



# Melody Maker

MAY 11, 1968

1s weekly

# JAGGER FILM

# ROCK! ROCK! ROCK!

## Stones new single out on May 24

**T**HE Rolling Stones are back with a bang — Mick Jagger has been signed for his first dramatic film role and the group's new single, titled "Jumpin' Jack Flash," is released on May 24.

The record, written by Jagger and Keith Richard, is reported to be a return to the old fiery days of the group.

It's a step away from the avant-garde sounds of their last album to the excitement of the "Satisfaction" days. The B side, another Jagger-Richard composition, is "Child Of The Moon."

### Drop out

Mick Jagger makes his acting debut in "The Performers," for Warner Bros-Seven Arts.

The film tells the story of a pop musician, portrayed by Jagger, who has "dropped out" of the social stream of contemporary life until he meets a vicious gangster, played by actor James Fox.

Jagger will sing one song in the film and will also write the musical score, it was announced this week by Kenneth Hyman, executive vice-president of Warner Bros-Seven Arts.

### New album

The film, which is a wide screen production in colour, will be directed by Donald Cammell and Nicholas Roeg, from an original screenplay by Cammell.

The results of the extensive recording sessions undertaken by the Stones over the last few weeks will be seen in June.

A new album, so far untitled, will be released, with photographs for the LP taken specially by top photographer David Bailey.

## HALEY



## EDDY



## PERKINS



## EVERLYS



## the big rock



## beat

## is back in

## Britain

## SEE CENTRE PAGES

## Hurry for the great jazz show

TURN TO  
PAGE 12

# MELODY MAKER POP 30

- 1 (1) **WONDERFUL WORLD** ..... Louis Armstrong, HMV
- 2 (2) **SIMON SAYS** ..... 1910 Fruitgum Co, Pye
- 3 (5) **LAZY SUNDAY** ..... Small Faces, Immediate
- 4 (10) **A MAN WITHOUT LOVE** ..... Engelbert Humperdinck, Decca
- 5 (20) **YOUNG GIRL** ..... Union Gap, CBS
- 6 (19) **HONEY** ..... Bobby Goldsboro, United Artists
- 7 (6) **CAN'T TAKE MY EYES OFF YOU** ..... Andy Williams, CBS
- 8 (13) **I DON'T WANT OUR LOVING TO DIE** ..... Herd, Fontana
- 9 (3) **IF I ONLY HAD TIME** ..... John Rowles, MCA
- 10 (4) **CONGRATULATIONS** ..... Cliff Richard, Columbia
- 11 (14) **WHITE HORSES** ..... Jacky, Phillips
- 12 (9) **SOMETHING HERE IN MY HEART** ..... Paper Dolls, Pye
- 13 (7) **JENNIFER ECCLES** ..... Hollies, Parlophone
- 14 (8) **I CAN'T LET MAGGIE GO** ..... Honeybus, Deram
- 15 (12) **CRY LIKE A BABY** ..... Box Tops, Bell
- 16 (15) **AIN'T NOTHIN' BUT A HOUSEPARTY** Showstoppers, Beacon
- 17 (27) **RAINBOW VALLEY** ..... Love Affair, CBS
- 18 (11) **DELILAH** ..... Tom Jones, Decca
- 19 (16) **SOMEWHERE IN THE COUNTRY** ..... Gene Pitney, Stateside
- 20 (23) **LITTLE GREEN APPLES** ..... Roger Miller, Mercury
- 21 (21) **HELLO HOW ARE YOU** ..... Easybeats, United Artists
- 22 (26) **FOREVER CAME TODAY** ..... Diana Ross and the Supremes, Tamla Motown
- 23 (17) **CAPTAIN OF YOUR SHIP** ..... Reparata and the Delrons, Bell
- 24 (—) **JOANNA** ..... Scott Walker, Philips
- 25 (18) **VALLERI** ..... Monkees, RCA
- 26 (—) **THIS WHEEL'S ON FIRE** ..... Julie Driscoll/Brian Auger, Marmalade
- 27 (—) **SLEEPY JOE** ..... Herman's Hermits, Columbia
- 28 (22) **THE DOCK OF THE BAY** ..... Otis Redding, Stax
- 29 (—) **ROCK AROUND THE CLOCK** ..... Bill Haley, MCA
- 30 (28) **IF I WERE A CARPENTER** ..... Four Tops, Tamla Motown

Two titles 'tied' for 2nd position  
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## POP 30 PUBLISHERS

1 Valanda; 2 Mecolico; Immediate; 4 Valley; 5 Mecolico; 6 Mecolico; 7 Ardmore and Beechwood; 8 Feldman; 9 Leeds; 10 Peter Maurice; 11 Gerrard; 12 Welbeck/Schroeder; 13 Gralto; 14 Ambassador; 15 London Tree; 16 Keith Prowse; 17 Cyril Shane; 18 Donna; 19 Mellin; 20 Peter Maurice; 21 Feldman; 22 Carlin; 23 Carlin; 24 Welbeck; 25 Screen Gems; 26 Feldman; 27 Carter-Lewis; 28 Tee Pee; 29 Kassner; 30 Robbins. Two titles 'tied' for 2nd position



JULIE DRISCOLL/BRIAN AUGER: 'This Wheel's On Fire' enters at number twenty six

### TOP TEN LPs

- 1 (1) **JOHN WESLEY HARDING** ..... Bob Dylan, CBS
- 2 (2) **THIS IS SOUL** Various Artists, Atlantic
- 3 (3) **THE SOUND OF MUSIC** Soundtrack, RCA
- 4 (7) **DIANA ROSS AND THE SUPREMES GREATEST HITS** ..... Diana Ross and the Supremes, Tamla Motown
- 5 (4) **HISTORY OF OTIS REDDING** ..... Otis Redding, Volt
- 6 (9) **SCOTT 2** ..... Scott Walker, Philips
- 7 (5) **FOUR TOPS GREATEST HITS** ..... Four Tops, Tamla Motown
- 8 (10) **SHER-OO** ..... Cilla Black, Parlophone
- 9 (6) **THE HANGMAN'S BEAUTIFUL DAUGHTER** ..... Incredible String Band, Elektra
- 10 (8) **FLEETWOOD MAC** Peter Green's Fleetwood Mac, Blue Horizon

### US TOP TEN

- As listed by "Billboard"
- 1 (1) **HONEY** Bobby Goldsboro, United Artists
  - 2 (5) **TIGHTEN UP** ..... Archie Bell and the Drells, Atlantic
  - 3 (3) **YOUNG GIRL** ..... Union Gap, Columbia
  - 4 (8) **THE GOOD, THE BAD AND THE UGLY** ..... Hugo Montenegro, RCA
  - 5 (2) **CRY LIKE A BABY** ..... Box Tops, Mala
  - 6 (9) **BEAUTIFUL MORNING** Rascals, Atlantic
  - 7 (7) **COWBOYS TO GIRLS** Intruders, Gamble
  - 8 (10) **THE UNICORN** ..... Irish Rovers, Decca
  - 9 (—) **MRS ROBINSON** ..... Simon and Garfunkel, Columbia
  - 10 (4) **LADY MADONNA** ..... Beatles, Capitol

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ERROLL: two TV dates

## Garner due for TV dates

ERROLL GARNER is due to arrive in Britain tomorrow (Friday) in order to record for BBC-TV in London on Sunday (12).

Garner will star in two half-hour programmes for BBC-1. No date has yet been set for their screening. He is accompanied by Ike Isaacs (bass), Jimmy Smith (drums) and Jose Mangual (bongos).

This London assignment winds up Erroll's current European tour, during which he has appeared in Copenhagen and Paris.

### KEFFORD RECORDS

ACE KEFFORD, who recently left the Move, is recording six of his own compositions this week, backed by sessionmen.

A single will be selected from the six tracks on which Ace may play guitar as well as sing. No release date has been set, but a single will be released "as soon as possible."

### SPINNERS' THIRD

THE Spinners play their third solo concert at London's Queen Elizabeth Hall (adjacent to the Royal Festival Hall) on Tuesday (14).

On Sunday (12), they give a concert at Bristol's Little Theatre.

### ASSOCIATION DUE

ASSOCIATION, who had big hits in America with "Along Comes Mary" and "Windy" were due to arrive in Britain yesterday (Wednesday) and should appear "live" on Top Of The Pops tonight (Thursday).

They make a personal appearance at the Royal, Tottenham, tomorrow.

Their new single "Time For Living" is released tomorrow (Friday).

### LOU RAWLS DATES

LOU RAWLS, due to arrive in Britain this Sunday (12) appears on Late Night Extra (13), Pop Inn (14), Royal Albert Hall (16), Free Trade Hall, Manchester (17), Eamonn Andrews TV show (19) and possibly Top Of The Pops (23).

He records a guest spot for Lulu's BBC-TV series on May 15.

# SCOTT'S OLD PLACE FORCED TO CLOSE

RONNIE SCOTT'S Old Place has got to close. The Scott Club's first premises in London's Gerrard Street, known as a home for uncommercial and experimental jazz since the main club moved to Frith Street, opens for the last time as the Old Place on Saturday, May 25.



RONNIE: disappointed

Reason for the closing is that Scott has been unable to renew the lease. "We can't negotiate a new agreement with our landlord," he told the MM on Monday. "So it's got to end, much to my disappointment."

"We were prepared to go on subsidising the Old Place, as we virtually have been doing for the last couple of years, not only because the place had sentimental associations for me but because there should be somewhere in the West End for experiments to take place."

"What we hope to do is obtain the place next door, at 45 Frith Street, with a view to combining the premises so that there would be a room available to carry on the Old Place tradition."

"In the interim, we're going to try to open the Scott Club on Sundays for the bands that have been appearing in Gerrard Street. And beginning next Monday, we'll be charging reduced admission prices before 9.30 pm from Monday to Thursday each week."

### BLUES CONVENTION

BRITAIN'S first National Blues Convention, presented by the London Blues Society, takes place on September 7 and 8 at the Con-way Hall.

The Convention will include films, recitals, auctions, a guitar workshop and a concert.

### MAYALL'S U.S. TOUR

JOHN MAYALL'S Blues-breakers are to make their second American tour this autumn. They open on September 1 for two months.

Their "Crusade" album has been in the charts in the States for some time.

The group play 20 dates in California in September including ballroom, club and theatre dates, then move to the East Coast for October. Already being set are dates in New York, Philadelphia and Miami Beach.

Peter Green's Fleetwood Mac, whose album is to be issued on Epic on May 17, are to tour America in June and July. Their dates include Clai-fornia from June 7-13, Miami Beach's Image Club (July 2-7); Ungano's, New York (12-13); Electric Factory, Philadelphia (19-21).

### GUEST STAR MARK

FOUR more guest stars have been signed for Dusty Springfield's seven-week ATV series, It Must Be Dusty, which started yesterday (Wednesday) with Scott Walker as the first guest.

The signings so far are: Mark Murphy (May 15), Donovan (22), Georgie Fame (29) and the Jimi Hendrix Experience (June 12).

### MARTYN OFF

BARRY MARTYN and his band, Britain's sole representatives at the New Orleans International Jazz Festival, leave Britain today (Thursday) for New York.

Their first US date is at the Connecticut Jazz Club on Friday (10) and they continue at Boston, Mass (11 and 12), Columbia, South Carolina (14) and New Orleans Festival (17). The Festival runs from May 12 to 19 and the Martyn band will parade with the Olympia through the French Quarter on the last Sunday.

Afterwards, the Martyn band plays two more weeks in the States before returning home.

## JAZZ AT OBERLIN

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NINA SIMONE

## British TV dates for Nina?

NINA Simone may be in Britain later this month. Nems Enterprises are negotiating to bring her in for television appearances only between May 20 and 30.

A spokesman for agent Vic Lewis said: "Television is all that is being talked about at the moment."

## SEEKERS TO RECORD

SEEKERS will go into the recording studio with record producer Mickie Most to cut a new LP following their British tour which opens on May 17 at the Dome, Brighton. Tour ends at Liverpool on June 9.

Russ Conway stars on the first half of the twice-nightly concerts, except at the Princess, Torquay, on June 1, when Dick Emery and John Rowles step in. "A contract barring clause—because Russ commences a series of Sunday concerts five weeks later in Paignton—prevents Russ appearing on just this one date," said Seekers manager Eddie Jarrett.

Following their work on their album, Seekers then tour Scandinavia from mid-July through August for five weeks.

On the Seekers' current single, "Days of My Life," billing is "The Seekers, featur-

# BEACH BOYS WANT CONCERT DATES HERE

BEACH Boys want to play return concerts in Britain in June.

"I had a phone call from them saying they wanted to come back," impresario Arthur Howes told MM on Monday. "But I'm not sure whether June is a good month for a concert tour. The weather can play havoc with concert attendances. I'll have to think about it."

## TIM ROSE DATES

NINE dates have so far been set for Tim Rose's new British tour.

Tim arrives on July 1 and starts the tour at the Ritz Ballroom, Bournemouth, the following day.

Other dates set are: Pavilion, Hemel Hempstead (5), Gaiety Ballroom, Ramsey (6), Woburn Abbey (7), Grimsby Jazz Club (19), Mistral Club, Beckenham and London's Middle Earth (20), and Union Club, Nottingham (21).

From July 8 to 18 he will be in Yugoslavia and he flies to Majorca for the Musica '68 festival on July 22.

## STARR TOURS

AMERICAN soul singer Edwin Starr commences his second tour of Britain tomorrow (Friday), for the Terry King Agency. He will be backed by the State Express, and is expected to return for another tour in September.

His May tour dates are as follows: Tabernacle Club, Stockport and Chateau Impney Club, Droitwich (Friday),



BEACH BOYS: phoned impresario Arthur Howes

Twisted Wheel Club, Manchester (Saturday), Ram Jam Club, Brixton and Rasputin's, London (Sunday), Carlton Ballroom, Warrington (May 13), College of Commerce, Manchester (14), Assembly Hall, Worthing and Scotch of St James, London (16), City Hall, Sheffield and Nottingham Technical College, Clifton (17), Clockwork Orange Club, Chester and Civic Hall, Nantwich (18), Warmingham Grange Country Club and Sloop's, Manchester (19), Orchid Ballroom, Purley, and Bag O'Nails (20), Pavilion, Hemel Hempstead (22), Victoriana Club, Liverpool (23), Top Rank Plymouth Suite, Plymouth (24), Gala Ballroom Norwich and Royal Links Pavilion, Cromer (25), Starlite Ballroom, Greenford and Frolicking Kneecap, Market Harborough (26), Golden Torch Ballroom, Tunstall (27), Brave New World Club, Portsmouth and Hatchetts, London (28), Mistral Club, Beckenham (30), South Bank Jazz Club, Grimsby (31), Leicester University, Leicester and Beachcomber, Nottingham (June 1) and Coatham Hotel, Redcar (2).

## NEMS DEAL

NEMS ENTERPRISES have signed reciprocal representation deals with major entertainment agencies in Europe and South America.

The new arrangements are with Alex Valdez of Agence Audiffred of Paris (which gives UK representation of Maurice Chevalier, Rita Pavone, Caterina Valente and others); and the Leonardo Schulz Organisation of Buenos Aires.

Matt Monro, Donovan, Grapefruit and the Tremeloes are among the artists who will visit South America under the latter agreement.

Agent Vic Lewis will fly to South America soon to review acts to bring to London.

## STATUS TOUR

STATUS QUO are to make their first Eastern European tour, opening in Prague on October 28.

They will spend six days in Czechoslovakia, five in Poland and five in Yugoslavia.

The group has also signed for a 12-day tour of Australia and New Zealand from September 24, followed by four days in Japan.

On May 27 they leave for three days of TV and radio dates in Brussels and Amsterdam.

## MOODYS IN FRANCE

THE Moody Blues have been signed for a six-week tour of France, opening in Paris on July 13.

The tour will include 10 days at Riviera casinos as well as major cities.

During the trip, the group will play a concert and appear on television in Switzerland.

## FABULOUS NEW CONTEST

# Meet Louis, free tickets and champagne



LIKE to meet Louis Armstrong? Ten lucky MM readers will next month at Batley's plush Variety Club.

Satchmo swings into Britain next month with the All-Stars for a two week season at the club from June 17 — and the MM is offering its readers the chance to spend an evening at the club and meet the Ambassador of Jazz into the bargain.

We are offering five double tickets for seats at Batley Variety Club to see Louis sing and play, free champagne, and a meeting with Louis as prizes in a great free contest. It will be a fantastic never-to-be-forgotten evening. So enter now — and Satchmo may be making it a "Wonderful World" for you!

Write down your favourite record by Louis Armstrong and state in not more than 25 words why you think the record is great. That's all. You can choose any track from the hundreds Satchmo has recorded in almost 50 years as a recording artist.

Send your entry to: Louis Armstrong Contest, Melody Maker, 161-166 Fleet Street, London, EC4. The contest is open to UK readers only and entries must be received by first post on May 17.

## Jonathan King collapses

JONATHAN KING collapsed last Friday night and was rushed to hospital with a suspected duodenal ulcer. He is currently detained in the Harley Street Nursing Home for observation.

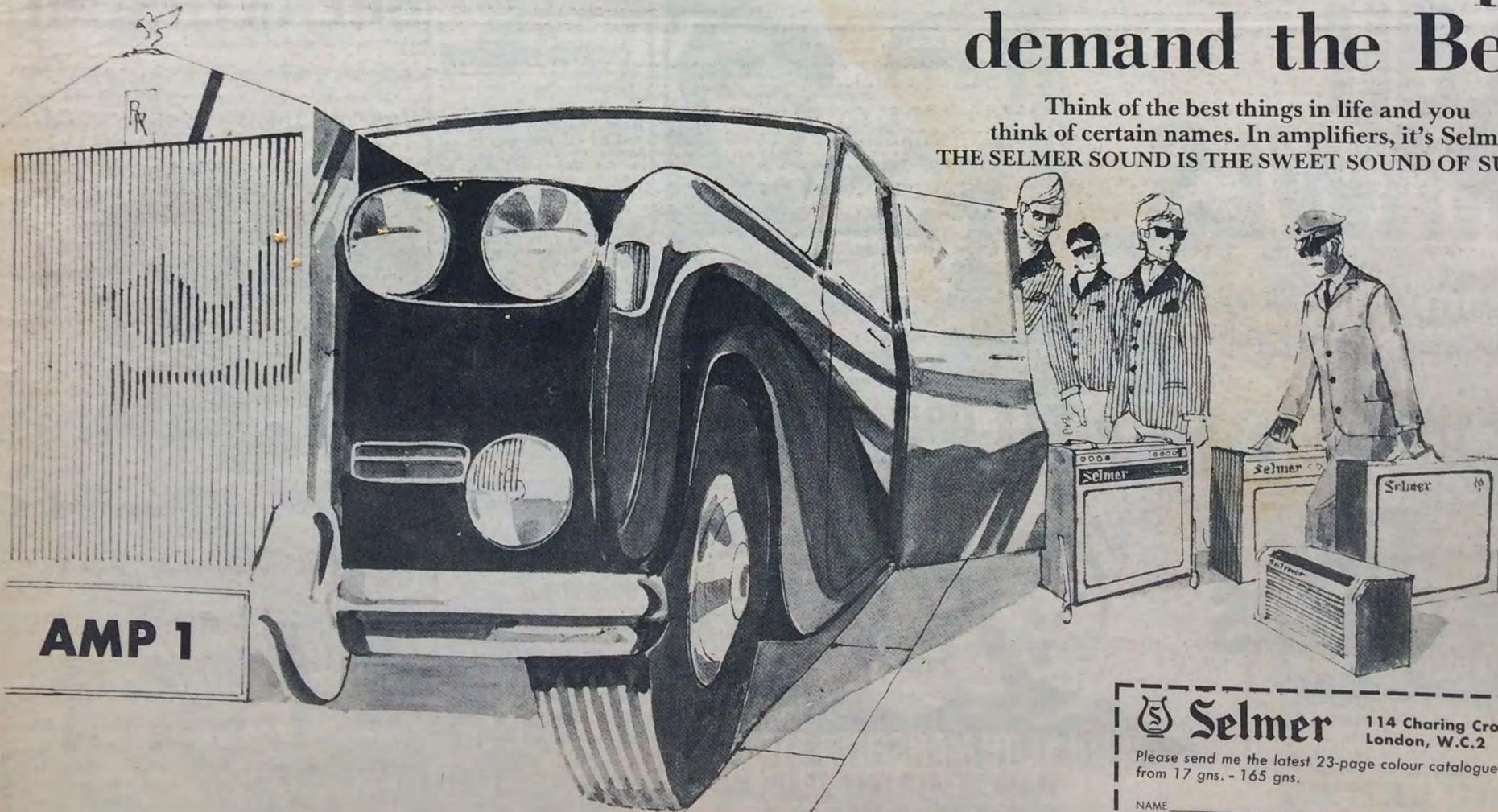
Jonathan was with Scott Walker when he was taken ill and Scott called the ambulance.

It is not yet known how long Jonathan will be out of action.



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# Script problems hold up Lulu's first musical film

**SHOOTING DATE PUT BACK UNTIL SEPTEMBER**

PROPOSED musical film starring Lulu—originally scheduled to start shooting in July—has now been put back to September.

Lulu's personal manager, Marian Massey, told the MM on Monday: "There are some script problems to be ironed out, but I can't say much more at this stage. Shooting should start in Britain around September, however."

"Depending on when the film is finished, Lulu will then take up her offer to star at Caesar's Palace in Las Vegas. This will be her first season there, and she will be accompanied by British musicians."

**Garrick to perform on Jazz Scene '68**

JAZZ comes to the Festival Hall pipe organ on May 18. Michael Garrick will perform one piece on it—"Carolling," an instrumental item from his "Jazz Praises"—with his sextet at the MM's great Jazz Scene '68 concert, presented in association with the Harold Davison Agency.

"I haven't played the Festival Hall instrument myself, and I don't know that anyone else has played jazz on it," Michael Garrick said this week. "But I've asked for time on the day to get acquainted with it."

The full bill for this MM jazz show is: the Michael Garrick Sextet, Chris MacGregor Sextet, Don Rendell-Ian Carr Quintet, Stan Tracey Big Band, Alex Welsh and his Band, Hank Mobley, Phil Woods and Salena Jones. See page 12

Meanwhile, Lulu is busy working on her 13-week series of spectaculars for BBC-1 TV. Titled "Lulu's Back in Town," the first show hits the screens on Tuesday, May 21, at 9.05 pm.

Guests on the shows include Rolf Harris, Everly Brothers, Frankie Vaughan and possibly Davy Jones. "Davy told Lulu when they met in California he wanted to do the show, and he has been in contact with her by phone." Marian discounted any stories of a firm romance between the two. "They are just friends," she said.

## EVERETT RETURNS

KENNY EVERETT, who, as reported last week, starts his own series of TV shows for Granada on June 7, returns to Radio 1 on July 22 with a regular nightly series of 45-minute programmes running from Mondays through to Fridays.

This is the key spot planned for Kenny by Radio One chief Robin Scott, who announced Kenny was being offered a big new series when the TV shows for Granada ended.

From June 16, David Symonds will be featured in the 10 am to midday spot on Sundays currently handled by Kenny Everett, who ends his Sunday run on June 9.



■ "Sixty-three today!" The three Karlines, identical triplets, celebrated their 21st birthdays last week at Quaglino's restaurant, London. The girls are (left to right): Linda, Elaine and Evelyn, looking delighted with the huge birthday cake presented to them by deejay Alan Freeman. The Karlines are from Edinburgh, Scotland.

## Love Affair may tour Sweden

THE Love Affair are negotiating a tour of Swedish folkparks from July 14 to 30. In the middle of the tour they may take two days out for TV in Norway and Denmark.

In mid-August, the group is to make a jet stop tour of the Continent doing three weeks of TV, radio and concerts. They will visit Belgium, Portugal, Germany, Switzerland, Finland and Spain. In Spain they will do three concerts in bullrings.

The group guests in Top Of The Pops today (Thursday).

## MANFRED ALBUM

MANFRED MANN has a new album released on June 14 called "Mighty Garvey," and last Saturday the group recorded a track, as yet untitled, which may be their next single. It includes six ten-year old children singing from Strand on the Green Junior School, Kew Bridge, and is about an orphan child.

The Manfreds appear at the Clarence Ballroom, Portsmouth, tomorrow (Friday), and the California Ballroom, Dunstable (Saturday). On May 18 they tour Sweden until May 25.

## PARTRIDGE SINGLE

DON PARTRIDGE'S new single is released on May 17. Title is "Blue Eyes" written by Richard Kerr and Joan Maitland. Don appears on the Eamonn Andrews Show next Sunday and then does the Hullabaloo TV show the following day.

On May 14, Don is a guest of honour at the Variety Club Luncheon then does a week's cabaret at Greasborough, Yorkshire. On June 2 he appears at the ABC Cinema, Great Yarmouth and on June 16 is in Newcastle. In July Don starts a 12-week summer season in Blackpool.

## SALENA HELD OVER

AT the end of her present month's season at the

Scott Club, US singer Salena Jones will continue there for a further three weeks. Tenorist Hank Mobley and Salena end their current run on Saturday (18).

Opposite Salena, for one week from May 20, will be the Alan Haven Duo with Tony Crombie (drs), and for the following two weeks the Harold McNair Quartet. With saxist-flautist McNair will be Bill Le Sage (pno), Jeff Clyne (bass) and Tony Carr (drs).

After these three weeks, the club will present the Johnny Dankworth Orchestra with Cleo Laine. They open on June 10 for two weeks. Salena Jones sings on the BBC's Late Night Line-up on Tuesday (14).

## SCOTT AT BRIGHTON

SCOTT WALKER is to top the bill of a concert at Brighton Dome on June 21 with the Herd and Mike Stuart Span. Scott will be accompanied by a 12-piece orchestra.

Scott, who jumped into the MM Pop 30 at 24 with "Joanna" this week, is due to appear on BBC TV's Billy Cotton show on Saturday, followed by spots on Time For Blackburn and Dee-Time (May 18).

## CASH FOR PALLADIUM

JOHNNY CASH, his wife, June Carter, and Carl Perkins, are to appear at the London Palladium on Sunday, October 27. They will be returning to Britain especially for this show which is to be televised and which will be recorded for an LP.

Prior to their Palladium appearance, all three will appear in Manchester on October 25 and at Liverpool Empire on October 26 both appearances due to public demand.

## NEW PAUL DISC

PAUL JONES and Simon Dupree and the Big Sound have new singles released this month.

Paul Jones' single is "When I Was Six Years Old," produced by Peter Asher, with Paul's own composition "You Have No Idea" on the B side.

Simon Dupree's single is "Part Of My Past," which the group have been featuring on their current tour with "This Story Never Ends" on the B side.

## BURDON DUE BACK

ERIC BURDON and the Animals—now featuring Zoot Money on organ—return to Britain from the States on May 15 to TV and personal appearances.

Dates fixed at presstime include Time For Blackburn (May 18), Golden Shot (19), Orchid Ballroom, Purley (20), Top Gear (21), Revolution, Bruton Place, London (22), and Top of the Pops (23). Group then tours Scandinavia.

Animals' latest single release is "Monterey"—already a hit in the States—coupled with "Anything."

# JAZZ NEWS

## Suite in honour of Dr Martin Luther King

A JAZZ requiem in honour of Dr Martin Luther King is being composed by British pianist Ronnie Roulter, now director of the New York Repertory Orchestra. An eight-part suite it will be performed by the 21-piece Repertory Orchestra and a jazz choir. It is planned to record the work and donate proceeds to the Southern Christian Leadership Conference.

Ornette Coleman is to cut a new album for Blue Note Records. He will be backed by Dewey Redman (tnr), Jimmy Garrison (bass) and Elvin Jones (drs).

Following the Spontaneous Music Ensemble's two dates in Berlin last week, saxist Evan Parker remained on the Continent for a number of guest appearances, including a concert on Saturday (11) at the Concertgebouw in Amsterdam.

Veteran drummer Sonny Greer is working at weekends at the Garden Cafe on New York's East 15th Street with Heywood Henry (saxes) and Ray Tunia (pno).

The Bird Curtis Quintet led by John Curtis (tpt) and Ian Bird (tnr, alto) makes its BBC Jazz Club debut on May 22. The group is resident on Thursdays at the Brockley Jack, South London, and on Fridays, Saturdays and Sundays at the Goldsmith's Arms, Penge.

US altoist Al Sudhalter, back in Britain on holiday, appears with son Dick (tpt), Nevil Skrimshire (gtr) and the 14 Foot Band at the Fox And Hounds, Haywards Heath, on May 19. The Alex Welsh Band visits the club this Sunday (12).

Bassist Chuck Israels is leading a 16-piece band on Mondays at New York's Van-

guard where Kenny Burrell's Quarter has opened alongside the held-over Elvin Jones Trio.

Tony Baylis (bass, sousaphone) is currently gigging with the Alex Welsh Band in place of bassist Ron Rae who has returned to Edinburgh. The Howard Riley Trio play a concert in Leeds on May 11.

Humphrey Lyttelton pays his first visit of the year to the Olde Gatehouse, Highgate Village, tomorrow (Friday) guesting with the Colin Peters Quintet. Guitarist Terry Smith is the guest on May 17.

The Jimmy Guiffre Trio knocked off a series of four Music Nights at New York's Whitney Museum of American Art. Others in the series are George Pappastavrou's Trio. Gil Evans with a 12-piece orchestra and clarinetist William O. Smith who will improvise against pre-recorded tapes.

Regtime pianist Bob Ginzburg has joined Sonny Morris and the Turner-Rowles Jazzmen and is featured with them on Wednesdays at the Crown, Twickenham. Winchester Jazz Club has re-opened at the Great Western Hotel with the Solent City Jazzmen resident.

The New Iberia Stompers cut 14 tracks for an LP in Milan during their recent Italian tour. The group plays the Wooden Bridge, Guildford (May 16) and Grays Rugby Football Club (24).

John Chilton's Swing Kings play the Six Bells, Chelsea, on Saturday (11) and Manchester Sports Guild (18). Bob Wallis guests with the New City Jazzmen at Hove's Sackville Bar on May 14.

# BUDGET BREAKTHROUGH

Saga set the pace. First time a Budget priced L.P. was featured as 'L.P. of the Week' on Radio 1's 'Scene & Heard.'



IT'S SOFT ROCK AND ALL SORTS. IT'S KATCH 22. EROS 8047

"The group, I am sure, we are going to hear a lot more of, and the L.P. itself priced at under 14/- must certainly rate as excellent value for money."

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# The Big American chart invasion



## Union Gap

"WE wear American Civil War uniforms to give the group an identity," said Union Gap lead singer Gary Puckett. The conversation took place over the Transatlantic wires to Beverly Hills, California, headquarters of the group.

Union Gap, from their publicity stunts, look like the Union Army incarnate. They adopt the blue high-neck uniform of the Northern States "to enable people to identify us—and remember us," said Gary.

The uniforms are also an indication of Gary's interest in the Civil War period of America's emergent history. "I've always been interested in the period, so when we wanted some sort of stage uniform to fit in with our name, we got out some history books and had the stage clothes designed for us and hand-made on the style of the Union Army."

Union Gap broke through in the British market with "Young Girl," which was also a hit in their own country. "We've had two hits here at home and received two Gold Records, but this is the first time we've broken through to the British market."

"Naturally, we're pleased about it and we hope that we'll be able to get to Britain in the near future."

There are no definite plans for a British trip but all the members of the group hope it can be arranged. "None of us has ever been to Europe so it would be a big thrill both personally and professionally if we could come," said Gary, a university graduate.

Gary, incidentally, has a link with modern pop troubadour Bob Dylan. They were both raised in the same town—Hibbing, Minnesota.

But Gary has never met Dylan. "We just happened to be brought up in the same place," he said. "That's all. I've never met him, although I admire him and his work."

The group's latest album has just been released in America. It features their hit and three or four other originals from the group, with some standards, such as "Since You've Been Gone"—all given Union Gap's own interpretation.

"We have our own style," said Gap member Dwight Bement. "I think we have an original sound . . . not all that different in many ways, but original. It's hard to explain, but we have a personality and sound that's identified with us."

The group, who are to appear on the Ed Sullivan Show from New York on Sunday (12), recorded their hit about two months ago. It was written for them by Jerry Fuller and produced by Al Kapp. "Jerry has also written our next single which is titled 'Lady Willpower,'" said Dwight.

Union Gap are currently in the throes of a tour of one-nighters and were enjoying a brief respite in the California sun when I spoke to them.

With "Young Girl" strongly contending for Top Ten honours, it's likely that Britain may soon reverberate to the sounds of the Union.

And the State of the Union Gap seems to be okay so far.—A.W.



## Box Tops

THE Box Tops' hit single "Cry Like A Baby" is one of the first chart entries in Britain to feature a new hybrid instrument, the electric sitar.

"We heard a lot of non-electric sitars," explained drummer Tom Boggs, who with bass player Rick Allan has joined the group since their previous hit "The Letter," replacing John Evans and Danny Smythe.

"We decided to use it at the studio and we have borrowed one for use on the road. It has six strings like a guitar but the main difference is that the bridge is lower."

The Box Tops, who hail from Memphis, are hoping to get to Britain very soon. "We almost came once before," said Tom, "but we didn't make it. It was at the time that the pound was devalued and I think that had something to do with it. I'd like to come over. I have an uncle who works as an engineer for Rolls-Royce."

The group are following a busy schedule of concert, television and radio dates mainly on the West Coast and are in the process of putting together an album which is being cut in Memphis.

"We have five songs for a new album and we only need six more to complete it. They are mainly in the R&B field. It's not hard rock. It's stuff like 'Cry Like A Baby,'" added Tom.

Joining Tom on his transatlantic telephone chat with Melody Maker, was Rick Allan, who has taken over the bass guitar duties in the group, although he is hoping to play some organ later on.

"Our next single, which is due to be released here on May 10, is called 'Choo-Choo Train,'" he said. "We usually think in terms of the American market when we make a record. So far we have only been mainly interested in the American market but we are, of course, interested in the British market too and we are really pleased when we get a hit there."

At present there is something of a British invasion of the American scene. Were the group worried about this and did they see it as competition to them as far as working went?

"No, not really," said Rick. "I love British groups. I saw Spencer Davis when he was here. I saw him two nights running. I don't think of British groups as competition. There are plenty of places for everyone to play. I only wish some more would come over."—T.W.



## 1910 Fruitgum Company

SINCE they hit the chart with "Simon Says," the 1910 Fruitgum Company, now at No. 2 for the second week running, have had a group change. "They are a bass player, Bruce Shaw, and a drummer, Dave Peck," said Pat Karwan, singer and lead guitarist, when he spoke to MM over the transatlantic telephone link last week. "They have been travelling with us for two weeks now."

And travelling is what the 1910 Fruitgum Company have been doing recently. "We have been averaging about a 1,000 miles a week lately," Pat reckoned. "We have just completed a mid-Western tour with five other groups and we play a lot of places on the East Coast."

In June the Company and seven other groups, in all 46 musicians, join together to form an "orchestra" in concert at the Carnegie Hall and there will be an album to commemorate the event, issued to coincide with the concert. Tracks include "Hey, Joe," "Yesterday" and "Simon Says."

"I find we are influenced by British groups, particularly the Cream," said Pat. "Although I am more influenced by blues groups and guitarists like Mike Bloomfield and Jimi Hendrix. But we try to find our own ideas. If you put all these groups together you come out with something new—you've got to come out with something new."

When the group appear in concert or at a club they do a lot of their own songs. "We do stuff with a lot of different vocal things, five part harmony, lead singer with a vocal backing, we don't stick to one sound," said Pat.

The influx of British groups to America doesn't worry the Company. "If we didn't have the competition we'd stay the same," Pat commented. "It makes everyone else better."

As yet the States is not experiencing the Rock Revival. "Every group around New York sounds like the Vanilla Fudge, on the West Coast they sound like the Jefferson Airplane, and in the mid-West and Florida, they sound like the Cream and Jimi Hendrix," said Pat.

"We have a lot of blues groups using horns, like the Electric Flag, Mike Bloomfield's group, and Blood, Sweat and Tears. I like that quite a bit. They're not like soul bands. There were quite a few soul bands around but it doesn't sound like soul music, they use more blues and jazz. Soul is commercialised blues. What the blues bands are playing is more of a thing from B. B. King."

As yet there are no plans to bring the 1910 Fruitgum Company to Britain. "We haven't heard anything yet but we are looking forward to coming. We've been talking to Spanky and Our Gang who had a two-week tour there. They said it was just great."

And the group's reaction to the success of "Simon Says"? Said Pat, "Everybody in the group is really very glad!"—T.W.



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The RAVER'S weekly tonic

WAVES of nostalgia are washing over the music business. After the Rock Revival — with Bill Haley inspiring real 1957-type scenes at the Royal Albert Hall—it seems business is picking up nicely in the world of trad jazz.

Jazz pubs report their best business in years, bands say bookings are the best for quite a while and club owners — Klook's Kleek's Dick Jordan for one — are considering switching from R&B to trad for one session a week.

It only remains for somebody to take George Webb out of the cotton fields and get him back on the road to boost the Traditional Jazz Revival Revival.

Tom Jones and P. J. Proby not only seen chatting at the Bag O' Nails last week but Tom invited Jim to hear him at the Special Royal Performance at the Palladium on May 13.

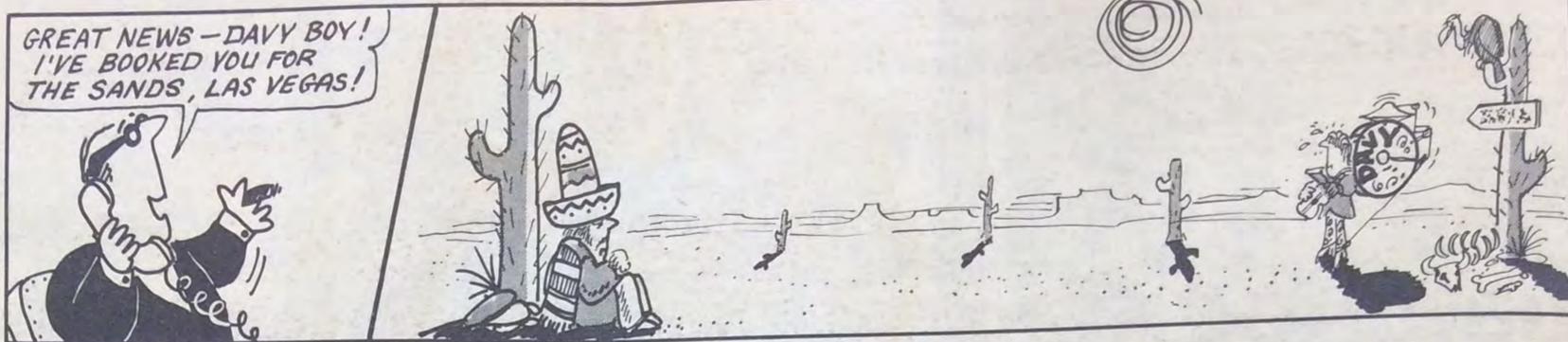
Freddie "Fingers" Lee drove 100 miles to guest with the Wild Angels on the Bill Haley Albert Hall show — and was refused admission. "Upset? I was bloody choked," said Freddie.

A classical fan hit the Move's Carl Wayne over the nut with a pile of Bach LPs in a Midlands record shop last week. Move's Roy Wood has shaved off his beard. Trevor Burton has grown one. Or maybe it's the same one.

Ex-Beatles publicist Derek Taylor, now working for Apple, charged guests five-and-a-half dollars each at his

# MR. NINE PER CENT *the loser agent*

by Leon.



# Now for the Traditional Jazz Revival Revival

farewell party in Ciro's when he left Hollywood.

Cliff Bennett has joined Ealing Golf Club. The MM will back Noel Murphy for a quid or two if Cliff fancies the challenge. Mike Hugg and Manfred Mann's jingle for Benson and Hedges entered the finals of the American TV Commercials Festival.

Easybeats hired rowing boats when early for a gig at Bournemouth. Got involved with a regatta and had to pay £5 for damage to the boats. Christine, wife of Spinners' Hugh Jones, gave birth to a son on Monday.

Mick Jagger did NOT go to the Rome Pop Festival. There were more D.A.'s at Bill Haley's concert than on

the St James Park pond. Gil Evans has, like Ornette Coleman, been awarded a Guggenheim Fellowship for composition.

Creams' new single, "Anyone For Tennis," on May 17. Steve Sholes, vice-president of RCA Victor and the man who recorded Jelly Roll Morton and Sidney Bechet in the 1930's, has died in Nashville aged 57.

Andy Williams will be interviewed live from London Airport for the Pete Brady show. Biggest crowd for over a year at the Cromwellian for Duane Eddy. Mike Leander says John Rowles' "If I Only Had Time" is his 50th chart entry as producer, manager or songwriter.

MM editor Jack Hutton still recovering from a nerve-racking lift with Kenny Everitt. Some gas poetry on the new McGough-McGear album. Bobby Hanna won Spanish International Festival with Ivor Raymonde-Mike Hawker song "Written On The Wind."

Esther Ofarim doesn't like fat people. Scottish jazz duo, Vince and Eleanor worth hearing. Joker switched cans so Skatalites guitarist Des Watkins poured water into the bandwagon's petrol tank.

Thought for the week: What hope is there for the rest of us when teetotaler, non-smoker Jonathan King gets ulcers?

# Large helping of happy Hill-Billy mountain music

## CAUGHT IN THE ACT

and Ray Morris entertained with his version of "Hang On Sloopy."

Basic line up consists of Pete Beagley on organ and piano, Tex Makers on bass guitar, and myself on drums and bottle. Added to this power packed trio is Mahmoud, a solid conga and bongoes man, creating complex rhythms giving tremendous lift to proceedings.

And when rock revivalist Gerry Temple joined in on more congas, all hell broke loose. Lyn Dobson appeared clutching his tenor and managed to get a blow in the final melee. Roy Mills took over drums for the more wrist-breaking numbers and Colin Pincott played some incredible blues guitar faster than Alvin Lee — yeah! As Boz said: "It's a pity we couldn't blow all night." — CHRIS WELCH.

"The Chant," "Weary Blues" roar out quickly, one after the other, and the excitement rises, as it should at all good pub lunchtime sessions, until the tearaway finale, "Tiger Rag" brings a standing ovation. Last Sunday the New Era were joined by Geoff Sowden, trombone, Eggy Ley, soprano, and myself on cornet. The crowd were STILL friendly so make a note of the Elm Park for a Sunday lunchtime rave up. — JACK HUTTON.

## HUMPH

HUMPHREY LYTTLETON is probably described in his passport as trumpeter/bandleader/broadcaster/author/wit (distinguishing feature: fear of barbers) and this all-round activity has made him the uncle-figure of British jazz, so it was fitting that the Six Bells, Chelsea, should mark his twentieth year as a leader by giving a series of evenings on which to reunite the best of his ex-colleagues.

Last Friday it was the turn of Johnny Picard and Bruce Turner, with a rhythm section of Tony Taylor, Dave Green and Colin Purbrook. The tunes were mostly stable mid-period fare ("Tea For Two," "Christopher Columbus," etc.) but they were served up much more tastily than they often are, and sometimes quite originally — "Tin Roof Blues," for instance, was taken very slowly and Humph made the first two choruses sound more like a rich ballad than a Dixieland blues.

The outstanding man of the evening was predictably Bruce Turner. Even if not at his very best, he still showed he can produce rhythmic patterns and unexpected phrases to surprise even the most sophisticated listener. — THOMAS LAURENCE

## NEW ERA

CHARLES PALMER, governor at the Elm Park Hotel in Hornchurch, is a traditional jazz devotee. So he hired the New Era Jazzband to play at his pub Friday evenings and Sunday lunchtimes. When they started the Sunday spot only half a dozen people turned up. But last Sunday the big saloon was bursting with cheering customers as the New Era Jazzband roared through their repertoire of goodtime music. Talk about a convivial atmosphere!

The New Era lads, complete with sousaphone and banjo, have simulated a sort of Lu Watters/early Jelly Roll sound and as they blast away at the songs of that early era they're like a Mississippi river boat in full steam.

Numbers like "Blues My Naughtie Sweetie Gave To Me,"

## JUDY COLLINS

FANTASTIC JUDY COLLINS! Here is a singer who rightly deserves wider acclaim than she at present receives in Britain. Judy gave one of her best performances ever in Britain at the Queen Elizabeth Hall last Saturday and the audience stamped and cheered and won two encores from this brilliant singer.

Her choice of songs was drawn from the best of the contemporary writers. Among them, Brel's "The Dove," Dylan's "Tom Thumb Blues," the late Richard Farina's "Pack Up Your Sorrows" and Leonard Cohen's "Suzanne" plus her own very good composition, "Chelsea Morning."

A more unusual item was her version of the Incredible String Band's "First Girl (Boy) That I Loved." Judy was accompanied throughout by Paul Harris on piano, his bassist Phil Bates, as well as her own fine guitar playing. — TONY WILSON.

## BEEFHEART

A PACKED Middle Earth welcomed "home" Captain Beefheart's Magic Band last Friday and to show his appreciation, the Captain led his group through an encore that lasted 30 minutes. "This is the best club we've ever played in," he told the audience.

The marathon encore, "Chairoplane," capped a programme, played in the group's pungent, blues-based style, which included "Electricity," "Mirror Man" and a new one, "Candy Corn." Beefheart was heavily featured on soprano sax and a couple of Oriental reed instruments that wailed, squealed and squawked in strange contrast to the two guitars, bass and drums of the Magic Band.

But it was the encore that really left the biggest impression on the mind. The light show operators made full use of two strobe lights to offset the music and the whole effect was a fascinating audio-visual experience. — TONY WILSON.

## BOZ

IT WAS a wild, all-star blowing night at the Pied Bull, Islington on Sunday. So many sitters-in arrived, there was difficulty getting them all on stage. But it resulted in exciting jazz and blues.

Leading the vocalists was Boz, a most underrated jazz singer, who blasted some soul as well as swingers like "Green Dolphin Street." Jamming on harmonica and offering powerful blues shouting was Duffy Power



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# Pop is getting so damned polite

WHERE has all the excitement gone? The 1968 pop scene is about as thrilling as eating soggy black pudding in Perth on a wet Sunday. It's a sign of the times that audiences are having to turn nostalgically back to Bill Haley and the rockers to find something they can participate in.

Just look at the current chart. There's plenty of easy-to-listen music but nothing to set the pulse beating faster. Music for arteries to harden to, most of it. Even the Hollies have had to back-pedal three years to ensure a Top 10 hit.

## UNEXCITING

Remember the excitement of only last summer? Even if you got your kicks throwing rocks rather than flowers, you had to admit that the psychedelic groups brought fresh and exciting sounds. It seemed they had created a climate in which the boundaries of pop had exploded, leaving the whole musical spectrum in which pop composers and musicians could create, experiment and entertain.

The failure was, presumably, one of entertainment. The groups, and the writers, lost touch with their audiences — or at least took too many steps forward without waiting for them to catch up. And so many of them got so hung up on the bit about pop being art that they forgot their primary function which is to entertain.

Now the pendulum has swung to the opposite extreme. It's a case of Safety First — if you want to make the chart pick a nice hummable ballad and keep the arrangement as simple as possible. Nothing wrong with that—the whole point of making a single is to sell as many copies as possible. It's just a little sad, that's all. And predictable. And very, very unexciting.

## TWIST

Why this should be at a time when pop musical standards have rarely been as high, it is difficult to understand. The days of the three-chord strummers of early rock and skiffle have long gone and today's sophisticated audiences demand far higher standards of musicianship if a group, or singer, is to consolidate success won with the aid of the electronic marvels of a recording studio.

This may, in itself, be part of the explanation. There have been several hits of the past ten years which would never have been written if the composer had had enough musical knowledge to realise that what he was doing was academically impossible — I recall a 13-bar chorus, for example.

But surely professionalism doesn't have to bring timidity, less enthusiasm or conformity.

Pop badly needs a new Beatles, but where are they? Before a thousand managers and publicists start dialing

**The Chris McGregor Group  
Are more than Jazz can stand**

# ESTHER AND ABI CONSIDERING A HOLLYWOOD FILM

BY LAURIE HENSHAW



THERE was a bit of a High Noon drama in the futuristic setting of studio T.C. 8 at the BBC's Television Centre. And, appropriately Esther and Abi Ofarim seemed dressed for the part. Esther, in black sweater, black trousers, black belt, black patent shoes, and silken neck-scarf, looked ready made for a lead role in a Western.

Abi, too, conjured up pictures of wide open spaces in his cerise shirt, and corduroy trousers tucked into leather boots. Only the large Tom Jones buckles were somewhat out of tune.

All was not harmony, either, between the Ofarims and the orchestra. Trouble between the balance of bongoes and guitar, problems of tempo, earnest discussions between Abi, manager Ady Semel, and producer Stanley Dorfman.

"There's always a lot of fuss during rehearsals," said an on-looker. "But the show itself goes marvellously."

As production details were argued and ironed out, Esther sat on the raised dais with her shapely chin cupped in her slim hands.

Not the most tactful moment, perhaps, to pounce with the questions. But Esther's charming smile dispelled any doubts.

And she was ready with a quip when I suggested — as talk of a film role had just come up — that the duo looked ideal for a Western.

"What, with me as the Indian girl, and Abi as the cowboy?" she laughed.

## GANGSTER

"Actually, we have been offered roles in a big Hollywood film. The offer came during our trip to America. I can't tell you much about the film at this stage. Except that it's a satire on young people's 'movements' in America — the hippies, and so on."

Added manager Semel: "We've seen a synopsis. It's very promising, and the treatment is very adult. Now we're waiting to see the script. We haven't said 'yes' or 'no' to the offer yet, but very probably it will be 'yes.'"

"I've also been asked to do a song over the credits of another film," said

Esther. "I got the demo disc of the song two days ago, and I should be recording it some time next week."

How did Esther and Abi view the prospect of starring together in a major film?

"Well, I started to act when I was a child," said Esther. "I always wanted to be an actress—but now I'm a singer. I wasn't very happy at first. My voice was not really developed. It took me three years to have music in my flesh," she said with a charming turn of metaphor.

"Abi and I have been together in a film before. It was a German one, and Abi played the part of one of my lovers."

"Then I had a very small part in 'Exodus' — but that was eight years ago."

Chipped in Abi: "I also played a gangster in a German film. Well, not really a gangster — more of a Teddy Boy carrying a knife."

Meanwhile, the Ofarims' more immediate concern is a successor to the smash hit, "Cinderella Rockefella." Any problems could be solved immediately if they would bow to their fans' demands and record "One More Dance," that amusing story of marital infidelity that is such a show-stopper in their concerts.

## GUARANTEED

It would immediately be guaranteed a massive sale and also doubtless hit the million mark. To say nothing of the financial rewards.

"There's more than money in this world," said Esther simply.

"We might record it one day, but not now. Not after 'Cinderella Rockefella.' We know that helped bring people into the concert halls, but they

also appreciated the other songs we sing—songs that are more important to us.

"We have, in fact, recorded 'One More Dance' in several languages. Originally, it was Austrian and we recorded it in Hebrew, German and French. It was a big hit in French in Canada, and became No. 1 in Holland."

"But we have never recorded a commercial version in English. Though we did do one version in English some years ago when we were in Geneva for a while. But it wasn't commercial in the same sense as 'Cinderella Rockefella.'"

Well, it's a lady's prerogative to change her mind. And perhaps, if she does, she may be able to persuade Abi to do the same. So those admirers who have persistently phoned the MM about the possibility of "One More Dance" being recorded may still live in hopes...

## SAYS BOB DAWBARN



HOLLIES: back-pedalled for a hit.

my number may I say that about a dozen of their brothers tell me each week about their exciting new proteges. What I usually hear are pleasant, musically competent singers and groups making nice commercial sounds. And that's not what I'm talking about. I want something to twist my ears until my blood starts to pound — like a new Beatles single of a year or so ago used to do. I want to be forced to sit up and shout: "I'd never have thought of doing it that way! What a great idea for a lyric! How on earth do they get those sounds?"

I want to hear somebody breaking all the rules and making it work. I want to see somebody forcing an audience to shout and stamp their feet. I want to see original talent mixed with the ability to communicate.

The whole thing's getting so damned polite. Everything is prettied up, deguttled and deep-frozen: possibly to make it acceptable to Radio One.

There is a lull at the end of each pop cycle which is filled by the balladeers. Then up comes a Lonnie Donegan, a Haley, a Presley, a Bilk or a Beatle to change the whole direction and provide inspiration for a whole new pop generation.

The new pop Messiah seems rather well hidden at the moment. I hope he makes it before my ears are too clogged up with too many Moon In June lyrics to hear his message.



## Jimi Hendrix Experience: SMASH HITS



# Jazzscene



WELSH: 'material which leans towards contemporary jazz'

## Alex—Dixie among the avant garde

BY MAX JONES

ALEX WELSH and his band are the sole banner-carriers for middle-road jazz at the Melody Maker's Jazz Scene '68 concert, staged in association with the Harold Davison Agency at London's Royal Festival Hall on May 18. And if he is daunted by the prospect he doesn't show it.

"When I first saw the bill I thought it was tremendously loaded with modern music," he says. "But it didn't worry me because this band of mine can play alongside anybody."

"The only reservation I had at all was concerning the audience; what kind of crowd would it be, the bill being loaded in the modern direction? Obviously the majority are liable to be modern jazz fans."

### MATERIAL

"But I don't think this will present any difficulties. We have enough material which leans towards contemporary jazz, yet retains the character of the band, to please even an ultra-modern audience. I would have thought. Anyway, that's what we're hoping."

Aside from this general intention of suiting the taste of the audience so far as is possible, Alex has not decided on his concert programme.

"We never do until the day. We wait to see what happens. But I've commissioned about half a dozen arrangements for the Newport Festival job and I hope some of them will be ready for May 18."

Reverting to the Welshmen's position, surrounded as they will be by men of the avant-garde, Alex explained that it was not really a novelty.

"In the past we have been in a similar position,



but at the other end of the scale so to speak . . . among the banjo brigade when we were considered the only modernists on the bill.

"As it happens, May 1 was the 14th anniversary of my coming to London from Scotland. Soon after, I formed my Dixieland Band; and on concerts then we were the odd men out, because it was almost all New Orleans style at that time and we were confirmed Dixielanders."

"It's a comment on the difference in the jazz scene between then and now. The only way they could put on concerts then was by presenting the Revival thing. So it's a comforting feeling for us to still be around. And odd men out still in spite of the changes that have taken place."

"As for my line-up: we don't have frequent changes but I'm sorry to say we've just lost our bass player, Ronnie Rae, who has returned to Edinburgh for personal reasons. But our old bassist, Ron Matthewson, is coming back with us in time for the MM concert and will be going to Newport with us."

## MOBLEY:

### Daddy of the hard bop tenor

BY VALERIE WILMER

ALL JAZZ musicians have their cross to bear and Hank Mobley is no exception. Twelve or thirteen years ago with the original Jazz Messengers and later, with Horace Silver, he sowed the seeds of a tenor style that became so influential and fashionable for a while that now, when at long last we hear the original, the Daddy of hard bop tenor sounds rather like an imitation of himself.

Superficially laconic, Mobley rather grudgingly admits to his extensive influence. He likened the distillation of his solo style to the process of shopping. "It's like a grocery store, you know. We all go there and buy the same products but some people buy more than others. And then they cook them in different

ways. But I think as far as copying . . . some of the other cats may have overtones, but if they copied completely, they'd lose their complete self."

Mobley, now 37, was born in Georgia and raised in New Jersey, yet for almost twenty years he has been at the centre of one after another New York



HANK: Still one of the hardest-hitting of tenor players

clique. Today he records with the same round of musicians—trumpeters Lee Morgan, Freddie Hubbard, Bill Hardman and Charles Tolliver, pianist Cedar Walton and drummer Billy Higgins—all strong musi-

cians with the solid grounding that Mobley himself experienced through his association with leaders like Max Roach, Horace Silver and Art Blakey. "I guess you could call it a clique," he admitted, "but recording is sort of like a business. Personal life is different but these are the most business-like kind of groups to work with, the people you can rely on to work all kinds of jobs. Bass players I like are people like Walter Booker, Cecil McBee, Paul Chambers, these guys are the mainstay."

Still one of the hardest-hitting of tenor players, Mobley seems singularly unchanged in the face of recent progress on the instrument. This is not to say that he sounds outdated, just as comfortably old as a favourite armchair. Interestingly enough, two of his closest associates are the alto saxophonist Jackie McLean, a man who has moved with the time more than Mobley, and tenorist Archie Shepp, one of the guv'nors of the New Movement. However, "You have to take into consideration time, date and place when you're talking of style," Mobley declared. "Inspiration comes from different people."

"Me and Archie are very good friends, but play that way—!" the saxophonist's expression was self-explanatory. "They have one direction to play, I have another. I don't think theirs is complete and mine certainly isn't. It's the same thing with Jackie, we're all together in that we're still trying to find something. None of us are completed."

Mobley hesitates to compare what he is playing today with the music of yesteryear. "They (the themes) are so completely different," he said. He enlarged on his preferences: "I like to play anything that makes sense and that moves and is not restricted. You might say 'half free,' 'three-quarters free,' something like that."

Improvisation itself doesn't mean complete freedom, Mobley stressed. "You have a twelve-note thing, chords, scales and you improvise on those scales and things. It's so restricted that way, but if you change them all around and try to reach the people also, that's like freedom with a little restriction!" Hank gave one of his rare smiles. "That's what I'm thinking about now, and some groups have managed to do it. Miles

has done it. Trane did it, too. Trane had roots from bottom to top, he always had a core, something to stem from."

Mobley's success has, in the main, been limited by the sales of his Blue Note albums, and he feels that the market has frequently been flooded by too much of his recorded work. His apparently indifferent attitude to business and, at times, the music itself, has also held back his progress, although this veneer is in no way representative of the man himself. He is a perceptive person at heart yet seldom feels the need to speak his mind.

"You have to be an extrovert to stay up front," he admitted, "and I'm an introvert for most of the time. Sometimes I look on the worst side of things but it really depends what part of the day it is."

At times Mobley seems almost ashamed to admit to taking an interest in anything outside the daily round, yet when pushed, he reveals that he often writes down his personal philosophies in his spare time, a rare pursuit for a jazzman of the Mobley inclination. He shows little emotion on the bandstand, preferring to work with the other musicians rather than for the people who've paid to hear him, yet he pays the audience more attention than you'd imagine from a cursory glance. "Sometimes you'll see me look at the audience and shade my eyes," he said. "I always like to see who's in there, is there anyone I know or things like that. I always want to know, what kind of people are they?"

"Plus the fellows in the band. You have to get the feeling of them and the waiters and waitresses, too. They add to the overall feel of the club, too. Over the years you get to notice the things like that and I guess that's why I'm always, as you say, a leader. It's not that I want to be, to have my name upfront or anything, it's just that I'm more aware."

## SY OLIVER: inspiration behind the Dorsey Band

BY MIKE HENNESSEY

THERE ARE more logical ways of travelling from Columbus, Ohio, to New York than by joining Jimmy Lunceford's band, but to Melvin James Oliver, who badly wanted to make the trip in 1933, signing up with Lunceford seemed as good a way as any.

"I only intended to stay with the band a short while. But when we opened at the Lafayette Theater the band was an overnight sensation and I stayed on for six years. That was a real family band. For the guys in it, it was the high point of their lives. The band as a unit was greater than the sum of its individual members—guys like Paul Webster, Earl Carruthers, Joe Thomas, Willie Smith and Eddie Wilcox, who was a fine arranger."

The Lunceford band also established Sy Oliver as one of the most sought-after arrangers in the business—and it is in the capacity of arranger that Sy is currently in Paris with his wife and son and intending to stay "as long as it's fun."

It had taken me innumerable telephone calls and postponed appointments to get to be sitting opposite Oliver in a Paris cafe—and when we finally did meet it was at the expense of some well-earned sleep because he had been up for 34 hours. Since arriving in Paris at the end of January he has been working non-stop arranging and recording material for four albums, including one featuring vocals by himself and his wife, Lilian, a Juilliard trained pianist.

Sy Oliver is probably best remembered for the simple, power-packed swinging arrangements he made for the Tommy Dorsey band between 1939 and 1943—numbers like "Loose Lid Special," "Yes Indeed" and "Opus One."

Recalled Sy, "Sunny Side of the Street" was another of my arrangements—although I didn't write that tune unfortunately. Another one that went well was 'Swanee River' that was a simple arrangement—you know, all footballs—but it was effective. It's a funny thing about that style of arrangement. It's fine with a band like Tommy's, but an inferior band can make it sound horrible."

The characteristic sim-



SY: swinging power

licity and swinging power of Sy Oliver's arrangements probably derive from his instinctive approach to the job. "I've always worked on the principle that if it sounds good, it's right."

He had no formal musical training, although he grew up in an environment in Zanesville, Ohio, where he could hardly fail to become a musician. His mother and father were both musicians. His father played almost every instrument except piano and wrote arrangements for professional choirs.

"I started to learn piano, but wouldn't practise. Then one of my pals got a tenor and joined a band, so I asked for a trumpet so that I could stay out at night playing with him. I wasn't really all that much interested at that time."

In his youth Oliver had entertained ideas of studying law and even when he left the Lunceford band in 1939, when he was 28, he was still yearning for a college education.

"I fully intended going to school again, but on the night I finished with Lunceford, Tommy Dorsey's manager came to see me and said Dorsey wanted to talk to me. Tommy had a Dixieland band at that time and Dixieland was a bad smell to me then (though later I saw the error of my ways). Anyway, I went to Tommy's room in the Pennsylvania Hotel. It was two o'clock in the morning and he was shaving—I never did figure out why he was shaving at that time in the morning."

"Tommy said to me: 'Whatever Lunceford was paying you for playing and arranging, I'll pay you 5,000 dollars a year more.' Dixieland suddenly started smelling a lot sweeter, I said: 'Done!' and my col-

lege education went down the drain!"

Oliver worked with Dorsey almost exclusively as arranger and, "between the vocal groups, as a vocalist." He has hardly touched his trumpet since his Lunceford days but doesn't have any regrets.

"I was never a particularly good instrumentalist—I never had enough technical facility—but I could hold down a job in a band as long as I was doing arrangements to protect myself! I much prefer to write. You know, writing an arrangement and hearing it turn out exactly the way you intended is one of the greatest sources of satisfaction in music."

Now 57, Oliver is constantly working and still enjoying the fruits of that productive period with Dorsey.

"Tommy formed a publishing company and said, 'I'll publish everything you write—it will be a sort of annuity for you.' He did, too—and I've been able to buy homes with the money I've made from royalties. 'Yes Indeed' is a standard now—that was my biggest number."

Sy first started learning arranging the hard way when he joined Zack White's band in Cincinnati in 1928. "I had lots of ideas for arrangements, but the guys just wouldn't listen to them. I had to fight them to put my ideas over—and I mean that literally! I was pretty fast in those days and they were all soft on bootleg whisky."

It was with White's band that Melvin James Oliver became known for evermore as Sy Oliver.

"There was a bass horn player in the band called Frog Eye Montgomery—his eyes stood out like organ stops. He was a brilliant bass player—he played that instrument like a trumpet."

"But when we had people in to hear the band and gigs were at stake, we just wanted him to play the standard oompah, oompah backing. And he wouldn't."

"So we worked out a plan. Every time we wanted to sound at our best, I'd pick a fight with Frog Eye before the gig. He'd get sulky and would decide not to put his heart into his work that night. He'd just play the dominant and tonic—and that was exactly what we wanted! After that I became known as 'Psychology' Oliver, and that later got abbreviated to "Sy."

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MICK: 'unfair'

## Love Affair — Midas touch in reverse

THEY say all publicity is good publicity. And the case of the Love Affair seems to prove the point. Few groups have been subjected to such an impassioned stream of invective, abuse, condemnation and criticism as the Love Affair when it was revealed that four members of the group did not in fact play on their first hit "Everlasting Love."

### Storm

But they've weathered the storm—their second release, recorded in front of an invited press audience, entered the MM Pop 30 last week. "Rainbow Valley" has put the Love Affair back into the limelight.

Love Affair's Mick Jackson, a pleasant, articulate Bradfordian, said this week: "At first we didn't worry too much when the story about us not playing came out. We announced it ourselves because there were rumours about it in the business and we heard a Sunday newspaper was going to blow the story."

"Then the thing escalated and people all over the place started slugging us. We got to regard it as a terrible nuisance. Every time we opened a paper, there was someone having a go at the Love Affair."

"I think one of the worst things about it was that people didn't regard us as a group—they weren't prepared to find out what talent we had—or whether we had any. I remember when we were banned from the Tony Blackburn TV show, people said it was a publicity stunt—as if any group WANTS to be banned from television. That's the only plug medium there is."

### Relief

But the Love Affair affair had its repercussions. Usually when a group has a number one, they are booked for most of the TV shows when their follow-up is issued. "The only TV show we had for 'Rainbow Valley' was Whistle Stop," said Mick. "We are relieved that it has started to move without any promotion, although I think we are going to do a Top of the Pops soon. We don't regard it as a hit yet, but it's a relief for us to see it in the charts."

Strangely, the fans stuck with the group. They had no problems on gigs. Pop fans aren't as fickle as some people imagine, it seems.

"I think the thing we feel most about all the bad publicity we had was that it was unfair for people to think we had it made from the start. We didn't. We did all the things that a new group does—we starved and played all the low-price gigs. We didn't have success on a plate as a lot of people are saying. The bad publicity did at least get our name really known, although we lost a lot of prestige because of it."

### Delay

Mick said the long delay between singles was not because they wanted to let the "Everlasting Love" row die down. "Not at all. We didn't want to saturate the market. I think you have to be careful not to release records too quickly or people get fed up with you."

"I think we learned a lot from the experience. It was uncanny. We seemed to have a sort of Midas touch in reverse, if the Hollies will excuse the pun. Everything we did crumbled to bad publicity."

# Hit-makers without a gimmick

THERE'S an old showbiz saying: If you want to get ahead, get a gimmick.

Not that it could ever be a substitute for talent. But it does help to make the press boys break away from the bar at receptions and set flash-bulbs popping.

The world's millions were soon made aware of Bill Haley's kiss curl, for instance. Elvis had his gyrating pelvis, Nancy her boots. And Sandie her non-boots.

## Laurie Henshaw

thing. We don't even have a publicity man. But I do appreciate what Brian Gibson, of Decca Records, and agent Terry King have done for the group.

"The boys want to stand on their music. They quit their jobs to launch 'Maggie' and paid for the session themselves. It cost about £150. They believe in what they're doing, and don't need any gimmickry to put over their sound.

### ANGER

Beatles had their hair, Small Faces their small faces, and Engelbert his name. (Not that you could photograph that. But every little helps, it seems.)

Perhaps the really "in" thing in a gimmick-ridden tinselled world, is to disclaim any truck with gimmicks. And that's just what the Honeybus are doing.

Though they appreciate the inherent danger: not having a gimmick could in itself be a gimmick. (Sort that one out!)

### PUBLICITY

Says manager Terry Noon: "Right from the start, I said 'no' to gimmicky publicity. No being photographed jumping off buildings and that sort of

### VIOLENTLY

"They admit they've still got a lot to learn, and they're working hard—particularly on their stage act. They want to be in the business a long time. They'd rather have a slow climb than come up in a blaze of glory with gimmicks and regret it afterwards."

Says leader Pete Dello: "Not that we're violently anti-gimmick. That would be a gimmick in itself. We don't mind a gimmick if it arises naturally—like the



HONEYBUS: 'paid for the session themselves'

Beatles and their hair. But we wouldn't go out of our way to strive for a gimmick.

"Like that group who posed naked wearing only fig-leaves. Or Frank Zappa, of the Mothers Of Invention, seated on the loo. That may be all right for him, but we wouldn't fancy being photographed in the toilet."

Right now, it's hard work on the follow-up to the fast-rising "Maggie." But even the problems of finding a hit encore are not worrying Pete and the boys.

### WORKING

"If you worry too much, that in itself can become a cliffhanger," says Pete coolly.

The next disc should be out around mid-June. The boys are working on three numbers—all Pete Dello compositions, like "Maggie."

If the new single does as well as "Maggie," who cares about gimmicks?

## IN NEXT WEEK'S MELODY MAKER

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# THE EPISODE

## 'LITTLE ONE'



# Quote— SANDIE SHAW



IN THE few weeks since Jeff and I were married everyone keeps on asking me if this is going to make any difference to my career, will it mean my giving up touring?

The answer to both these questions is—No! Neither Jeff nor I can see any possible reason at this stage why either of us should have to alter or even adjust our careers, and this also takes care of the second question—for I have never undertaken any major tours, and can't see my doing so in the future.

The longest period that I have been away from London

was last year when I spent the summer in Europe, and I don't suppose that I will even do that again.

I have never done summer season shows in Britain so that will not require any adjustment and so far as I am concerned I shall continue to work pretty much as I have done in the past.

That is not to say that I will not leave London. I will certainly make cabaret appearances probably for a week at a time, do concerts, especially at the summer holiday resorts, and the usual things that I have done right from the beginning.

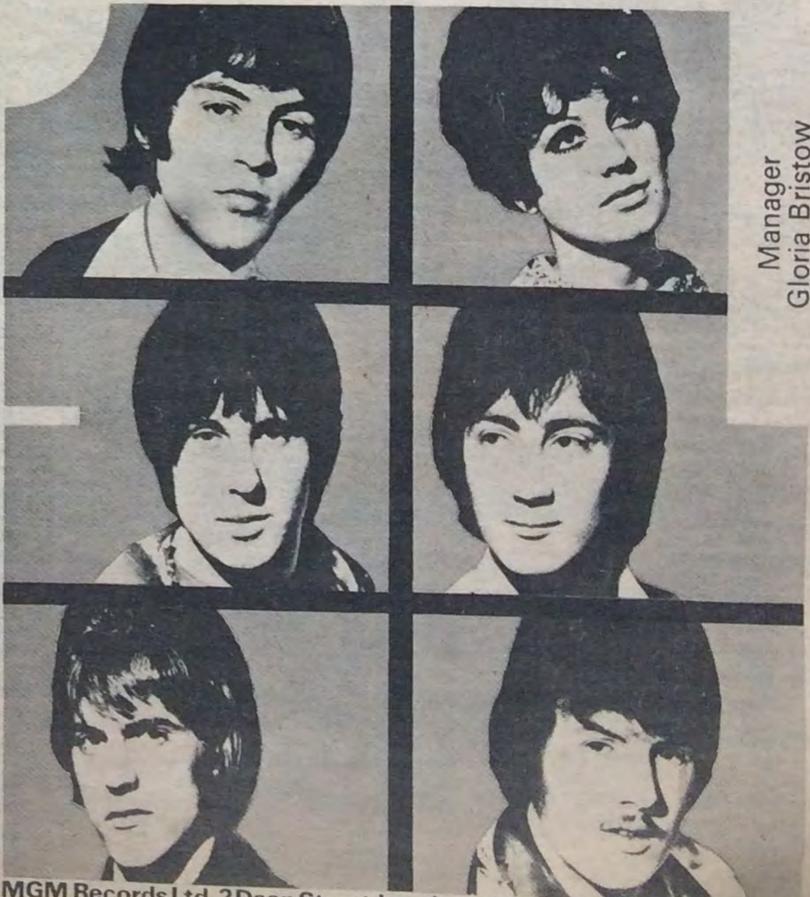
I want to be accepted by a wide variety of people in the top show-spots, in the same way as Tom Jones or Adam Faith. The answer is yes, qualified by the fact that I have already achieved a lot in this direction.

I have played the Talk of the Town, the Savoy Hotel—and even the Moulin Rouge in Paris. When I played this latter spot, Paris was full of business people on trade conventions and such-like functions and the audiences were indeed mixed—both in nationalities and age groups.

I prefer this type of audience with people of different tastes, speaking different languages. It makes life much more exciting and challenging. And the fact that I have made records in several European languages, at least means that I am not exactly unknown outside English-speaking countries.

As for the immediate future—this very week I hope to start recording a number of tracks, experimenting with various types of songs and with different arrangers and MD's. I have no definite plans for an LP, but one might well emerge from these experiments. Or we may finish up with several singles. Who knows—we shall just have to see how it goes.

There is also the possibility of a television series, maybe in the autumn. The BBC have raised the question more than once but these things take time, they have to be negotiated with great care for the wrong type of show at the wrong time can be fatal.



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**BLIND DATE**

# JOHNNY CASH



**A** PART from his thousands of dedicated admirers in Britain, Johnny Cash is slowly breaking through to a wider audience. More people here are becoming aware that he isn't just a country and western singer who occasionally gets a pop hit.

Mr Cash arrived in Britain last week with his wife June Carter, for a tour with Carl Perkins, and the Tennessee Three.

On flying into London he went straight into a round of interviews before commencing his tour, to be bombarded with questions, from his views on the rights of the American Indian to the disappearance of rural America.

Although tired and anxious to go shopping for London style boots with his wife, he listened courteously to the current records in his Blind

## spins the new singles

Date session, and didn't seem in the least surprised at the rock and roll revival. John also talked about a recent "live" album he cut at the Folsom Prison in California.

"It's been released in the States, and I think it's going to be released here in August. We did our usual show for the prisoners and played them a few things they'd know about — like 'Cocaine Blues' and 'I've Been Flushed From The Bathroom Of Your Heart'."

And here Johnny burst into song, to demonstrate the highly intriguing lyrics, causing much mirth to June.

Said June: "We were singing with riot guards all around holding machine guns which was pretty strange."

**BOBBY BARE:** "Find Out What's Happening" (RCA Victor).

I don't know who that is, but it's a hit. I heard that record in the States, and I think it was a hit there. Let me see, who produced it? Duane Eddy? Hey, that's Bobby Bare. Chet Atkins produced it, and that's really what's happening! Bobby Bare is very popular in the States. He's one of our best friends.

**BRUCE CHANNEL:** "Keep On" (Bell).

Nice record — I like this. Ha ha! I don't recognise him, but I'd say that was a number one hit record. He really put some character into that, and his own personality. Definitely a hit. What next? Must be a Mervyn Conn production coming up.

**JOHNSTONS:** "They'll Never Get Their Man" (Transatlantic).

I don't know if that record will be a hit but it's a nice and easy singalong song with good words. I'd say they were Irish. We've got lots of friends in Ireland, and I like the Clancy Brothers.

**THE CRICKETS & BUDDY HOLLY:** "That'll Be The Day" (MCA).

"That'll Be The Day" — It's Buddy Holly, I remember the song. It's not one of my favourite Buddy Holly songs. I don't know if the coun-

try is really ready for that again, and I'm a Buddy Holly fan. I don't think that can be brought back, although he could. I don't mean that literally of course.

**DOORS:** "The Unknown Soldier" (Elektra).

That's the wrong side. The other side is the hit called "The Unknown Soldier." (Record hastily reversed.) I don't like it. They haven't had a hit here yet, but I'm sure they will. I'm quite interested in some of the West Coast groups, but I don't think this'll be a hit here. It's not the sort of thing teenagers want to hear. They don't want to hear military drum beats, in fact I don't want to hear military marches. God no, it's all over now. I'm sorry, they're a great group, but that record doesn't mean anything.

**LITTLE RICHARD:** "Good Golly Miss Molly" (London).

Yeah — that's right. He's made it a hit! (Laughs). That's Little Richard — yeah. Ha ha ha! (Falls about). Ridiculous. This rock revival here is a good thing, and Little Richard should be one of the big names of the revival. I'm not surprised it's happening, in fact I expected it to happen. I guess pop was getting too far out, for some people. There's a whole new generation who haven't heard Carl Perkins and they're hearing him now. Carl is on the tour with me you know. People of all generations are the same. They will buy rock and roll again.

**NEW CHRISTY MINSTRELS:** "Where Did Our Love Go" (CBS).

Is that the A side? New Christy Minstrels. It's easy listening all right. I don't think it's commercial though. I remember the Supremes hit and I prefer their version.

**JERRY LEE LEWIS:** "What'd I Say" (London).

Jerry Lee Lewis, who incidentally is one of my favourites. I like his version, but I don't know if it will be a hit. It's good though.

**GLENN CAMPBELL:** "I Want To Live" (Ember).

Glenn's not big here yet? He will be I think. Is that the topside? I've never heard this song before, and it's not as good as some of the stuff he does like "By The Time I Get To Phoenix." This could go but I don't like the lyrics. I don't think they've got enough roots, although I like his voice. I can't understand the record company putting this out.

# HALEY, PERKINS, ROCK



ROCKING IN THE AISLES

WILD

## PERKINS back to the beat

REPORTER: BOB DAWBARN

"I WANT TO GET BACK TO the beat," said Carl Perkins. "Country music got a big bounce in sales from Jim Reeves and Eddy Arnold. My record company had me doing it, but evidently it doesn't sell for me so I'll be doing more of the things I really like to do—rock songs."

We were chatting at a CBS Records reception for Carl and the other members of the Johnny Cash package tour. Carl turned down a drink — "I've drunk my share so I'm having a rest for a year or two" — and I told him his 1956 million-seller "Blue Suede Shoes" had been re-released.

### Joke

"I wrote that and there are 14 different records of it, they sold about five million between them," he said. "It was funny the way that happened because it involved Johnny Cash. Johnny had just come out of the army and we were working together on a show in Mississippi.

"He told me some joke about soldiers being lined up and then one of the guys saying 'Don't step on my blue suede shoes.' Then I heard a boy say it to a girl at a dance and I thought: 'There has got to be something here.' I wrote the song in bed at 3 a.m."

The song came to be associated as much with Presley as with Carl, but Carl maintains that he admires Presley "very much."

"Elvis was with Sun Records about a month before I was," he recalled. "He'd had one release, 'That's All Right Mama.' Before that it was really a blues label.

### Accident

"My first record was 'Turn Around' a sort of slow country thing. Then 'Blue Suede Shoes' was released on January 1, 1956. Then, on March 22, I had an accident on the way to New York for the Ed Sullivan Show. At that time no rock artist had done a national TV show. I was out of action for about six months."

Carl was born in Jackson, Tennessee. "That's half way between Nashville and Memphis," he said. He gives his age as 35 and although the MM files say 38, he should know best.

"I was a sharecropper's son," explained Carl. "We picked cotton, but the cotton belonged to somebody else. That way you come out bottom moneywise." How does he describe his music. "Well, at the time, they said I was the first to record so-called Country Rock," he said. "Personally I just call what I do Music With A Beat. I just like to jazz up anything — put a beat to it." Carl was delighted to hear of a revival of interest in rock in Britain and of Bill Haley's success at the Royal Albert Hall.

"I think that is just great," he repeated. "Of course these revivals of interest in rock are always happening, off and on. This type of music had its day in the 1950s, as far as a boom goes but even before that they had rock and roll — they just didn't call it that. It's been around a long time and I guess it'll be around a while yet.

"The real difference between the boom now is that now you have to have better songs." The chat turned to song-writing. "I write all my own

## EVERLYS pro new sing

ON AUGUST 31, 1957, the Melody Maker Top Twenty shows that the Everly Brothers reached No. 5, their highest position, with "Bye Bye Love". It was the start of a trail of hits that included "Wake Up Little Suzie", "Bird Dog", "Til I Kissed You", "Cathy's Clown" and "Walk Right Back", all of which sold in their millions.

Now the Everlys, Don and Phil, originally from Brownie, Kentucky, are back in Britain to help promote their latest single, "It's My Time" and they are hoping it will be as successful as their earlier records, which made the Everlys' country flavoured rock style world famous.

Would they like to see any of their previous records re-issued? "I don't think so,"

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# KA! ROCK! ROCK!



WILD ANGELS—ROCKING RAVERS



HALEY GETS A WARM WELCOME



## HALEY returns in triumph

REPORTER: TONY WILSON

THE KING OF ROCK AND Roll, Bill Haley, returned in triumph last Wednesday at the Royal Albert Hall and thousands of his drape-suited, leather jacketed, blue-jeaned subjects turned out to acclaim him.

There were fantastic scenes as hundreds of rockers and greasers surged forward to the stage for a close look at their idol. They danced on stage, sat on each other's shoulders, waved studded belts and gave the rockers' roar of approval for Haley and his music.

The atmosphere was super-charged and, not surprisingly, there were some violent incidents. Duane Eddy's drummer was hit on the head by a flying bottle, one of the two girls dancing during Duane's part of the show was attacked by a young female rocker and compere Rick Dane was bundled off the stage at the end of the show.

### Angels

But what a night of Rock and Roll music! The show was opened by a South London rock band, the Wild Angels, augmented by the two saxes and trumpet from the Saints and Sinners who were originally booked for the show.

Lead singer Mal Gray led the Angels through a set that had all the raw, hard rock feel that was thought to have vanished some ten years ago. "Long Tall Sally," "Sweet Little Rock and Blues" and "Summertime Blues" were performed with all the microphone stand waving, knee bending and duck-walking peculiar to the rock style.

As each number was introduced the audience cheered loudly and then joined in clapping, singing and dancing.

The Quotations also played well, but the rockers in the audience didn't seem to think so. Many walked out, others threw sheafs of leaflets on stage while one or two walked right up in front of the lead singer and made V-signs at him.

The Quotations stayed to back Duane Eddy who twanged his way into "Detour." But half-way through the drummer slumped forward clutching his head, having been hit by a bottle thrown from the audience.

Drape jacketed rockers had got on stage and started dancing and before Duane started his act again he appealed to

the audience to stop throwing things.

He went into "Cannonball" then "40 Miles Of Bad Road." By now a good deal of the audience were standing up and jiggling around. A couple lived behind the group and during one number a teenage girl rocker attacked one of the girl dancers.

The second half was, apart from the Angels, devoted to the showmanship and go-man-ship of King Bill. Rick Dane introduced the group indignantly and then to an ear-splitting ovation on came Haley.

Plump featured, kiss curled and grinning he bounced on—but only after Dane had warned that he would not appear if the audience continued to invade the stage.

They didn't and Haley rocked and rolled through "Shake, Rattle and Roll," "Rip It Up," "Rock-A-Beatin' Boogie" and the spectacular "Rudy's Rock" featuring veteran tenor sax player Rudy Pompelli.

Duetting with drummer Johnny "Bam-Bam" Lane, Pompelli hit maniacal high notes and one expected to see every dog in Kensington come running.

Al Rappa, switching from bass-guitar to string bass for this number, did everything but make his bass walk. He chuckled it around, played it like a guitar and then proceeded to climb up it. Not content with this he repeated the climbing bit on top of a large speaker cabinet.

### Hushed

All the front-line Comets were given singing spots. Guitarist Nick Nastos swung through Chuck Berry's "Johnny B. Good," Rudy Pompelli led the audience in "Kansas City" and, donning a horrible ginger wig, Al Rappa looned through "Lucille."

Haley then spoke to the audience, who hushed reverently to hear what the King had to say. "You don't know how happy you have made me tonight," he told them. "Ever since we arrived here people have asked us one question. 'Is Rock and Roll going to come back?' I've replied every time 'Wait until the Albert Hall on Wednesday. If

there is anybody there, it's come back."

Another Rocker Roar and Bill was away into "See You Later Alligator." The whole audience sang along on the Bill's all-time greatest "Rock Around The Clock" and pursued by a crowd of rockers he ran off the stage.

Rick Dane was obviously going to bring back Bill but people were swarming on the stage and then one bespectacled rocker in a bright yellow waistcoat knocked him off stage and that was it. There were cries of "We Want Bill" but he had gone into the comparative safety of the dressing rooms.

### Bodies

Backstage it was a fight to get into the dressing rooms. Rockers seeking autographs argued with doormen and after a struggle some Press got in. The rockers' invasion was taking place from the stage, too, and bodies were being heaved against both sides of the door leading to the stage.

Outside Bill Haley's dressing room, where strict security was being observed, a six-foot rocker, complete with long curly hair, D.A., a suit in electric blue, velvet collared and with a jacket long enough to make someone a snazzy overcoat, politely asked Rick Dane to get him Bill Haley's autograph. Rick obliged and the rocker went off grinning happily.

In the Haley dressing room, the Comets sat around talking and joking and then Bill appeared. Was he worried about the audience before he went on. "No, I wasn't worried" Bill replied. "They came here to hear me sing that's all. I feel fine now, too. After a reception like that you can't help feeling good."

Haley's on-stage sound is not so far removed from his recordings and things really do swing when he gets going.

But more extraordinary was the audience. Here were thousands of rockers draped in their late twenties and early thirties on the brink of rioting to music, unchanged for over ten years, played by men who are old enough to be somebody's dad. Rock and Roll Revival be damned—judging by last Wednesday's turn-out it never died!

## new emisingles.



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**BRUCE CHANNEL**  
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BARN

things," said Carl. "And a lot of people have sung my songs. Johnny Cash and June Carter have done one of mine recently."

"The way I go about writing a song is just listening to what people say. I hear things, unconsciously sometimes, and that gives me the idea for a title."

"Then I think how I would be in a particular situation and write a song about that. I usually compose the music and the lyric together."

"Mostly I compose when I'm sitting around with my guitar or when I'm fishing with my three sons. The relaxation of watching the boys fishing seems to help the ideas to come."

### Favourites

"You know the Beatles had three of my songs — 'Matchbox,' 'Honey Don't' and 'Everybody's Trying To Be My Baby.'"

Carl promises he will be doing some of the old rock favourites in his act during the current tour.

## S promote single

said Don in London last week. "I'm not too happy about releases." Phil divided the opinion by saying that he wouldn't mind.

Asked about the Rock and Roll Revival, they said that it wasn't happening in the States. "And," Don pointed out, "Rock and Roll was a title that was used after the music began. Anyway you can't really separate the white music from Negro music by calling one soul and blues and the other Rock and Roll."

The Everly Brothers may record here and the idea is under discussion with Pye Records premier hit man, Tony Macaulay. "But only if we get time," said Don. "We are only over for a short visit."

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## NEW JAZZ RECORDS

### Basie—only a glimpse of what might have been

**COUNT BASIE:** "Basie's In The Bag." Mercy, Mercy, Mercy (b); Hang On Sloopy (a); Don't Let The Sun Catch You Cryin' (b); Ain't Too Proud To Beg (b); Goin' Out Of My Head (a); In The Heat Of The Night (a); Green Onions (a); Knock On Wood (a); Let The Good Times Roll (a); Bright Lights, Big City (b); Reach Out I'll Be There (a); Memphis Tennessee (a). (MCA MUP 300.)

Basie (pno, organ) with (a) — Harry Edison, Al Aarons, Sonny Cohn, Gene Coe (tpts), Grover Mitchell, Harlan Floyd, Richard Boone, Bill Hughes (trmps), Marshall Royal, Bobby Plater, Lockjaw Davis, Eric Dixon, Charlie Fowlkes (reeds), Freddie Greene (gtr), Norman Keenan (bass), Louis Bellson (drs). Los Angeles, 15 and 17/8/67.  
(b) Same but Irv Cottler replaces Bellson (drs). 15/8/67.

TIME was when every Basie album brought something in the way of original jazz material; and whether we go back to "Fiesta In Blue" or farther, midway back to "Dance Session No 1" or up to the "Atomic" set and beyond, we can always think of quality instrumentals which bear a lot of re-hearing.

Now, alas, Basie and his marvellous ensemble are increasingly often dogged by musically unrewarding material.

Few admirers would blame Basie for trying to get among the sellers, and it may be necessary for the existence of his organisation. He told me on this tour: "Well, they like us to do these albums of show tunes and popular songs. And we have some new things to record when we get back I think you're going to like."

And one of the bandsmen said: "Those are the bread-and-butter records which help Basie to make the payroll. Albums like 'Half A Sixpence,' we never play those payroll tunes outside the studios. I never even heard that record."

To follow these several Chico O'Farrell excursions into popular territory comes "In The Bag," in which the arranger (here spelt "O'Farrell") expertly applies the Basie rhythmic, dynamic and ensemble formula, if I can call it that, to some of today's favourites.

It wasn't too dread an idea, as much of the music is bluesy and pretty basic in the way sections, ensemble and soloists can respond to. "Onions," for instance, swings powerfully and the noise of Lockjaw against the shouting band is fine and hairy. "Bright Lights" and "Memphis," too, move and groove.

Harry Edison solos distinctively on "Mercy," "Memphis" and one or two more, and Basie, Dixon, Aarons and Royal are all featured. Grover Mitchell's ballad trombone is heard on "I'll Be There," Basie at the organ on "Don't Let The Sun." As a bonus, soloists are identified in Stan Dance's sleeve note.

So this is a gutty, crisply played set, strong in beat, but not fully worthy of the band's talents. On Quincy Jones' "Heat Of The Night," though, they show what might have been.—M.J.

### JACK Mc DUFF

**BROTHER JACK MCDUFF:** "At The Jazz Workshop." Blues 1 & 8; Passing Through Dirks' Blues; Grease Monkey; Vas Dis; Somewhere In The Night; Jive Samba (Trans Atlantic PR7286).  
McDuff (organ), Red Holloway (tr, possibly flute), Harold Vick (tr, sop), George Benson (gtr), Joe Dukes (drs).

MCDUFF is a pleasant enough organist, not too

heavy a blaster and nifty with hands and feet, and this is a reissue (originally out here on Stateside) of one of his best-liked albums.

It was recorded live — very live, judging from some of the shouting and applauding — at San Francisco's Jazz Workshop around '64 and offers a programme of blues and originals done with plenty of spirit.

The opener is up-tempo blues, full of heat and humour, which shows off the Brother's swinging soul style to well-cooked perfection.

Everyone, I suppose, takes solos or breaks, or both. McDuff displays a percussive keyboard attack and effective bass technique; the drumming kicks all right and one of the tenors (Vick?) contributes on soprano. The piece builds well.

Charles Lloyd's "Passing" is contrasting calypso-type jazz with tenor flute passages of interest and organ taking things easy. More nicely handled flute brightens the next blues, called "Wink's" on the label, which also spots Benson's high-polished guitar. "Monkey" a blues rocker, features some of Benson's best jamming, as does the somewhat over-long "Vas."

I like the record in the main, even Benson's rooster impressions on guitar, and imagine it would have been a gas occasion if you'd been in the club when it was going on — preferably juiced. For close listening at home it gets a little bit boring, to me at least but perhaps it isn't music for that. — M.J.

### STANLEY TURRENTINE

**STANLEY TURRENTINE:** "The Spoiler." The Magilla; When The Sun Comes Out; La Fiesta; Sonny; Maybe September; You're Gonna Hear From Me. (Blue Note BLP 4256).

Turrentine (tr), Blue Mitchell (tpt), Julian Priester (trb), James Spaulding (alto, flute), Pepper Adams (bari), McCoy Tyner (pno), Bob Cranshaw (bass), Fender Bop (gtr), Mickey Roker (drs), Joseph Rivera (shakers, tambourine).

Stanley Turrentine: "Rough 'n' Tumble." And Satisfy; What Could I Do Without You; Feelin' Good; Shake; Walk On By; Baptismal. (Blue Note BLP 4242).

Turrentine (tr), Mitchell (tpt), Spaulding (alto), Adams (bari), Tyner (pno), Grant Green (gtr), Cranshaw (bass), Fender Bop (gtr), Roker (drs).

TURRENTINE'S full tone and belief in building melody throughout his choruses make a nice change from the aggressive ugliness of so many of today's tenor players.

He is given room to stretch out on both these albums, cushioned by the pleasant arrangements by Duke Pearson. When interest fails it is largely due to some of the hackneyed, soul-type material.



COUNT BASIE: musically unrewarding work

Best of the two LPs on "The Spoiler" because of the wide range of material; the thicker ensemble sound achieved by the addition of Priester's trombone; the fact that the lyrical "September" is my favourite track of the two sets; and some nice moments from Spaulding.

On both LPs, Cranshaw switches from string to Fender bass — on "Sonny" in midstream — giving quite a different feel to the rhythm section. Blue Mitchell grabs his solo chances and plays neat, authoritative choruses on both albums.

Pepper Adams buzzes through a couple of solos and, on "Rough 'n' Tumble," Grant Green adds his bluesy guitar. But, Turrentine apart, the honours go to Tyner whose piano sounds so right in all its settings — from doing a Ray Charles on the latter's "What Could I Do Without You" to some of the more complex solos and backings behind the tenor. — B.D.

### JACK WILSON

**JACK WILSON:** "Something Personal." Most Unsouful Woman (a); The Sphinx (a); bor Freeway 5 p.m.; C.F.D. Shosh (b); Serenta (b); Har-Blue Note BLP4251.)

(a) — Wilson (pno), Roy Ayers (vibes), Roy Brown (cello), Charles Williams Jr (bass), Varney Barlow (drs).  
(b) — as (a) except Roy Brown (bass) instead of Williams.

JACK WILSON is, as yet, not very well represented in British record catalogues but this, his first Blue Note album under his own name, goes a long way to confirming the formidable reputation he has been building in the States.

He is a jazzman of many moods, equally at home on atmospheric — I'm tempted to write psychedelic — "Unsouful," the finger-busting speed of "C.F.D.," the funky blues "Shosh" or the lightly swinging ballad, "Serenta."

The programme is excellent with Ornette Coleman's theme "The Sphinx," providing one of the highspots with some storming piano from the leader, chattering Ayers vibes and a remarkable cello solo from Roy Brown.

Brown also plays cello on "Unsouful" before switching to equally ear-catching bass for the rest of the set.

Ayers again shows he should be ranked with the very best on his instrument while the rhythm section, as a whole, is first class.

Wilson shows a decided talent for composition on the four originals featured here. — B.D.

Cuff Billett has always seemed one of our most promising trumpet players in the broad traditional field. But he has allowed himself on previous records to be restricted by hidebound traddie rhythm sections and conditions. That is put right on CUFF BILLETT-BILL GREENOW QUINTET (Swift 2). The music is free flowing and the rhythm men—drummer Johnny Richardson, pianist Pat Hawes and bassist Dave Holland—are relaxed and bouncy. Billett and Greenow play well together, their ideas dovetail and they seem to urge each other to dig a little deeper. Billett with his smears, growls, stabbing phrases and legato passages is the more interesting soloist. His style seems ideally suited to this free-wheeling type of jazz and his inquiring musical mind is full of unexpected and delightful turns. Greenow, an altoist in the Captain John Handy mould, sounds a little flat throughout this album which is a pity as it spoils all his work. Though his tone is a bit plummy, he has a pushing style and is a tower of strength in the ride-outs. There is a nice feeling on this album, some solid jazz and no pretensions which is itself a blessing.—J.H.

Some so called blues enthusiasts today worry more about the authenticity of an album than its entertainment value. This fault never crossed our minds while listening to 7936 SOUTH RHODES: EDDIE BOYD WITH PETER GREEN'S FLEETWOOD MAC (Blue Horizon 7-5220). Boyd is authentic and entertaining both as a singer and a pianist. His voice hasn't a great deal of variation but it is appealing, musical and it uses words as though they mean something—and the words of the blues usually do. His piano accompaniment is complementary in the best way—pushing, melodic, tidy and mood inspiring. Peter Green's Fleetwood Mac must have scotched the whites-can't-play-the-blues theory for all time. Their part in this album is perfectly satisfying in every sense and Peter Green again reveals himself as a sensitive and skilled musician who knows his subject and who approaches it with equal measures of intelligence and soul—a telling combination. Thoroughly recommended to blues lovers everywhere.—J.H.

Back in 1959 Donna Hightower raised some interest here with her debut album on Capitol. TAKE ONE! (Ember 2051) now appears as an inexpensive re-issue, and admirers of Miss Hightower's light, strident voice and forceful, church-inspired delivery may find this a moderately good buy. Among the blues and standards she tackles here are "Lover, Come Back To Me," "C'Est La Vie," "Baby, Get Lost," "Trouble In Mind," "Too Young" and "There I've Said It Again." She approaches the material with mannered attack and the kind of vivacity which can prove wearing on the ballads; and some of her improvising tricks are a bit undisciplined. Her style at this time contained large doses of Dinah Washington, and the hollering is at its most declamatory on such queenly songs as "Baby, Get Lost" and "Trouble." I'm afraid it's not a successful set in spite of the considerable efforts of accompanists Ben Webster (tr), Joe Wilder (tpt), Mundell Lowe (gtr), Hank Jones (pno), George Duvivier (bass) and Don Lamond (drs).—M.J.

**ELVIS PRESLEY:** "US Male" (RCA Victor). Has the world gone mad? Elvis making good records? If miracles continue at this rate we can expect the end of the Vietnam war and a competent British Government by Christmas.

The King sounds remarkably like Johnny Cash in the spoken introduction, then romps into a chest thumping, hymn of praise to the red blooded, all-American boy.

The American US male one imagines stands about seven feet tall, covered in fine, blond hair, with a steak ready for munching in one hand, a copy of the Bible in the other, and wearing a pair of jackboots ready to kick Mick Jagger in the face: "Should he show his durned face over h'yar." Not that I am suggesting El would kick our Mick, but he's bound to kick the chart to pieces with his best in ages.

Now how about a song about the UK Male? "Oh he's five foot three, with hair down to his knee — la la etc."

**BOZ:** "I Shall Be Released" (Columbia). It's odd that Boz, one of our finest singers, has failed to gain any recognition over the years.

Dogged by bad luck, he should have achieved status on a par with George Fame by now. To see this Steve Marriott sized figure roaring jazz and blues is a revelation.

Past records have been pretty appalling like "The Baby Song," but this Bob Dylan tune might create the interest among deejays etc, he needs. Wow wow guitar brightens up a solid production. Good luck Bozo.

**TERRY REID:** "Better By Far" (Columbia). Terry is a good singer and his clean, youthful voice is allowed full rein on this slow paced soul ballad, with a heavy echoing beat, and moody strings.

A performance he can be proud of and one to gain him wider fame. A bit too near the Humberdinks for my taste, but as hip as this type of material can get.

**UNIT 4 PLUS 2:** "You Ain't Going Nowhere" (Fontana). Bob Dylan is providing lots of groups artists with fine material, including Boz and Brian and Julie Driscoll.

While Dylan fans may curl their lip in contempt, it has to be said these British cover versions are made with a fair degree of conviction, and this could be

# King Elvis, in praise of the all-American boy

## CHRIS WELCH/SINGLES

a stepping stone towards re-establishing this old group who have suffered a lot of bad luck in recent years.

Drum sound is rather rough, but the vocals are good.

**P. J. PROBY:** "What's Wrong With My World" (Liberty). A good question for Jim, the hell-raiser and loser.

Powerful, if trifle mannered performance, and a good Les Reed and Barry Mason song might make him a winner again.

The enigma of Proby continues. If it's a hit — Jim will say all there is to say.

**BYRDS:** "You Ain't Going Nowhere" (CBS). Yet another Bob Dylan composition, in a country and western style. The Byrds have gone through several line up changes recently, and this was made by Roger McGuinn, Chris Hillman, Kevin Kelly and Gram Parsons. McGuinn and Hillman are original Byrds, Kevin Kelly is 24 and a cousin of Chris. He plays drums, and Gram Parsons plays piano and guitar. It's a great, happy sound, and should be a hit.

**MERRILL E. MOORE:** "Down The Road Apiece" (Ember). A man called Max Needham of South London has long been bashing our ears with praise of this boogie pianist and singer, sending endless letters written in best jitterbug style.

And here I quote: "Ah, this black retreat biscuit couples a slambang cut of "Down The Road Apiece" with a rock boogie riggle "Buttermilk Baby," pause while the writer drops to all fours and howls to the ceiling like a dog!"

Apparently these are two tracks from Merrill's Ember "Rough House 88" album and are the best of his mid-fifties Capitol records, Max Needham need not pursue the quest for Merrill Moore anymore. We're convinced.

**VINCE HILL:** "The Importance Of Your Love" (Columbia). "Take a look round the world, what a hopeless mess it seems in." Well there is some truth in that wild assertion.

I wouldn't agree the world is in a completely hopeless mess. It is, I am given to understand, extremely tidy at the South Pole.

This is a well-written song, given Vince's workmanlike, professional treatment, but likely to hit.

**FELICE TAYLOR:** "Captured By Your Love" (President). Bright performance by the girl accused of copying Diana Ross. She has changed her vocal style accordingly, but not for the better. She sounds a bit too coy and whiney.

The backing is great and the tune could get the whole thing off the ground — de-

spite her irritating vocals.

**JOHNNY CASH:** "A Certain Kinda Hurtin'" (CBS). A simple song from Johnny's next album "Old Golden Throat" that jogs along without making a great deal of impact as a single.

The backing has that crystal clear Cash drum and guitar sound that gives such a lift to all his performances.

And it's always a pleasure to hear that deep, powerful voice, that seems to be on the verge of teetering over the edge into tears or laughter. His thousands of fans will be delighted at the prospect of a new album.

**BESSIE BANKS:** "Go Now" (Soul City). This is indeed a vital re-issue. While a lot of junk has been put out for a second time as a result of the rock revival, at least it has created a favourable climate for digging back into the pop archives.

Bessie's brilliant original performance of this soul classic got lost in all the publicity about the Moody Blues cover, but thanks to Soul City it is now available again for discerning fans.

This really is a moody and blue interpretation.

**TOMMY JAMES & THE SHONDELLS:** "Mony, Mony" (Major Minor).



Looking for pop excitement without going back to 1958?

This American hit is quite a raver, with lots of shout-

ing and a "Shakin' All Over" beat. It's on the Mitch Ryder scene, and that can't be bad.

**CONTRASTS:** "What A Day" (Monument). Remember the speeded up bit in "Day In The Life?" Well, that serves as the introduction to a high speed gas of a song, by a group rather like a male Supremes.

Very precise arrangement with a swinging bass and drum sound. Taken at slightly slower tempo it might have been a hit.

**LINDA KENDRICK:** "Grey Sunny Day" (Philips). A song by the Cowsills given a pretty treatment by 17-year-old cutie Linda, that has appealing qualities, including a vocal style that sounds as if it is produced by Linda placing a lollipop in her jaws.

Remember when newspapers called all pop or

show girls "cuties?" Only Garth of the Daily Mirror uses the expression now, and he has been acting rather strangely lately.

I think it must stem from the time Bron, Overlord of the Cosmos, placed him in a Visidome and subjected him to a barrage of neutron rays.

**BOB AND EARL:** "Harlem Shuffle" (Sue). A perennial favourite that Island occasionally reissue on Sue and give rise those old arguments about "Who are Bob and Earl?"

A mean and moody back beat, with ultra soulful vocals. Also reissued on Sue are "A Little Piece Of Leather," by Donnie Elbert and "So Fine" by the Santells.

**BOEING DUVEEN AND THE BEAUTIFUL SOUP:** "Jabberwock" (Parlophone). A bit late for groups and singers with weird names, a bit late for Lewis Carroll revivals, and a bit late for freaky-sounds.

It's quite pleasant, vocal wise, but the lyrics and in fact the whole concept are a bit of a drag.

**JAMES BROWN AND THE FAMOUS FLAMES:** "I Got The Feelin'" (Polydor). Phew, thank goodness for one good record this week.

Not a great record mind, but just to hear somebody taking care of business is such a relief after all these ballad singers. Nasty, monster of a sound and it's marvellous.

**BREAKAWAYS:** "Santo Domingo" (MCA). Lots of Hmm hmm hmm in the introduction and wriggling mandolins, giving a lazy Spanish effect.

There is a spoken, or whispered passage talking of past love, plus singing strings that could whisk the unsuspecting listener on an imaginary journey to Mexico, South America or Spain herself. Do I get my job as a PR now?

Just a second, here comes Manuel Labour, my adviser on Spanish affairs: "Huh, she is no good. This record she stinks. Give us back Gibraltar or I'll singe the Queen of Britain's beard!" Come come Manuel, there is no need to be so swarthy.

We'll give you back Gibraltar as soon as you give us back Sir Francis Drake's bowls stolen during the Great Fire, Riot and Plague of 1587.

**MIKE SAMMES SINGERS:** "Love Is A Happy Thing" (Columbia). Zounds, here is a bop of a high calibre. A cheerful tune with a solid beat and good British vocals.

Whenever I hear these healthy young men and girls warbling I think me of England in the late fifties with commercial TV all the rage, everybody driving Jaguar sports cars and tanked up with draught cider.

I see me men in brown cavalry twill trousers and hacking jackets, posters of Harold MacMillan, great British films at the cinema, and wild rumours of new motorways about to be built.

Aye happy days, gone for ever since the country was taken over by Engelbert Humperdinck and Harold Wilson.

## LPs

# 'Good time' sounds from the Fruitgum Company

**1910 FRUITGUM CO.** "Simon Says" (Pye). A happy unpretentious American group, currently high in the chart with their hit "Simon Says," achieve a "good time" sound on an interesting programme of varied material. They are like a less inventive Lovin' Spoonful with a touch of the New Vaudeville Bands. All the group share vocal duties and one of the boys manages to sound like Paddy Roberts on "The Story Of Flipper," the best track, with a honky tonk beat and amusing lyrics. "The Magic Windmill" is a trifle cut, and "Happy Little Tears" sounds a good deal like "Puff The Magic Dragon." "The Year 2000" takes a look back at the 20th century and doesn't like what it sees. "Soul Struttin'" is the old favourite given a bright treatment, even if the guitar sounds a bit out of tune on occasions. "Pop Goes The Weasel" sounds pretty awful whether played by Count Basie or the London Philharmonic, but the group do their best. Don't expect miracles from the Fruit Gums, but if you take them as a light-hearted, fun group, a good deal of pleasure can be extracted. The line-up is Floyd Marcus (drums), Pat Karwan (lead guitar), Mark Gutkowski (organ), Steve Morkowitz (bass guitar), and Frank Jeckell (rhythm guitar).



MANFRED: best sounds are 'Wild Thing' and 'Sunny'

various EPs, singles and lost causes like "Sweet Pea" an instrumental that never happened. Best sounds to listen for are the sarcastic send ups like "Wild Thing" and "Sunny," originally on "Instrumental Assassination." Bit of a hodge podge, but entertaining and now available in stereo. If anything it serves to underline their lack of sense of direction and inability to fulfill musical promise and potential.

**MANFRED MANN:** "What A Mann" (Fontana). An odd selection of old Manfred tracks taken from

sell a product, Bee Gees manager Robert Stigwood says of these four-year-old Australian recordings: "They are described as rare, precious and beautiful because they have now indeed become a collectors' item. They show the blossoming of a gigantic song writing and performing talent." Basically featuring the Gibb brothers, some tracks have Colin Petersen added. "Spicks And Specks" is included along with typical Bee Gee sad and dramatic songs like "Play Down," which sounds like the forerunner of "Mining Disaster," and has the most peculiar vocal sound ever heard. All the songs are interesting and reveal the Bee

**BEE GEES:** "Rare, Precious And Beautiful" (Polydor). Never a man to under-

Gees' love of melody and meaningful lyrics.

**CARE:** (MCA). An interesting all-girl American trio who sing with a Ronettes style on tunes like "Baby That's Me," by Jackie De Shannon, and rock standards like "What'd I Say," and "Ooh Poo Pah Doo." Girls are a bit of a drag singing, unless they are the Supremes or Martha and the Vandellas, because they try too hard to be masculine. Cake do their best, and given a tremendous production job involving massive strings, brass and percussion a la Phil Spector, come up with a powerful sound. Better to listen to the Righteous Brothers, Crystals, or Ronettes though.

**ROBERT STIGWOOD ORCHESTRA:** "Bee Gees' Hits" (Polydor). The Stigwood orchestra only exists as an assembly of top musicians brought together for this album of Gibb Brothers compositions like "Massachusetts" and "Words." Bill Shephard arranged and conducted the orchestra which sounds at its best on "New York Mining Disaster 1941" the number used to introduce the group when they make their stage appearances. Says Robin Gibb: "Barry, Maurice and myself are completely thrilled by this LP. A lifelong ambition has been fulfilled to hear our music played by a full orchestra."

**FERRANTE & TEICHER:** "Reach Out For Love" (United Artists). A nude bird adorns the cover which is as good a reason as any for investing in an album of film themes by the popular American piano playing duo. Lush, romantic sounds, spiced slightly by an occasional vocal chorus on songs like "Un Homme Et Une Femme," "A Rage To Live," plus Lennon and McCartney's "Yesterday." They manage a perfect blend of popular and classic music, in just the effete, non-committal style which makes ideal seduction music. There is no better way to ensure your loved one will remove her wellington boots with careless abandon, than by playing "Io Che Non Vivo Senza Te" at full volume, in her ear.

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# advice ★ dealers ★ bargains

WHAT amplification is being used by Bill Haley and the Comets on their current tour of Britain? — Jack Blanche, Acton.

## Bill Haley's backing British amplification

The amplification has been supplied by Watkins Electric Music Ltd. Both guitars have two 4 x 12in 100-watt cabinets driven by the new Watkins Ultimatus amplifiers. The bass guitar also has a 200-watt WEM Reflex bass speaker cabinet driven by an ER 100-watt amplifier. This is an enormous cabinet, with two 18in speakers, which will reach down to no less than 31 cycles! The PA set-up, through which the singer and saxophonist are heard, is a WEM PA 100-watt amplifier driving two further 100-watt "slaves." There are six 4 x 12in speaker columns and two specially-designed horn-loaded pressure columns, giving a total RMS output of 300 watts.

**JOCK CREE:** "Flams Coure Of Drumming" (Disco-teach). Recorded course of drumming tuition by dance band drummer and tutor Jock Cree designed for the absolute beginner. Jock describes various rudiments and popular rhythms and plays examples with sticks and brushes. Extremely useful in implanting in students' minds the sounds of paradiddles, flams and drag beats, and helpful in achieving accurate sticking. The drum sound is not recorded too well, and Jock's brief solo is hardly a riot, but in the competitive world of drumming today, students need all the help

**PLEASE** could you give me details of the drums and cymbals used by Phil Seaman? —Terry Love, Lower Kingswood, Surrey.

Phil has a Trixon kit, with a 22in bass drum, 13in x 9in and 16in x 16in tom-toms and a wood shell snare drum. His cymbals are Paiste 22in ride, 18in crash and 14in Sound-Edge hi-hats. His sticks are Arbuter Kenny Clare.—RALPH CORONA, manager, Drum City, 124 Shaftesbury Avenue, London, W1.

**I** PLAY bass guitar through a Selmer T/Bass 50, but at only half volume I start getting distortion. Is it possible to rig up two cabinets with two 12in speakers in each to one 50 amp?—A. Fairthought, Godalming.

Distortion may occur when the volume control is set at half way if the output of the guitar is not enough to load the amplifier to give 50 or more watts output. The best way to load the amplifier would be to set the volume

### EXPERT ADVICE BY CHRIS HAYES

they can get. Available by mail order from Disco-teach, Suite 11/12 52 Shaftesbury Avenue, London W1.

control on the guitar to maximum and the volume control on the amplifier to give an undistorted output. This will cut down the noise from the amplifier to a minimum. If you connect two 50-watt speaker cabinets a mis-match in the output impedance would result. In other words your speaker impedance on our cabinets would be 3.75 ohms, whereas the Treble 'N Bass gives out 7.5, and 3.75 ohms sockets are provided with the instrument. The speaker cabinets would therefore have to be wired in series to give 15 ohms and then plugged into the 15 ohms socket on the back of the amplifier.—R. T. TWYDELL, Works Director, Selmer Electronics Ltd, 40 Theobalds Road, London, WC1.

**DOES** any other drummer use three tom-toms, plus bongos and cymbal holder, all fitted to the bass drum, like Raye Du-Val, with Syd Dean's Band at Brighton's Top Rank Suite?—Glynn Ellis, Brighton.

Not as far as I know, and if you want to get this set-up you'll have to use the standard two tom-tom kit and fit a third of the same size, but tuned differently. Cymbal holders can be obtained with shell or hoop fittings, which also applies to bongos. I use an 18-year-old Ajax outfit, with 20in x 18in bass drum, 14in x 5in snare drum, 14in x 10in, 12in x 8in and 10in x 8in tom-toms, 6in and 7in bongos and a pair of Premier copper timbales. My cymbals are 20in Avedis Zildjian ride, 18in Super Zyn sizzle, 16in Paiste Formula 602 matched hi-hats, 8in Avedis Zildjian

splash and 10in Chinese gong cymbal which was a gift from Gene Krupa. I use Rogers fittings, Premier tom-tom beaters, Ajax brushes and B, C and E Ajax, Krupa and Premier drum-sticks, plus a pair of black ebony sticks with nylon tips which are believed to be the only ones of their kind in the world, as they were made by someone trying to produce an unbreakable drumstick.—RAYE DU-VAL.

**I** WAS interested in the details about Harry Stoneham's organ in EXPERT ADVICE, but would like to know where I can hear him, other than on the air. — Mrs L. Marsh, Barking.

Harry appears every Thursday, Friday, Saturday and Sunday at the Plough, in Stockwell Road, Brixton. He has an album out on the independent TP label, called Two Fellas To Follow, with drummer Johnny Eyden (TP LP 100).

### RADIO JAZZ by CHRIS HAYES

**BRITISH STANDARD TIME**  
**FRIDAY (10)**  
 7 pm H1: Jazz 9.15 U: Duke Ellington Ork. Frank Sinatra-9.35 E: Kurt Edelhagen Ork. 10.0 H2: Jazz (DJ, Pim Jacobs). 11.30 T: Marilyn Maye, Tony Bennett. 12.0 T: Don Ellis Ork. Jerry Hahn Quintet, Jean-Luc Ponty, Ben Webster, Hodges, Miles Davis. 12.5 am B1 and 2: G.I. Evans, Mel Powell, Charlie Shavers, Lester Young, Johnny Dods. 12.35 J: All That Jazz.

**TUESDAY (14)**  
 10.5 am J: Jasin St Jazz. 4.45 pm H1: New Orleans Syncopators 9.25 H1: Ted Heath Ork. Johnny Towers (vcl). 9.30 E: Harry James, Mugsy Spanier. 11.0 U: Frankfurt JF 1968. 11.5 O: Jazz Journal. 11.30 T: Sergio Mendes, Cal Tjader, 12.0 T: Prague JF 1967 (Gil Evans, RT Quintet of USSR). 12.35 am J: All That Jazz.

**WEDNESDAY (15)**  
 8.15 pm B1: Jazz Club (Dick Morrissey Quartet, Tubby Hayes Big Band, Howard Riley Trio). 9.20 O: Jazz For Everyone. 10.20 E: (1) Duke Ellington (2) Astrud Gilberto (4) Frank Sinatra (5) Don Byas. 10.30 O: Jazz Club. 11.30 T: Ray Charles. 12.0 T: Prague JF 1967 (Boris Rytchikov Trio, Leny Ingrad Diviand JB). 12.15 am E: Jazz and Near Jazz. 12.30 M: Jazz. 12.35 J: All That Jazz.

**THURSDAY (16)**  
 10.5 am J: Jazz Unlimited. 4.35 am U: James Cotton Blues Band, John Mayall's Bluesbreakers, Nat and Cannonball Adderley. 7.5 H1: Jazz. 11.30 T: Anita Kerr Singers. 12.0 T: Prague JF 1967 (Radio-TV Moscow Jazz Ork). 12.35 am J: All That Jazz. Programmes subject to change.

**KEY TO STATIONS AND WAVELENGTHS IN METRES**  
 A: RTF France 1-1829, 2-348. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 275/187 Q: OR Frankfurt 506. T: Voa 251. U: Radio Bremen 221.

**SATURDAY (11)**  
 5.0 am J: Jazz Book. 12.0 noon B3: Jazz Record Requests (Ken Sykora). 2.0 pm E: Fletcher Henderson, 1923-4. 2.40 H1: Radio Jazz Magazine. 4.2 Cabaret. 10.30 Q: (5) Glenn Miller Ork (7) Jean-Luc Ponty. 11.15 A2: Bop. 11.30 T: Herbie Mann, Carmen McRae, Al Hirt. Ray Charles, Tony Bennett. 12.0 T: Varied Jazz. 12.5 am J: Sammy Davis Jr. 12.10 E: Doctor Jazz. 12.35 J: All That Jazz.

**SUNDAY (12)**  
 3.5 am J: George Shearing. 5.30 pm H1: Boy's Big Band. 7.0 B1: Mike Raven's R and B Show. 7.20 Q: Big Band Serenade (Heath, Ellington, Herman, Goodman, Miller). 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Earl Hines, Benny Green). 9.0 U: Folk and Pop. 9.5 J: French Jazz Groups. 12.5 am J: Sammy Davis Jr.

**MONDAY (13)**  
 8.30 pm H1: Jazz. 11.10 M: Clarke-Boland Big Band. 11.30 H2: Jazz. 11.30 T: Shearing, Letterman, Sinatra, Duke, Tony Bennett. 12.0 T: Eddie Condon. Jean Stacy, Buddy Guy, Ray Charles, Byrd, etc. 12.35 am J: All That Jazz.

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# FOLK FORUM

IT WAS on August 1, 1927, that the Carter Family, A. P. "Doc" Carter, his wife Sara and her first cousin Maybelle, made their first recordings in Bristol, Tennessee. Forty years later, although A.P. and Sara have gone, Maybelle is still singing and recording with her three daughters, June, Anita and Helen.

June Carter arrived in London last week on the eve of a tour which stars her husband Johnny Cash, June herself and Carl Perkins, writer of the rock classic "Blue Suede Shoes."

"I've been to England five or six times before," explained June in her lilting Southern accent. "But this is only the second time I will be appearing before the English public. Mother's people were Addingtons from London. I love England and the people and the elegant way they live."

"My mother has talked about coming over. Bill Clifton has been after her to tour with him which she may do. Anita was going to come but she is afraid to fly so she didn't come."

"Anita records as a solo artist. She has a record out now called 'I Got You,' which she recorded with Waylon Jennings. I think it will be very big. Anita has also recorded with Hank Snow. She has a beautiful clear voice."

"Helen is a very good writer. Some of her songs have won BMI awards. She doesn't record solo, only with the family."

June, Anita, Helen and Maybelle often provide vocal backing for Johnny Cash's records. "John does well with his albums," said June. "He sells a lot of albums all over the world. I've re-



JUNE CARTER arriving at London Airport with husband Johnny Cash

## The Carters—country music's first family

corded two duets and an album with him, I help him whenever I can. If he wants me to work, I work, and if he wants me to wash dishes, I wash dishes. I've been writing

some songs with John, too." The three Carter sisters haven't cut any albums recently but June thinks that they will be getting together soon to record

material when June returns from this tour. They recorded an album with Maybelle some time ago and it was released in Britain — thus the name of the Carter Family is still appearing on record labels.

"You know mother is famous for the autoharp, she has helped make it popular," June said. She always goes to the Newport Folk Festival too, which she enjoys very much. She appeared at the Hollywood High School recently. I asked her if she had anyone with her. She replied 'No. I just got a chair and sang for an hour, then I sang for another hour.' I wish she could have come with us." And no doubt country music fans in Britain will agree with that. Perhaps next time June comes to Britain she will bring Maybelle, Anita and Helen, giving us a chance to see and hear the different generations of country music's most famous family of singers, the Carter Family.—TONY WILSON.

### CLANCYS

I'VE SEEN every major London concert given by the Clancy Brothers and Tommy Makem and, for my money, this is easily the best so far. The boys' boisterous, superbly professional performance was notable for at least three things. One: a good many fresh songs, including "The Butcher Boy" (sung beautifully by Tommy Makem), and "New South Wales" and "Black Cavalry," both from their new LP "Home Boys Home." Two: value for money — without hurrying the pace unduly the lads got in 30 songs in a two-hour show. That's much more than some visiting singers manage. Three: nothing in the programme (choice or treatment of songs) that 19 out of 20 folk clubs wouldn't have lapped up. On and off stage, the Clancys and Tommy Makem are among the nicest people you'll ever meet. — ERIC WINTER.

Williamson's Tavern, Bow Lane in the City last night along with blues girl Jo-Ann Kelly. Next Wednesday the guests are Stefan Grossman and Jon Betmead, with Derek Brimstone and Shelagh McDonald on May 22 and Hedy West on May 29.

ASH LAWRENCE, normally a harmonica player with the Four Folk of Manchester, sings on their My Kind Of Folk show next Wednesday. Could be a new sound, he hopes — he had laryngitis at the time. Incidentally, last night's My Kind Of Folk featured the first purely instrumental work by the Young Tradition. They made a good mixture with Stefan Grossman, but I can't think why all three of the YT reminded me so much of John Peel. Nobody said "nice," not even once!

ANYONE who tunes in to Waiting for Donovan on BBC-1 next Thursday expecting to hear Don's latest line in poetic imagery will be disappointed: it's a programme on industrial troubles in Britain's docks. Roy Harper is on Top Gear this Sunday (12).

THE Moonlighters (otherwise known as Tina and the Boys) opened Barry Myers' new Wednesday night club at

### FOLK NEWS

JUDY COLLINS flew home unexpectedly after her brilliant opening concert in London last Saturday. Her father died in USA while she was actually on stage and the rest of her tour was cancelled.

TOM RUSH flew in on Monday this week and opened a three weeks' tour last night (Wednesday) with a solo concert at the University of Kent, Canterbury. On May 15 he shares the bill at Birmingham Town Hall with Alex Campbell and he is at Norwich, (May 16), Cambridge, (18), Glasgow, (19), Manchester Free Trade Hall with the Young Tradition and Diz Disley on (24), Swindon (26) and Sutton Coalfield

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 Season lasts until May 25th only  
 From May 13th the programme will contain the World Premiere of "THE SUN AND THE TIME." New songs written in prison by Theodorakis and also an excerpt from his folk opera "THE BALLAD OF THE DEAD BROTHER" and Popular Dances and Bouzouki pieces.

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 June 30 SINGERS NIGHT  
 July 7 DAVE AND TONI ARTHUR  
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### THURSDAY

BLACK BULL, High Road, N.20. MALCOLM PRICE!!  
 THE BULL O'YARN, SARAH GLASS, DENNIS & VANESSA.

BOOK NOW for THE SPINNERS, Queen Elizabeth Hall, Tues., May 14th, 7.45. Tickets 7/6, 10/-. 15/- from Royal Festival Hall Box Office.

BRIGHTON BLUES presents from the USA STEFAN GROSSMAN Jimmy's, 7.30.

DOGHOUSE FOLK, Greyhound, Fulham Place AT THE FOX, ANNIVERSARY NIGHT

YOUNG TRADITION and ALBERTO & CREUZ Spanish instrumentalists. Come early. 10 minutes Hammersmith Broadway, 7.30 pm.

FOLK CENTRE HAMMERSMITH STEVE BENBOW YOUR HOST ROD HAMILTON WITH JILL DARBY DON SHEPHERD DODO

Prince of Wales, Dalling Road 2 mins Ravenscourt Park Tube.

LA FIESTA, PATRICK ROSE, see Sunday.

MIKE COOPER, RAF OLDHAM.

THANK U VERY MUCH EVERYONE (& KARL DALLAS) Who Came Last Week THIS WEEK AT THE FOX, ISLINGTON GREEN, N1

PETE & MARIAN GRAY

TOOTING, Selkirk Hotel, DAVE GOULDER / LIZ DYER.

### FRIDAY

AT LES COUSINS, 49 Greek Street, 7.30-11 p.m. First London appearance of

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FOLK IN JERSEY!! GERRY LOCKRAN AT THE "CARIBBEAN" DAVE HEAD THE "HANSOM CAB" ALLAN WHITE THE "ROYAL HOTEL"

LA FIESTA, PATRICK ROSE, see Sunday.

### SATURDAY cont.

PEANUTS CLUB, King's Arms, Bishopsgate. NICK HARRISON

SIMONSKI (formerly Hole in the Ground). Linda Peters & Paul McNeill and others. 9 p.m. 21 Winchester Road, N.W.3. See Sunday.

THE LCS presents THE SINGERS' CLUB. THE CRITICS GROUP — singing and giving a preview of FESTIVAL OF FOOLS 1968 (February). — Union Tavern, 52 Lloyd Baker St. London, WC1. 7.45 pm.

TROUBADOUR, 10.30, 265 Old Brompton Road.

DAVE & TONI ARTHUR

### SUNDAY

AT THE HORSE SHOE SANDY DENNY JOHN MARTYN TOTTENHAM COURT ROAD, 7.30 pm MUS 4832

AT THE LA FIESTA, 168 Fulham Road, near Finches. From Canada, the fabulous

PATRICK ROSE with special guests from USA and Scotland. 2.30 p.m. - 6.30 p.m. Please come early to avoid disappointment.

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ALEX CAMPBELL Organised for Bromley Vietnam Committee by Garter Club.

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THE STRAWBS TERRY GOULD MARIAN MCKENZIE DON BONITO

HOLY GROUND (see Wednesday). Sunday Dance with special guests.

THE TINKERS 8.30 pm.

JOHN TOWNSEND & KEITH-CLARK Nags Head, London Road, High Wycombe.

MAGS HEAD, 205 York Road, SW11. BAT 7905, 7.30.

STEFAN CROSSMAN

RAILWAY HOTEL, DARTFORD. LISA TURNER plus The Crayfolk.

SIMONSKI. The Clay County Travellers and others. 8 p.m. See Saturday.

"STARTING GATE," Station Road, Wood Green. RON GEESIN, JON BETMEAD, NEW MYTHOLOGY.

TROUBADOUR, 9.30 THE BLUES PROSPECT

### MONDAY

AT THE PHOENIX PUB. CAVENDISH SQUARE, JOHN PRINCES STREET, 2 mins. Oxford Circus.

STEFAN CROSSMAN with the UNHOLY TRINITY and HELEN KENNEDY. 8 p.m.

BOOK NOW for THE SPINNERS, Queen Elizabeth Hall, Tues., May 14th, 7.45. Tickets 7/6, 10/-. 15/- from Royal Festival Hall Box Office.

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ENFIELD FOLK CLUB HOP-POLES, BAKER STREET

JEREMY TAYLOR

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 Your Host: ROD HAMILTON  
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 Tickets: 12.6, 10/-, 7/6, 5/- available on the night. Advance bookings from Rod Hamilton, 40 Bolton Gardens, Teddington, Middlesex or The Folk Centre, Hammersmith, Prince of Wales, Dalling Road, W.6 01-977 6869.

### TUESDAY

AT CAMBRIDGE CIRCUS SCOTS HOOSE, WC2 HEDY WEST MOONLIGHTERS FOLK CLUB

AT COVENFOLK, Earl Spencer, Merion Road, Wandsworth. MARC ELLINGTON

AT DULWICH "Half Moon" Herne Hill, COLIN DES

CLIFF AUNGIER presents STEFAN GROSSMAN and GORDON GILTRAP at the Dungeon Club The Copper, Tower Bridge Road S.E.1

KEROUAC FOLK CLUB Green Man, Blackheath presents LEON ROSSELLSON SINGERS WELCOME

TONIGHT THE SPINNERS at QUEEN ELIZABETH HALL

TROUBADOUR, 9.30 SHIRLEY BLAND

### WEDNESDAY

ANDY FERNBACH BLUES AT THE BRIDGE HOUSE Borough Rd, Elephant & Castle.

EC4 FOLK CLUB, WILLIAMSON'S TAVERN, BOW LANE, EC4 BARRY MYERS PRESENTS STEFAN GROSSMAN JON BETMEAD, RESIDENTS. GUESTS BAR OPENS 5 pm. DOORS OPEN 7.30 pm.

GROVE TAVERN, 275 Battersea Park Road, S.W.11. Returned from America. DIZ DISLEY plus Residents. 8 pm; admission 4s.

HOLY GROUND, 4a Inverness Place, Bayswater. YOUNG TRADITION MIKE ABSALOM with Bruce Thomas (bass), Ronny Cairnduff, Joanna Wheatley. Also: see Sunday.

MIKE COOPER, LEEDS. GOLDEN COCK.

SAFFRON wishes to thank Steve Benbow for having her on "My Kind of Folk" May First. Many thanks also to my manager, who shall be nameless.

SURBITON, Assembly Rooms, 8 pm. DEREK SARJEANT, JOHN FRASER, MARTIN WINSOR.

WHITE LION, Putney High Street. JOHNNY SILVO & DAVE MOSES (Bass) YE ANCIENT SHOE REPAIRERS, THE COVEN BAND. Come early.

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\*\*\*\*\*

## THURSDAY

**BEXLEY JAZZ CLUB**, Black Prince Hotel.

**THE COUNTS**  
Next week: Geno Washington

**CHISLEHURST**, Bickley Arms, Julia Doig, Peter Bond Trio.

**EX-WATERCOLOUR BLUES BAND SMOKEY RICE**  
BLUES SHACK, DERBY ARMS, AYLESBURY

**LONDON JAZZ 4**, Brockley Jack, S.E.4. FREE.

**PEANUTS CLUB** closed this week. Open next.

**PETE CROSBY JAZZMEN**, Queen's Head, Pitfield Street, Shoreditch.

**RAY RUSSELL** Quartet and Roy Cameron, Cardinal Club, next week.

**THREE TUNS**, Beckenham, TERRY SMITH plus JUDY WARD (vocals).

**WHITE LION**, Putney, 1066

"WHITTINGTON," PINNER. KENNY BALL.

## FRIDAY

**ALL-NIGHTER**, 9 p.m.-7 a.m. CHATEAU IMPNEY, DROITWICH WORKS., proudly presents from America, hit recorder of "Headline News" and "S.O.S." etc.

**EDWIN STARR**  
with the fantastic STATE EXPRESS  
Entrance 15s.

**BIRD CURTIS QUINTET**, Goldsmiths Arms, Penge, Free.

**ELMER CRUMBLY'S JAZZ BABES**, Red Lion, Brentford.

**ERIC SILK**, Star Hotel, Croydon.

**FREE, DIXIELAND** "Pigeons," Romford Road, Stratford. Free!

**GOTHIC JAZZBAND**, Birmingham.

**HIGHGATE JAZZ CLUB YE OLDE GATEHOUSE HUMPH**  
COLIN PETERS QUINTET  
CHRIS HASKINS TRIO

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

**LANSDOWNE CLUB**, 280 S. Lamheth Road, S.W.8

"THE LEAGUE"

**NEW ERA JAZZBAND**  
Elm Park Hotel, Hornchurch.

## FRIDAY cont.

**NEW SEDALIA JAZZBAND**, Merlin's Cave, Margery Street, W.C.1.

**OSTERLEY JAZZ CLUB ALAN ELSDON**

**ROYAL ALBERT**, Blackheath Hill, Julia Doig, Peter Bond Trio  
Saturday, Tony Middleton Group. Admission free.

**SURREY YEOMAN**, Dorking, John Shelley Jazz Band, every Friday.

**THE BORO JAZZ CLUB**. Move to Sunday for one week.

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

**THE 32-20**  
Apologies for last Sunday but DEFINITELY EVERY FRIDAY at BLUES THING, 21 WINCHESTER ROAD, N.W.3. Near Swiss Cottage Tube.

**THREE TUNS**, Beckenham  
**WESTBROOK BAND**  
Admission 5s.

**URBAN GIN HOUSE RAGTIME BAND**, Brockley Jack, Brockley Road, SE4.

**WEALDSTONE! RAILWAY!** —  
Something Else!

## SATURDAY

**BIRD CURTIS QUINTET**, Goldsmiths Arms, Penge, Free.

**BROCKLEY JACK**, See Friday.

**DEN OF INIQUITY**, High Street, Southgate, 7.30 pm

**MEDOLDC JUG STOMPERS**

**DYNAFLOW BLUES**  
Newcastle

**ERIC SILK**, Ken Colyer Club.

**PETE CROSBY JAZZMEN**, Lord Rookwood, Cann Hall Road, Leytonstone.

**SIX BELLS**, Kings Road, Chelsea. JOHN CHILTON SWING KINGS.

**TOWN HALL GLASTONBURY** (Somerset). This Saturday, May 11.

**AT LAST THE 1958 ROCK'N'ROLL SHOW**  
Featuring FREDDY FINGERS LEE plus  
**MINOR PORTION ROLL BAND**

## SUNDAY

**AT THE CLERKENWELL**  
Tavern, Ken Gibson Big Band, 8 pm.

**BEXLEY, KENT**—Black Prince Hotel, The Shevelles.

**BILL BRUNSKILLS** Jazzmen, Fighting Cocks, Kingston.

**BILL GREENOW**  
STRONG JAZZ  
12-2 p.m.  
Prince of Wales, Dalling Road, Hammersmith (next Ravenscourt Park tube).

**BIRD CURTIS QUINTET**, Terminus Hotel, Gravesend.

**BLACKBOTTOM STOMPERS**—Green Man, Blackheath.

**BLUES BAND. THE QUEEN'S STAG HOUNDS**, Fernbank Road, Ascot.

**FISH HOOK**  
BROCKLEY JACK, See Friday.

**COOKS, CHINGFORD**  
Royal Forest Hotel

**MAX COLLIE'S RHYTHM ACES**

**ELM PARK HOTEL**  
NEW ERA JAZZBAND  
Lunchtime Jam Session

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

## FRIDAY cont.

**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  
**BRIAN LEMON TRIO**

**at the OLD PLACE**  
39 Gerrard St., W.1. GER 0217  
Wednesday, May 8th  
**HOWARD RILEY**  
**JON HISEMAN, BARRY GUY**  
**JOHNNY McLAUGHLIN**  
Thursday, May 9th  
**CHRIS McGREGOR**  
Friday, May 10th  
**LIONEL GRIGSON QUINTET**  
Saturday, May 11th  
**MIKE WESTBROOK BAND**  
**TERRY SMITH QUINTET**  
Monday, May 13th  
**JOHN SURMAN TRIO**  
with Dave Holland and Alan Jackson  
Tuesday, May 14th  
6.30 NEW RECORD RELEASES  
8.30 **JOHNNY PARKER'S BAND**  
Wednesday, May 15th  
**PETE BROWN'S POETRY**  
and JAZZ SHOW

## SUNDAY cont.

**FOSTER/SHAW ALL STARS**—  
Red Lion, Brentford.

"GEORGE," MORDEN. TIA JUANA JAZZBAND.

**HAMPSTEAD THEATRE CLUB**  
Civic Centre, Swiss Cottage, N.W.3 722 9301.

**ALEXIS KORNER**  
**JON HENDRICKS**  
THE SUBMERGED SEVEN-EIGHTHS OF THE BLUES  
8 p.m. Tickets 8/- and 11/-.

**LONDON JAZZ 4**, Goldsmiths Arms, Penge, Free.

**PIED BULL**, 1 Liverpool Road, Islington, 7-10.30 p.m. **RAY MORRIS** SET. Guests plus musicians welcome.

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

**THREE TUNS**, Beckenham, **NORMA WINSTONE, DAVE QUINCY** 4. Admission 3s. 6d.

**UNION BLUES**  
AT BOTTLENECK BLUES CLUB, ANGEL LANE, STRATFORD, E.15.

**WEALDSTONE! RAILWAY!**  
Outsight!

## MONDAY

**BEXLEY, KENT**—Black Prince Hotel. Bill Niles Delta's.

**COOKS FERRY INN**  
Angel Road, Edmonton.

**BONZO DOG DOO DAH BAND**

**GOTHIC JAZZBAND**, Earl of Sandwich, Charing Cross Road.

**HATFIELD**, Red Lion, Alex Welsh.

**HIGHWAYMAN, CAMBERLEY: RENDELL-CARR QUINTET.**

"PLOUGH," STOCKWELL: **TOMMY WHITTLE**

**READING, "SHIP," MAX COLLIE.**

**THE BLUE HORIZON SAVOY BROWN**  
"Nag's Head," 205 York Rd, SW11. Buses 44 and 170.

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

## TUESDAY

**AT THE PLOUGH, ILFORD**—  
**BIRD - CURTIS QUINTET** (BBC Jazz Club, May 22) plus Maggie Nicholls plus **BRIAN EVERINGTON QUINTET.**

**BERKHAMSTED**, Kings Hall. **CHRIS BARBER.**

**ERIC SILK**, 100 Club, Oxford Street.

**FOSTER/SHAW ALL STARS**—  
Hobpine, North Wembley.

"GEORGE," MORDEN. SPENCERS WASHBOARD KINGS.

"PIGDEONS," See Friday

**STARTING MAY 14**, Jazz at Downe, George & Dragon, Downe Village, Kent. Julia Doig, Richard Simmons Trio.

## WEDNESDAY

**BLACKBOTTOM STOMPERS**—  
Green Man, Blackheath.

**BRIDGE HOUSE, SEE FOLK FORUM**

**DYNAFLOW BLUES**  
Fickle Pickle

**FELTHAM, "CRICKETERS,"**  
**KEN COLYER**  
Car park - Bar - Dancing

## WEDNESDAY cont.

**GOTHIC JAZZBAND**, Earl of Sandwich, Charing Cross Road.

**HITCHIN**, Hermitage Ballroom, Alex Welsh.

**MAIDSTONE, "Tudor House"**—  
**CHRIS BARBER.**

**MODERN JAZZ**, Half Moon, Lower Richmond Road, near Putney Bridge.

**NEW SEDALIA JAZZ BAND**, Holloway Castle, Hillmorton Road, N7 (opposite Holloway Prison).

**TABBY'S CLUB**, opposite Ealing Broadway Station. **THE JAZZ ORCHESTRA.**

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**GEORGE PAUL JEFFERSON** Fan Club. — S.a.e. to Susan, 6 All Saints' Close, Chigwell Row, Essex.

**KENNY BALL** Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

**LOVE AFFAIR** Fan Club, SAE to Sue, c/o Harold Davison Ltd, 235-241 Regent St, London, W.1.

**THE OFFICIAL PLASTIC PENNY FAN CLUB**. — S.a.e. to Charlotte & Maureen, c/o Dick Jaimes Music, 71-75 New Oxford Street, W.C.1.

## WEDNESDAY cont.

**Record of the week**  
"ONE WAY STREET"  
(M.G.M.) by

**JIGSAW**  
**LUDDY SAMMES**  
**SOUL PACKAGE**  
**THE HARLEM**  
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## MONDAY

**THE RESURRECTION CLUB**  
THE BLACK BULL, WHETSTONE, N.20  
Blues - Lights - Things  
MONDAY, MAY 13th, 8 p.m.  
**THE BARRELHOUSE**  
**BLUES BAND**  
Members 4/- Licensed Bar Guests 5/-  
(Nearest Underground: Tottenham (Northern Line))

**HOPBINE** nr. N. Wembley Station  
**THE TOMMY WHITTLE CLUB**  
presents  
**DICK MORRISSEY**  
JOHN TAYLOR KEN BALDOCK  
DICK BRENNAN  
with BARBARA JAY  
THIS THURSDAY, MAY 9th, 8 p.m.

**ED FAULTLESS & LEN HOOKER**  
presents MODERN JAZZ EVERY WEDNESDAY  
at **THE PHOENIX**  
Cavendish Square, W.1. MAY 17th  
Wed., May 15th, 8.15-11 p.m.  
**MIKE GARRICK**  
SEXTET  
Admission 6/- Students 4/- Licensed Bar

## TUESDAY

**THE COLLINS ORGANISATION PRESENTS**  
every Tuesday Evening  
**THE WARREN DAVIS MONDAY BAND**  
at the NEW PINK FLAMINGO CLUB  
33-37 Wardour Street, London, W.1  
Commencing Tuesday, May 21st

## WEDNESDAY

**THE ED FAULTLESS TRIO**  
**ALAN BERRY, DICK BRENNAN**  
presents MODERN JAZZ  
Every Fri, Sat. and Sun. Admission 2/6  
Friday, May 10th

**DON RENDELL and ART THEMAN**  
Saturday, May 11th

**DICK MORRISSEY**  
Sunday, May 12th

**ART ELLEFSON**

## WEDNESDAY cont.

**BULL'S HEAD**  
BARNES BRIDGE PRO 5241

Resident Trio  
**TONY LEE PHIL SEAMEN**  
**TONY ARCHER**  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, May 10th

**TERRY SMITH**  
Saturday, May 11th

**BOBBY BREEN**  
Sunday, May 12th

Lunchtime and Evening  
**DICK MORRISSEY & HAROLD McNAIR**  
Monday, May 13th

**ALAN HAVEN**  
Tuesday, May 14th

**TERRY SMITH**  
Wednesday, May 15th

**LENNIE BEST**  
Thursday, May 16th

**GUEST**

# Marquee

**90 Wardour Street London W.1**

Thursday, May 9th (7.30-11.00)  
★ **THE GODS**  
★ **GRANNY'S INTENTIONS**  
Friday, May 10th (7.30-11.00)

★ **AYNSLEY DUNBAR RETALIATION**

★ **TRAMLINE**  
Saturday, May 11th (8.00-11.30)

★ **DICK MORRISSEY UNIT**

★ **CLOUDS**  
Sunday, May 12th (7.30-10.30)

★ **WHOLE LOTTA SOUL**

★ **STUART HENRY**  
and the best in recorded  
"Soul Music" and live groups

Monday, May 13th (7.30-11.00)  
★ **THE NEAT CHANGE**  
★ **THE EXCEPTION**  
Tuesday, May 14th (7.30-11.00)

★ **TRAFFIC**  
★ **IRELAND'S TOP BLUES GROUP**  
★ **THE TASTE**  
"Wednesday, May 15th (7.30-11.00)

★ **STUDENTS ONLY NIGHT**

★ **THE MUSHROOM**  
Thursday, May 16th (7.30-11.00)

★ **JOE COCKER** (is coming)

**8th NATIONAL Jazz Blues & Popular Music FESTIVAL** • 9 to 11 AUG.

## OPEN EVERY NIGHT

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THURSDAY, MAY 9th

**THE CHANTERS**

SUNDAY, MAY 12th

**THE CORTINAS**

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**QUEEN'S HALL, LEEDS** (Capacity 10,000)

**10 Top Groups**  
More details next week

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SAT., MAY 11th

**MARMALADE**

EVERY SUNDAY THE

**STEVE MAXTED SHOW**

Capacity 10,000

**BURTON'S UXBRIDGE**

SAT. MAY 11th

**JIMMY JAMES SHOW**  
(formerly VAGABONDS)

EVERY FRIDAY **THE STEVE MAXTED SHOW**

NEXT SAT., MAY 18th  
**JOYCE BOND REVUE**

THE IN SCENE OF THE MIDLANDS

**NEW BROKEN WHEEL**  
RETFORD, NOTTS.

SAT. MAY 11th **PINEAPPLE ACCIDENT**

SUN. MAY 12th **DINKY DAWSON NON-STOP SHOW**  
Open 7.30-12 Sat. and Sun. ROYSTON, YORKS. 467

C.P.A. R O M O T I O N S

NEXT SUNDAY MAY 19th THE FANTASTIC **ALAN BOWN**  
DINKY DAWSON  
Resident compere & D.J.

HEREFORD TECHNICAL COLLEGE

**GRAND RAG BALL**  
Thursday, May 16th — in a Marquee, Hereford Race Course with

**TRAFFIC AYNSELY DUNBAR, CREATION**  
plus Supporting Groups

8.00 p.m.-2.30 a.m. Admission 17/6  
Advanced bookings with S.A.F. to: HFD. Tech. College, Aylestone Hill, Hereford (Marked Bookings)

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6

THURSDAY, MAY 9th

**THE TIME BOX**

TUESDAY, MAY 14th

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

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Baritone/Guitar/Bass Guitar  
Drums/Trumpet to form Jimmy Smith style Big Band  
Write: 329 London Road  
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**BAND OF THE LIFE GUARDS.**  
Vacancies for Clarinet, Bassoon, Saxophone, Bass. Apply Director of Music, Wellington Barracks, London, SW1.

**BASS GUITARIST** for SE LONDON RESIDENCY plus recordings. SUNDAYS and BROADCASTS. Must read and busk, sing a bit if possible. **BOB ROGERS**, 45 Hall Drive, SE26. 01-778-3208.

**BASS GUITARIST**, for semi-pro group. Work waiting. Mill Hill area. — 265-5312, 6.30-7.30 pm.

**BASS GUITARIST** harmony for top soul band. Must be free to travel. — Phone 01-890-2339.

**BASS GUITARIST** or good LEAD GUITARIST to play bass wanted urgently. — MA1 4035 after 6 pm.

**BASS GUITARIST** wanted, experienced, soul/R&B, semi-pro. — Call 14 Thurby Road, Wembley.

**BASS** player doubling as guitarist required for West End night club. 8 pm to 3.30 am. No Sundays. Applicants must be experienced musicians and first class readers. Apply for Audition giving details of age, experience, etc. Box 7204.

**CLARINETTISTS** wanted for Sixty Guards Band. Other instrumentalists considered. — Apply Director of Music, Scots Guards, Birdcage Walk, London, SW1. Tel 01-930 4468, Ext 378.

**CLASSICALLY TRAINED** Harpsichord, doubling dance piano, under 35. — 01-977-2827.

**COLDSTREAM GUARDS BAND** has vacancies for Junior Musicians (aged 15-17), on Woodwind instruments only (doubling strings or piano an advantage). Apply to Director of Music, Regimental Headquarters Coldstream Guards, Birdcage Walk, SW1.

**DRUMMER**, fully experienced, summer show or hotel. — 01-205-7355.

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**EXPERIENCED IMAGINATIVE** bass guitarist and drummer, soul/blues/pop, influenced to join new SW London group initially semi-pro, excellent commercial prospects for good musicians. — Evenings 262-5849.

**FIRST-CLASS** bass (bass and string), also trombone performers required for Band of The Royal Horse Guards (The Blues). Apply Captain E. W. Jeunes, LRAM, ARCM, psm, Director of Music, Royal Horse Guards (The Blues), Combermere Barracks, Windsor, Berkshire.

**GUITARIST WANTED** by CHRIS FARLOWE, must be very good, top wages. — Please telephone North 2138.

**LEAD GUITARIST** required urgently for newly formed group. Must be willing to rehearse. — Phone Allan Dorking 67122, Ron Dorking 5124.

**LEAD GUITARIST** / vocalist wanted for professional country and western band. Preferably Irish with personality. — Phone Denis, AMH 2645 daytime.

**MUSICIANS**  
Accordion, Steel Guitar, Clari., Sax., Drums, Vocal, Organist, Pianist, Touring. Resident work. Good money. Give full particulars in writing. — **GEORGE BOOTH, 9a Streatham Place, London, S.W.2**

**NORTH LONDON** four-man semi-pro group requires a live fifth, organist/vocalist. Creative, good sense of pop scene important. Work/recording waiting. — Miguel, 722 3363 9-6.

**ORGANIST** (own transport) wanted for newly formed group. Must be willing to rehearse. — GER 3108.

**ORGANIST URGENTLY** wanted, group with work. — Watford 34481 day, Buz Culliton.

**ORGANIST WANTED** for versatile trio, Farfisa organ supplied. Lounge work, 4 sessions weekly. £12. — 560 2390.

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**PIANISTS FOR SOUTH LONDON** weekend lounge work. Top rates. — Clayton's, BIS 5531 (Day).

**PIANISTS, ORGANISTS, drummer** / vocalists required for lounge work. Top rates for top rate reliable musicians. — Music Unlimited, 674-5524.

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Enquiries: FLEet Street 5011, Ext. 171, 176 & 234

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**MUSICIANS WANTED**

(continued)

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Young, experienced  
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**THE BAND OF THE 9TH/12TH ROYAL LANCERS.** Vacancies: clarinetists and saxophonists; experienced and beginners. — Apply Mr. B. Keeling, LRAM, ARCM, Bandmaster, 9th / 12th Royal Lancers, BFPO 36.

**THE MERCYFUL SOULS** requires coloured vocalist, bass guitarist tenor and trumpet, drummer, organist, East End, with transport. — Phone Lloyd, 476 5440.

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**VOCALIST/HARP** (Noah Lewis style) for Panama Ltd. Jug Band wanted, very urgent. — Tony Ralph, 622 5511, Ext. 105 day, or write 3 Addison Bridge Place, W.14.

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**BASS GUITARIST / DRUMMER**, experienced, require working semi-pro soul group, North London area. — 800 5367 evenings.

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# Give us the 'Brel hang up' every time, Scott

**ISN'T** Chris Welch under a misapprehension in thinking Scott Walker fans prefer "Joanna" to his other sort of material? (Singles reviews, MM, April 27.)

It's a beautiful song and Scott does it justice, but true admirers who understand what he is trying to do, much prefer Scott's interpretations of his own sensitive and intricate compositions and the exciting "Brel hang up," to the sweet, sentimental ballad, which he has been pressured into putting out solely for the chart.—**MARILYN AND MRS. KATHLEEN SWANN**, Aspley, Nottingham.

● LP WINNER

**RECENT** reviews of Scott Walker's records have referred to the songs of Jacques Brel as bawdy and have implied they are pretentious.

There are basic misinterpretations of Brel's work. At source it is concerned with the conflict of the individual with a harsh and insensitive world, from which Brel's release, if not his escape is



WALKER: 'sensitive'

sought and found in the expression of emotion. His songs are deeply rooted in reality, and unlike many modern songwriters he doesn't fly away into a world of fantasy.

Songs like "Amsterdam" are shockingly frank, but far from bawdy. They are more likely to disgust than titillate or amuse. Their aim is entirely serious. He is perhaps the most significant European poet-singer of our time and should be warmly applauded.—**ANDREW MACHAY**, Magdalene College, Cambridge.

**I** HAVE just been reading a copy of Melody Maker dated August 19, 1933, and although the price was then threepence, the front page headline was about Louis Armstrong. I turn to my copy dated April 20, 1968

and there he is, Satchmo back again!

I feel thirty-five years of hitting the front page of the world's leading musical publication is unique and deserves recognition.—**PETER HOOD**, Southampton, Hants.

● LP WINNER

**ROCK** and roll is dead! The so called revival is a phoney.

Compared to John Mayall the old men of rock are pathetic. When are people going to wake up? The blues are here to stay.—**ROBERT E. BALDWIN**, Heston, Hounslow.

**CONTRARY** to what a reader says, MM's Tony Wilson is right when he said Dylan followers would like a little reaction from their idol. I am an ardent admirer of the eloquent and exclusive Bob Dylan, but we have had to content ourselves with one album in two years.

No doubt there are good reasons for this, but why the Dylan camp continues to mask him in mystery is beyond me. He is one singer we can't hear enough of.—**COLIN BRINTON**, Harwich, Essex.

**THAT** brilliantly original Small Faces record rocketing up the chart within a couple of weeks of release shows what a mediocre bunch of records there are in the chart. Most of them needed weeks of plugging.

Record companies should be less conservative about releases. I'm sure they are stopping a lot of good material coming out because they are uncertain what will sell. As a reaction to the lack of good new records available, we are now suffering the re-release of records from the 'fifties.—**IAN A. CLARK**, London SW12.

NEXT WEEK



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JACQUES BREL: 'should be warmly applauded'

## The pitfalls of record buying

"**DAVID SLOANE** leave me alone," were the words buzzing around my head after constantly hearing the disc played over the radio. Unfortunately buying the record turned out to be more like a hunt for a rare oil painting rather than a new piece of plastic fresh off the presses.

Four of London's leading record retailers were very reluctant to say the least of making any sale at all.

Three versions of the same song have been released, the one which most appealed to me being by Maggie on Columbia.

The first shop looked at me blankly before informing me in bored tones they would stock the record if it started climbing the chart.

Store number two had never heard of the song, but did manage to look through pages of record releases without success.

Assistant at shop three had heard of the disc but had no versions at all in stock, and judging from his attitude had no intention of putting the matter right.

Patience running low I entered the store which boasts the largest stock of records in London, with good service to go with it. A joke.

"Haven't got it in stock," announced the assistant without even checking catalogues or asking if I wished to order. I mentioned I knew a director, and — hooray! — he did have it in stock.

It happens all the time whether it be Maggie or any other comparatively unknown artist.—**PETE BROWN**, Winchmore Hill, London.

**OUT** of sheer necessity, groups today have to employ at least one sprinting musician to catch up with sprinting promoters. Unfortunately the contest is unequal because the



● MAYALL



● CREAM



● P. P. ARNOLD

can say. They called themselves the Action. Their singer had painted-splashed boots, falling apart, and he stood with his back to the audience. The guitarist had both arms out of his shirt. I've seen tramps dressed smarter. The best artist on the bill was P. P. Arnold who should have been top.

If this is the sort of show promoters think the public wants to see, I'll stay at home in future.—**CHRISTINA HOWARD**, City Estate, Norwich.

**I** THOUGHT Cari Pine's views (MM April 27), were preposterous. Don't try and say the reason groups play to empty halls is because they are not wearing their best suits!

Do the Cream or John Mayall's Bluesbreakers comb their hair fastidiously before going on stage? Do they play to empty halls? If the music is good, it doesn't matter how the musicians dress.—**NIGEL SUMMERLEY**, Kettering, Northants.

starting pistol — which has a silencer attached — is fired by the promoter.

In fairness to him he does suffer the handicap of weight. A recent case spotlights a top one carrying several thousand pounds and still sprinting.

The Goodtime Band would be grateful for any information leading to the apprehension of a sprinting promoter with a handicap of £150 last seen heading towards Harwich on April 26.—**CLAUDE WHITE**, Goodtime Band, Edmonton, London.

**SEVERAL** groups have recently played engagements for a certain promoter who has disappeared with the money after the gig. The bands travelled miles from London and received nothing.

At our next gig for him we made inquiries and found there were no bands booked for the venue, so we did manage to save ourselves a trip for nothing!

This has happened to Boz's new band and the Goodtime Band. It's time action was

taken to protect groups from people like this. Unfortunately they use many aliases and can't be traced.—**DEREK WORTH**, Dick Morrissey Unit, Twickenham, Middlesex.

**I** HAVE never seen such a pop show as that at Norwich recently. One group disgusted me more than I

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