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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

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SCOTT’S OLD PLACE
FORCED TO CLOSE

RONNIE SCOTT’S Old Place has got to close.

The Scott Club’s first premises in London, at 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 May 25.

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 our disappointment.”

“We were prepared to go on subsidising the Old Place, as we virtualy 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. We couldn’t obtain the place next door, at 48 Frith Street, with a view that there would be a commercial carry-on in the Old Place tradition.”

“In the interim, we’re going to try to open the Scott Club on Wardour Street, which we hope to open in about a month. We’ll be changing admission prices from 5.30 to 9.30 pm. The club will carry on with our present band with a guest artist on weekends, and we’re hoping to have a guest every evening.”

SCOTT’S OLD PLACE
FORCED TO CLOSE

JAZZ AT OBERLIN
THE DAVE BRUBECK
QUARTET
featuring
PAUL DESMOND

These foolish things; Perdido; Stardust; the way you look tonight; How high the moon—recorded live at Oberlin College, Oberlin, Ohio—March 2-4, 1953

PENNY IN MY POCKET

The Solos of the MacGregor's Feet are the Music.
**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 Art u t a 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**

**NEMS DEAL**

**BEACH BOYS: phoned impresario Arthur Howes**

UNITED KINGDOM, 1968

**NINA SIMONE**

**British TV dates for Nina?**

**SEckers to record**

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**AMP 1**

**SALES OFFICE**

MELODY MAKER, May 13, 1968—Page 3
Carrick to perform on Jazz Scene '68

JAZZ comes to the Festival Hall pipe organ on May 16. Michael Carrick will perform one piece on it—"Caravans," an instrumental composition by Erroll Garner. "Praise!"—with his sextet at the MM on Sunday and his 11-piece, presented in association with the Harlem Distributors agency.

"I haven't played the Festival Hall pipe organ before," said Carrick. "I used to play jazz on it, in Michael Garrick's band. But I've had to ask for time to get acquainted with the organ."

The full bill for this MM jazz show will include: Oscar Peterson Sextet, Chris McGregor Trio, Warne Marsh Quartet, Stan Tracey Big Band, Andy White and Her Band, Hank Mobley, Phil Woods and Salena Jones. See page 12

Love Affair may tour Sweden

The Love Affair are negotiating a tour of Sweden later this year. The Swedish fans contacted them 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 Karins are from Edinburgh, Scotland.

The Manfreds appeared at the Clapham, Brixton, Portsmouth, Plymouth and the California Theatre, Dunstable (Saturday). On May 14 they toured Sweden, and May 28.

PARTRIDGE SINGLE

DAN PARTRIDGE'S new album is released on May 17. Title is "Uneasy," written by Richard Kerr and John McFadden. It appears on the new album and is due to be released next month.

MANNRED ALBUM

MANNRED'S new album released on June 14 called "Night and Day," and last Saturday the group-recorded a track on the TV show "The Musician".

From June 16, David Manfred and the group will appear in Hong Kong, Japan, Korea, China and Indonesia. The group will then return to the UK to tour in July.

SALENA HELD OVER

At the end of her present season's tour with the Scotti Club, US singer Salena Jones will continue there for a further three weeks. Then she and the Karins will appear in Scotland, where she and the group will be in touch with them on Wednesdays and accompanied by their own bands.

Meanwhile, it's June 14, and the California Theatre, Dunstable (Saturday). On May 14 they toured Sweden, and May 28.
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 Pucket. The conversation took place over the Transatlantic wires to Beverly Hills, California, headquarters of the group.

Union Gap, from their publicity stills, look like the Union Army incarerate. They adopt the blue high-neck uniform of the Northern States to enable people to identify as "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 handmade on the style of the Union Army."

Union Gap breaks through in the British market with "Young Lady Willpower," which was also a hit in America. The group are following a busy two-week tour of the States is not experiencing the Rock Revival yet the States is not experiencing the Rock Revival, although they have been averaging about 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 group 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 interested in blues groups and guitarists like Mike Bloomfield and Jimi Hendrix."

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 this given Union Gap's own interpretation. "We have our own style," said Gap member Dwight Bement. "I think we have an original sound, a different sound. It's hard to explain, but we have a personality."

The group, who are to appear on the Ed Sullivan Show from New York on Sunday (13), recorded them just about two months ago. It was written for them by Jerry Fuller and produced by Lou Kapp. "Jerry has also written our next single which is titled 'Lady Willpower,'" said Dwight. "It's commercialised but original. It's hard to explain, but we have a personality."

The group, who are to appear on the Ed Sullivan Show from New York on Sunday (13), recorded them just about two months ago. It was written for them by Jerry Fuller and produced by Lou Kapp. "Jerry has also written our next single which is titled 'Lady Willpower,'" said Dwight. "Union Gap are currently in the throngs 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 Gap. And the State of the Union Gap seems to be okay so far...A.W.

Box Tops

"We're all a bit of a surprise" is the first entry in Britain to feature a new hybrid instrument, the electric guitar. "We heard a lot of non-electric stuff," explained drummer Tom Boger, who, with bass player Mary Allen, 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 forming 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 need six more to complete it. They are mainly in the R&B field. It's stuff like 'Cry Like a Baby,' added Tom."

"Making Tom on his transatlantic telephone chat with Melody Maker was Rob Allen, who has taken over the bass guitar duties in the group, although he is hoping to play some organ on our next tour as well."

"Our next single, which is due to be released here on May 10, is called 'Chopstix Tribe,'" 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 Ric. "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.M.
Now for the Traditional Jazz Revival Revival

The RIVER'S WEEKLY TONIC

WAVES of nostalgia are now washing over the music business. After the Rock Revival — with Bill Haley basking in retro 1950s-type scenes at the Royal Albert Hall — jazz producers are picking up swiftly 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 — Klaus Kink'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.

Tom Jones and P. J. Proby will only wear chaps at the Bag O' Nails but last week Tom invited Jim to hear him at the Special Royal Performance at the Palladium on May 13.

Frankie Heron was in Middlesex where he had the best March for a quiet or two if Cliff Richard fancied the challenge. Miss Bugs and Madam Maze's single for Reunion and Rhythm entered the finals of the American TV Comicon the other night, their forte — and has found a place in the charts. Christine, wife of Battimo's Roy Wood has shaved off his head. Trevor is still heavy.

Or maybe it's the same one.

So it was that Frank Taylor, now working for Aitchon, charged guest fee and half dollars each at his farewell party in Cirencester when he left Hollywood.

CLIFF Richard has joined Ealing Golf Club. The MMs will back best March for a quiet or two if Cliff fancies the challenge. Miss Bugs and Madam Maze's single for Reunion and Rhythm entered the finals of the American TV Comicon the other night, their forte — and has found a place in the charts. Christine, wife of Battimo's Roy Wood has shaved off his head. Trevor is still heavy.

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Or maybe it's the same one.
Pop is getting so damned polite

WHERE has all the excitement gone?

The 1968 pop scene is about as thrilling as the Genghis Khan deathroll 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 not a single record that has much, if anything, to set the pulse beating faster. Music for sitting round and listening to.

Remember the excitement of only last summer? Even if you got your kicks through watching the shoots of the various rock shows. You had to admit that the psychedelic groups brought about an exciting new sound. A sound they had created a climate in which the boundar- ries of pop had melted, leaving the whole musical spectrum in which pop com- bined various sounds and experiment and entertain.

The failure was, presumably, one of entertainment. The groups, and the writers, were so close to each other, too, that you 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 a hit, make it in a most unex- citing way. The arrangement as simple as possible, nothing to do with that—the whole point of making a single is to get as many copies as possible. It's just a little ear, that. All. And predictable. And very, very unexciting.

THAT SHOULD be at a time when professional standards have rarely been higher, it is difficult to understand. The days of the three-chord strummers and early rock and skiffle have long gone and today's pop- tificated audiences demand far higher standards of musicianship if a group, or singer, is to have a chance of lasting. And that means that the electronic marvels of a recording studio.

This may, in itself, be part of the trouble. There have been several big hits this year, of which the pop world, which would never have been written if the com- poser had had enough musi- cal knowledge, that that what he was doing was accomplishing a Top 10 hit. I recall a 15-bar chorus, for example. Well, that's not professional, doesn't have to bring in the audience unless you want to make a fortune by that sort of thing. And popular, of course, besides, but where are they? Here are a few that I think are going to hit.

**Pop Hits**

**HOLLY: back-peddled for a hit.**

**SAYS BOB DAWBARN**

I want to hear somebody breaking all the rules and taking a chance. I want to see somebody forcing an audience to stamp their feet, I want to see original talent matched with the ability to com- municate.

The whole thing's getting so damned polite. Everything is prettied up, dressed and done-done possi- bly to make it acceptable to Radio One.

There is a ball at the end of each pop cycle which is filled by the balladists. But there seems rather well hidden as something for the new pop generation. The whole direction and style has made it into a new pop generation. I'm sorry; I think that makes it before my ears are any chance of doing that way. What a great idea! Now on earth why do they get those sounds?

**ESTHER AND ABI CONSIDERING A HOLLYWOOD FILM**

**BY LAURIE HENSHAW**

**FILM**

There was a bit of a High Noon drama in the futuristic setting of Tokyo's R.T. 8 at the BBC's Television Centre. And, appropriately, Esther and Abi Ofrim seemed dressed for the part. in black sweaters, black trousers, black belt, black patent shoes, and black neck scarf, locked ready made for a lead role in a Western.

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

All was not harmony, either, between the Ofrims and the orchestra. Trouble between the balance of horns and guitar, problems of tempo, earnest discussions between Abi, manager Ady Somel, and producer Stanley Dewar.

"There's always a lot of fuss during rehearsals," said an onlooker. "But the show itself gets marvellous."

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

"I admire the earnest effort," she laughed.

"Actually, we have been offered roles in a big Hollywood film. The offer came during our trip to America. I can't believe they would be interested in our young people's 'movements in America — the blacks, and so on.

Added managing director: "We've seen a lot of American films, and..."

And we're waiting to see the script. We haven't even written one yet, but very probably it will be 'yes.'"

Meanwhile, the Ofrims' more im- mediate concern is a successor to the smash hit, "Cinderella Rockefellers." Any problems could be solved instant- ly if they how to tune to their fan's demands and recall "One More Dance," which was such a show-stopper in their concerts.

**GUARANTEED**

It would immediately be guaranteed a massive sale and also double hit the million mark. "It says so on the sleeve that the song is by the Ofrims and is guaranteed to make it."

**GANGSTER**

"It's a sign of the times, with their large Tom Jones buckles were somewhat out of tune."

LISTEN TO THE JIMI HENDRIX EXPERIENCE.

**SMASH HITS**

The Chris McGregor Group are more than jazz can support
MOBLEY: Daddy of the hard bop tenor

BY VALERIE WILMER

All jazz musicians have their cross to bear and Hank Mobley is no exception. He or his some years ago with the original Jazz Messengers and later with Horace Silver, he served the seeds of a tenor style that became an influential and fashionable for a while that now, when at long last we get to the original, the Daddy of hard bop tenor sounds rather like an imitation of himself.

Superficially becose, Mobley is neither great nor original but simply huge. His style is naturally loud and full, he has a nice tone and he is a very good musician. But I think as far as tenor goes, some of the other cats may have even powerful or complete, they lose the final touch with some of Mobley’s tone and his way of playing.

Mobley, now, was born in New York, yet for all the years twenty years he has been at the centre of one after another New York groups, he’s still the same. Today he records with the same band 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 ground support. Mobley himself experienced through his association with leaders like Max Roach, Horace Silver and Art Blakey. “I guess you can call it a clique,” he admitted, “but recording is such a thing that just happens, and it happens all the time. You get a group of people to work all kinds of jobs together, that’s the way it is, people like Walter Reckless, Bob Smith, Hal Chamber, those guys are the myselfs.”

Still one of the hardest-working tenor players, Mobley seems anything but the recent progress on the instrument. This is not to say that he stands out, just as comfortably as an old favourite among the long list of tenor players, and he’s been doing it. But I was never a particular fan of his. I always thought he had enough technical ability to be a great saxophonist, but he didn’t have a lot of fire in his playing. His style was too calm and cool. He could have been a great tenor player if he’d put more heart into it.

At times Mobley is a bit too easy-going and laid-back. He doesn’t seem to have much drive and determination. But I think that’s what makes him such a great musician. He’s not one to push himself, and he doesn’t try to force his style on other people. His music is so natural and easy-going that anyone can enjoy it.

I would say that Mobley is one of the best tenor players in the business today. He has a very strong and distinctive style that is very appealing to many listeners. He’s a real master of the tenor saxophone and he knows how to use it to create beautiful music. I have always enjoyed listening to his recordings and I think he will continue to be a major force in jazz music for many years to come.
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 'Blue Suede,' and when Elvis had his gyrating poins, Nancy had her 'Heartbreak Hotel.' And Sandie had her 'Heartbreak Hotel.'

DANGER

British had their Half Small Faces, their small faces, and Engelbert was hisỈ 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 classify any truck with gimmicks. And that's what the Honeybus are doing.

Though they appreciate the inherent danger, not having a gimmick could in itself be a gimmick. (List that, one day?)

PUBLICITY

Says manager Terry Noon: 'Right from the start, I said 'no' to gimmicks. There could have been a lot of publicity, but we've got no gimmicks.

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

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

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.

IN NEXT WEEK'S MELODY MAKER

SPECIAL BRITISH JAZZ SUPPLEMENT

THE EPISODE

‘LITTLE ONE’

Mananger Greta Bashow

GM1409

LAURIE HENSHAW

MILK: unfair

Love Affair

— Midas touch

in reverse

THey say all publicity is good publicity. And the case of the Love Affair seems to prove it.

For groups have been subject to an international publicity campaign, in the form of photographs, interviews and criticism at the Love Affair's expense. But the group did not best play torawn.

Storm

But they're weathered the storm, are riding on the release of their new single, 'Save Yourself,' which is setting a new record, and gets the Love Affair's career off to a pleasant, articulate, Weatherbeaten, but well-spoken, start. (How's that for a story about an aging career?)

The thing is, the group happen to be the only one in the business who do not regard it as a terrible mistake. Every time we opened a paper, the Love Affair were in the news. Any mention of the group, in the worst instance, was called "disastrous" and everyone, it seemed, was commenting on whether we had any story to report on them, or whether we were brave enough to mention the group in a favorable manner.

Relief

But the Love Affair affair had been going on long before the single was released, and long before the group were subject to any criticism, and long before the group's career had been made at the Love Affair.

The group happen to be the only one in the business who do not regard it as a terrible mistake. And the only mentions of the group happen to be in a favorable manner.

Delay

But we can't blame the press boys, and despite the group's success, the group are not in a hurry to follow up 'Save Yourself,' with another single.

The group happen to be the only one in the business who do not regard it as a terrible mistake. And the group are not in a hurry to follow up 'Save Yourself,' with another single.

IN THE TOW

GRETCHEN MARSHALL

May 1968—Page 5

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Wenn McGregors Released

HONEYBUS: "paid for the session themselves"
JOHNNY CASH

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BLIND DATE
JOHNNY CASH

spins the new singles

Date session, and didn't seem in the least surprised at the honk and roll revival.
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

On flying into London he went straight into a round of interviews before commencing his tour, to be bom-
bad and quoted 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 a Spanish style boot with his wife, he listened courte-
ously to the current records in his Blind

1968
11,
Page 10-MELODY MAKER, May
CASH

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 Un-
Known Soldier" (Elektra)
That's the wrong side. The other side is the hit called "The Un-
known Soldier." (Record and hastily reviewed.) I don't like it. They haven't had a hit yet, but I'm sure they will.
I'm quite inter-
ested in some of the West Coast groups, but I don't think they'll be a hit here. It's not the sort of thing teenagers want to hear. They don't want to hear mili-
tary 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: "A Good Golly Miss Molly" (London)
Yeah--that's right. He's made it a hit (laughs). That's Little Richard--yah, he's hot! (Calls 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 sur-
perted it's happening, in fact I expect it to happen. Some groups were getting too far out, for too many people. There's a whole generation who have-
n't heard Carl Perkins and I'm sure 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: "Who's Love Go" (CBS)
Is that the A side? New Christy Minstrels. It's easy listening, of course. I don't think it's comed-
ical though, I re-
member their hit and I prefer their other version.

JERRY LEE LEWIS: "What'd I Say" (London)
Jerry Lee Lewis, who in-
cidentally, I don't want my views. I like his version. It's a great song. I'm not sure if it will be a hit. It's good enough.

GLENN CAMPBELL: "I Want To Live" (Ember)
Glenn's not a hit her yet. He will be, I think. I don't think that the topside. I've never heard this song before, and it isn't very good as some of the stuff that does like this. The Time I Get To Phoenix." This could go, but I don't like the lyrics. I don't think they're good, although I like his voice. I can't under-
stand the record company putting this out.

ACCIDENT
"My first record was "Turn Around" a 78 of "Old Kalamazoo" on the Country Music label. My second record was "Wake Up Little Jogger" and "Bird Dog". "I'll Tell You Why, " Sally's Coming" and "Walk Right In," which was on their 78 label. I've made a number of 45's, but really only "Walk Right In.""

Carl was born in Jackson, Tennessee, and grew up between Nashville and Memphis. "I've been in the business since 1956, and although I'm not with the MMC now, I still should be heard here."

REPORTER: BOB DAWBANK

I was a sharecropper's son, explained Carl. I worked in the fields to support my family. I always wanted to sing, but I never thought I could do it. I was told to go to school and learn a trade. But I never gave up my dream of becoming a musician.

Haley, Perkins, and Perkins' back to the beat

I WANT TO GET BACK TO the roots of rock and roll, said Carl. "I've been in the business since 1956, and although I'm not with the MMC now, I still should be heard here."

PERKINS back to the beat

ROCKING IN THE AISLES
WILD WILD WEST
Haley returns in triumph

**REPORTER: TONY WILSON**

The King of Rock and Roll Bill Haley, returned in triumph last Wednesday at the Albert Hall and won ten thousand leather-jacketed, mohican-headed partisans to accept him.

There were fantastic scenes as hundreds of rockers and greasers surged forward to the stage behind a sheet which kept the lights out.

On stage the band, including Eddie Cochran, Tommy Allison, Jerry toppings and others, were sedimented by the drummers and singers who were originally flown for the show.

Lead singer Nat Sharp led the band through a set that had all the raw, hard rock feel that was thought to have been lost for years. The main theme was "I'll Remember," and the group closed with "Rock around the Clock" and "I Got a Woman." The audience went wild.

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

The Quartet also played well, but the drummer was the star of the show. The drummers used the instruments in a manner that was unique to them.

The Rock and Roll Band was a highlight of the night, and the audience cheered them on.

After the show, Haley signed autographs and talked to fans. He also had a chance to meet some of the rockers who had come to see him.

The concert was a huge success, and Bill Haley was clearly the star of the night.
HURRY! HURRY! HURRY!
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Royal Festival Hall, London, May 18
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TICKETS: 10s 6d, 13s 6d, 16s 6d, 20s, 22s 6d


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

Now, alas, Basie and his marvellous ensemble is increasingly often dogged by musically unwarranted material. Few admirers would blame Basie for trying to get among the charts, and it may be necessary for the label to do so. He told us on this tour: "Well, they like us to do these albums of show tunes and popular songs. And we have some new things to re- hear, when we get back, that you think you're going to like. And one of the best things we did was "Atomic,"" he said. "Those are the brand-name records, which help Basie to make the pay. Another like "Happy Warrior" (a). And it's all the same."

But compared to the success of that album, and the enthusiasm which it inspired, none of Basie's later records have been as well received. He told me on this tour: "Well, they like us to do records; and we do a lot of records. We never play the same song twice on the radio. We never play the same song twice on the studio."

The addition of several new band members, including Chris Cattleya, O'Farrill, and Green, has brought a new lease of life to the Basie sound. The group has a unique blend of acoustic and electric instruments, which sets it apart from other bands of its kind.

The Basie sound is characterized by its powerful rhythm section, led by the brilliant drumming of Kenny Clarke, and the expert piano playing of Oscar Peterson. The group also features some of the finest jazz musicians around, including Thad Jones, Mel Lewis, and Johnny Dankworth.

The Basie sound is loud and proud, yet at the same time it is refined and sophisticated. It is a style that is both traditional and modern, and it has remained popular for many years.


STANLEY TURRENTINE: "The Four Tops" (b). "The Four Tops" (b). "The Four Tops" (b). "The Four Tops" (b). "The Four Tops" (b). "The Four Tops" (b).

TURRENTINE'S full time job on this tour is to offer a preview of his forthcoming album. He is giving his fans a taste of what they can expect to hear on "In The Mood," his new album due early next year. The album is a collection of classic jazz standards, and it is sure to be a hit with jazz fans everywhere.

Turrentine's style is full of energy and passion, and he is well known for his ability to get the audience going. He is a master of the trumpet and his playing is highly skilled.

The mood of the album is relaxed and easy listening, with Turrentine's soulful voice and smooth playing creating a laid back atmosphere.

The programme is excellent and includes some of the best-known classics such as "The Four Tops," "In The Mood," and "The Four Tops." It is a programme that is sure to please fans of all ages.

At the end of the concert, Turrentine thanked the audience for their support and promised that the album would be released as soon as possible.

"I hope you all enjoyed the show," he said. "I'm sure we'll be back again soon, so come and see us again!"
ELVIS PRESLEY: "Us Grievous, Blacksmiths..." (RCA Victor). The King sings remarkably close to the spoken introduction, bone thin and almost slurred, hymn of praise to the real American boy.

The American USMC has imagined stories about sound feet tall, conscious in fine, blond hair, with a stark mock for something in one hand, a copy of the Bible in the other, and an arm ready to kick Max. A banquet in the face. Elvis had his dined face over a "Do I Shall Be Releas" (Columbia). It's no that Bob, one of our highest seen figures, has failed to gain any recognition over the folk in the world. Dug off bad back, he should have achieved status on a par with George Fame. Famous this Steve Marriott. The singer phenomenon is a revolution. Paying his respect, he has been pretty appalling like the "Brian Rogers," but Max Dylan tune might create the image of his own or, he needs. Wow wow powerful, much louder, more naked on the stage.

TERRY REDD: "Better By Far!" A good singer and his clean, please, a full rich in this slow paced song with a rocking beat, and moody strings. A performance he can be proud of, and it will be better for him on his way. A hit too near the Thompsons for his own, including Rob and Brian and Julian Draxton.

While Dylan fans may not have to be told this British group, they are not as popular as the Comets, but this could be a stepping stone towards re-establishing this style. That's good news for Jim, the briar-raker and lover.

Powerful, if trash man- nered performance, and a good Les Reed and Berry Mann song might make him a winner again.

The arena of the music. (It's "Jim" — Jim all you there is to say.

BYRD: "You're Going Nowhere" (CBS). Yet another Bob Dylan composition, in a country and western style. The Byrds gone has one been in the line up changes recently, this was made up by Roger Mcfarland, Chris Hillman, Kim Shafer and Cary Wilkins. The album is original Byrds. Kevin Kelly is 23 and a cousin of Chris. He plays drums, and Gram Parsons plays piano and guitar. It's good, happy, sound and should be a hit.

FELICE TAYLOR: "Can You Accept Your Love" (Imagery). Bright performance by the girl accused of copying the widespread Hicana Ross. She has changed her vocal style accordingly, but not for the better, she sounds a bit too sweet, and not a confident song.

This is a well-written song, given Vin's workable, professional treatment, not likely to hit.

MERRILL F. MOORE: "Down The Road Apiece" (Columbia). This is indeed a vital revision. While a lot of jazz has been used in the music, it is a result of the rock revival, at least it has created a favourable climate for dig- gling back into the pop archives. The Byrds's brilliant original performances of this mad classic got lost in all the ballyhoo about the Stoner, but this cover, thanks to Neil Young's version, is now available again for discerning fans.

Looking for pop excitement without going back to 1967? This American hit is quite a racer, with lots of shouting and a "Shake It All Over" beat. It's on the Mitch Ryder scene, and that can't be bad.

ROBERT STIGWOOD ORCHESTRA: "Some Guns" (Polydor). The Stigwood orchestra only exists as an assembly of top musicians gathered together to do records. The group which sound at its best when backed up by the voice of an interviewer, which is a particular strength here.

In December 1963, the number one hit, and introduced the group that week they made their stage appearance. John Lennon, "Barry, Maurice and myself we completely throbbed," he said. In a LP. A Lightschatten band for the boys. Stigwood has backed up by a suitable rhythm section.

BOB GAYTHER & THE JAMES BOND: "What A Day For A Dreamer" (Monument). Remem- ber the Great Fire, It's not and the Kolkata. This is a variation of R. B. Brown's "I'm in a Mood." The group, a variation of the London group, a variation of the London group.

MANSFIELD: best sounds are 'Wild Thing' and 'Sunny'..."
Bill Haley’s backing
British amplification

Please could you give me details of the drums and guitar used by Phil? Phil has a Triton, with a bass drum, 18" x 12" and 14" x 10" Tom-toms and a wood shell snare drum. His guitars are Pauls 220's, 14" crutch and 14" Sound King. They are Ashley Kingsley Ltd. Guitars. On-stage, the guitar is amplified by a Fender '52 Jazz, Marshall and Ampex 100.

Amplification

I PLAY bass guitar through a. 15" P.A. with a half volume 100 watt amp on one channel. The guitar is a Fender Precision. The bass guitar is not loud enough to be heard as much as on the stage. The other amplifier is of course, a Fender '52 Bass Amp with 250 watts. I play a 4 string bass, 12" x 20" x 12 and 10 in. x 16 in. Tom Toms and 14" x 12" Snare drum. The bass kits are provided with the instruments. The speaker cabinets would therefore be to wind a wire to give 15, 8 ohm and 15, 16 ohm speaker units on the bass, 8 ohm and 16 ohm speaker units on the drum cabinet. OLYTWELL, Works Director.

For expert advice on purchasing and playing—see your local dealer.

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JUNE CARTER arriving at London Airport with husband Johnny Cash

The Carters-country music's first family

The Carters, consisting of June Carter 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 starts her husband Johnny Cash in the middle of May, and will take her to the Angus and Robertson Club, Bath, Hertfordshire, where they will be recorded for the BBC, and to the Hythe Hotel, Dartford, which will feature on the Folk Club's TV show.

The Carters, together with their cousin, Helen Cartwright, will be singing "Bluegrass" when they return to England next week.

The Carters' records have sold a lot of albums, and June says, "I'm not sure if it will be very popular here, but I know there's a lot of family interest in the records."
THE ROCK AND ROLL REVIVAL SHOW

Saturday, 11th May, 7.30-11.30
THE POLYTECHNIC
Little Titchfield Street, London, W.1

The Rock and Roll Revival Show

TOMMY BISHOP

KARL O'BIG BAND

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THE BYRDS

SPIDER JIM KOWEN

WHITE RABBIT, JEFF DEXTER

Friday, May 10th, 7.30-11 p.m.

TYRANNOSAURUS REX

JOHN PEEL

Friday, May 10th, 7.30-11 p.m.

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**BASS**
Give us the 'Brel hang up' every time, Scott

ISNT Chris Welch under a misapprehension in thinking Scott Walker fans prefer "Joanna" to his other sort of material? (Singles MM, April 27.)

It's a beautiful song and Scott does it justice, but true admirers who understand what he's trying to do, much prefer Scott's in songs which are sensitive and intimate combinations which he so often saves to the 'hang upside down' to the audience's bewilderment, which he has been praised for doing, but solely for the chart—MARGARET L. AND MRS. KATHLEEN S. W. N., Apsey, Nottingham.

R E C E N T reviews of Scott Walker's records have referred to the influence of Jacques Brel as bawdy and have implied it was a pretension. There are basic misunderstandings here, it is concerned with the individual's bawdy and insensitive world, from which Brel's release, if his escape is

WALKER: 'sensitive'

sought and found in the experience of whiteness. 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 not from bawdry. They are more likely to disgust than amuse or amuse. There is an absolute first-handness. He is, perhaps, a poet of the post-age of our time and should be warmly applauded.

—ANDREW MACHAY, Magdalene College, Cambridge.

I HAVE just been reading a copy of Melody Maker dated April 19, 1963, 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 in a unique and unique manner.

NICK GOOD, Southamption, Hants.

R O C K and roll is dead! The so called revival is a phony.

Despite John Mayall's opening of rock and roll, and the obvious reaction from their idol, I am an admiring member of the eloquent and exclusive Bob Dylan, but we have few to content ourselves with one album in two years.

No doubt there are good reasons for this, but why does Dylan's camp continue to mask his mystery in a mystery that is beyond enough of copying. —COLIN BRENTON, Harwich, Essex.

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

No doubt there are good reasons for this, but why does Dylan's camp continue to mask his mystery in a mystery that is beyond enough of copying. —COLIN BRENTON, Harwich, Essex.

I'M SURE that the words buzzing around my head after constantly hearing the disc played over the radio, unfortunately buy ing 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 sleeves were very interested to learn the story of the release.

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

The top first looked at me and before returning out in hot weather and looking up saying, "That was an oil painting rather than a new piece of plastic fresh off the presses."

Record companies should be less conservative about re leases. I'm sure that if the public were given a little of the good material available they would be interested in growing with the times and would be ventilated by the sound of records from the future.

—CLARKE, London.

D A V I D SLOANE leave one alone," were the words buzzing around my head after constantly hearing the disc placed 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.

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—CLARKE, London.

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ROLLING STONE

MICK JAGGER

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