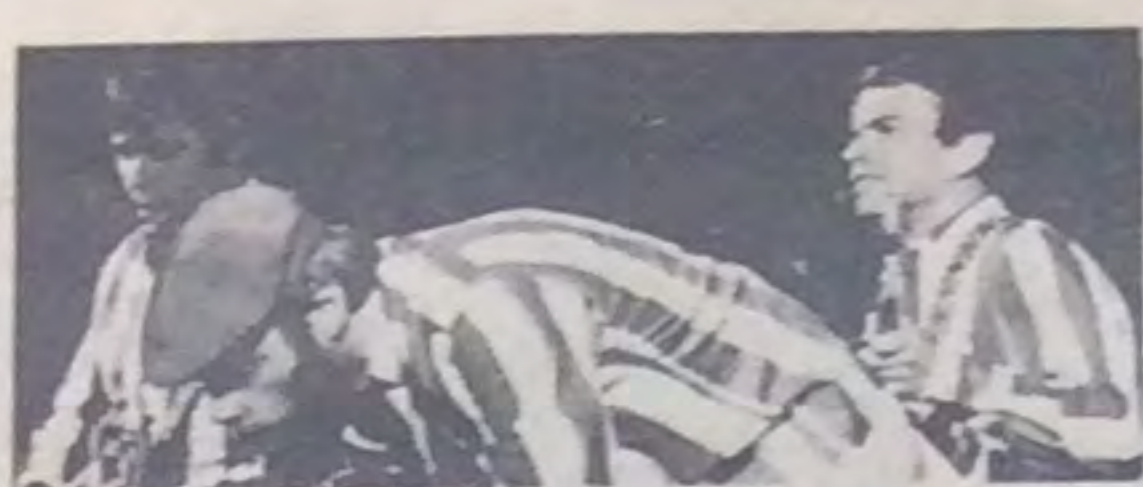




# Melody Maker

March 30, 1968

1s weekly



BEACH BOYS



DONOVAN



BEATLES

# POP GIANTS IN SHOCK MOVE

BY CHRIS WELCH

POP giants the Beatles, Beach Boys and Donovan may co-operate on exciting projects in the future. Both groups and Donovan were at the Maharishi Mahesh Yogi's meditation centre in India earlier this month.

Beach Boy Mike Love, in London for talks on Monday, told the MM: "There is nothing concrete planned, but many of us who have been around a long time see the need for something to be done if the pop industry is to survive."

## Maharishi disciples plan for future

The Beach Boys tour American colleges with the Maharishi in April and May.

### TOUR

Says Mike: "I'm checking on the possibilities of a British tour in June or July with better presentation than last time."

### PROFIT

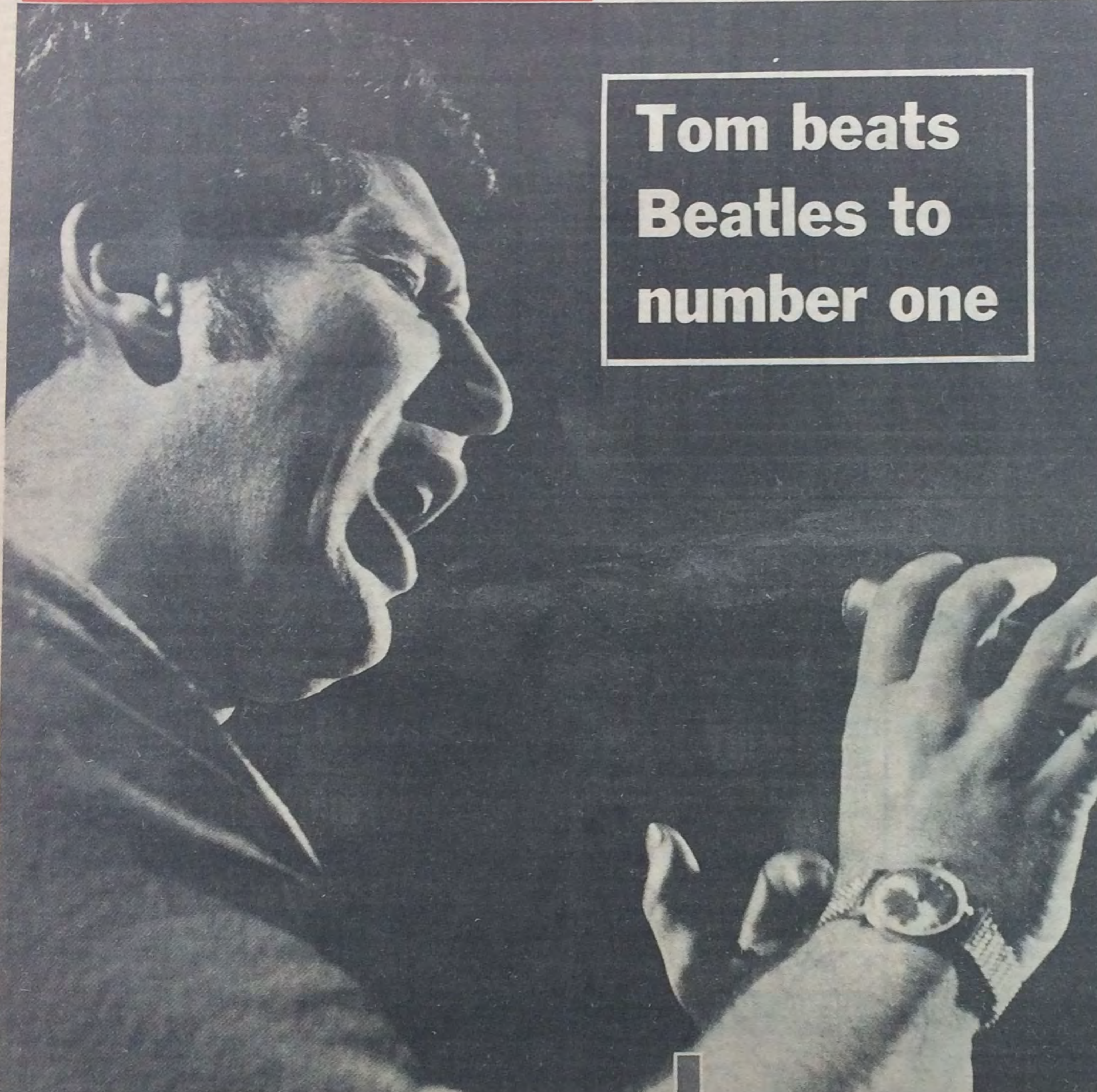
"We want to see more creative people in charge working to principles other than the pure profit motive."

"The Beach Boys are planning many new businesses in recording, electronics and music publishing, and it would be beneficial if English and American talents and business acumen could merge."

### TIRED

"We are having talks with Donovan, and I could envisage getting a record company together with the Beatles."

"We're going to do our own one regardless. We're tired of hassles with the Establishment. They'll be obsolete very soon."



Tom beats Beatles to number one

## 'Lady Madonna' at No 2

TOM JONES has crushed the Beatles in the battle for the No 1 slot in the MM's Pop 30! Last week, Tom's "Delilah" stood at No 2, as the Beatles' "Lady Madonna" entered the chart at No 3.

Now, Tom has hit No 1, thus depriving the Beatles of their customary leap to No 1 after an initial chart entry.

Their previous three singles — "Hello Goodbye," "All You Need Is Love" and "Penny Lane" all hit No 1 after first entering the chart in each case at No 3. But "Lady Madonna" has failed to match these successes at this stage.

Even so, record shops in the major centres of London, Manchester and Birmingham report good sales for "Lady Madonna." They say that the increased Budget price — which ups a single from 7s 4½d to 8s 3½d — has not affected sales.

Says a spokesman for HMV in London's Oxford Street which carries a stock of 27,000 pop singles and LPs:

"Maybe sales of "Lady Madonna" are a tiny bit down on "Hello Goodbye" and "All You Need Is Love," but we had a lot of pre-release orders and are very satisfied the way sales are going."

Tom's "Delilah" is racing up the American charts, too. Tom also confirmed that he has definitely had to drop out of the film, The Molly Maguires, in which he was in line to play a part as an Irish miner. He appears on the Ed Sullivan TV show in New York on April 21.

## WOODS PLANS EUROPEAN STAY



PHIL WOODS, American alto player who opened a four-week season at London's Ronnie Scott Club on Monday, wants to settle in Europe with his family. Woods arrived on Sunday with his wife, Chan, and children, Garth (8) and Aimee (6). When he finishes at Scott's, he and the family go to the Continent for engagements and expect to stay on in Holland. "Jimmy Woode, the bassist, has found us a flat in Amsterdam," Chan Woods told the MM on Monday.

# JOHN PEEL BLIND DATE



BEACH BOY MIKE

# MELODY POP 30 MAKER

- 1 (2) DELILAH ..... Tom Jones, Decca
- 2 (3) LADY MADONNA ..... Beatles, Parlophone
- 3 (1) CINDERELLA ROCKEFELLA ... Esther and Abi Ofarim, Philips
- 4 (5) THE DOCK OF THE BAY ..... Otis Redding, Stax
- 5 (10) WONDERFUL WORLD ..... Louis Armstrong, HMV
- 6 (4) LEGEND OF XANADU  
Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 7 (6) ROSIE ..... Don Partridge, Columbia
- 8 (19) CONGRATULATIONS ..... Cliff Richard, Columbia
- 9 (7) JENNIFER JUNIPER ..... Donovan, Pye
- 10 (14) STEP INSIDE LOVE ..... Cilla Black, Parlophone
- 11 (9) ME, THE PEACEFUL HEART ..... Lulu, Columbia
- 12 (8) FIRE BRIGADE ..... Move, Regal Zonophone
- 13 (17) IF I WERE A CARPENTER ..... Four Tops, Tamla Motown
- 14 (12) SHE WEARS MY RING ..... Solomon King, Columbia
- 15 (11) GREEN TAMBOURINE ..... Lemon Pipers, Pye
- 16 (15) LOVE IS BLUE ..... Paul Mauriat, Philips
- 17 (13) DARLIN' ..... Beach Boys, Capitol
- 18 (30) IF I ONLY HAD TIME ..... John Rowles, MCA
- 19 (21) GUITAR MAN ..... Elvis Presley, RCA
- 20 (23) AIN'T NOTHIN' BUT A HOUSEPARTY Show Stoppers, Beacon
- 21 (—) SIMON SAYS ..... 1910 Fruitgum Co, Pye
- 22 (16) MIGHTY QUINN ..... Manfred Mann, Fontana
- 23 (20) WORDS ..... Bee Gees, Polydor
- 24 (—) CAPTAIN OF YOUR SHIP ... Reparata and the Delrons, Bell
- 25 (—) VALLERI ..... Monkees, RCA
- 26 (22) BEND ME, SHAPE ME ..... Amen Corner, Deram
- 27 (—) CAN'T TAKE MY EYES OFF YOU ..... Andy Williams, CBS
- 28 (18) PICTURES OF MATCHSTICK MEN ..... Status Quo, Pye
- 29 (25) LOVE IS BLUE ..... Jeff Beck, Columbia
- 30 (24) AM I THAT EASY TO FORGET Engel Humperdinck, Decca

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## POP 30 PUBLISHERS

1 Donna; 2 Northern Songs; 3 Rondor; 4 Carlin; 5 Valando; 6 Lynn; 7 Essex; 8 Peter Maurice; 9 Donovan; 10 Northern Songs; 11 Bron; 12 Ssex Int; 13 Robins; 14 Acuff-Rose; 15 Kama Sutra; 16 Shattlesbury; 17 Immediate; 18 Leeds; 19 Valley; 20 Keith Prowse; 21 Mecolico; 22 Feldman; 23 Abigail; 24 Carlin; 25 Screen Gems; 26 Carlin; 27 Ardmore/Beechwood; 28 Valley; 29 Shattlesbury; 30 Palace.



No wonder Cilla looks happy! Her "Step Inside Love" — written specially by Paul McCartney for her TV series — has this week entered the Top 10. Now, Cilla leaves for Portugal on Saturday for a well-earned two-and-a-half-week holi-

day. Only sorry to see her go will be the 14,000,000 viewers who watched the last of the Cilla shows on Tuesday. On returning from Portugal, Cilla will play a fortnightly series of stage shows opening at the Alhambra, Glasgow, on April 22. She returns

to London's plush Savoy Hotel for three-and-a-half weeks on June 10. Apart from possible TV specials, Cilla won't be doing another TV series this year. Why? "We don't want her to be over-exposed" says press officer Tony Barrow.

## TOP TEN LPs

- 1 (1) JOHN WESLEY HARDING Bob Dylan, CBS
- 2 (2) DIANA ROSS AND THE SUPREMES  
GREATEST HITS  
Supremes, Tamla Motown
- 3 (4) HISTORY OF OTIS REDDING  
Otis Redding, Volt
- 4 (3) THE SOUND OF MUSIC Soundtrack, RCA
- 5 (5) 2 IN 3 Esther and Abi Ofarim, Philips
- 6 (8) WILD HONEY Beach Boys, Capitol
- 7 (6) FOUR TOPS GREATEST HITS  
Four Tops, Tamla Motown
- 8 (7) 13 SMASH HITS Tom Jones, Decca
- 9 (—) FLEETWOOD MAC  
Peter Green's Fleetwood Mac, Blue Horizon
- 10 (—) OTIS BLUE Otis Redding, Atlantic

## US TOP TEN

- As listed by "Billboard"
- 1 (1) DOCK OF THE BAY Otis Redding, Volt
  - 2 (2) LOVE IS BLUE Paul Mauriat, Philips
  - 3 (7) VALLERI Monkees, Colgems
  - 4 (4) SIMON SAYS 1910 Fruitgum Co., Buddah
  - 5 (8) SINCE YOU'VE BEEN GONE  
Aretha Franklin, Atlantic
  - 6 (6) LA-LA MEANS I LOVE YOU  
The Delphonics, Groove
  - 7 (—) YOUNG GIRL The Union Gap, Columbia
  - 8 (10) THE BALLAD OF BONNIE & CLYDE  
George Fame, Epic
  - 9 (—) LADY MADONNA Beatles, Capitol
  - 10 (—) THE VALLEY OF THE DOLLS  
Dionne Warwick, Sceptre



REID: International song

## Novello award for Reid

JOHN LENNON, Paul McCartney, Bill Martin and Phil Coulter, Les Reed and Barry Mason and Keith Reid and Gary Brooker are among the winners of the 1968 Ivor Novello Awards, presented by Sir Alan Herbert at a special BBC concert at the Playhouse Theatre on Tuesday night.

The Awards, sponsored and organised by the Songwriters Guild of Great Britain are for outstanding contributions to British popular and light music. Awards were as follows: Outstanding services to British music: Sir Alan Herbert; Most Performed Work: "Puppet On A String" — statuettes to Bill Martin and Phil Coulter and Peter Maurice Music; Highest Single sales: "The Last Waltz" — statuettes to Les Reed and Barry Mason, Donna Music and Decca; Britain's International Song: "Whiter Shade Of Pale" — statuettes to Gary Brooker and Keith Reid and Essex International; Best British Song: "She's Leaving Home" — statuettes to John Lennon and Paul McCartney and Northern Songs; Novelty Song: "Grocer Jack" — statuettes to Keith West and Mark Wirtz and Robbins Music; Best Instrumental Theme: "Love In The Open Air" — statuettes to Paul McCartney and Northern Songs; special award to Leslie Bricusse and Robbins Music for the film score "Doctor Dolittle."

## KIKI RUSH RELEASE

KIKI DEE has a new single rush-released tomorrow (Friday). The A side is "Can't Take My Eyes Off You" which has also been released by Andy Williams. Kiki will sing her version on Time For Blackburn this Saturday (30).

## AMEN CORNER SERIES

AMEN CORNER are to have their own series of six hour-long TV spectaculars for BBC Wales. The group will feature a guest each week and the first programme will be screened on June 30.

## NEWS EXTRA

ALEXIS KORNER makes a 10-day tour of Czechoslovakia next month, will do TV appearances and record a special album for Eastern Europe during the trip.

Spencer Davis Group were due to fly to America yesterday (Wednesday) for a concert tour... singer/songwriter Al Stewart visits America from April 10-20 for promotional work... the Nite People are filming an insert for Time For Blackburn on Saturday (30) and may make an American tour in June... James Royal opens a season at Hatched's in London's Piccadilly on April 1 and flies to Italy on April 16 for major TV shows.

An event starring Fairport Convention and the Action takes place at Middle Earth on Sunday (31) in aid of a new newspaper Albion... new blues group Gospel are to tour Japan in May... Dave Berry's new single will be "Do I Figure In Your Life" released on April 9... Paper Dolls go to Norway for TV dates on April 29 and 30... the Zombies have disbanded after more than three years. Said Rod Argent: "We decided to quit while we are ahead."... Pink Floyd have a new single "It Would Be Nice" released on April 12... Time Box visit Paris for three days from May 10 for TV and radio... Fleetwood

# DONOVAN ALBUM RELEASED IN APRIL

DONOVAN'S next single has been recorded and the A side will either be "Marharishi," described by his manager, Ashley Kozak, as "a hymn of youth," or "Hirdy Girly Man."

Don's double album, which was released some time ago in the States, will be in the British record shops during the second week of April.

Negotiations were expected to be completed this week for Donovan's first major film.

Kozak told the MM that three film companies had all made offers.

## IKE & TINA TOUR

IKE and Tina Turner open their British tour with the Ikettes and a ten piece band on April 19 at the Californian Ballroom, Dunstable and Revolution Club, London.

Further appearances will be at Boston Glyderdrome (20), Starlite Ballroom, Greenford (21), Birmingham Town Hall (22), Bridlington and Harrogate (23), Stevenage Locarno (24), Streatham Locarno (25), Tottenham Royal (26), Nelson Imperial Ballroom (27), and Twisted Wheel, Manchester, Speakeasy, London (28).

## DON SUMMER SHOW

DON PARTRIDGE may appear in a summer season show at the Central Pier, Blackpool, this year. Negotiations are in progress.

On Saturday Don, with new bass drum, appears on the Rolf Harris Show on BBC-1. He then flies to Paris on Sunday and on to Brussels on Monday for television shows, then appears on Anglia Television on Tuesday, returning to Paris on Wednesday. On Thursday he is recording and on Friday he begins a tour with Gene Pitney to major cities.

## PITNEY SWITCH

GENE PITNEY, whose new British tour opens at the Lewisham Odeon on April 5, is to switch agents in Europe from Fieldings to Bron Artists Management from May 7.

Gerry Bron of Bron Artistes Management has been appointed European representative of America's Musicor Records in a deal completed in New York last week. It includes both the Musicor and Dynamo labels released here on EMI Stateside and CBS Direction labels.

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PROBY: high hopes

## P.J. may capture film role

AGENT John Gunnell has high hopes that P. J. Proby may capture a major role in a film being produced by Walter Shenson, who produced the Beatles' films, *A Hard Day's Night* and *Help!*

Said John Gunnell on Monday: "Mr. Shenson is very interested in Jim. Now, we'll have to wait to see what the director thinks."

As reported last week, Proby was suggested by MM for a film called *A Talent For Loving*.

## Andy plus Mancini Orchestra

ANDY WILLIAMS' London concert dates have now been fixed. He will appear at the Royal Albert Hall with the Henry Mancini Orchestra on May 19 and 20.

This will be the only European appearances of Williams and the Mancini Orchestra. He is expected to arrive in Britain about a week before the concert dates.

Henry Mancini will front an all-star orchestra of 45 top British musicians, including Tubby Hayes, Stan Roderick, Don Lusher, Kenny Clare, Ken Goldie and Alec Fairman.

# STAR LINE-UP FOR OFARIMS TV SERIES

GILBERT BECAUD, Aretha Franklin, Julian Bream and Nina Simone are among the guests named to appear on the BBC-2 colour TV series starring Esther and Abi Ofarim, provisionally planned to start a Saturday night weekly series from May 18.

The shows are of half-hour's duration, and taping starts on April 4. News of the duo's big series was exclusively revealed in the MM on March 9.

Ady Semel, the Ofarims' manager, revealed on Monday that the couple had had to turn down dozens of offers to play further concert dates in Britain and other parts of the world because of their heavy datebook.

They are committed to visit America from April 11 until

## FRANKLIN AND SIMONE NAMED

the end of that month, and play 65 concerts on the continent this summer as part of a yearly itinerary there. Offers have also flooded in from Japan, Australia and South America.

Says Ady Semel: "The only places that are not bidding for them are the Arab countries. But Pete Murray tells me he had had many requests from friends in these countries asking for their records. He has been sending some over. I only hope this doesn't cause the recipients any problems!"

Meanwhile, the Ofarims are already planning a follow-up single to their chart-topper, "Cinderella Rockefeller." Adds Semel: "We are determined not to repeat the same formula. We hope to come up with something soon."

"But it looks as though the recording session will have to take place at midnight as

there is such a heavy pressure on time." Apart from recording in Britain, the Ofarims will also record while in the States. They are also working on a new LP.

It is, however, hoped they will be able to play further concerts in Britain not later than June. (See page 10.)

## SCOTT ALBUM DUE

SCOTT WALKER is to make a ten-day tour of Scandinavia in late September with a 14-piece band, possibly led by Ronnie Scott. Scott's new album, "Scott 2," will be released in mid-April.

## SYMBOLS CHANGE

THE Symbols American tour has been rearranged and they now fly to America on April 26. They will go direct to Los Angeles where they appear on the Joey Bishop TV show on April 27.

During the tour, the American Laurie label plans to record four live tracks — probably on the last date of the tour at Boston, on May 12.

On May 27, the group goes to Holland for two days, followed by three days in Belgium. On June 2 they start a four-day Scandinavian tour.

## DAVE DEE & CO BUSY

DAVE DEE, Dozy, Beaky, Mick and Tich have three days off during the next three months.

Yesterday (Wednesday) at London's Royal Albert Hall they started a tour with the Bee Gees. On April 21 they go on a week's European tour with Herman.

From April 28 to May 3

## Engelbert out of Palladium pantomime after laryngitis attack

ENGELBERT HUMPERDINCK was forced to drop out of the London Palladium pantomime *Robinson Crusoe* last Wednesday because of laryngitis. He missed performances on Wednesday, Thursday, Friday and Saturday and also a concert at Portsmouth Guildhall on Sunday.

This was the re-arranged date from last autumn's tour which he missed because of illness.

He returned to the pantomime on Monday. The attack of laryngitis also held up work on his new single which is still not scheduled for release.

Thieves broke into Engelbert's Jaguar in Shepperton last week and stole possessions worth over £400. The car was parked while Engelbert looked at a house and the thieves stole four suits and a cine camera as well as personal effects and a film script.

## RAIN MAKE DEBUT

GARY LEEDS and Rain make their first public appearance at the Imperial Ballroom, Nelson, on Saturday (30).

On April 6 they start their nationwide tour with the Herd-Kinks-Tremeloes package.

Today (Thursday) and tomorrow, the group records a new single.

They have signed for a one-week tour of Sweden from July 7 and a visit of three-and-a-half weeks to Japan in August.

## MOODYS' CONCERTS

THE Moody Blues have been offered two major concerts — at New York's Carnegie Hall and the Hollywood Bowl, Los Angeles — by American promoter Lloyd Greenfield.

The concerts would be in June and the group would appear with the Glendale Symphony Orchestra. Manager Derek McCormick is flying to America next week to discuss the offer. The group's next LP will be at the end of June.

## Melody Maker

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## Ace-rumours denied

RUMOURS that Move guitarist Chris "Ace" Kefford would not be re-joining the Move after his present illness, were denied this week by manager Tony Secunda.

"It's not true — I don't know where this rumour started. Chris is pretty ill at the moment with gastro-enteritis. He may also have an ulcer, but he will be rejoining the group when he is better."

The group is continuing at the moment as a four-piece.

# NEW ALBUMS - BUY NOW

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# 2

## COUNTRY JOE AND THE FISH

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# 3

## CHUCK BERRY

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20112SMCL(S) 20112MCL(M)



# 4

## SPANKY AND OUR GANG

20114SMCL(S) 20114MCL(M)





HERD: new single

## Herd sign for film

THE Herd have signed for their first appearance in a major film—cameo roles in *Otley*, starring Romy Schneider, Tom Courtney and Alan Badel. They started work on the film on Tuesday and it will be premiered in November.

The group guests in the Joe Loss Pop Show on April 5, playing their new single, "I Don't Want Our Loving To Die," which is released tomorrow (Friday).

### JACKIE TRENT AND

### EVELYN TAYLOR

IN our issue of March 9 we referred to a press statement by Jackie Trent concerning her representation in the future. We are now informed that the question of her personal management is the subject of legal proceedings between Miss Trent and Miss Evelyn Taylor and, furthermore, that Miss Trent's agency agreement with Star-cast Ltd. does not expire until September next.

# Reparata and the Delrons to visit

## 'CAPTAIN OF YOUR SHIP' AT NUMBER 24

REPARATA and the Delrons, at 24 in the chart this week with "Captain Of Your Ship" arrive in Britain for a short promotional visit on April 1.

They return again in June for a ballroom and concert

tour starting on June 14 for two weeks.

### CAROLINE BACK ?

RADIO CAROLINE "hopes to be back on

the air" soon, according to a Dublin spokesman.

The North and South ships are still undergoing repairs in Amsterdam. "It depends on how long these will take," the spokesman told the MM.

"We have no firm date for the recommencement of broadcasting."

Radio Caroline has been off the air since March 2, when the MM reported that the ships were being docked.

# No British tour for Jimi Hendrix

JIMI HENDRIX is so heavily committed in America and on the continent, it is unlikely he will be able to tour Britain this year. "But he will be able to do some selective concerts" agent Dick Katz told the MM on Monday.

Hendrix, who has risen from £20-a-night club dates to his present £4,000-plus a day in America in less than 18 months, is due back from his current American trip on April 7. After making a new single and LP tracks, he plays four days in Italy from May 23, followed by two days in Zurich.

He then returns to America for a college tour in August, followed by a German tour and a return tour of America in October.

Jimi Hendrix Experience have been awarded a Gold Disc by the Record Industry



HENDRIX: so heavily committed

of America for their album "Are You Experienced?" This is for sales exceeding a million dollars.

Dean Martin was presented with two Gold Discs for two of his albums — "Welcome To My World" and "Houston."

### AMERICANS TO TOUR

PROMOTERS Danny O'Donovan and Hendry Sellers

have booked several American acts for British tours.

They include the G-Clefs (March 29-April 18), J. J. Jackson (April 19-May 5), the Fascinations (May 3-May 19), James and Bobby Purify (May 17-June 2), and Oscar Toney Jr. (May 31-June 2).

O'Donovan also hopes to bring in Patti La Belle and the Bluebells, Freddie Cannon, Gary US Bonds, Solomon Burke and Junior Walker and the All Stars.

### MAHARISHI TOURS

MAHARISHI Mahesh Yogi will be touring American cities with the Beach Boys.

The tour opens on May 3 in New York and will last 17 days, ending on May 20 in

Los Angeles. The tour will team the Maharishi and the group in college and university dates—the Beach Boys doing one half of the concert and the Yogi the other, lecturing students.

It is estimated that more than 800,000 college students will see the 17-day tour.

On April 5, the Beach Boys start a new American tour of 33 cities in 18 days, expected to gross more than a million dollars.

### NEW ORLEANS TRIP

A SPECIAL charter flight is planned to take British jazz fans to New York for £59 return. The trip has been laid on by New Orleans Presentation Inc to coincide with the New Orleans International Jazz Festival in May. The Lloyd International Flight with 125 seats, will leave Gatwick on May 10 and return on May 26.

Drummer Barry Martyn, who runs NOPI, told the MM: "From New York the Greyhound Bus fare to New Orleans is £29 7s return. The actual festival lasts from May 12 to 19."

Barry's band represents Britain in a line-up which includes Louis Armstrong, Duke Ellington, George Lewis, Gerry Milligan, Fats Domino, Carmen McRae and the Eureka, Onward and Olympia brass bands.

# JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

FEW jazzmen establish themselves as firmly in the world of classical music as Andre Previn who has been appointed the new principal conductor of the London Symphony Orchestra. At 38, he is repeating the success in the symphonic world which he has already enjoyed in jazz and film music. . . . Duke Ellington will perform his concert of sacred music over America's CBS-TV network on Easter Sunday. A "Mass For Lenten Season," written by pianist Mary Lou Williams, is being given every Sunday until Easter at New York's St Thomas The Apostle Catholic church. . . . Clarinetist Barney Bigard has recorded an album for the Delan label. On one session he was accompanied by Art Hodes (pno), Rail Wilson (bass) and Barrett Deems (drs). On the second, Ray Trottier (tpt) and Georg Brunis (tmb) were added. . . . American tenor star J. R. Monterose, who has worked with such leaders as Buddy and Terry Gibbs, was expected in Britain yesterday (Wednesday). No bookings had been set for him at press time.

## PREVIN CONDUCTS LONDON SYMPHONY

guests in Radio One's Jazz Club on May 15.

### INSERTS

● The Terry Lightfoot Jazzmen will be the only jazz group on the Royal Air Force gala to be televised from Victoria Palace on Sunday. Terry leads Ian Hunter-Randall (tpt), Mike Knowles (tmb), Dickie Bishop (bjo,vcls), Mickey Ashman (bass) and Ritchie Bryant (drs). . . . Andrew Hall's Society Band has taped 12 numbers for inserts in Radio Nottingham's Saturday night Scene Around programmes. . . . the Tony Milliner - Alan Littlejohn Sextet visits the Six Bells, Chelsea on Saturday (30). . . . London dates for the Graham Collier Septet include: the Old Place (April 3), Hampstead Country Club (7) and Bull's Head Barnes (15). . . . Sandy Brown guests on Sunday (31) at the Prince of Wales, Ravenscourt Park for a lunchtime session with Bill Greenow's Strong Jazz.

### DEBUT

● Ex Kenny Ball clarinetist Dave Jones has formed a new group which debuts at Berkhamstead on April 2. Dave leads: Nick Stevenson (tpt), Ray Woodward (tmb), Colin Knight (pno), Alan Crosthwaite (gtr), Tony Desborough (bass) and Tony Allen (drs). They play London's 100 Club on April 12 and Hitchin (24). . . . Louis Armstrong's All-Stars, Bob Crosby's Bobcats, Turk Murphy, Pete Fountain and Al Hirt have signed for the first Monterey Dixieland Festival on May 10 and 11. . . . Highgate's Olde Gatehouse jazz club will be closed for the next three Fridays. Resident leader Colin Peters told the MM: "We are rethinking our approach and are going to re-open on April 19 with some new ideas." Paul West is the new bassist with the Dizzy Gillespie Quintet. . . . the Gary Burton and Elvin Jones groups have returned to New York's Village Vanguard and trombonist Kai Windings Quartet is back at Shepherds in the Drake Hotel. The Howard Riley Trio, featuring drummer Jon Hiseman, will play a jazz concert at the Theatre Royal, York, on Saturday (30). The group

### CONCERTS

● Jazz is doing good business on Thursdays and Sundays at the Three Tuns High Street, Beckenham. Future bookings include the John Surman Quartet (31), Michael Garrick Sextet (April 4), Terry Smith and Bob Stuckey (7), Don Rendell-Ian Carr Quintet (11), Mike Westbrook Band (14) and Harold McNair with the Stan Jones Trio (18). . . . The Count Basie band have a concert at New York Town Hall on April 12. Pianist Paul Bley is planning his second avant garde concert at the hall on June 15. . . . Trombonist Max Collie left hospital on Sunday after an ear operation. He hopes to rejoin his Rhythm Aces soon. The band tomorrow (Friday) plays the Royal Artillery Hunt Ball at Tidworth, Wilts.

THE ROBERT STIGWOOD ORGANISATION PRESENTS

# BEE GEES SPRING TOUR WITH THEIR ORCHESTRA

CONDUCTOR : BILL SHEPHERD

## GRAPEFRUIT

SPECIAL GUEST STARS  
DAVE DEE, DOZY, BEAKY,  
MICK & TICH

- |                                      |                                 |
|--------------------------------------|---------------------------------|
| 29 March, Town Hall, Leeds           | 17 April, Guildhall, Portsmouth |
| 30 March, A.B.C., Chester            | 19 April, Gaumont, Hanley       |
| 31 March, Palace, Manchester         | 20 April, Odeon, Bolton         |
| 1 April, De Montfort Hall, Leicester | ★ 21 April, A.B.C., Hull        |
| 4 April, Regal, Cambridge            | ★ 22 April, A.B.C., Lincoln     |
| 5 April, Adelphi, Slough             | ★ 24 April, Odeon, Salisbury    |
| 6 April, City Hall, Sheffield        | ★ 25 April, Odeon, Romford      |
| 7 April, Hippodrome, Birmingham      | ★ 26 April, Odeon, Exeter       |
| 10 April, A.B.C., Carlisle           | ★ 27 April, Capitol, Cardiff    |
| 11 April, Green's Playhouse, Glasgow | 28 April, Granada, Tooting      |
| 12 April, A.B.C., Edinburgh          | 1 May, Savoy, Cork              |
| 13 April, A.B.C., Stockton           | 2 May, Adelphi, Dublin          |
| 14 April, Empire, Liverpool          | 3 May, A.B.C., Belfast          |

★ ON THESE DATES

## THE FOUNDATIONS

WILL APPEAR IN PLACE OF DAVE DEE

PRICES & DETAILS FROM LOCAL THEATRES

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**TOM JONES**  
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**No. 1 IN THE CHART**  
with his latest **DECCA** single  
(F 12747)  
**DELILAH**



SHOW STOPPERS: debut disc

## Stoppers bring Philadelphia to the chart

THE Philadelphia Sound is in the chart. The four young men who have put it there are the Show Stoppers with an up-tempo, brass-bound song called "Ain't Nothing But A Houseparty."

The record also introduces a new label, Beacon, "Houseparty" being its first release, and the debut disc for the Show Stoppers.

The group have been together for just over a year entering the music business straight from high school. All are under twenty years old, and individually they are Laddie and Alex Burke, 18 and 19 respectively and the Smith brothers, Timmy, 19, and Earl, 18.

Laddie and Alex are younger brothers of the well known soul singer, Solomon Burke. Did Solomon give the group any help? "No he didn't," says Alex, "but he gave us advice. Now he's very happy for us. He knew we had it in us and now everything is going beautifully."

Timmy Smith says: "I think we can call this the Philadelphia sound. As a sound it is original and it's the first big breakthrough."

Timmy goes on to say that the group do mostly soul kind of numbers. "We don't write any of our own songs though," he adds. "We sing things written by other people, especially Joe Thomas and Del Sharh."

It was Del Sharh who wrote "Ain't Nothing But A Houseparty" which has sold 40,000 copies in Philadelphia alone. Milton Samuel, Beacon Records chief, heard the song while he was in Philadelphia last year and chose it for the first release on his new independent label.

The group, who employ a great deal of choreography in their act, are currently working very hard all over America particularly in colleges. They are also working on their next single but refuse to say what it is yet.

They are also preparing their first album which will probably be built around "Houseparty," and their next single. The album won't be released until the second single is out but the boys indicated that it will contain a mixture of material including ballads and up-tempo songs.

## DONOVAN was back — and to prove it the Royal Albert Hall was bursting at the seams.

And it seemed that just about everybody who hadn't got a seat for the concert, presented by Imperial College in aid of Leukemia Research, was crammed into the large dressing room backstage.

The only person missing was Donovan himself — "He's gone to collect Mia Farrow," explained Don's Dad without batting an eyelid.

Georgie Fame was doing rather cruel imitations of Jon Hendricks—to the obvious delight of Jon. Both were surprise additions to the bill. Tenorist Danny Moss was worrying about his red pullover after seeing the string and woodwind sections arrive in full evening dress, white ties and all. He wasn't mollified by the sight of bassist Danny Thompson's flowered freak-out shirt.

Chaos mounted with Thompson, Moss, Harold McNair (alto, tenor, flute) and Les Condon (flugelhorn) warming up on bebop licks while the strings and woodwind ran through snatches of Bach and Mozart to get in the mood.

Suddenly Don was among us, dressed Indian style in white cotton jacket and trousers. The trip to meditate with the Maharishi had been "beautiful" he said, accepting my compliments on his new double album due out in mid-April.

He seemed the same relaxed, unworried Donovan despite the mounting chaos around him. Come to think of it, I've never seen him angry — he managed to keep his temper when people kept opening the door to the sounds of the massed musicians outside while he was trying to tune his guitar to McNair's flute.

The tuning complete he taught McNair a new composition in one minute flat.

### HUGE AUDIENCE

He sang me a ballad I hadn't heard. "That's the new Paul McCartney song," he said. "Beautiful, isn't it." I can only remember that "parachutes" rhymed with "boots."

"Lennon and McCartney are so talented," said Don. "In India they've written between 30 and 40 new songs and they are all great."

Hendricks and Fame intervened to try and find out when they were on and what they were supposed to do. They left, still baffled.

I introduced myself to Hendricks who looked at me accusingly. "What was that bit in the Melody Maker about me doing an extra season as Scott's because of what 'Ronnie Scott describes' as my huge success?" he demanded.

"It makes it sound as if Ronnie was the only one who liked it. It's like that guy in the Observer. When I was hear a year ago he said I was a frustrated tenor player. This time he says I'm a frustrated trumpet player. I didn't realise I had changed."

"And one thing I'm not, it's a frustrated anything."

It was time for Donovan to go on stage, and within seconds he had the huge audience eating out of his hand.

His critics should watch him in front of an audience — the personality flows across the footlights. And very little is left to chance.

The stage was effectively decorated with flowers, the lighting was expertly done and, for once in the Albert Hall, the balance and sound was fine.

And John Cameron's excellent arrangements give an added depth to Donovan's own charming melodies. There's a lot of good jazz in a Donovan show these days, and McNair was outstanding on flute, tenor and alto.

In the dressing room, it was agreed that Georgie would play organ for Jon. "But I can't play in A flat," he was protesting when I returned for a quick fag. "Never mind," Jon joked. "Nor could Ronnie Scott until he started playing with me."

Donovan announced his guests, and there was a massive "Oo" to show that the audience was hip enough to know and appreciate Hendricks. He did two songs and left them shouting for more.

Donovan threw in an unaccompanied song that even the band hadn't heard of before.

Finally he went into "Mellow Yellow" with the band swinging like mad. "I shall be doing this with Count Basie," said Georgie. "Just think of that brass section pumping it out," and he moved away humming happily.

The show over, Donovan vanished into the Ladies to do a quick interview for the BBC while the dressing room began to compare unfavourably with a sardine can.

Esther and Abi Ofarim arrived to say hello and duly did so after Abi had spent some time in front of the mirror suspiciously searching for a hair that might be out of place.

"Wonderful," people said. "A beautiful show," "great." I was inclined to agree.

Compere John Peel looked happy, possibly because Tyrannosaurus Rex had shared the first half.

It was hot and crowded, and visions of a pint of bitter began to appear before my eyes. I made for the pub and, surprise surprise, so did the jazz section, with Danny Thompson cutting a path through the fans at the stage door with his bass.

"Sometimes," said Danny Moss. "I feel very old."

Thinking back to all those minis and flowers in the dressing room I knew what he meant.

# DIGGING DONOVAN AT THE R.A.H.

BY BOB DAWBARN



DON: relaxed and unworried as ever

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by arrangement with  
**HAROLD DAVISON**  
present

## COUNT BASIE

HIS ORCHESTRA

AND

## GEORGIE FAME

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MON • 22 APR • STREATHAM  
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ODEON

FRI • 26 APR • GLASGOW  
ODEON

SAT • 27 APR • MANCHESTER  
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# CLIFF STATES HIS CREDO

WHEN I interviewed him during his season at the London Palladium last year, Cliff Richard clearly indicated that religion was the dominating influence in his life. That it still is is evident from his The Way I See It, a paperback just published by Hodder and Stoughton at 3s 6d.

Cliff projects the Christian message on virtually every page, and footnotes give frequent Biblical references. Here are just samples of some of the subjects covered, and quotes from Cliff's views: ON POP AND JAZZ: I've always loved pop and a little jazz music. . . . But I like beat music and the "big band" sound too.

ON MARRIAGE: I, for one, would rather not be married than have a marriage without love. I mean that, and that's one reason I have held back to make sure.

ON GREAT MEN: For me, there is only one possible answer — Jesus Christ.



ON DRUGS: Some people seem to think that all pop singers are main-lining narcotics and everybody in showbiz is stoned to the eyebrows. . . . But in my view it is not the stars who go in for drugs, but the near-misses and failures who are compensating for their lack of success.

ON DRINK: I do like an occasional glass of wine. . . . But it honestly would not bother me if I never touched another drop of alcohol. For me, the best drink in the world is a cold orange squash.

ON THE BOMB: Some people seem to imply that, if only we could get wars stopped, H-bombs banned and so on, the world would be perfect. I think the "flower people take this view — if we could all just "love one another" everything would be wonderful. To me, this is unrealistic.

ON THE BEATLES: As entertainers, I think they're great. . . . I was unhappy about the way, at one time, they seemed to be backing the idea of drug-taking.

ON VIETNAM: I believe, as a Christian, I should be against war, for any purpose. It seems inconsistent to follow Christ, who said, "Love your enemies" and then go out to kill them. L.H.

# MR. NINE PER CENT the loser agent



IT makes a nice change from the usual tales of prejudice in the American South, to report that the Georgia State Senate has passed a resolution expressing "deepest regret at the untimely passing of Mr Otis Redding, the King of Soul."

# Georgia tribute to Otis Redding



The RAVER'S weekly tonic

The resolution included the clause: "Whereas he was voted the World's Number One Male Vocalist in 1967 by Britain's Melody Maker Magazine."

The resolution was presented to the late singer's manager, Phil Walden, and Mrs Otis Redding last week.

I can't see Durham County Council doing the same thing for Eric Burdon one day! The British tend to treat their entertainers as a separate, and inferior, race.

Simon Dee's red Aston Martin took a hammering from fans at Sunday's concert in aid of Spastics at Wembley. And Simon collected a thump on the head.

George Fame's "Bonnie and Clyde" has hit the American top 10. . . . Beach Boys' Mike Love dined with Donovan on Monday night. . . . Daffest publicity gimmick of the week: Status Quo threatening to March on 10 Downing Street, demanding the case for pirate radio to be reopened.

Dozy, of Dave Dee etc, drove his new Morris 1100 to a garage to get a radio fitted. Told it couldn't be done that day so he swapped it for an MGB—with radio.

Klaus Voorman off to Germany on April 3 to collect award for Manfreds for their "chart consistency" in Germany during the year.

Ronnie Scott seen buying drinks for Ray Tolliday yet. . . . "Congratulations," the Bill Martin - Phil Coulter Eurovision song, already has over 60 cover versions throughout Europe. Still 116 short of the versions of their "Puppet On A String."

Tom Jones went on stage for his Las Vegas opening with

a "Good Luck" telegram from Elvis Presley in his pocket. . . . the long-awaited Mick Mulligan - George Melly reunion at Wood Green Jazz Club didn't come off because of trouble with the Mulligan tonsils. Sandy Brown, Alan Eldson and Graeme Bell all deppeed for him with Brian Green's band.

Cilla Black off to Portugal on holiday next week with fiancé Bobby Willis and NEMS director Peter Brown. . . . Zoot Money and Eric Burdon to join forces?

Plastic Penny's singer Brian Keith broke his arm at the BBC last week—falling off an elephant. . . . Buddy Rich gave Eric Delaney his entire set of cymbals before leaving Britain.

Louis Armstrong, on why he still travels the world: "You can't have the bread and loaf." . . . Overheard in the MM: "He's so old he can remember who sold the Charge to the Light Brigade."

Eddy Arnold received a plaque at Carnegie Hall last Saturday for record sales totalling 50 million. . . . jazz impresario Norman Granz is to sell his Picasso collection at Sotheby's.

Deejay Jimmy Young phones friends and does his business while the records are playing on his morning show. Warren "Alf Garnett" Mitchell learning sax. His teacher is Don Rendell.

Deejay John Peel is planning a radio programme on sugges-

tive lyrics in pop songs and hopes to get Cliff Richard, Mick Jagger and Mick Farron, of the Social Deviants, to take part.

John Rowles invited MM to his 21st birthday do last Friday. . . . publicist Francis Van Staden leaves Major Minor to join Tony Barrow International on April 1. . . . Freda Kelly, National Secretary of the Beatles Fan Club, weds bass guitarist Brian Norris in Liverpool on April 4.

Mick Wilsher, of New Vaudeville Band, has vowed never to go to Liverpool again after his vintage Gibson guitar was stolen from his parked car there. . . . Jake Thackray considering packing in teaching for full-time singing.

Bill Martin and Phil Coulter planning to concentrate more on record production. . . . Pinkerton's Colours changing the name to just Pinkertons. . . . Cabaret playing to capacity business at the Palace Theatre.

Frank Sinatra playing to Standing Room Only at the Fontainebleau, Miami Beach. Ditto the Temptations at the nearby Deuville Hotel. . . . Ofirams taking a long time making the American chart.

Ed Sullivan so knocked out with the Dubliners he gave them a second number on his American TV show. . . . Phillip Solomon's horse, Major Minor, won at Phoenix Park, Dublin, on Saturday. . . . Pet Clark's new American single will be a Jackie Trent - Tony Hatch song, "Have Another Dream On Me."

Time Box have written the A side for the debut single, due next month, by Fraser Hines—Jamie of the Dr Who series. . . . Yardbirds expect to earn 200,000 dollars on the American trip they started this week.

At Wembley on Sunday, Amen Corner's Andy Fairweather-Low knelt on stage and got a drawing pin in his knee. Now hobbling around with a septic knee. . . . Tony Secunda met Trinidad's Prime Minister Eric Williams while on holiday in Caribbean.

Peter Green proud owner of red MGA sports car. Central Office of Information to film Aynsley Dunbar for Youth Of Britain Exhibition during Mexico Olympics.

Graham Nash among Donovan's backstage visitors at the Royal Albert Hall. . . . which musician stopped fancying a girl because she looked like Harry Klein? . . . Samantha Jones impressed at United Artists birthday celebration in Miami last week.

Wild Angels the only genuine British rock group? Why, oh why, do deejays have to sing? . . . Toast start trying to play 100 hours non-stop at 2 am on Saturday at the Kings Hovel, Youth Club, Kings Cross. All in aid of Human Rights Year charities.

Alan Eldson band and comedian Leslie Crowther bused the queues at Sunday's Wembley Spastics show. . . . Eddie Condon's New York club being taken over by Olega and Igor Cassini as a restaurant and discotheque.

## caught in the act

# Woods proves there's still life in the old tradition

AS WE WERE constantly reminded on his opening night at Ronnie Scott's Club, altoist Phil Woods recently travelled 3,000 miles with Thelonious Monk's Octet to play one short solo in Jazz Expo '67. He will be taking many longer solos in the next four weeks to make up for it, and judging from Monday's offering, most of them will be of a pretty high standard.

Of course, the main thing to get out of the way in a reference to Charlie Parker, whose influence can be heard in everything he plays. But Woods still sounds fresh where another Parker disciple, say Sonny Stitt, has gone stale; his tone is cuttlingly alive, he swings forcefully not mechanically, and above all he has edited out of his playing most of the unnecessary rhetoric which disfigured bop, leaving a clean and fierce central argument.

In the context of today's upheavals, he produces no surprises except the surprise of finding that there's life in the old tradition yet. On the opening night, he played a mostly familiar tunes, like "Speak Low," "Doxy" and "Willow Weep For Me" (the last quite fast in triple time) and seemed slightly ill at ease with Tony Oxley, who has all the technique needed to be a good drummer but, as yet, little of the self-discipline; however clever his excursions are, they only distract from the main business. Ron Mathewson is a fine bass player, and on piano is Gordon Beck, who has turned Bill Evans' approach into a style like a face cream which soothes without nourishing.

On the other half of the bill is Jon Hendricks, who combines hip singing and hot doggerel in his very entertaining act.—THOMAS LAURENCE.

Joe Locker already has a reputation as an instrumentalist in his own right, but when he and Tom teamed up with English fiddler Janet Kerr they finally found the right chemistry for this elusive and impressive rural music that flowered for a brief 15 years at the birth of the American record business. At the beginning of the evening the playing was a little tense, but as the audience warmed to their music they loosened up. By the time of the last number, the homely "My name is Morgan but it ain't J.P." they were really swinging. —KARL DALLAS.

## NEW FORMULA

IT'S ALWAYS pleasant to come across a group that exudes talent, musicianship and that has made an obvious effort to get away from the usual stereotyped group sound. Such a group is New Formula, who appeared at the Cromwellian last week.

Led by Mike Harper, Martin Fallon (gtr), Ricky Dodd (tnr), Bruce Carey (bs gtr) and Tommy Guthrie (drs) make up the group. Harper is a very fine singer who can handle material ranging from Wilton Pickett's "Funky Broadway" to things like "Maria" and "Tonight," which are given good original treatments.

Part of the joy of this group is their excellent sound system which made their version of "Burning In The Background Of My Mind," "Reflections" and a medley comprising "Reach Out," "I Feel Love Coming On" and "Slow Me" entertaining listening. The New Formula are a group worth watching. —TONY WILSON.

## NEW DEAL BAND

EVER SINCE Tom Paley left the New Lost City Ramblers and came to live in Europe, he has been looking for the right people here to play the string band music that he loves. In the meanwhile, he's been heard around mainly as a soloist, but when his New Deal String Band played at the opening of Joe Innis' new club at the Horse and Groom, Westminster Bridge Road, on Sunday evening, it became obvious that his search was over. Of course, fellow-American

## LYTTELTON

A GREAT, storming scene erupted last Thursday night when Humphrey Lyttelton gathered most of his original band together at Chelsea's Six Bells to celebrate his 20 years as a bandleader. It was definitely a most nostalgic occasion — in fact revived 70's time or blasts from the past!

With Humph were Wally Fawkes on clarinet, Keith Christie on trombone and Johnny Parker on piano. The remaining members of the rhythm section were Dave

Green (bass) and Tony Taylor (drs), who are part of Humph's present band, Tony Taylor managed remarkably well in fact to keep the basic sound of Humph's earlier bands intact, instead of being over-modern, which he could have been. In fact, the whole band were trying hard to get into the "old bag." It was a large dose of "it don't mean a thing if it ain't got that swing." It was as if the band had actually been together for 20 years, without getting stale. Humph used all the old techniques to recreate the original sounds. The band stomped through numbers such as "Weary Blues," "Cake Walking Babies" (with Humph and Wally both on clarinets). VIV PRINCE.

## LONDON YOUTH ORK

IT IS NO great pleasure to record that the London Youth Jazz Orchestra's second set at London's Marquee on Tuesday last week was below the standard that we have come to expect from them. Whilst Peter Duncan (flugel), Bob Sydor (tnr), Geoff Castle (pno) and Ken Gray shone on tunes like "Big P," "The Kid From Red Bank" and "Shadow Of Your Smile," the band, sometimes using a dozen brass at once (although nine trumpeters were in action during the evening) was often far too large for comfort.

While I applaud the educational reasons for doing this, I doubt the wisdom of doing so in what is after all a professional setting when the band should be trimmed down to the very best musicians available.

The collaboration with the Time Box was a good way of selling the band to a Marquee audience, although in the event it was hardly necessary, but musically all the action came from singer Mike Patto, of whom I can only record that he was an absolute gas.

On "Let The Good Times Roll" and "Work Song" he really moved things along, whilst on "Lil Darlin'" he out-Georgied Fame with no bother at all; a better voice, and better ears. Earlier, Time Box's vibist Peter Halsall had an excellent work-out on the MJQ feature "Sketch," and altogether they proved that they must surely be one of the most musical pop groups on the scene.—CHRISTOPHER BIRD.

## OUT THIS WEEK—

# MORNING SUN



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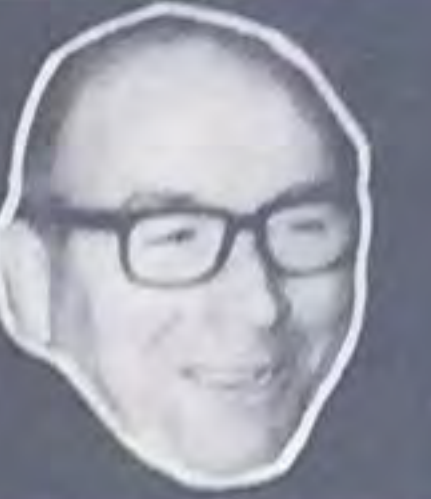
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# THOSE BUDGET BLUES



UPROAR HAS ERUPTED in the music business following Chancellor Roy Jenkins' Budget—the most savage for 40 years ● Gunning on Bonnie and Clyde

scale for the Chancellor are record manufacturers, record dealers, musical instrument distributors, dance hall bosses agents, and the Musicians' Union

● But it's the public "what pays" in the end. And suffering a particularly cruel blow are record buyers and musicians ● Here's a Melody Maker rundown

on how that Budget affects the record scene and other aspects of the music industry; Singles, on average, go up by 11d, and LPs by 4s. Musical instruments are

up by five per cent, or 1s in the £1. The fourpence will also add to the bill of groups, bands and solo artists travelling to jobs throughout Britain.

## INSTRUMENTS AMONG MUSICIANS

WHAT ABOUT musicians, the only man whose tools of trade are taxed?

Says Phil Cowan, managing director of Selmer's, Britain largest distributors of musical instruments, whose turnover in musical instruments last year was £1,740,000: "This tax will increase the price of all instruments. It is a terrible thing. Instruments are still the only tools of a trade for which a man is taxed.

"No other tool or instrument from which a man earns his living is subject to purchase tax — unless he is a professional timekeeper who pays tax on his watch!

"Even a pressman's camera is exempt from tax.

"This tax will affect everyone who buys an instrument — even schoolchildren. They pay tax on a violin string, resin; a drummer pays on his sticks; a guitarist on his strings; a reed instrumentalist on his reeds.

"It is really dreadful.

"An instrument costing £18 5s goes up to £18 15s. The price increase represents five per cent, or 1s in the £1.

"We have always tried to keep prices down. We did not put them up following devaluation, even though 90 per cent of the instruments sold in this country are imported.

"It will mean an enormous increase in transport, telephones and SET costs."

AN ANTI-BUDGET blast from Harry Francis, Assistant General Secretary of the 33,000-member Musicians' Union.

Asked for his comment, Harry said: "In face of the appalling decisions announced by the Chancellor in many fields, the question

### FOOTNOTE

ONLY RAY of sunshine in this gloomy saga comes from Pete Payne, manager of James Asman's record shop in London's New Row, which specialises in reduced and second-hand records.

He said: "While sales of new albums may go down slightly for a time, I am expecting sales of secondhand records to go up.

"We are promoting this with a special campaign."

of purchase tax on musical instruments may seem a drop in the ocean.

"However, the Musicians' Union will continue to do all in its power to bring about the abolition of purchase tax on musical instruments, and also to resist the new increase."

Says Brian Blain, secretary of MU's "Campaign for Live Music": "My first reaction was how the increased Selective Employment Tax would affect all aspects of live music.

"Symphony orchestras, for instance, are already working on a knife-edge where organisational costs are concerned, and SET is bound to put these up tremendously."

## IN THE CLUBS AND BALLROOMS

BALLROOMS ARE also hit by the Budget. Mecca employs some 80 bands and groups on a regular

basis, apart from those on one-night-stand bookings.

Says Phil Tate, a director of the Mecca Agency: "It's unjust to tax a man's tools of trade. A musician's instruments are just that.

A STATEMENT issued by the giant EMI organisation says: The Budget purchase tax increase means that a Beatles

single, for example, which costs 7s 4½d (p.t. 1s 1½d) will now cost 8s 3½d (p.t. 2s 0½d).

A Beatles LP goes up from 32s 5½d (p.t. 4s 1½d) to 36s 6d (p.t. 8s 1½d). Beatles tapes go up from 35s to 47s 9½d and Musicassettes from 40s to 54s 7½d.

Adds EMI: "With the educational and cultural contributions which records provide to the general public, it has always been felt that the purchase tax on them should be abolished.

"Despite the sad economi-

cal plight which the Government finds itself in, it still seems that this increase is yet a further imposition on the average man who likes to relax at home with some good music to take his mind off the troubled affairs of today."

Decca Records director, W. W. Townsley, says: "We're pretty sore about it. There's still nothing on books or papers; you can put out the most pornographic book and not pay tax. Surely music cannot be classified as a luxury.

"I can't say whether the extra purchase tax will affect record sales, but with taxes up all round there is a limit to the amount people can dig into their pockets or purses. Their wage packets are not expanding.

"With the increase in the petrol tax, our distribution costs will increase enormously. Decca's policy has

always been to give good value; we haven't increased prices for two years."

Says Fred Kent, commercial manager of Philips Records: "We deplore this tax increase. We have just had to pass it on to the public exactly as it was uplifted by the Chancellor."

What about the record dealers? Speaking for them is Harry Tipple, secretary of the Gramophone Records Retailers Association which, with the coming merger with the Music Trades Association, will represent 3,000 dealers.

Says Mr. Tipple: "The first thing that bothers me is that sales of records are likely to suffer. Immediately prices were previously increased we almost had to brainwash people into paying 7s 5d for singles. Now, we have to face the unwieldy price of 8s 3½d. It will now take even

less sales to get a record into the top slot.

"And if singles suffer, this may cause a cutback on LP production, since singles do tend to subsidise LPs — classical records and minority stuff like jazz and folk. This could mean that minority interests will have less choice.

"Secondly, there could be an adverse effect on record exports, as there may not be so much money available to exploit new artists. We have been leaders of the record business in the world, but if we can't try out new artists in this country, it will be difficult to promote them overseas.

"And the Selective Employment Tax means that record dealers will be forced to do with less staff. We now pay 37s 6d per head for senior staff, but this goes up to 56s per head. Good staff was always hard to get and difficult to train.

"Dealers, too, will have to be more selective about stock. Whereas some now boast about stocking every single, they will have to cut down as there is always a tremendous wastage in singles.

"This means the purchasers will have less choice. But now a dealer's funds won't run to carrying a big stock.

"What puzzles me most of all is that there is no tax on virgin tapes. This means that a lot of people with tape recorders will find it a temptation to tape a record from the radio rather than go out and buy it.

"We know this is already illegal, but you have a very small hope of prosecuting anyone."



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## Rendell, the well respected Don...

BY BOB HOUSTON

TO SURVIVE the slings and arrows of outrageous fortune which are usually the lot of British jazz groups, irrespective of musical merit, is a noteworthy occurrence. When, like the Don Rendell-Ian Carr Quintet, you get into your fifth year and have three well-received albums under your belt, it is little short of a miracle.

But the Rendell-Carr 5 is nothing short of miraculous in many ways, a satisfying blend of maturity, enthusiasm, optimism, and a willingness to utilise all the proven, and some still unproven, techniques open to the jazz musician of the Sixties.

At Lansdowne Studios in West London recently, they recorded what will be their fourth album for Denis Preston before a compatible audience of friends and acquaintances which included Warren Mitchell of Alf Garnett fame (a fan of the group), and composer Neal Ardley, whose "Shades Of Blue" has long been a Rendell-Carr regular and was recorded once again.

The Quintet—Rendell saxes, clarinet and flute; Carr on trumpet and flugelhorn, pianist Michael Garrick, bassist Dave Green and drummer Trevor Tomkin—grew out of a previous Rendell Quintet which included pianist Johnny Burch and Graham Bond, then on alto before he spread his wings into other pastures on organ.

Rendell, a veteran of numerous groups from Johnny Dankworth's Seven to the Ted Heath Orchestra, is very much the senior member of the group, now the other side of 40 and playing better than ever before.

Rendell's enthusiasm is incredible for a man who has been through the ups and downs of the British post-war scene. For instance, someone rang him up out of the blue recently, announced he'd never met Don but would like to come over and play flute duets with him. I can well imagine the response from many jazzmen of Don's generation, but in his case he politely said he was busy, but when he wasn't the caller was welcome to drop by.

In a similar vein, he has steadily added to the number of instruments he can play at a time in life when most people would consider getting to grips with the tenor sufficient claim to fame.

"Hearing John Coltrane in 1961 inspired me to get a soprano," he recalls. "I played tenor almost exclusively before that, and then in 1964 I got hold of an old wooden flute. Soprano is really very close to the tenor, same fingering etc, and clarinet is every sax player's double; so the flute was the first real addition."

Through the extra-curricular activities of the Quintet's pianist, Michael Garrick, Don is in the process of adding the recorder to his achievements.

"In his own group," Don explained, "Michael has scored a lot of music to fit poems, and he added re-



RENDELL-CARR 5

order for some of it. So now I'm playing that.

"I'd always been a critic of people who were jack of all trades, really. But I didn't set out to play all these instruments. It just developed out of what was going on with the Quintet and elsewhere."

This natural, unhurried pace of development is also evident in the way the Quintet evolved to the stage, today, where virtually the only number in its repertoire not contributed by its own members is an arrangement of Duke Ellington's "The Blues."

"We've discussed this within the group and haven't come to any hard and fast decision about it; but Ellington's 'The Blues' is about the only non-group thing we play now."

Away from his activities with the Quintet, Don teaches woodwinds at Highbury Grove School, an occupation from which he derives an immense amount of satisfaction.

"One of the things that keeps me so alive when playing," he insists, "is being connected with youngsters through the school and evening classes. Their minds are so open to all information. It helps to keep me awake to everything."

"I've just bought a mouthpiece from one of the young musicians at evening school, and I think it's given me the best tenor sound I've ever had."



IT'S NOT EVERY DAY you see a picture of Buddy Bolden. When you do, it's usually this one (taken from A Family Album and credited "courtesy Mrs Bella Cornish"), but most often printed backwards. That, the caption tells us, is because the photographer posed bassist Jimmy Johnson and guitarist Brock Mumford playing left-handed, so editors reversed things and finished with clarinettist Frank Lewis (standing) having the wrong hand uppermost. Others in the picture are Willie Cornish (valve tmb), Bolden (cornet) and Willie Warner (clt).

THE STORY of New Orleans jazz, its parades and picnics, bordellos and dance halls, ragtime bands and river steamers, has often been told — and to some extent in pictures, starting with the 1939 publication, *Jazzmen*.

But it has never before been done as proud pictorially as it is in *New Orleans Jazz: A Family Album*, a photograph album with text by Al Rose and that veteran friend of New Orleans music, Dr Edmond Souchon.

Its first 126 pages constitute a Who's Who in New Orleans Jazz, running alphabetically from Martin Abraham, Sr (gtr, bjo, string, bass, tuba) to Phil Zito (drs).

This is well laced with pictures, some of them rare, including Don Albert, Henry Allen Sr, two of the Baquets, Sidney and Leonard Bechet together, four of the Brunies family, Willie Cornish, Louis Dumaine, Frankie Duson, Tony Jackson, Richard M. Jones, Guy Kelly, Stalebread Lacoume, Herb Morand, Roy Palmer,

also see the Eureka, Young Olympia, Onward, Young Tuxedo, even the Mathews Band of Lockport, Louisiana (about the year 1904).

For the rest, the book devotes chapters to Where's Where in New Orleans Jazz (a review of such landmarks as Anderson's Annex, Bucktown, the Halfway House and Louis Armstrong's birthplace, with pictures to match); New Orleans Jazz Afloat (a review of the riverboat scene); No Business Like Show Business (review of the hokum side of jazz); a section on Crescent City jazzmen at home, recording, rehearsing and so on, which includes three unusual pictures of Jelly Roll Morton;

## New Orleans, the land of dreams, in pictures

BY MAX JONES

Kid Rena and most of the Shields family.

The Who's Who is more comprehensive than Sam Charters' in *Jazz: New Orleans*, the entries overlap they tend to give a certain amount of different information, Charters' generally being more detailed.

The next section, a Jazz Band Ball, deals with the bands, and this carries photographs of groups — smiling or otherwise, kneeling, sitting, standing, posing, playing, in fact doing everything but marching.

Section three, the Brass Bands, takes care of that. Henry Allen's Brass Band is pictured parading in the Mardi Gras of '26, and we

also see the Eureka, Young Olympia, Onward, Young Tuxedo, even the Mathews Band of Lockport, Louisiana (about the year 1904).

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\*NEW ORLEANS JAZZ: A FAMILY ALBUM by Al Rose and Edmond Souchon. Louisiana State University Press. Can be obtained through Feffer and Simons, Transatlantic Book Service, 28 Norfolk Street, London, WC2. 57.

Oh, play that Bach

BY ALAN STEVENS

SWINGING the classics used to be a popular ploy of some jazzmen. Today, most classical composers are allowed to rest in peace, but one composer who's never had occasion to turn in his grave is Johann Sebastian Bach.

True, Alec Templeton conducted "Bach Goes To Town" some 30 years or so ago and the MJQ have experimented with fugues and rondos in the style of Bach, but generally jazzmen have "neglected" the music of that 18th century composer.

That is until pianist Jacques Loussier came on the scene some nine years ago with his Play Bach trio.

"I don't class myself as a jazzman," he told me backstage at Manchester's Free Trade Hall last week. "In fact, I don't know any jazz tunes. Of course, if I have the music or the chords, I'll get by. I've never played with any other jazzmen outside of the members of my own group."

"For many years before I formed the trio I had been immensely interested in the harmonies of Bach; they provided a firm basis on which to improvise."

"Now I'd long realised that improvisation is the very essence of jazz and that jazzmen are the finest improvisers. So I chose Pierre Michelot and Christian Garros, whom I knew by reputation, to form part of my trio when I decided



LOUSSIER: no jazzman

to re-interpret Bach's music in the jazz idiom."

"Why concentrate on Bach? Why not have a go at, say, Vivaldi, Mozart, Telemann, Marcello?"

"I don't feel their music at all," explained Jacques. "Then again, Bach was a sort of mathematical musician — his works fall into regular sets of 8 bars, 12 bars, 24 bars, which are virtually standard jazz patterns. And, of course, his music has a remarkable rhythmic quality."

"Was he surprised that no one had ever jazzed Bach before? "Not only was I surprised, I was mystified," he said between sips of whisky.

"Perhaps musicians were unaware of the improvisatory possibilities of his music, perhaps they felt it would be looked on just as a novelty."

"When I formed the trio, I never imagined that I'd be able to make a comfortable living out of it. Though concertgoers were rather apprehensive at first, I was very amazed at the way our success and popularity grew."

"How long does he expect this interest to last? "There's no telling, but we are still in great demand all over the world. If our popularity declined, we'd still carry on our partnership with Bach until such times as we ceased to get enjoyment and stimulation out of it."

Loussier regard his concerts ("We never play in clubs") as a meeting point for jazz fans and classical music lovers. "I think we attract all kinds of people."

## Quincy in Hollywood

BY LEONARD FEATHER

THERE WAS heartening news recently for the advocates of change on the Hollywood musical scene. The background score for *In Cold Blood* was nominated for an Oscar by the Motion Picture Academy.

The recipient of this honour was a Chicago-born, Seattle-raised ex-trumpeter named Quincy Delight Jones.

Cheerful, gregarious, younger than most men in this field (he turned 35 this

month), Jones is a dapper figure with the energy of a hip Hercules. He is also one of the handful of Negro musicians now writing scores, and songs, for movies.

"If you'd ever been associated with jazz, that used to be one strike against you," he says. "Negro musicians were automatically identified with jazz; strike two. The few who got any credits

in the 1940s and '50s were assigned to write sequences in which jazz was related to the story line."

The main problem was the conservative attitude of studio executives, who hired composers steeped in the conventional European tradition. Jones credits Henry Mancini (via the Peter Gunn TV series and many movie assignments) with the breakthrough.

Jones' contribution to the chilling mood of *In Cold Blood*, which opened in London this week, was singled out for praise by reviewers who rarely mention background scores. Many who saw the picture were mystified by some of the effects.

"Some of the most important sounds were created by the bass players, Ray Brown and Andy Simpkins, who sort of played the two murderers' roles musically. Ray worked on those pizzicato double stops until he had blisters on his fingers!"

"That weird effect in the title track isn't an electronic instrument; it's just Frank Rosolino playing his trombone with a wire buzz-mute.



JONES: it was a closed camp for a long time

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# MAN THEY MISTAKE FOR ENGELBERT

**JOHN ROWLES** — a new balladeer in the MM chart this week with "If I Only Had Time" — used to be lead guitarist for the Shadows.



JOHN ROWLES

It's true but it wasn't Hank, Bruce, John and Brian. It was a local group in New Zealand, in John's home town of Kawerau, a small new town on North Island. "We were so keen on the real Shadows that we named our group after them," said John.

And strangely, it was the real Shadows who discovered John in a Sydney nightclub many years later. They were in Australia with Harry Walters of the Peter Gormley office. They were told about John, went to see him and told him he would be a success in Britain.

"They told Peter Gormley and when he came to Australia a couple of months later he came to see my act," Gormley, who manages Cliff Richard and the Shadows, was impressed and arranged for John to come to Britain.

He was spotted in a trio by two Australian promoters who arranged for them to go to Melbourne where they worked for three months before their girl singer left. "I moved to Sydney where I joined a showband called the Sundowners, which was marvellous experience. I learned piano, trumpet and sax as well as guitar and really learned a lot about working to an audience."

But after a few months, John decided to go solo. "I was fortunate, because I landed a good job for my first solo gig — as singer and compere on a big tour." He was known in Australia under the quaint name of Ja-Ar and it was under this name he was spotted by the Shadows and Harry Walters singing in Sydney nightclubs.

Since he arrived in Britain, he has repeatedly been mistaken for Engelbert Humperdinck. "The first time was by some schoolgirls when I was flat-hunting. I explained that I wasn't and at the time I'd never even seen Engelbert."

"I did see him on television though and I could see some of myself in his mannerisms although I don't think he really looks like me. I'm dark like him but I think he's much bigger than I am."

# BLIND DATE

**FLEETWOOD MAC:** "Black Magic Woman" (Blue Horizon).

Have you got any Tyrannosaurus Rex records? You can take that off — I know it by heart. Everything Blue Horizon do is good, I'm glad Peter Green's LP is doing well, and it's great to release a single, because it gives me the opportunity to play him, but saleswise it won't mean much.

Peter has one of the best five groups in the country, along with the Nice, Pink Floyd and John Mayall. They're very human on stage and their music is very exciting. They were doing rock and roll before the revival which I think is a bit of a drag incidentally. You can't recapture an era.

When the New Vaudeville Band did "Winchester Cathedral" nobody started a Noel Coward revival. I was so choked and disillusioned by the Beatles record. I could live without hearing it again whereas I have to hear "Wairus" regularly otherwise I have withdrawal pains.

**TIM BUCKLEY:** "Wings" (Elektra).

An Elektra record — that'll be good. Another song I know by heart. Tim Buckley — a work of art. Very sad people don't hear records like this. If you listen to Tim Buckley properly you can't fail to be affected by him. This is from his first LP.

It really upsets me people only listen to recipes and telephone calls on the radio and the music is like the ultimate in wallpaper.

**INCREDIBLE STRING BAND:** "Painting Box" (Elektra).

More Elektra. I know this again. I just hope everybody goes to their concert at the Royal Festival Hall. Plug!

I really think the Incredible String Band will rule the world in a year's time. Things they do are perfect. No weaknesses and

# JOHN PEEL

## singles out the new singles



Atkinson

■ With a seemingly drab voice that disguises a wealth of poetic thoughts and images, John Peel has broken completely free from the stereotyped "be nice to everyone" pattern of disc jockeys. Although his favourite adjective may be "nice," he is only concerned with propagating the music he believes in, and to hell with the rest. After experience in American radio, John came to fame in Britain with programmes like Perfumed Garden on Radio London, mixing poetry with progressive pop. He managed to sneak into Radio One when the pirates were swept away and his Sunday show, Top Gear, is regarded as a bastion of hip sounds in a world of relentless commerciality.

like hell in California and get their records in. Captain Beefheart was up to number four when he had sold not very many records.

**HARPER'S BIZARRE:** "Cotton Candy Sandman" (Warner Bros.).

You've got me here. The voices sound as if they have been speeded up. Nice start, but they are a bit like an American Hermit's Hermits — a bit twee.

Not exciting enough to have last thoughts on. I hate to put records down, but that's a bit bland.

**ROGER WHITTAKER:** "Talk To The Animals" (Columbia).

Oh take it off, it's Rex Harrison, or somebody trying to sound like him. That's awful, take it off!

That's just a job, he's not involved in what he's doing. I first heard this by Sammy Davis Jr who's so uncool. I thought at first — "What a nice idea, talking to the animals." But

really the way these mediocre showbusiness performers are lionised.

Did you see Tessa O'Shea on the Eamonn Andrews Show? It would be nice to have communication with animals though. I could go home to my new hamster, Biscuit, and say: "What sort of day did you have?"

I'm terrified Walt Disney or someone would get hold of Lord Of The Rings. I was supposed to meet Tolkien at a reception the other day, but I was thrown out. I'm sure there are elves about — but not in Kilburn.

**PROCOL HARUM:** "Quite Rightly So" (Regal Zonophone).

This is Procol Harum. I haven't heard this one. You can take it off. Everyone will say it's not similar to the others and be too afraid to say it is. It is.

I like it, but it won't do as well as "Homburg," which didn't do as well as "A Whiter Shade Of Pale," which is a shame. When I met them, they

were definitely stars, which is sad because the fellow can write some surrealist words and the guitarist is good.

I'm always very suspicious of groups that suddenly arrive with a bang and all dynamic promotion people. The quicker they come, the quicker they go. It's better to sweat it out for a few years and have ten thousand kids behind you rather than one dynamic promotion man.

Look at the Beatles. They went through some really gross times, and they have made their mark, I think you could say.

**ROY HARPER:** "Life Goes By" (CBS).

Take it off. That's Roy Harper. I don't like it as much as the other things he's done, although I suppose it's more commercial.

People keep saying he's England's Bob Dylan, which is a drag because he's England's Roy Harper. There are some beautiful things on his LP. He must have had a hang-up life because it comes out in his music.

There are some very bizarre things in his songs. He empties himself in front of you, I'd sooner see him in the chart than the turgid people who seem to have suffered pre-natal death.

**LEONARD COHEN:** "Suzanne" (CBS).

Oh, wow, this is Leonard Cohen. This is so beautiful. I must listen. The world should be flooded with this, so we could all float away. This fills you up with summer.

Leonard Cohen is a poet. It's so good that he can sing as well — a very spare and simple voice. No embellishments. All poets should record.

I see Tolkien has an LP of things from Lord Of The Rings with music by Donald Swann. It's good because it's crossing the barriers — like Donovan.

You can buy a person in a cellophane packet and they live for you on the turntable.

# ROGER MILLER Little Green Apples MF1021

God didn't make the little green apples,  
an' it don't rain in Indianapolis  
in the summertime—  
And when my self  
is feeling low  
I think about  
her face aglow  
and ease  
my mind.



# The Ofarims find it's really tough at the top

"WE'VE always worked hard before but never as hard as this." That's the comment from Esther and Abi Ofarim, after topping the chart for a month.

The success of "Cinderella Rockefella" has resulted in the Ofarims being showered with offers for films, television and radio, and personal appearances.

## SUCCESS

Their original one concert at the Royal Albert Hall this week has been increased to two, and a further 12 concerts have been arranged in major cities such as Liverpool, Manchester and Bristol. They are also planning a television series on BBC to begin filming next month.

"But it is very good, and very tiring," said Esther



THE OFARIMS: "It's very good, and very tiring."

during a break in rehearsals for last week's Rolf Harris television show. "We have already fixed things to do. Now it's a little too much. Things are being added because of the success of the record.

"Having a number one is great," added Abi. "It means it will bring us big things later on, such as films and musicals, but we are booked so far in the future that we don't have time to do the big things yet."

Last weekend was especially busy for Esther and Abi. As well as the Rolf Harris Show, they were filming location shots for a one-hour television musical film.

"They are situations connected with the songs," explained Esther. "The film will be shown throughout Europe. Television is a great system to film for, but it is so much harder. It is so involved.

"If the director asks us to do it again and again, we can't refuse because we want to do it right."

## MONEY

"So much time is being taken we don't have time to breathe or eat," continued Abi. "It's marvelous to have the success but the price is very high, physically and emotionally.

"We are different from the groups. We give our maximum on stage and on records. Groups give their maximum on record but not on stage. They just stand and play.

"We appreciate that people pay a lot of money to come and see us, and our biggest pleasure is to entertain the people who come to see us."

Having a big hit means that Esther and Abi have to constantly perform "Cinderella." Were they fed up with the song now? "No we are not," was Abi's reply.

## SING

Esther said: "We don't live just off this song. We have many others, so we don't have to sing it all the time."

"And," added Abi, "we sing it differently each time."

"We sing the others and when we come to do 'Cinderella' we are refreshed," said Esther. "This is the business of course, having to sing it so often. But it must be routine so it doesn't become obvious. If we had a concert every night, we'd be fed up."

Abi pointed out that repetition was one of the problems with doing musicals. "You do the same thing for months and months, even years, and if you have a contract you can't leave after just a few months.

"I'm sure Barbra Streisand must have got sick of being in Funny Girl."

Now the Ofarims have to concern themselves with a follow-up to "Cinderella Rockefella."

"To tell you the truth, we don't have one song that we can say 'This is the follow-up,' admitted Abi.

"We've got some we are considering, and everyday we get hundreds of songs, but we do not have one day to go to the studio.

## LYRICS

"We would prefer to have one good one a few weeks later than put out a song for the sake of it. But I am sure that the next will not be the same as 'Cinderella.'"

"What we want is a good song, with good lyrics, good music and good arrangement. We are not looking for a commercial song. If it is good, then it is commercial.

"If an artist believes in what he is doing, then he will make it. The public is not stupid. Perhaps they cannot tell you details of why they like things, but it is a matter of emotion, of what they feel for different kinds of songs."

## STYLES

What type of song would the follow-up be? "It must not be a ballad and we are not going to do rock and roll just to get success. We do what we like to do.

"'Cinderella' was fun for us, and it was not exactly us. On LP we sing in different languages and different styles, but it is still us.

"Some people think 'Cinderella' is commercial, but we didn't think of it as a single. I would like the next one to be a big success, but we do not have a recipe for making a hit. We do things without thinking about the chart."—TONY WILSON



# Where have all the

BY CHRIS WELCH

WHERE have all the hippies gone? Somewhere in the British Isles there must be a warehouse filled with unsold and rusting hippy bells, and crates of mouldering beads.

It was the biggest fashion switch round of all time when flower power gear wilted away under the cold blast of commercialism and winter weather.

What has happened since those hectic days last summer when the smell of incense hung heavy over the cities, disguising the pong of both traffic fumes and "certain substances?"

The Day The Tinkling Had To Stop came when bandwagon jumpers suddenly felt embarrassed and cold in their kaftans, and real hippies melted into the background, smoking with resentment at the commercialisation of their ideals.

These gentlemen, called hip (an ancient jazz expression meaning

"to know, or be aware"), pioneered interest in progressive pop, light shows, meditation, the love philosophy and modes of dress and living.

But tired of being peered at, persecuted and physically attacked, they now have anonymous raincoats over their colourful clobber to escape the attention of yobs and policemen.

They still think the same way, and they still dig Charles Lloyd, John Handy, and the Nice.

MM roving photographer Barrie Wentzell (25) reporting from Soho says: "The only hippy left around Soho is Rosie, a bloke who wears roses in his hair. I saw him recently wearing a silver wig and playing harmonica upside down on Don Partridge's old pitch.

"He's about 80 and must be the original hippy. But nobody takes any notice of him.

"Middle Earth is the last refuge of the younger ones and they wear new fashions—not kaftans. The girls are wearing net curtains made into dresses and the boys seem to

be going for upholstery fabrics off chairs, built into coats.

"But it's dying out because you are more likely to get picked on by the police or laughed at. To be seen wearing a bell is death. I haven't seen one for six months. And the love philosophy seems to be dying out, especially at Grosvenor Square."

What has happened to the Jimi Hendrix hairstyle, which sprouted from the heads of thousands last summer?

"The hairstyles have mutated into an ugly stage. They're all a bit tatty now. I saw a girl wearing one and watching Peter Green's Fleetwood Mac. When they went into a rock and roll medley, she looked very despondent—almost frightened."

Unlike the American hippies, many British hippies work for their living, and don't want to drop out.

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MM EXCLUSIVE BY ALAN WALSH

# TOM, TOAST OF VEGAS

THEY'LL keep a welcome in the glittering gilt and gold of Las Vegas for Welsh boy Tom Jones.

Last week, the Jones boy took America by storm. He grabbed Las Vegas by the neck and shook it with his own rugged brand of vocal pyrotechnics.

And the blasé audience at the Flamingo Hotel forgot their martinis and chemin de fer and gave him a standing ovation at each of his two opening night shows.

## RELAXING

"It's been my most exciting opening since the Talk Of The Town," said a still-excited Tom a few hours after his opening. In Vegas, it was just after two pm, and Tom was relaxing by the hotel pool.

In London it was after 11 pm and London was heading for bed. But Tom's enthusiasm for his opening crackled across the transatlantic telephone wires.

"The audience were very appreciative. They were a fairly typical night club audience but they went wild at my shows.

## TOP

"In fact, my manager Gordon Mills' wife, Jo, was in the audience, and she reckoned it was even more exciting than the opening at the Talk.

"To me, on stage, it was marvellous because Vegas is one of the top spots for an entertainer—and also one of the most difficult to crack."

Tom's act at the Flamingo is basically the same one he did at London's Talk, and at New York's Copacabana—songs like "Good News,"

## DATE

"I Can't Stop Loving You," "Whats New, Pussycat," "Don't Fight It" and his current big hit here and in America, "Delilah."

It wasn't a particularly star-studded opening, although Duke Ellington was there and threw his arms round Tom Jones after his first show.

"But most of the big

IT'S BEEN MY MOST EXCITING OPENING SINCE THE TALK OF THE TOWN



names appearing in Vegas are on stage at the same time as me, so they couldn't come and see my act, although a few have said they wanted to see me."

So much so that Tom will do a special show for the stars before his month in Nevada's showbiz mecca is over.

And it seems likely that one of the stars in the audience will be Frank Sinatra, who is currently taking an interest in Tom's career.

Tom and Gordon Mills have a date to meet Sinatra during this visit.

They didn't get together last week when they were in California, and Tom said

he was expecting Sinatra to fly to Vegas to see him perform.

"Colonel Tom Parker, Elvis' manager has also been in touch about Elvis possibly coming to see me," Tom told me.

The big American entertainment world is opening up to Tom, because "Delilah" has also broken big in the States.

## COOL

"It's going great here—really moving," said Tom.

And there's a hint that Tom may do his own TV series in America, though this is in the purely embryo stage and is little more than a tentative idea at this stage.

But Tom, ever cool, is taking it calmly. He is using the Vegas season to relax, as well as work.

"What am I doing today? I'm going out to play tennis. Or rather, to start to learn to play tennis," he said. "I get my first lesson a little later on."

# e hippies gone?

They can be found as musicians, journalists, photographers, and even shopkeepers.

But during the winter, even hardcore British drop-outs took to work—with varying degrees of success.

An artist known as Plastic, or Dropout John, recently took a job compering in a strip club.

Reports a hip colleague: "Plastic lasted four hours, man. There was only one guy in the audience and the whole show had to be put on for him. The job entailed putting on the right records, raising and lowering the curtain and announcing the chicks.

"He had to do all these things at once, but something went wrong. I suppose it was being in the dressing room with six chicks taking their clothes off. He left the curtain up 30 seconds after the girl had stripped off and she couldn't go until it came down.

"Then the one guy in the audience leapt on stage and slapped the chick and they had to throw the audience out. Then they threw Plastic out."

My hippy informant informs me that: "The mental attitudes among hippies are still strong.

"Commercialisation DIDN'T kill it, because the people were real beforehand and they are still real.

"They may come out from underground again this summer. They are still digging the Mothers, the Nice, Incredible String Band, Fuggs, Charles Lloyd, Roland Kirk, John Handy and Ornette Coleman. The big craze at the moment is Marvel Comics and Captain America."

What about clothes fashions?

"I saw a guy wearing a bell a month ago, which I thought was rather outrageous. No, man, the scene is like, at the moment, a 1940 vintage ladies' overcoat."

It looks doubtful if kaftan, beads and bells will return in full strength, but the trendsetters will be up to something 'ere long.

Actually, I have it on the highest authority that wellington boots, string vests, bowler hats, and canvas hipsters are the most likely combination to be worn in the balmy days ahead.

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NEXT WEEK

SPECIAL

ALBUM

SUPPLEMENT

NEXT WEEK

Despite the enormous power it wields in the British entertainment business, the Musicians' Union seems a shadowy organisation to many laymen — and, indeed, to many of its own members. Union decisions are announced with the minimum of explanation and, to journalists at least, its officers seem to positively shun interviews and all forms of publicity. The result — though un-

# STATE OF THE UNION '68

doubtedly unintentional — is that too often its pronouncements seem arbitrary and reactionary. ● Recently, the MU has made some highly important decisions—the row over the Love Affair's recording

which resulted in the banning of "ghosting" by sessionmen for pop musicians on record, is one—and a controversy in the jazz world as to whether artists like Ornette Coleman should be classified as Con-

cert Artists. ● Is the exchange system outdated? Is the Union anti-pop? Should British musicians be better represented on Jazz Expo? Is the MU dominated by its high percentage of semi-professional members?

To find the answer to these questions and just what the Union offers its members in 1968, the MM got together with the Union's 59-year-old Assistant General Secretary Harry Francis.



HOW many members are in the Union and how does this break down to semi-pros and so on?

At a conservative estimate, about 33,000 members.

IS it possible to break this down?  
I would say that of our membership two-thirds to three-quarters are part-time musicians nowadays. This is not because they want to be part-time, but if you are a musician born in many towns in Britain, if you want to stay in your own town, then you can't be a full-time musician because there isn't a living for you.

WOULD it be right to say that jazz and popular musicians have always been less well organised?  
No.

WITH such a high percentage of semi-pro members do you think the Union tends to look after the semi-pro rather than other members of the Union?  
No. The semi-pros would be the last to agree with that because many of them think we spend much too much time looking after the pros, because you can show more concrete results for the pros.

WHAT can the Union do to promote music — grants and that sort of thing?  
We have funds that we can use for grants. I can't give you figures because it's not a department with which I deal, but we have put money into symphony orchestras, opera companies, light music orchestras, dance bands. There are rehearsal bands around the country and we have put money into them. We have helped quite considerably. The Campaign For Live Music is, of course, financed by the Union, and the whole object of the thing is to encourage people to employ live music.

HAS the Campaign For Live Music been successful?  
It's still too early to say. Some years ago we had an organisation called the Music Development Committee, the object of which was to do much the same kind of thing. That organisation was extremely successful. I think it's too early to expect the Campaign for Live Music to show a lot of results. There isn't the same scope. An organisation today trying to persuade councils and people to spend money employing musicians is up against the same problems



## THEY SAID THE EXCHANGE WOULD STIMULATE INTEREST. IT DID— BUT INTEREST IN AMERICAN BANDS

had many big bands going around the country — big orchestras, jazz groups going around. That side of the profession was quite thriving. But the pressures were there and we had a feeling that we were, perhaps, going against the stream. The mechanics of the thing fell to my lot. The next approach I had came from the Harold Davison office when they had an exchange set up for Ted Heath and Stan Kenton. This was the first exchange and I think it was very successful. The next exchange was Louis Armstrong and Freddy Randall later in the same year.

There has been a complete change in the situation. You now have a demand for the British groups, the pop groups, in the States. You haven't got the same demand for American bands here — but you do have the popular ones such as Basie, Ellington, Woody Herman coming, and so on. Also, of course, you have the jazz soloists who come to work with our bands. The situation is now very much to the advantage of our musicians. I can't disclose actual figures, but you will get a situation where three groups go to the States in exchange for, we'll say, Basie.

IS it worked on a man-for-man basis?

Yes. It's the only way you can do it because we have no big bands left. Where we used to have big British band concerts, they don't draw any more because once you have given them American musicians, they expect Americans for their concerts. In that respect it is not to the advantage of the British musician, but we said before the exchanges started it wouldn't be in the long run. We didn't believe, we didn't accept this story that it would be a shot in the arm for the British profession. They said it would stimulate interest. It didn't — it stimulated interest in American bands. But the pop groups, of course, have built up and become, with the publicity, an attraction in the States, and you get a situation where three pop groups go over in exchange for one of the big American orchestras and any one of the groups get more money than the Basie orchestra.

And we also have a situation where a tour of an American soloist creates work for a British band that perhaps wouldn't be working on a tour during that period while, at the same time, a British pop group is in the States earning big money. So, who are we to grumble? It's bread and butter for our musicians.

WOULD we like to ask about the Ornette Coleman concerts — this classification of an artist as a concert artist or otherwise. Are these classifications done by the Ministry or by the MU?

There is no classification, really. When one sees a symphony orchestra, you know what a symphony orchestra is when you hear it. We know what a chamber group is. We know what a jazz group is. We know what a big swing band is — if one may still use that corny description. We have known Ornette Coleman as a jazz musician. There is absolutely no reason why he should be able to avoid the exchange scheme, any more than Coleman Hawkins or Ben Webster. He is well known as a jazz musician.

BUT who decides? When the Ministry is approached for a permit for a musician as a concert musician, do they consult you?

Yes, they do. Every time they consult us. It's largely dependent on economics. People don't just take symphony orchestras across the Atlantic expecting to make a lot of money. But, in the jazz field, and in the pop music field, it's very much a commercial thing. Therefore you can't have a flow of musicians coming in and occupying concert halls and restaurants

and the rest, where our members expect to be employed.

HOW can you distinguish between jazz and Ravi Shankar? He improvises as much as anyone else, he doesn't play from a written score and he has no trouble coming in as a concert artist.

Nor would Segovia with his guitar. It's true that you come to a fine line. I could draw you a much more difficult line — if Benny Goodman wants to come here with a jazz group then it has got to be on an exchange, but if he wanted to come here and play a clarinet concerto with one of our symphony orchestras, he would come as a foreign soloist in the concert field. Now this is a nice problem. But it doesn't really apply, because one of our clarinet soloists can go to the States or any other country without an exchange.

HOW about, not the recent Ornette Coleman concert, but the previous one in 1965 where a serious work was performed on the same bill as the jazz pieces?

Our argument was, if he wants to come here to direct what he calls a "straight" work or a concert work then that's fine. But there's no need to bring jazz musicians over to do that. Why should he be given an advantage over any other American jazz musician who comes here? I mean, one must have a policy and stick to it.

There were members of the

Union in the little orchestra which played this work of his. But because he couldn't have British jazz musicians working with his American jazz musicians he had a non-union British group on the concert. There is no question of any hard feeling against Ornette Coleman from us — between times he has been here on an exchange.

IS your point that the proper machinery did exist to get Ornette Coleman into the country without fighting the Union?

Yes. And the machinery was ignored.

YOU feel the image that some people have of the Union being a big obstructive body is unfair?

Completely unfair. Utterly unfair. We have done an enormous amount of work to make the exchange scheme run smoothly and we have helped people and there are a good many people who would come forward and say so.

THERE is a feeling among British jazz musicians that the British representation on Jazz Expo is too small. Is there anything the Union can do?

I think we can. There should have been more British talent on there and it should have had bigger billing.

## NEXT WEEK IS THE MUSICIANS UNION ANTI-POP?

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WHAT sort of bass drum is Buddy Rich using. I know it's a Slingerland model, but it seems a bit bigger than the ones usually favoured these days. Could you also give me details of the rest of his kit, please? — JOHN HARDING, Catford, London, SE6.

Buddy is indeed using a big bass drum by today's standards. It's a 24-inch, instead of a 20-inch or 22-inch. And it needs a pair of spurs to support it. Apart from the bass drum, the rest of Buddy's kit is standard Slingerland, except that he uses two 16-inch by 16-inch floor model tom-toms. But quite a

**EXPERT ADVICE**

few of the pop groups are doing the same today. But Buddy was first. He also has a small splash cymbal, eight inches in diameter. His snare drum is 14 inches by 5 1/2 inches with a wooden shell. He has another small tom-tom, size 13 inches by 9 inches, a 20-inch ride cymbal, two 18-inch crash cymbals, and a pair of 13-inch hi-hats.

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# Diana and the Supremes cluttered up

**DIANA ROSS & THE SUPREMES:** "Forever Came Today" (Tamla Motown). They aren't capable of making a bad record, but something is uncomfortable about the concept of their latest production.

In their attempts to break away from the usual simplicity of theme and beat, the results are clutter and a lack of direction. Diana sounds almost like Rose Murphy in the opening bars, but soon settles down to her more mellow tones.

The tune isn't too strong, and the rhythm section and the rest of the Supremes are the main cause of all the trouble, by putting too many accents in daft places.

One that will need a lot of plays to break through.

**STATUS QUO:** "Black Veils Of Melancholy" (Pye). Along with Nirvana, the only half decent record of the week.

Shreiking guitar phrase in the main "hook," while the overall sound is exciting and original. They seem to be a rather non-image group at the moment, but if they go on making weird noises like this, they should soon become familiar chart faces.

**JOHN WALKER:** "I'll Be Your Baby Tonight" (Phillips). Wise move by Mr Maus, back in our midst from a trip to the States. Wise to come back, and wise to record a Bob Dylan tune.

It's a communicative production, with John in "kick off your shoes" mood. He's stopped trying to compete with Scott on the straight ballad scene, and this should help him become more John Maus than John Walker.

More thought needed for the backing, however, and the fade-out ending is poor.

**FOUR SEASONS:** "Will You Love Me Tomorrow" (Phillips). Never having understood what "the Sound of Frankie Valli" is supposed to be, I have tended never to appreciate the work of either Seasons or "Sound."

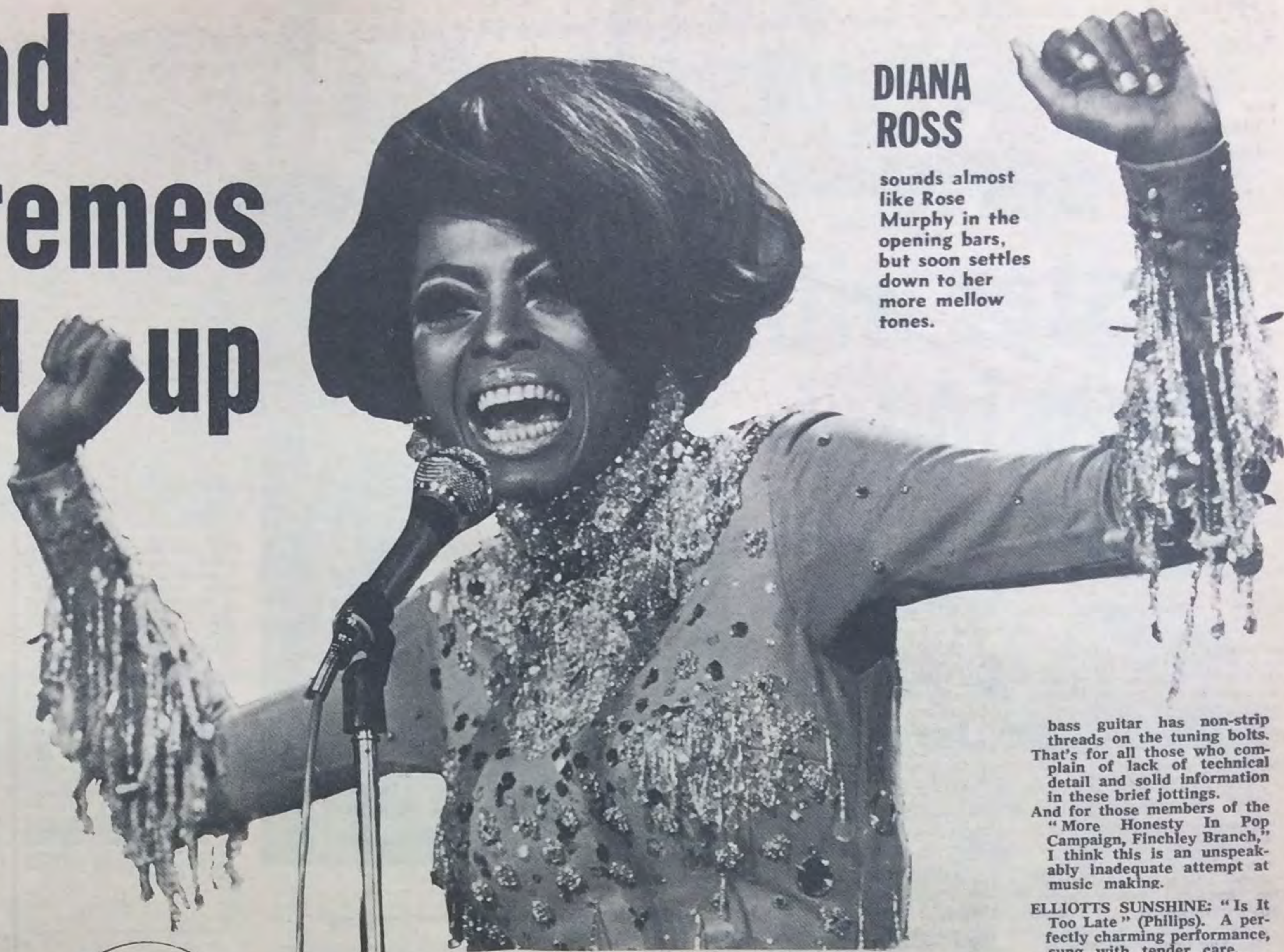
Until hearing this great Goffin-King song given such a superb treatment by these excellent singers and musicians, I have always thought: "What muck. How I loathe their ineffectuality. A plague on Frankie Valli, and his Sound." Which shows how wrong one can be.

Dig their magic tonsils. It's all there for your listening pleasure, ladies and gentlemen.

**FORTES MENTUN:** "Saga Of A Wrinkled Man" (Paria-Phone). Muddled thinking here.

An attempt to fuse elements of poetry and classical music which simply results in the entire team getting tied up in knots.

Ideal solution — burn the arrangement, have a cup of cocoa, and try again.



**DIANA ROSS**

sounds almost like Rose Murphy in the opening bars, but soon settles down to her more mellow tones.

bass guitar has non-strip threads on the tuning bolts. That's for all those who complain of lack of technical detail and solid information in these brief jottings.

And for those members of the "More Honesty In Pop Campaign, Finchley Branch," I think this is an unspeakably inadequate attempt at music making.

**ELLIOTTS SUNSHINE:** "Is It Too Late" (Phillips). A perfectly charming performance, sung with tender care.

Add a spot of decidedly corking violins, some rather topping french horns (spelt with a small F you'll note. I wonder why?) and the whole performance adds up to the kind of music Grandmother used to jive to on the decks of the cruise ship S.S. Pottle, on its perigrinations round the south coast in the year 1927.

**DEAN MARTIN:** "You've Still Got A Place In My Heart" (Reprise). Some years ago, at the age of three, I was sitting in my high chair eating bubble and squeak when suddenly the ceiling fell on my head, ruining both bubble and squeak. This had been the result of a V2 rocket bomb landing in the vicinity.

The Second World War was raging at the time and some Teutonic tool of Fascist Imperialism had decided to aim his weapon at my head. Fortunately, I escaped with plaster in my hair and potato all over the face. Since then, I have experienced nothing similar until I heard this record. The singer has a potato in his mouth, and the orchestra must be covered in plaster... Boo.

## POP SINGLES/CHRIS WELCH



**BACHELORS:** "The Unicorn" (Decca). Did the Bachelors go psychedelic a little while back? Or was the whole episode a dream induced by strange potions?

They are definitely back on a commercial kick here, and indeed one might say an enormous hit kick.

It's a musical discourse on the marked absence of unicorns from contemporary animal life, concluding with a suggestion that the said beasts played in the rain and missed Noah's Ark during the Great Flood.

An interesting theory, but I prefer the traditional view that the unicorns were on an LSD trip at the time, and freaked out.

**PAUL ANKA:** "Can't Get You Out Of My Mind" (RCA Victor). An overlong performance. It seems to go on forever, but lasts three minutes twelve seconds, which is a short time when dealing with a triple Scotch and dry, but aeons if being forced to hear Anka bawl in uninspiring fashion with tedious accompaniment orchestrated by Don Costa.

It can't draw much reaction, except from those young hotheads of the Paul Anka Appreciation Society and Preservation League.

**NIRVANA:** "Rainbow Chaser" (Island). Muff Winwood produced and Alex Spyropoulos wrote, not to mention Pat Campbell-Lyons, who form not-so-much a pop group, more a pop workshop.

The idea is to assemble musicians, and with the arranging talents of Syd Dale, work on original sounds. A huge orchestra roars behind the girls and boys of the vocal chorus, distorted by the ever popular doppler effect.

Results are tremendous—like John Barry meets the Beatles, and deserves attention.

**BILLY J. KRAMER:** "1941" (CBS). Great thundering

jackanapes—what a strange song! And by all the bellowing tribesmen of pre-Scythian Russia—what a performance!

You may well have been discussing, dear record buyers, in the bar of the Stylus & Tweeter, "Whatever happened to William J. Kramer?"

Wonder no more. He's back with a clever tale of the life of a clown, born in 1941, backed by an insistent orchestral riff, and garnished with some peculiar yodelling effects from Bill himself. A winner.

**MERLE HAGGARD:** "The Legend Of Bonnie And Clyde" (Capitol). Merle is not the only haggard man on the globe today, thanks to the continuing efforts of those capitalising on the public's pitiful adulation of two pre-war American murderers.

Thousands of citizens, a good many of them record reviewers, are not only hag-

gard but ashen of hue, and bright-eyed with inner torment after suffering "The Ballad Of Bonnie Clyde," "The Bonnie Clyde" and now this garbage.

The tune is quite good, the banjo playing excellent, and Merle sings well. But if we have got to endure hero worship for dealers of death, how about "The Ballad Of Idanthysrus Czar Boris Godunov," or the "Reel & Highland Fling Of Crippen and Haig," "The Acid Bath Murderer?" before we are all bored into the ground.

**CALIFORNIANS:** "Congratulations" (Decca). Before we get on to the task in hand of pouring scorn and ridicule on this version of the song contest entry, I should like to mention that after last week's review of Joe Cocker's "Marjorie" I received a telephone call from the scene shifters at Theatre Royal, Stratford. They inform me they do not march around noisily while

shifting scenes. "We walk on tippy toes," said a spokesman.

Meanwhile, back at the song contest, a group of lads burble away—and wait, by thunder this is a great song, well sung, and has all the ingredients of a hit.

What a pity C. Richard got there first. Wot I says is, you can't have it all ways in these troubled times, and believe me I've tried.

I found the one that involved placing your feet on the ceiling is the least successful.

**JAY AND THE TECHNIQUES:** "Strawberry Shortcake" (Phillips). Vibraphone tries to make the backing sound interesting while Jay drivels on about shortcakes in a Tamla Motown-inspired performance taken at moderate tempo in the key of F, I think.

The drummer sounds like he's using a 20-inch bass drum with a felt beater, and the

## POP LPs

**HISTORY OF RHYTHM AND BLUES:** "Volumes 1, 2, 3 & 4" (Atlantic). Something of a misnomer, these four albums are more representative of the pure pop music of the period 1947 to 1960. Atlantic has always been known as protagonists of the finest pop available, from Ray Charles to the Drifters and Coasters. But none of the material in these fascinating sets really fall into the category R&B. Each album is sub-headed "The Roots 1947-52," "The Golden Years 1953-55," "Rock & Roll 1956-57" and "The Big Beat 1958-60." "Roots" is the least valuable, if most nostalgic with period rave ups like "Drinkin' Wine Spo-De-o-Dee" by Stick McGhee and his Buddies, and

"One Mint Julep" by the Clovers. Even Leadbelly pops up on this mixed bag with "Goodnight Irene." It gives a good indication of the advances in pop production and lyrics made over the years. For example the Coasters' work represented on volume three like "Searchin'" "Young Blood," and "Smokey Joe's Cafe" (under their original name of the Robins) is original and often amusing. The Drifters tracks like "There Goes My Baby" which introduced strings to pop on a big scale, and "Save The Last Dance For Me," are superb examples of pop at its finest — but once again, not really R&B. If music has got to be categorised, and labels are useful as long as

they don't become yardsticks for criticism, then at least let them be accurate.

**TONY BENNETT:** "For Once In My Life" (CBS). Certain MM Moguls put down Tony Bennett as a poor singer. He does however have a tremendous following here — witness his recent sell-out concerts with the Buddy Rich Band. So poor or not, the folk want to hear him. This new album won't disappoint them. Not one of his best because he never sounds very comfortable with strings, but swinging lightly a lot of the time on songs like "They Can't Take That Away From Me," "Baby, Dream Your Dream," and "Sometimes I'm Happy."

**TONY BLACKBURN:** "Tony Blackburn Sings" (MGM). Another Tony — this time the deejay kind. And he's not just a pretty face — he sings well, if his voice is a little lightweight. He has the fresh appeal that could see him in the chart, as well as playing hits. He hasn't found the right song yet — but he will. He includes a variety of songs on the album — from "White Cliffs Of Dover" to the Four Tops' "Baby I Need Your Lovin'." **LOS BRAVOS:** "Here They Go Again" (Decca). In Britain anyway, Los Bravos failed to follow their "Black Is Black" hit. Pity, there's a very competent group, if their format is slightly passe in these post-psychedelic days. The album is interesting, but not sensational.

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# NEW JAZZ RECORDS

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

## An early master with occasional flaws

**JOHNN DODDS:** "The Immortal Johnny Dodds. Lovie Austin's Blues Serenaders: Rampart Street Blues; Don't Shake It No More; Too Sweet For Words; Jackass Blues; Frog Tongue Stomp. **Blind Blake:** C. C. Pill Blues. **Dixieland Thumpers:** Oriental Man. **Paramount Pickers:** Steal Away. **Dodds and Parham:** Oh Daddy. **Ida Cox:** Lonesome Blues; Long Distance Blues. **Jimmy Blythe's Ragamuffins:** Messin' Around (No 2). (Milestone MLP2002)

DODDS was an early master, a pioneer of the jazz clarinet and a man who forged from traditional methods a new way of playing. Today, 40 years after this LP was cut, his music still can sound creative, explosively exciting and searingly hot. Had he lived, he would doubtless have continued along his individual path.

That said, I add this Milestone reissue of various Paramounts from 1925-27 is not the ideal record to demonstrate Dodds' purity of style or the full expressiveness of his blues playing (except for "Jackass Blues").

Only two tracks — "Oriental Man," by the Dixieland Thumpers of 1927, and the alternative take of "Messin' Around" by Blythe's Ragamuffins of the same year — are what I'd call choice — vintage Dodds, though he cannot really be faulted on any of his performances.

The trouble is, he doesn't play on the first three by Lovie Austin, and his presence on the Ida Cox pair is so doubtful (recording here is very poor) that his absence can be assumed.

This isn't all: the sleeve carries personnel information suggesting that Tommy Ladnier (cornet) and Dodds are on all five Austin numbers, and it states correctly that "unknown trombone" is added for "Jackass" and "Frog Tongue."

Ladnier is not on any, so far as I can hear. Rust's Jazz records "Bob Shofner (?)". For the first three and a definite Natty Dominique for the other two, and queries Kid Ory as the trombonist.

It sounds as though it might be Ory, but I can't say about the trumpet men. Dodds is unmistakably there on tracks four and five, strong and stirring, and his playing contrasts most favourably with Jimmy O'Bryant's on tracks one to three.

The details of the Cox vocals are dubious — not outstanding tracks in any event — and those for "Messin' Around" include Dodds (clt), though Johnny plays alto though the opening chorus and verse — less four bars to make the change to clarinet.

This last, with Keppard stomping out simple, punching lead supported by a trombonist who may be Roy Palmer, has oldtime fervour and appeal, enhanced by Trixie



JOHNNY DODDS: explosively exciting

"hip" club audience that the Adderleys seem to need for atmosphere of late, can be regarded as another uplifting tract for those waverers.

If you have a favourite cliché, you'll find it here for there's very few that the current Cannonball group leave unturned. But the brothers Adderley weren't always like this; however, this talented altoist and the polished trumpeter have settled so neatly into the "soul" groove that they seem to have forgotten everything else.

There are moments, as on "74 Miles" when flashes of hope appear, but Cannonball, always an eclectic player, produces as neat a bundle of avant-garde clichés (yes, there are such things as I've ever heard. Nat goes into the Miles Davis bullfight bag [what would all those trumpeters do for this type of solo if Miles had never recorded "Sketches of Spain"] and ends up with some meaningless raspberry blowing.

Throughout, the Zawinul-Gaskin-McCurdy rhythm section swings away solidly, and Sol even pulls out a couple of nice solos; but unless you're hesitant, and feel in need of shepherding, or an out-and-out Adderleys fan, your money might be better spent elsewhere. — B.H.



**ROY AYERS:** "Virgo Vibes." The Ringer (a); Ayerloom (a); In The Limelight (a); Virgo Vibes (a); Glow Flower (b). (Atlantic 1488). (a) — Ayers (vibes), Charles Tolliver (tp), Joe Henderson

(tr), Ronnie Clark (pno), Reggie Workman (bass), Bruno Carr (drs). (b) — Ayers (vibes), Tolliver (tp), Harold Land (tr), Jack Wilson (pno), Buster Williams (bass), Donald Bailey (drs).

FOR some time now, Roy Ayers has been going his own way on vibes and this album proves he is rapidly becoming a major jazz voice on the instrument.

His melodic lines are rarely obvious and always logical and he has a pleasing habit of delaying the proceedings with sustained notes and then taking off with a great shower of sounds.

For the album dates he was surrounded by an interesting bunch of musicians — incidentally I'm sure the sleeve is wrong in attributing the title track to the (b) line-up.

The first three tracks all have a Latin feel, while "Virgo" is a really excellent blues on which Ayers and pianist Clark are particularly impressive. Henderson, despite his habit of trying to show just how wide a range of sounds can be squeezed from a tenor within one chorus, frequently touches his aggressive best.

Tolliver, though occasionally merely running scales, also comes up with some nice ideas and sounds rather like the Freddie Hubbard of two or three years ago. Workman's bass lines are notable in the rhythm section.

"Glow" could hardly fail to please me, with the inclusion of one of my all-time favourites on tenor, Harold Land. It's a waltz, written by Ayers, which also has an impressive piano solo from Jack Wilson.

Somebody has obviously taken trouble over the selection of material and the arrangements. The result is well above the average run of jazz combo releases. — B.D.

by CHRIS HAYES

Some records are "musis" for purely musical reasons, others for their historical or documentary importance, others again for sheer entertainment value. THE IMMORTAL BLIND LEMON JEFFERSON (Milestone MLP2004) scores on all counts except clarity of recording — and you can't expect that from Paramounts — so far as I'm concerned though followers of newer blues sounds may not agree about the entertainment. Jefferson, an extraordinary performer and songwriter and a pioneer to boot, sings 12 creations of his own on this LP, all recorded between 1926 and '29. He made something like 90 titles all told. "Black Horse" and "Corinna Blues," both here, were from his second or third session as Blind Lemon; "Bootin' Me 'Bout," from September '29, was probably his last recording, and is the only one here (says the sleeve) which was originally credited to a composer other than Jefferson. Some like "Easy Rider," are traditionals made over to his personal style. "Black Horse" is another which (writes Pete Welding in an admirable note) he may have learned in Mississippi. With so many powerful blues and near-rollers on one album there is little sense in picking out favourites. But "Rabbit Foot," "Prison Cell," "Hangman's Blues," "Lemon's Worried," "Match Box" and "Corinna" are a half-dozen to convince doubters of Jefferson's rage and inventiveness in the "primitive blues" field. He was a fine singer and guitarist who could be fierce or sensitive, truly deserving of the "Immortal" tag. The sound has been well cleaned-up on this first-rate presentation. — M.J.

Earl Bostic was always a hard-blowing alto player with bags of swing and attack and the kind of bright, buzzy tone which can't be ignored. For my part, a little of his banality goes a long way, but those who respond more warmly to his rhythm and blues type of jazz should find plenty to attract them on SWINGING SAXES (International Polydor 623254) by Bostic and Tab Smith. Bostic leads three, six or seven-man groups (recorded in '58-'59 or thereabouts) in jump versions of "Barcarole," "Sentimental Journey," "How Deep Is The Ocean," "Mean To Me," "Indiana" and a couple of blues, "Bo-Do-Rock" and "Bubbins Rock." The blues and "Indiana" are among the most interesting tracks, and these all have Bill Doggett on organ — so the record is a sort of companion to the Doggett album. Smith who played with the Blue Rhythm Band and Basie before leading his own bands, also goes for a jump style on his "Big Wheel," "Over And Under" and "Cold Nose" (all blues). But for "Lovely Springtime" and "Mellow Rhythm" he handles original ballads in a sentimental legato manner inspired by Hodges, though (as Pannasié once wrote) "the resemblance is only superficial." There's more fluent shuffle-rhythm work on this side and the LP has its merits as dance music. I wish I could say as much for the cover, which is bad as well as offensive. — M.J.

Texas songster Mance Lipscomb, 72 or 73 years old, is the kind of music-maker (like Bill Broonzy, to whom he is stylistically related) who can sing blues and almost any kind of near-folk song tell a good story and play guitar rags with all the spirit and drive of a Blind Blake or Big Bill. He has recorded five LPs in all, four for Arhoolie and MANCE LIPSCOMB VOL 4 (Arhoolie F1033) sums up his artistry as well as any I've heard. In his programme here are light-hearted songs such as "Keep On Trucking," a spiritual, "Run, Sinner, Run" (these two were recorded live at the Cabale in November '64); two biting, stomping solos; a familiar work song theme, "Captain, Captain," which he makes his own; and a tuneful "Long Tall Girl" learned around 1914 from a Texas singer, Son McFarland. His guitar playing — rich, strongly rhythmic and full of melodic phrases — reminds me of Blake, Broonzy and others who played country dance music at times on record, and similarities are to be heard in his rocking accompaniments to the vocal parts as well as in his solos. Lipscomb's method of bass-picking and other techniques (he uses a thumb pick but no finger picks) are thoroughly discussed in Donald Garwood's Masters Of Instrumental Blues Guitar. Aspiring blues pickers should study it with this or one of the other Lipscomb LPs. — M.J.



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## RADIO JAZZ

British Standard Time (FRIDAY 29)  
7.0 p.m. H2: Jazz. 8.0 H2: Jazz. 9.20 U: Nancy Wilson. 11.30 T: The Young Americans and the Ray Conniff Singers. 12.0 T: Eddie Lockjaw Davis, Paul Gonsalves. 12.5 a.m. B1 and 2: Benny Goodman, Stan Tracey, Herbie Mann, Jelly Roll Morton, Johnny Hodges. 12.35 J: All That Jazz.  
SATURDAY (30)  
12.0 noon B3: Jazz Record Requests (Steve Race). 2.0

p.m. E: Russian Jazz Groups. 2.40 H2: Radio Jazz Magazine. 4.2 H2: Jazz. 10.35 Q: Pop and Jazz. 11.15 A2: Art Farmer. 11.30 T: Pop and Jazz. 12.0 T: Bobby Ellis Ork. 12.30 a.m. J: Bobby Troup's Jazztime.

SUNDAY (31)  
7.0 p.m. B1: Mike Raven's R and B Show. 8.0 B1: The Jazz Scene (Humph, Peter Clayton, Pee Wee Russell, Benny Green). 9.5 J: Finch Bandwagon. 11.10 A1: International Jazz.

MONDAY (1)  
8.30 p.m. H2: Jazz. 11.10 M: Jazz. 11.30 T: Pop and Jazz (Nightly). 12.0 T: Jazz (Nightly). 12.30 a.m. J: Quarter Century of Swing (Nightly).

TUESDAY (2)  
5.15 p.m. H2: Dutch Swing College Band. 7.30 E: Don Byas, Herb Geller, Harry Arnold. 9.30 E: Bunney Berigan. 11.0 U: Spree City Stompers. 11.5 O: Jam Session.

WEDNESDAY (3)  
8.15 p.m. B1: Jazz Club (Indo Jazz Fusions: John Surman-Russ Henderson Calypso Jazz Group, Joe Harriott-John Mayer Double Quintet, Ray Russell Quartet. 9.20 O: Jazz For Everyone. 10.20 E: Pop and Jazz. 10.35 Q: Jazz Club. 12.15 a.m. E: Jazz and Near Jazz.

THURSDAY (4)  
4.35 p.m. U: Jazz Magazine. 9.15 E: Radio Moscow Big Jazz Ork.

Programmes subject to change.  
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A: RTF France 1-1829, 2-343. B: BBC 1-247, 2-1500/VHF 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrücken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221.



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**CAROLYN HESTER** (right), recently in Britain for a tour, has just recorded a new album in America with her group. "There are ten brand new songs on it which we wrote ourselves," says Carolyn, "including 'East Virginia' which I first recorded about five years ago."  
"There are some great titles on the album including 'The Journey,' 'Dedicated,' 'Big City Streets' and one I wrote called 'Buddah.' The group and I have been together six months now yet we change so rapidly that we are ready to start a second album straight away. The boys in the group are so talented," Carolyn continues. "They have such a feeling



for jazz and folk." The instrumental line-up of the four-man group includes piano, organ, drums, bass and guitar.  
Carolyn and her group have been working the college circuit in the United States and Carolyn is very

happy at the reception they have been getting. In one college they were afforded a standing ovation.  
"We have got to think of a group name now," says Carolyn. "We still haven't got one. We've got a couple in mind but we haven't de-

ecided yet, but I think it will be my name.  
What sort of music is heard on the album? "Listen to it and tell us," replies Carolyn. "We are in a thing where we are not folk-song or any particular type of music."

# Hidden solo singers

BY KARL DALLAS

HOW many fine solo singers are hiding their light inside the leading folk groups? The thought is prompted by the news that Michael Waterson is accepting some solo gigs now that the Watsonsons are just a memory.

Campbell brother-and-sister Ian and Lorna have made an album by themselves. And Ian had a booking in London entirely solo, recently.  
But there are other soloists who don't hear enough of in-

side the group format. Take the Spinners. Their big thing is a loosely-knit group personality, four nice guys who appear to have got together on stage almost by accident, and begin having a

ball with the audience. Fine. People enjoy what they do. But anyone who's heard Hugh Jones work his way through a big ballad in his average of one solo spot per concert must have longed to hear him at greater length.  
The Ian Campbell Group have two powerful singers in brother and sister Ian and Lorna. Everyone accepts this and for those like me who regret their steady drift away from the traditional music of their Aberdeenshire back-ground, Lorna's solo spots, often unaccompanied, have been the high points of their concerts and records.

The group that are carrying forward the torch dropped by the Watsonsons, the Young Tradition, are three solo singers of continually increasing interest. As with the other group, it is the most powerful singer who has grabbed much of the attention, and small wonder, for in Peter Bellamy, the YT have one of the few really individual singers to hit the revival during its brief history.  
Peter's way with songs from his native Norfolk, especially from his beloved Harry Cox and Sam Lerner, is a copybook illustration of how creative you can be and still keep your roots in tradition.  
But it would be a mistake to under-rate the potential of Pete's fellow members — and we might be less likely to do so if we were able to hear more of them individually.  
One of the folk world's most commercially successful record producers once confessed to me that he regarded Heather Wood as potentially one of the most exciting girls on the British folk scene.  
Certainly, her contribution to the group's total sound, more linear and only superficially similar to the Watsonsons', is deceptively modest. She is the keystone of some of their best work.  
Royston Wood, the group's most experienced member, has been the slowest, perhaps, to reach his full individual stature, but there's no doubt that he is now finding his own musical identity.  
In fact, the concept of a group has always been something of an intrusive phenomenon on the folk scene. Commercially, it makes a lot of sense, for with three or four voices, especially with instruments you can ring changes on trios and duets with just the occasional solo, producing more variety in an average concert or club performance than any soloist is capable of.  
But the best groups are made up of the best soloists, as the Young Tradition evidence. The problems that confront them, individually, can be immense.  
To ask Lorna Campbell, for instance, to sing a Weavers-type number like "Guantanamo" one moment, and then a Jeannie Robertson song like "Laird of Windy Wat's" is to demand something rather more than versatility.  
It is one thing to be versatile. It is quite another to be a musical chameleon. It also takes a rather a lesser talent, to be satisfied with performing the myriad roles demanded in a group, all rather less than perfectly.

## FOLK NEWS

**TONY FOXWORTHY** has issued details of the singers, musicians and workshops at this year's Keele Festival, which takes place at Loughborough University of Technology, Leicestershire, from July 5 to 7.

Alex Campbell will be there and so will Fred Jordan, Border shepherd Willie Scott and the London music hall's gift to the blues, Redd Sullivan, concertina player Sean Tester, Northumbrian piping virtuoso Billy Pigg, Dorris Henderson and the Spinners.

Other guests on this very mixed bill will be George Belton, Bob Blake, pioneer Lancashire revivalist Harry Boardman, Peter Dashwood, John Doonan, Frances Mon Jones, Alf Wildman, Mervyn Vincent, the Allemanders band from Northampton and the Tappers from London.

Workshops will be run by John Bailey, Bob Davenport, Nan Fleming-Williams, Brian Heaton, Alex Helm, Leslie Howarth, A. L. Lloyd, Nibs Matthews, Martin Winsor, colleague Eric Winter and folk singing expert Bill Leader.

There will be exhibitions on rural life in England, lacemaking and well dressing, a traditional football match and visits from the Chipping Campden Morris and the Handsworth Long Sword Dancers.

**JACKIE** and **Bridie** make their only London appearance during their current tour at the Moonlighters' Club at the Scots Hoose, Cambridge Circus, tonight (Thursday). They are on My Kind of Folk on Radio 1 next Wednesday evening, with Jeremy Taylor.

Next Tuesday the Moonlighters have Stefan Sobell from Leeds and on April 9 Martin Winsor at the Scots Hoose. The group, led by Tina Mullinger, sang at St Martin-in-the-Fields on Sunday and goes to RAF Wyton, near Huntingdon, on April 3. On April 28 they are at the Grove, Abbey Wood.

In addition to Jackie and Bridie's My Kind of Folk next Wednesday, which will come from Manchester, the programme also goes outside London on April 24 when the Ian Campbells in Birmingham have Leon Rosselson as their guest, and returns to Manchester on May 15.

Other guests in future shows are the Tinkers and Wally Whyton on April 10, Arlo Guthrie on April 17, Steve Benbow and Saffron on May 1, the Young Tradition and Stefan Grossman on May 8, Dave and Toni Arthur on May 15, and Hedy West and Derek Brimstone on May 22. Glad to see they're getting out of the fave-rave folk rut.

**POLL** among members of Folk at the Ritz, Jersey, has had some fascinating results. Alex Campbell was placed top in the popularity stakes, with Johnny Silvo and Jeremy Taylor tying for second place.

The real surprise was to find such folk chart stalwarts as Julie Felix (fourth), the Dubliners (fifth) and the Seekers (19th) below these nationally lesser-known names.

Organiser Peter Gallagher is over here on a visit to arrange next season's bookings. **SHOCK** surprise of the week is the news that the Fox, regarded by many (me included) as one of the country's best clubs, is closing tonight with a farewell party. Unfortunately, I won't be able to get there because I'm making one of my rare emergences from singing retirement in a concert at Merton.

**LAST** programme in Julie Felix's colour series on BBC-2, Once More With Felix, goes out this Saturday with flamenco guitarist Paco Pena and Noel Murphy as guests.

**PADDY** TUNNEY and his brother Joe, a fine melodeon-player, were at the Marsden club, South Shields, on Sunday. This Sunday they have Jimmy Hutchison from Uist and Davy Stewart from St Andrews club and on April 28 Bob Davenport with Carthy and Swarbrick — yes, all on the same night.

The resident Marsden Rattlers band consists of Jim Bainbridge, melodeon, John Irvine, whistle and spoons, John Lincoln, fiddle, Jim Boyles, accordion, Sue Bainbridge, piano, and Trevor Sheridan, banjo and drums. — **KARL DALLAS**.

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## MONDAY

AT THE PHOENIX  
**BERT JANSEN**  
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FOLKSVILLE PUTNEY, Half Moon, Lower Richmond Road. Only April Fools will stay at home when they can see **GOOCH** and **PERKS**, also **LISA TURNER**, **ROYD RIVERS**, **CLIFF AUNGIER**, **FINGERS LEWIS** and **HORACE**.

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**BARRY MARTYN'S RAGTIME BAND**  
with SAMMY RIMMINGTON  
Sun. afternoon, March 31st,  
**JOHN DUMMER**  
BLUES BAND with TONY MCPHEE  
Sun. evening, March 31st, 7.30 p.m.  
CLUB CLOSED

**THAMES HOTEL**  
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Friday, March 29th  
**ERIC SILK & HIS SOUTHERN JAZZ BAND**  
Saturday, March 30th  
**BOB WALLIS' STOREYVILLE JAZZ BAND**  
Sunday, March 31st  
**ALAN ELSDON'S JAZZ BAND**

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Friday, March 29th  
**ALAN ELSDON**  
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**PLUS MARK SEVEN**  
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THE BIG BEAT DISC SCENE

★ **THE TONI ROCKET SHOW**  
Discs, Live Groups, Star Guests  
★ **JOKERS WILD SOUL BAND**  
★ **TONI ROCKET SKA-TET**  
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"WHITTINGTON," PINNER, **TERRY LIGHTFOOT.**

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**ELMER CRUMBLEY'S JAZZ** BABES, Red Lion, Brentford.  
**ERIC SILK** (01-550 2686) Thames Hotel, Hampton Court.  
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LADY FATIMAS, HARLOW, ESSEX

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**WHYTEBRIDGE JAZZ BAND,** Essex Arms, Brentwood.

## SATURDAY

**BROCKLEY JACK.** See Friday

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St Albans Hall, Golders Green. 7.30-11. Drinks. Adm: 4s, couples 7s. Tickets: 6s Greenfield Gardens, NW2.

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**CAT'S PYJAMAS MYSTIE ROMANCE** LICENSED BAR

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**AT STUDIO THEATRE, OVAL HOUSE,** 20 yards Oval station, opposite cricket ground. **ROGER SIMMONS QUARTET,** plus Mime Theatre. 8.30 pm.

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**WITH SANDY BROWN**  
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**ALEX WELSH**  
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**THE ORIGINAL EAST SIDE STOMPERS,** Harlow.

## SUNDAY cont.

**BROCKLEY JACK.** See Friday  
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**JOHN MAYALL**

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BLUES BAND WITH TONY MCPHEE  
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**WATERCOLOUR** BLUES BAND  
CROWN, TRING

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**ALEX WELSH.** "CRICKETERS," High Street, FELTHAM, Middlesex, 8-11 pm.  
**BLUES** AT THE ROEBUCK  
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**JOHN DUMMER** BLUES BAND

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Cavendish Square, W.1. MAY 1700  
Wed., April 3rd, 8.15-11 p.m.  
**TERRY SMITH/**  
**DAVE QUINCY QUINTET**  
Admission 6/- Students 4/- Licensed Bar

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**HAROLD McNAIR**  
**TOMMY WHITTLE QUARTET**  
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**PALM COURT HOTEL** RICHMOND  
**THE ED FAULTLESS TRIO.** ALAN BERRY, DICK BRENNAN presents MODERN JAZZ  
Every Fri., Sat. and Sun. Admission 2/6  
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**HAROLD McNAIR**  
Saturday, March 30th  
**ART ELLEFSON**  
Sunday, March 31st  
**ART THEMAN**  
**HAROLD BECKETT**

**ED FAULTLESS & LEN HOOKER** presents MODERN JAZZ EVERY WEDNESDAY  
at **THE PHOENIX**  
Cavendish Square, W.1. MAY 1700  
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**TERRY SMITH/**  
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Admission 6/- Students 4/- Licensed Bar

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**TONY LEE PHIL SEAMEN**  
**TONY ARCHER**  
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Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Friday, Saturday, Sunday, lunch & evening  
Friday, March 29th  
**HAROLD McNAIR**  
Saturday, March 30th  
**DICK MORRISSEY**  
Sunday, March 31st  
Lunchtime **HAROLD McNAIR**  
Evening **DICK MORRISSEY**  
Monday, April 1st  
**MARK MURPHY**  
Tuesday, April 2nd  
**LENNIE BEST**  
Wednesday, April 3rd  
**DICK MORRISSEY**  
Thursday, April 4th  
**DANNY MOSS**

**WEDNESDAY cont.**  
**GOTHIC JAZZ BAND.** Earl of Sandwich, Charing Cross Road, W1. Next Cameo Theatre. Every Wednesday.

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**TONY MCPHEE**  
**JO-ANN KELLY**  
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**HITCHIN** Hermitage Ballroom. John Parker Jazzmen.  
**NEW SEDALIA JAZZ BAND,** Holloway Castle, Camden Road, N7.

**UNION BLUES** RAMBLIN' JACKS, BISHOP'S STORTFORD

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1/4 per word  
**STONEHALL HOUSE HOTEL** (20 minutes West End). Room and breakfast from 20s daily, hot and cold, fully centrally heated and heaters all rooms, lounge, TV and radio, AA and RAC listed. — 37 Westcombe Park Road, Blackheath, London, SE3. Greenwich 1595.

**MODERN JAZZ** at the **COUNTRY CLUB** HAMPSTEAD  
210a Haverstock Hill, N.W.3 (opposite Belize Park Odour)  
Sunday, March 31st  
**PAUL ZEC-PETE BURDON SEXTET**  
Licensed Bar  
8 p.m.-11.15 p.m.  
Free Membership

**THE PLOUGH** 90 STOCKWELL RD., LONDON, S.W.9  
Thursday  
**HARRY STONEHAM** (Organ)  
**JOHNNY EYDEN** (Drums)  
Friday and Saturday  
**HARRY STONEHAM** and **JOHNNY EYDEN** plus **OLAF VASS**  
Sunday Lunchtime **JIMMY COLLINS QUARTET**  
Evening **HARRY STONEHAM** (Organ)  
**JOHNNY EYDEN** (Drums)  
Monday **TONY FISHEK**

**HOPBINE** nr. N. Wembley Station  
**HAROLD McNAIR**  
**TOMMY WHITTLE QUARTET**  
THIS THURSDAY, MAR. 21st, 8 p.m.

**PALM COURT HOTEL** RICHMOND  
**THE ED FAULTLESS TRIO.** ALAN BERRY, DICK BRENNAN presents MODERN JAZZ  
Every Fri., Sat. and Sun. Admission 2/6  
Friday, March 29th  
**HAROLD McNAIR**  
Saturday, March 30th  
**ART ELLEFSON**  
Sunday, March 31st  
**ART THEMAN**  
**HAROLD BECKETT**

**ED FAULTLESS & LEN HOOKER** presents MODERN JAZZ EVERY WEDNESDAY  
at **THE PHOENIX**  
Cavendish Square, W.1. MAY 1700  
Wed., April 3rd, 8.15-11 p.m.  
**TERRY SMITH/**  
**DAVE QUINCY QUINTET**  
Admission 6/- Students 4/- Licensed Bar

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**GOTHIC JAZZ BAND.** Earl of Sandwich, Charing Cross Road, W1. Next Cameo Theatre. Every Wednesday.

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**JO-ANN KELLY**  
**LISA TURNER**  
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**BOB HALL**  
**PANAMA LTD**  
**MISSOURI COMPROMISE**  
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Evening **DICK MORRISSEY**  
Monday, April 1st  
**MARK MURPHY**  
Tuesday, April 2nd  
**LENNIE BEST**  
Wednesday, April 3rd  
**DICK MORRISSEY**  
Thursday, April 4th  
**DANNY MOSS**

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★ **SKIP BIFFERTY**  
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★ **BLUES NIGHT**  
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Borough Road, Elephant & Castle  
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★ **UNION BLUES** RAMBLIN' JACKS, BISHOP'S STORTFORD

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**WHISKY A' GO GO**  
THURSDAY, MARCH 28th  
**THE CORTINERS**  
SUNDAY, MARCH 31st  
**WARREN DAVIS MONDAY BAND**  
TUESDAY, APRIL 2nd  
**FABULOUS PLATTERS & GROUP**  
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SATURDAY, MARCH 30th  
**ORIGINAL IMPRESSIONS • CEDAR SET**  
**CHANTILLY ROCK and ROLL SHOW**  
**SIX ACROSS • JASON EDDIE ROCK**  
7.15 to 12 BARS, etc. 10/-

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**CALIFORNIA BALLROOM** Whipnade Road, Dunstable 62804  
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Saturday, March 30th  
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**CARL DOUGLAS**  
TUESDAY, APRIL 2nd  
**FLEETWOOD MAC**  
WEDNESDAY, APRIL 3rd  
**PETE BROWN'S** JAZZ, POETRY and BLUES  
Plus D.J. PEE, B

**ronnie scott**  
● **RONNIE SCOTT'S CLUB** 47 Frith St., W.1 GER 4752/4239  
WINE & DINE NIGHTLY 8.30-3 a.m. and hear the world's finest jazz  
Now appearing  
**JON HENDRICKS** with **RONNIE SCOTT** QUINTET and **PHIL WOODS** and **GORDON BECK TRIO**  
Commencing Monday, April 22nd  
**HANK MOBLEY** and **SELENA JONES**  
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**CHRIS MCGREGOR GROUP** Friday, March 29th  
**LYNN DOBSON QUARTET** WALLY HOUSER QUARTET Saturday, March 30th  
**MIKE WESTBROOK BAND** TERRY SMITH QUINTET Monday, April 1st  
**MALCOLM GRIFFITHS QUARTET** JOHN SURMAN QUARTET Tuesday, April 2nd  
**JOHNNY PARKER BAND** Bar till 12.30 Wednesday, April 3rd  
**GRAHAM COLLIER SEPTET**

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LEBLANC, Top new design £196  
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LEBLANC, Top new design £239  
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REGINALD KELL  
"Signature", "Geometric" and  
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for all clarinets and saxophones  
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CONN 24H, lightweight slide, new £160  
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**MUSICIANS WANTED**  
(continued)

**HARMONY GROUP** (Beach Boys / Mamas and Papas style) require bass guitarist / vocalist, group professional with recording contract. Plenty of work including broadcasts, London night clubs and abroad. Exceptional talent only. Gillingham area. £M52 53P.9.

**HARMONY GROUP** (West Coast style) require rhythm guitarist/vocalist with good falsetto. Must be dedicated. — 235 5676, daytime.

**LEAD GUITARIST** urgently required, young pro, versatile, good prospects. — CUN 6318, 1 pm-4 pm.

**LEAD REQUIRED FOR TOP HARMONY GROUP**, with or willing to buy Fender equipment, preferably with bass voice but audition any range. — Phone Colin Johnson 01-629 6341.

**MODERN JAZZ** trumpeter, trombone, bass, conga. — 01-459 2543.

**NEW BEACH HOLIDAY CAMP LTD.**  
Require for the Summer Season, 1968

**RESIDENT PIANIST**  
for Bar Lounge. Must be good busker and sight reader, and experienced accompanist.  
Write only with recent photograph and lowest terms. Live in, all found, to  
Phil Dorsey, Entertainment Manager  
New Beach Holiday Camp Limited  
Earley-by-Sea, Near Chichester  
Sussex

**MUSICIANS WANTED**  
(continued)

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

**THE BAND OF 17th/21st LANCERS** has vacancies for bandsmen and junior bandsmen. ALL instruments considered. — Apply Bandmaster, 17th/21st Lancers, B.P.O. 18.

**THE MINDBENDERS** require first-class young, good looking organist / vocalist. — Please rely with photograph to Ric Dixon, Kennedy Street Artists Limited, 14 Piccadilly, Manchester 1, NOR 2778.

**THE RA (Larkhill)** band has vacancies for string players and a cornet player also young musicians, aged 15-17 years. — Applications to Director of Music, Capt W. Allen, ARCM, RA, School of Artillery, Larkhill, Wilt.

**TRUMPET and TROMBONE**  
required for Humorous Jazz Band  
PHONE: TEM 2665

**TWO WEEKS** holiday relief. Hammond organist and drummer. Instrument supplied, doubling vocals preferred. Details of when available to Barn Restaurant Braintree. Phone 656.

**VERSATILE ORGANIST** required to complete rhythm section with singer. — Ring NOR 7705 Ray; or UPP 5769, McKay.

**WANTED**, lead guitarist and vocalist for top recording group. — Apply for audition Box 7081.

**WANTED**, lead rhythm guitar and drummer, group, for established coloured singer. — Tel. 735 9021, Deagan.

**YOUNG JUBO** guitarist, able harmonise for established singing group touring June onwards. Tel. Saturday, Horley (OCY 34) 2284.

**MUSICIANS WANTED**  
1/- per word

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

**ALTO TENOR TRUMPET**, 19 weeks summer season. — Box 7086

**A YOUNG PIANIST/ORGANIST** and lead guitarist for pro residency. — Write immediately, stating experience, equipment, photograph. — Frampton Troicana, St Owen, Jersey.

**ORGANIST/VOCALIST** required for semi-pro group. — 458 4661.

**PIANIST**, long season north west coast, top money, also tenor sax. — Box 7079

**PIANIST / ORGANIST** for residency. Highest pro standard essential. Pop / Tamla / Soul / Standards. — Geoff Murphy, Top Rank Suite, Cardiff.

**ORGANIST / VOCALIST** required for semi-pro group. — Tel. 01-890-7184

**PIANIST / ORGANIST** (Vox supplied), young appearance, must read. Top Jersey summer season and busy London gig scene. — M. Frank 01-658-6425.

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**PIANO & BASS**, 20 weeks summer season (Holiday Camp). Would consider complete rhythm section. — Box 7085

**PIANO, BASS**, drums, personality plus. 20-30 years, to team with male night club singer. dedicated, recording, West End clubs and touring. Unlimited money for class individuals. — Box 7084.

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**ROOT & JENNY JACKSON**  
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**EXPERIENCED TENOR SAX**  
RED HOT PLAYERS ONLY!  
Full details to—  
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**CRACKER BILKOLADY AVAILABLE FOR BOOKINGS PLUS VARIETY ENTERTAINING.** — RING 359 0284.

**CRUMMY DRUMMER**, 21, good KIT, seeks pro group, Continent preferred. — Phone 051 AIN 6643. — 459 1504.

**DANISH GOGGICIL** seeks position lounge group, club in England. — 459 1504.

**DRUMMER, ACCOMPLISHED**, dance / Jazz. — 01-542-6078.

**DRUMMER**, all fields. — Franklin 2031.

**DRUMMER AVAILABLE**, no groups / rehearsals. — ES 63353.

**DRUMMER, EXPERIENCED**. — 01-890-7778.

**DRUMMER, GIGS.** — 01-648 7800.

**DRUMMER PRO, Reader**, residency preferred. — 28 Lorimer Street, Dundee.

**DRUMMER PRO, Reader**, Gigs, residency. — 274-8646.

**DRUMMER**, young experienced, dance, jazz. — Phone Ashford (MX) 52801.

**DRUMMER WANTS gig**, lounge. — 778 7475.

**DRUMMER.** — 01-485 8672.

**DRUMMER (23)**, all rounder. — Harrow 9444.

**EXPERIENCED BASS PLAYER (17) SEEKS PRO WORK.** — RING CHESTERFIELD 3670 after 5 p.m.

**FENDER DOUBLE neck** 10 pedal steel guitarist with Fender twin amp, and Binson echo, wants to join top pro c/w, or Hawaiian Group. — Box 7019.

**GOOD PROFESSIONAL drummer** any type of music. — Ray, Orpington (66)31946.

**GUITAR, BASS-guitar**, band. — 359-0619.

**GUITARIST**, above average. — Martin 203 0355.

**GUITARIST**, Excellent Gigs / lounge. — 574-4810

**GUITARIST SEEKS** working soul rock, steady group. — Phone, Lloyd, 476 5440.

**GUITARIST.** — Welwyn Garden 21422.

**LEAD GUITAR**, anything considered. Gillingham, Kent area. — Box 7077.

**LEAD GUITAR / VOCALIST** wish to join or form blues band. — Harlow 21356.

**LEAD RHYTHM** guitarist, pop, blues, rock, semi-pro. — Fremantle 9049 Room 10.

**LOWREY ORGANIST** wishes to join Croydon area working group. Mick. — 71-52693.

**ORGANIST**, coloured seeks working soul / beat group, pleasant character. — Richard, 14 Thurby Road, Wembley. (Ring twice).

**ORGANIST, EXPERIENCED.** — 0344-21828, Bracknell21828 evenings.

**ORGANIST, GUITARIST**, both vocalist, seeks semi-pro group. — 01-592 0204, Dagenham.

**ORGANIST / PIANO**, Own Hammond, experienced ancient and modern, residency, season. — Slough 43487.

**ORGANIST** with own C3 Hammond, 4 or 5 nights. — Box 7054.

**PIANIST, Gigs**, Residency. — 874 1132.

**ENGAGEMENTS WANTED**  
8d. per word  
Minimum charge 2/8d.

**A. ABLE, ACCOMPLISHED ACCORDIONIST.** — 876 4542.

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**ALTO / BARITONE** requires season. — Box 7070.

**ALTO CLAR.** Bari. Gigs. — 863-3639.

**ALTO / CLARINET**. Good reader, experienced all kinds of work, requires summer season. — Tel ODU 2 23785.

**ALTO / CLARI.** Semi-pro, gigs/join band, South London. — 330 0261.

**ALTO / TENOR, Clar.** — CLI 4811.

**ALTO/VIOLIN** available, gigs. — MAC 3655.

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**BASS, GIGS**, transport. — 01 449 3221.

**BASS GUITAR / String Bass/Vocaliste**, lounge etc. — 422 8883

**BASS GUITARIST**, Epiphone, seeks pro touring group. — Box 7086.

**BASS GUITARIST**, experienced, Gretsch Vox gear, seeks wild working group. — GRE 2017

**BASS GUITARIST, pro**, forward thinking, requires work. — Ring Dave Gerrards Cross, 85556, Ext. 18 anytime.

**BASS GUITARIST, 20**, seeks transport. — 703 8907.

**BASS GUITARIST, VO**, seeks TOP PRO GROUP, TRAFFIC / CREAM INFLUENCED IF POSSIBLE. — 01-422 5191.

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**BRIILLIANT YOUNG** pro drummer, all fields. — 01-699 0678.

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Contract ending in  
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**PIANIST**, mid-week. — 567 1503.

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**PIANIST** requires summer season. Sing songs, dancing, Pop, Jazz. Read/busk. Comedy gimmicks. Experienced. Entertainment Manager. — Contact, Peter Hamilton Seaman, 18 Vivian Road, Wellingborough.

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**RETIREE BASS**, ex Fleetwood Mac, Savoy Brown, seeks unassuming semi-pro blues / rock band. — Bob Brunning, 8 Bullen Street, SW11.

**TENOR, BARITONE, VOCALS, POPS, STANDARDS, EXPERIENCED.** — L. Barry, 34 Endymion Road, Harringay, London, N.4.

**TRUMPET**, semi-pro, London. — Box 7039.

**VIBES**, Read/busk. — ES 63353.

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**DRUMMER**, all fields. — Franklin 2031.

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**DRUMMER PRO, Reader**, residency preferred. — 28 Lorimer Street, Dundee.

**DRUMMER PRO, Reader**, Gigs, residency. — 274-8646.

**DRUMMER**, young experienced, dance, jazz. — Phone Ashford (MX) 52801.

**DRUMMER WANTS gig**, lounge. — 778 7475.

**DRUMMER.** — 01-485 8672.

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**EXPERIENCED BASS PLAYER (17) SEEKS PRO WORK.** — RING CHESTERFIELD 3670 after 5 p.m.

**FENDER DOUBLE neck** 10 pedal steel guitarist with Fender twin amp, and Binson echo, wants to join top pro c/w, or Hawaiian Group. — Box 7019.

**GOOD PROFESSIONAL drummer** any type of music. — Ray, Orpington (66)31946.

**GUITAR, BASS-guitar**, band. — 359-0619.

**GUITARIST**, above average. — Martin 203 0355.

**GUITARIST**, Excellent Gigs / lounge. — 574-4810

**GUITARIST SEEKS** working soul rock, steady group. — Phone, Lloyd, 476 5440.

**GUITARIST.** — Welwyn Garden 21422.

**LEAD GUITAR**, anything considered. Gillingham, Kent area. — Box 7077.

**LEAD GUITAR / VOCALIST** wish to join or form blues band. — Harlow 21356.

**LEAD RHYTHM** guitarist, pop, blues, rock, semi-pro. — Fremantle 9049 Room 10.

**LOWREY ORGANIST** wishes to join Croydon area working group. Mick. — 71-52693.

**ORGANIST**, coloured seeks working soul / beat group, pleasant character. — Richard, 14 Thurby Road, Wembley. (Ring twice).

**ORGANIST, EXPERIENCED.** — 0344-21828, Bracknell21828 evenings.

**ORGANIST, GUITARIST**, both vocalist, seeks semi-pro group. — 01-592 0204, Dagenham.

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mailbag

# Don't fall for rock propoganda

WHAT have leather jackets and bike chains got to do with rock music? People who believe these go together have just fallen for propoganda.

Put down bad rock and roll by all means—all the cruds who are debasing the music. But how can anyone who feels music knock the originals like Fats Domino, Jo. Turner, Jerry Lee Lewis and early Elvis Presley, who had more real blues influence than John Mayall will ever have?—PAUL BARRETT, Penarth, Glam. S. Wales.  
● LP WINNER

NOW the Government has forced up the price of records the big giants will moan about a drop in sales.

It might just occur to them to make LPs that don't slip on the turntable, that have protective polythene covers, with the right information on the sleeve.

And singles might have picture covers and be made available in stereo.—K. VALENTINE, Eastbourne, Sussex.  
● LP WINNER

I SEE that some Pom called Don Partridge is proposing to "feature" in a film based on his life story.

Jeez, sport — that'll never get past the flaming censor!—BARRY MCKENZIE, Overseas Visitors Club, London, S.W.5.

MOST pop groups will never be successful because not only do they not study music, they don't even



CLIFF: 'his warbling is, of course, always more than adequate'

study the market. A disc jockey at an average dance has great difficulty in finding a varied dancing and listening programme from current releases.

Thank heavens for the waltz boom started by Cliff Richard. Until this many boys and girls did not know what a waltz was! — PEGGY SPENCER, Royston Ballroom, Penge, London.

WE'VE heard a lot about rockers, mods and hippies. But what has happened to the Fribblers??

This small but exciting clique was briefly mentioned last year, but seems to have become an underground movement. Perhaps this is a wise move to prevent killer commercialisation?

If I remember aright, Fribblers wore heavy, black Dickensian suits, long Russian hairstyles, eschewed drugs, drank vast quantities of all brands of alcohol, and worshipped Debussy, Bob Dylan, Buddy Rich, Buddy Holly, Lenin and Dostoevski. Where are they now?—NICK NOLAN, London, S.E.6.

MICKIE MOST, replying to the MU ban on ghosting, states with half the world starving and at war, their action is childish.

I cannot associate a starving world with the MU action. However, Mr Most could give fifty per cent of his profits to OXFAM, which would help solve his problems. — KEN WADE, Ken Wade and His Music, "Crotchet Rest," Ardingly, Sussex.

WHILE not wanting to spoil everyone's fun spotting the likeness between "Lady Madonna" and "Bad Penny Blues," I feel the great Humphrey Lyttelton shouldn't get quite so much credit.

After all, Harry James cut two tracks many years before "Penny" that had all the same ingredients of muted trumpet, boogie piano and wire brushes. — TONY BARRELL, London, W2.

CONGRATULATIONS MM on the drum supplement. It was packed full of interesting news and articles.

Jon Hiseman's article was most absorbing, and I liked his last paragraph on Buddy Rich, the in-crowd star of the moment.

He may be good for his age, but he should listen to Tony Williams and get modern. — RAYE DU-VAL, Syd Dean Orchestra, Brighton, Sussex.

I WAS sitting in an In Club the other night sipping vodka and lime, when I had a heart-rending experience.

I noted an utterly dejected

figure slouched over the bar, head in hands and moaning: "How can they do this to me?" By the thoroughly boring impression he gave, I identified the ace bore of the MM, Chris Welch.

I could divine the cause of his misery as the intolerable scorn and abuse he gets from the public and people like Annette Whiteley (MM, March 16). Just because they are upset at the state of the pop scene, why use this harmless bore as a whipping boy? — SIMON SELIGMAN, Harrow, Middlesex.  
● LP WINNER.

THREE cheers for the rock revival. May I suggest the Tremeloes revive the Gary US Bonds classic "Quarter To Three."



ARCHIE SHEPP

It would have the same devastating effect on the chart as the Beatles' revival of "Twist And Shout."—ALAN JAMES, Torquay, Devon.

EVERY week Studio LO1 produces on tape a 45-minute magazine show for the teen-and-twenty group which is broadcast through bedside listening sets in hospitals all over the country.

Part of the show is devoted to the pop scene, playing pre-releases, interviewing and generally keeping listeners up to date. We run a five-minute interview with progressive groups who talk about their

way of life, future plans and so on. They sometimes lend us tapes or discs of unpublished numbers — and thanks Pink Floyd and Fairport Convention.

If any group, or soloist would like to be interviewed on our show, we will bring a tape recorder, please contact us. It's good publicity for the group and cheers up a lot of temporarily hung-up people.—CHRIS GOSSELIN, Studio 101, 35 Chatsworth Road, Croydon.

ISN'T it time ankle wagging by pop groups was stamped out? This sexy practice is liable to affect the action of girl fans, and induce them to grasp pop stars ankles and make a thorough exhibition of themselves.

And I hear this sort of behaviour, currently rampant all over the country leads to blindness, tooth decay and brainstorms.—ROLAND SPINACH, King's Heath, Birmingham.

I WOULD like to thank MM for publishing such an educational, interesting, and pleasing article on drumming (MM, March 16).

Thanks for printing facts about music and not what the stars have for breakfast. — RUSS MARTIN, Todmorden, Lancs.

JUST what is wrong with British record companies. Over and above the scant attention given to British jazz, they seem to be doing their best to ignore American jazz now.

Last year we were told that the Impulse label, which includes albums by men such as Archie Shepp, Pharoah Sanders, and Albert Ayler, would be released in Britain. Since then—nothing.

Surely the fantastic reception Shepp had at Jazz Expo '67 was enough to prove that he has a following here; but anyone wanting to buy his latest "Mama Too Tight" LP is faced with the prospect of forking out close on three quid for an imported copy. Come on, EMI, keep your promise.—ALAN MARTIN, East Finchley, London NW7.

## MAYBE THE LLOYD QUARTET'S GONE STALE



● LLOYD

AFTER eagerly awaiting the new Charles Lloyd album "Journey Within" for several weeks, I was disappointed to hear some tracks ruined by Lloyd's terrible playing, although pianist Keith Jarrett is consistently good. Lloyd's playing seems clumsy and maybe the quartet has gone stale?—T. J. Penn, Tenbury Wells, Worcs.

# The Great British Public strikes again

HORROR UPON HORRORS. So "Congratulations" has hit the chart and looks like being a number one. The Great British Public has once again shown iron resolve in the face of all that progressive pop has to offer, and stuck to its tasteless guns, voting and rooting for the most obvious and banal piece of musical witlessness heard in years.

No blame can be attached to Cliff Richard whose warbling is, of course, always more than adequate, but surely this is the kind of poppycock that can only set back the scene by several decades.—PETER ARNOLD, Blackheath, London.

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"It exceeded all my expectations," said Paul Kavanagh of Co. Dublin.

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