALL, ballads, standards, pop, young, experienced cabaret club or lounge. — 505 0679.  
MALE VOCALIST, experienced pops, standards, etc., requires work with pro band. — Box 7154.  
MOROCCAN LINGUIST, soul and blues, songwriter, singer, seeks a good dedicated soul and blues group. — Box 7161.  
SINGER (learner), seeks to join pop group, N London.—808 1801.  
VOCALIST REQUIRES Soul group. — Box 7172.  
VOCALIST with professional and recording experience wants to join WHO-type group with Hol-jon quality harmony. Must be enthusiastic and must create excitement. Average age 20. — 579 1036.

**MUSICIANS WANTED**  
(continued)  
PIANIST, read/busk, join semi pro quartet, season Isle of Wight. — Don White, Freshwater.  
PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 5531 (Day).  
PIANISTS, ORGANISTS, drummer / vocalists required for lounge work. Top rates for top rate, reliable musicians. — Music Unlimited, 674-5524.  
PIANISTS START WORK THIS COMING WEEKEND. Wide choice of lounge work 1-5 nights weekly. All areas. New increased rates. — Clayman's, Bishopsgate 5531 (Day).  
PIANO / ORGAN or clavichord, preferably Italian / Continental. First class season engagement. — 01-240 2816.  
PIANO / ORGAN required, summer season, top money, join quartet. — Tel. 01-240 2816.  
REQUIRED to form quartet to back male solo singer (recording). Organist, drummer, lead guitar, bass. — Phone 549 0677 during business hours. Evenings 397 1009.

**CAPABLE, LIVELY LEAD GUITARIST**  
Urgently required by Go-Ahead Group  
KEEN-RELIABLE musicians only need apply.  
No Rubbish  
LONGCROSS 429

**CLARINETTISTS** wanted for Scots Guards Band. Other instrumentalists considered. — Apply Director of Music, Scots Guards, Birdcage Walk, London, SW1. Tel. 01-930 4466, Ext. 378.  
DRUMMER, bass and lead guitarist. Also steel guitarist, fiddler and banjo for country & western group. Must be prepared to work for 3 months on Continent. — Tel. Peter Lodge, 802 4594 or write John Cooke, 16 Berkeley St., W.1.  
DRUMMER / COMPERE. First-class lounge. — Lady Margaret Hotel, Lady Margaret Road, Southall, Middx.  
DRUMMER SINGER, young, top class professional, versatile, vocal harmony experience an asset, for cabaret — recording group forming, ambitious, willing to rehearse. — Tel. 01-300 8833.  
DRUMMER / VOCALIST, for season, standards and pops. — Phone for audition. 01-368 8216.  
DRUMMER WANTED now. Four weeks Germany, beat, standards, soul, pop. — 735 1961.  
DUO SEKS, bass, lead / amateur, with van. — 622 4977 6 pm-9.30 pm.  
EDMUNDO ROS requires experienced pianist to lead quartet playing Latin American music. — Tel. 01-734 6526 for audition appointment.  
GOOD ORGANIST/vocalist for SE London group. Work waiting, could be recording soon. — 01-639 0271.  
HAMMOND ORGANIST required urgently. — Phone Sunbury 84026.  
HORNS URGENTLY needed for band, soul, jazz, etc., etc., regular work best clubs, to start immediately. — Phone 01-500 1408.  
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mailbag

# COME ON, POP STARS, SMARTEN UP!

ONE reads with increasing frequency of groups playing to half empty halls and waning enthusiasm.

Obviously the writing is on the wall, and groups only have themselves to blame if they won't face up to the fact that the tatty, unkempt image is dead and far from evoking adulation is fast becoming a pathetic joke.

If they want to save pop, they had better change their image now, before it is too late. Drop the bizarre clothes, and give pop the kiss of life by smartening up.—CARI PINE, Harrogate, Yorks.

● LP WINNER

CHRIS WELCH does it again! Absolutely right, his review of the Kinks, Herd, Tremeloes tour at Walthamstow echoed my thoughts.

Basically it was a shambles and the Kinks are just not suited for touring. I found them boring. The Tremes were their usual professional selves, but the Herd stole the show. I have never liked them before because of all the "Face of '68" fuss, but even though their equipment broke down, what a great show they put on.—S. THONG, London N15.

UNFORTUNATELY, it is narrow-minded bigots like Arthur Lewis (MM April 13) who are the direct cause of world problems like the riots in America.

At least some people still have principles and a right to freedom of speech. Unfortunately with people like him, armies are still required, with their short back and sides. Long may pop stars express themselves with their clothes, hair and music.—M. L. GOLDMAN, London N13.



DYLAN: 'in his music'

I MUST object to the Hollies talking about "artistic appreciation" which they get in America and Canada, but not Britain (April 13).

Anyone with any sense knows those damn colonials can't tell art from ants' eggs! Stay here at the core of the Empire, lads, and you will get all the recognition you deserve. By the way, Melody Maker is a damn good show and Crisp Belch writes damn fine disc reviews.—JAMES WILSON, Comely Bank Place, Edinburgh.

THE British pop scene is plagued by a disease called "underplay."

It's breeding ground is Radio One. A whole string of marvellous records have become flops recently because the station has refused to play them.

Among the many top groups struck by "underplay" have been Eric Burdon's "Sky Pilot," Traffic's "No Face, No Name," and records by Spen-

cer Davis, Procol Harum and Scaffold.—TAYLOR DOWNING, East Sheen, London.

RONALD COX called our act rubbish (MM April 13).

He is obviously a trad jazz fan and therefore shouldn't bother to watch pop shows.—ALLAN WARNER, lead guitarist, Foundations, London W1.

ARLO GUTHRIE told MM's Tony Wilson that all Bob Dylan wanted was a reaction from those who bought his records (MM April 13).

Wilson commented: "No doubt those who buy his records would like a little reaction from Dylan too." What does Wilson want? Does he want Dylan to come and chat about the latest pop singles?

All Dylan has to say, or wants to say, is in his music and poems and LP sleeve notes.—P. CORDWELL, Catford, London.

HOW dare Arthur Lewis accuse Mike Love of talking rubbish about making a force for world peace (MM April 13).

At least he is trying to do something worthwhile through pop music, instead of just sitting back, making pop records for the sake of money.—JANET BRANT, Walthamstow, London.

I AM a Japanese girl of 17 and would like to correspond with someone of my age in London. My hobbies are pop, books and movies.

My favourite groups are Peter Frampton and the Herd, the Bee Gees, Doors, Young Rascals, Rolling Stones and Scott Walker.—EMIKO YOSHIZAWA, 3 Niski 16—Jo Minami3—Chome, Obi-kiro-ski, Hokkaido, Japan.

SAD thing about Leon's brilliant cartoon (MM April 13), is that the majority of readers are probably as unaware of Bix Beiderbeck as Mr Nine Per Cent himself.

It seems incredible this great genius of modern music should suffer a posthumous obscurity almost as complete as that which surrounded him for the duration of his tragically short life.—A. L. BIRD, Bushey Heath, Herts.

● LP WINNER

MR LEWIS would have been in his element 2,000 years ago when they used to crucify long-haired, Commie pacifists.

Perhaps pop music and meditation aren't the way to stop "decent, sensible" people from having two world wars every fifty years, but it's a certainty paranoic hatred holds out even less hope.—J. G. CLIFFORD, Harpenden, Herts.

● LP WINNER

## LET'S BE FAIR ABOUT THE EURO WINNER!

I'M sick of all the sniping over the Spanish win in the Eurovision Song Contest. There's no doubt that Massiel's song was far the best, although Cliff Richard

performed "Congratulations" well. Massiel is the brightest girl singer I've seen in years, and let's give her credit for a marvellous per-

formance. Really, have we all lost our sense of fair play because we didn't win it again this year?—PATRICIA BREEN, Earls Court, London SW5.



IN NEXT WEEK'S ISSUE

## PAPER DOLL SUE MATHIS

reviews the new singles in  
**BLIND DATE**

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